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Octane

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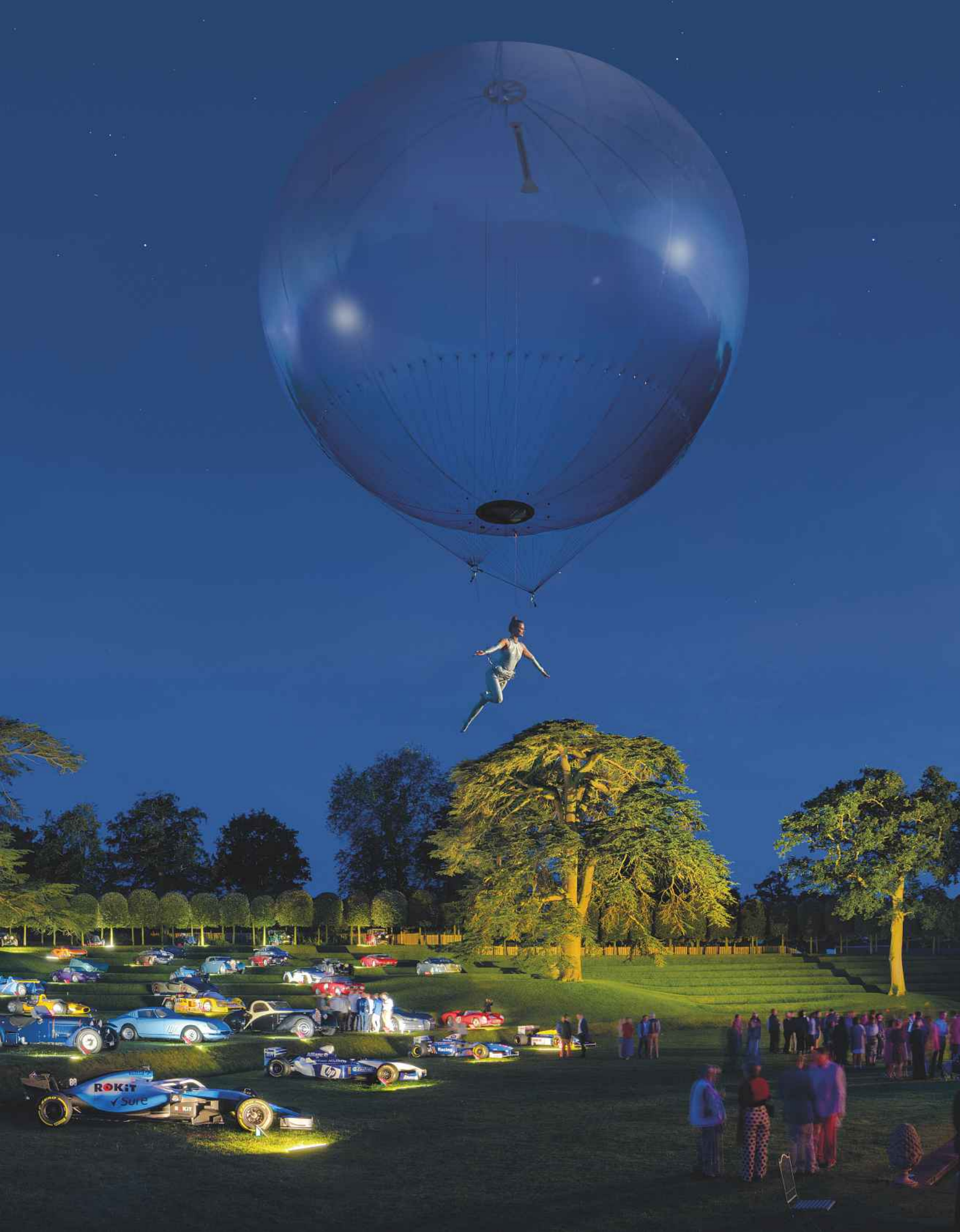
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50 YEARS OF BMW M.



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 **50**  JAHRE
BMW M

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'THIS CAR IS SPECIAL. IT IS
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IS MORE SPECIAL THAN
OTHERS, BUT IT IS'

ASTON MARTIN CONSERVATION, PAGE 94





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TOM SHAXSON

EDITOR'S WELCOME

Making up for lost time

I RECENTLY SPENT a wonderful weekend in Malta as one of the judges at the Valletta Concours d'Elegance. Taking place in the historic St George's Square at the heart of this architecturally mesmerising limestone city, it meant reuniting with a band of owners, organisers and judges that had last been there in 2019. Many's the email conversation with these friends in the interim that has concluded with our hopes for once again enjoying a pint of freezing cold Cisk (the local brew) together. When that finally came to pass last month, what was most astonishing was that all the elapsed time simply evaporated.

So embracing was the familiarity that we all repeatedly referred to 'last year' when, of course, we meant 'three years ago' – yet it was suddenly as if the global disruption of the past two years had never happened. The weather was glorious, the Cisk was perfectly cold and the enthusiasm of the Maltese owners was as infectious as ever. What makes this concours stand out is that, while the winning Cadillac V16 would not be out of place at Pebble Beach, at the other end of the square, Gary Axon and I were judging a pair of restored-to-new Mk1 Escorts and a Renault 4 with the faint whiff of fresh emulsion when you opened the bonnet.

Yet what didn't change a jot wherever you were in the square was the owners' passion and emotional investment in the cars. It was great to be back and perhaps the first truly tangible sign

for me that things are nearly back to normal. So let's all get out there and make up for lost time!

JIM CLARK IS MY racing hero, though just one of a disproportionate number of the really gifted drivers that have heralded from north of the border. Dario Franchitti is another, though perhaps rather less well-known at home because he chose to ply his trade predominantly on the ovals of the USA rather than the street circuits of Europe. Four championships and a trio of Indy 500s is not to be sniffed at, however, so it felt like some sort of validation that not only is Dario's hero also Clark, but that he also shares my devotion to Lotus cars.

His boyish delight at driving his own ex-Clark Lotus Cortina and then Gregor Fiskens ex-Clark roadgoing Elan (997 NUR, from the famous advert) would make the hardest heart melt. James Page's account of this once-in-a-lifetime encounter is not to be missed.



James Elliott,
editor in chief

FEATURING



JOHN SILCOX

'Nothing compares to being squashed against a warm mass of passengers in the back of a Moroccan taxi, bouncing over rutted roads, watching the ground through holes in the footwell, smelling burning engine oil and hashish and wondering if you'll make it to your destination.'
Morocco's Mercs for hire: pages 120-126.



JORDAN BUTTERS

JORDAN BUTTERS

'I've always loved the E46 M3 and especially the CSL: that bit lighter, that bit sharper, and just the right degree of subtlety in making it look different from the standard car. And today, 20 years on, it feels even more relevant than it did when it was launched!'
Jordan's stunning photography accompanies Glen Waddington's feature on pages 104-112.



ROBERT HEFFERON

Robert is the creative genius who masterminds the stylish look of *Octane* and the layout of all the pages within it – and now he has a car that will feature regularly. 'I've finally treated myself to a classic German roadster with a smooth and powerful straight-six,' he says.
Find out more in Octane Cars, pages 146-154.



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27 July



PLUS

Epic road trip! Across the USA
in a Lancia DiLambda

MGC Sebring racer track-tested

Bill Collins and the Ferrari 250 GT
Lusso he's owned for decades

Petrolhead movie producer
Roger Corman interviewed

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Subscribe online at subscribe.octane-magazine.com

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Single issue price: £5.70 (UK). Full annual subscription (12 issues): UK £59.98, Europe (inc Eire) £69, RoW £88. Octane ISSN 1740-0023 is published monthly by Autovia Ltd. USPS 024-187

This issue on sale 22 June.

September 2022 issue on sale 27 July

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IGNITION

EVENTS + NEWS + OPINION

Pendine Hot Rod Races, 14-15 May

Hot rodders headed to the famous sands in South Wales for the ninth running of the Vintage Hot Rod Association's festival in Camarthenshire. There were two solid days of racing on the sands made famous by Land Speed Record legend Sir Malcolm Campbell, when he set a new world best of 146.16mph there in *Bluebird* in 1924. That's a speed that the hot rods cannot dream of, the ton being the limit of most ambitions, though the fastest speed of the weekend – 121.33mph was reached by Stephen Hill in his Ford Model A – must have felt similarly heroic to Campbell's effort.

Image: Simon Ricketts / Reverendpixel







**CONCORSO D'ELEGANZA
VILLA D'ESTE, 20-22 MAY**

The elite event on the shores of Lake Como was back in its traditional Spring slot and did not disappoint. Phillip Sarafin's Aston Martin Bulldog took the public-voted Coppa D'Oro, while Andrew Picker's 1937 Bugatti Type 57S was the jury's Best in Show.

**GRAND PRIX DE
MONACO HISTORIQUE,
13-15 MAY**

Luciano Biamino's 1980
Ensign N180 dashes
through the streets of the
Principality; Mark Gillies
pilots Dick Skipworth's
works 2-litre ERA, R3A.





THE OLD BULL, 8 MAY

Pre-war cars took over the pub that was the model for *The Archers'* watering hole.



MALLORY PARK MOTORSPORT FESTIVAL, 21-22 MAY

Pick-up trucks vie for the lead.



PRESCOTT HISTORIQUE, 28 MAY

Terry Cox's Reliant Scimitar scythes up the hill at the new Bugatti Owners' Club event.



HAGERTY HILL CLIMB, 28 MAY

Inaugural success at Shelsley Walsh.



LONDON-LISBON, 21-30 APRIL

Second-placed Nick Maris and Henry Carr come across an unexpected obstacle in their Datsun 240Z during this ten-day HERO-ERA rally. Winners were Dick and Harry Baines in a 1965 Mini-Cooper S.



CLOCKWISE, FROM TOP LEFT: PETER MCFADYEN; HAGERTY; WILL BROADHEAD / HERO-ERA; PETER MCFADYEN



1938 BMW 328 ROADSTER *Matching chassis and engine numbers, with original body and subject of a complete restoration by marque expert*



**VALLETTA CONCOURS
D'ELEGANCE, 29 MAY**
Hans Emerén's locally restored
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at the *Octane*-supported event
in Malta. The imposing car could
grace any concours the world over.

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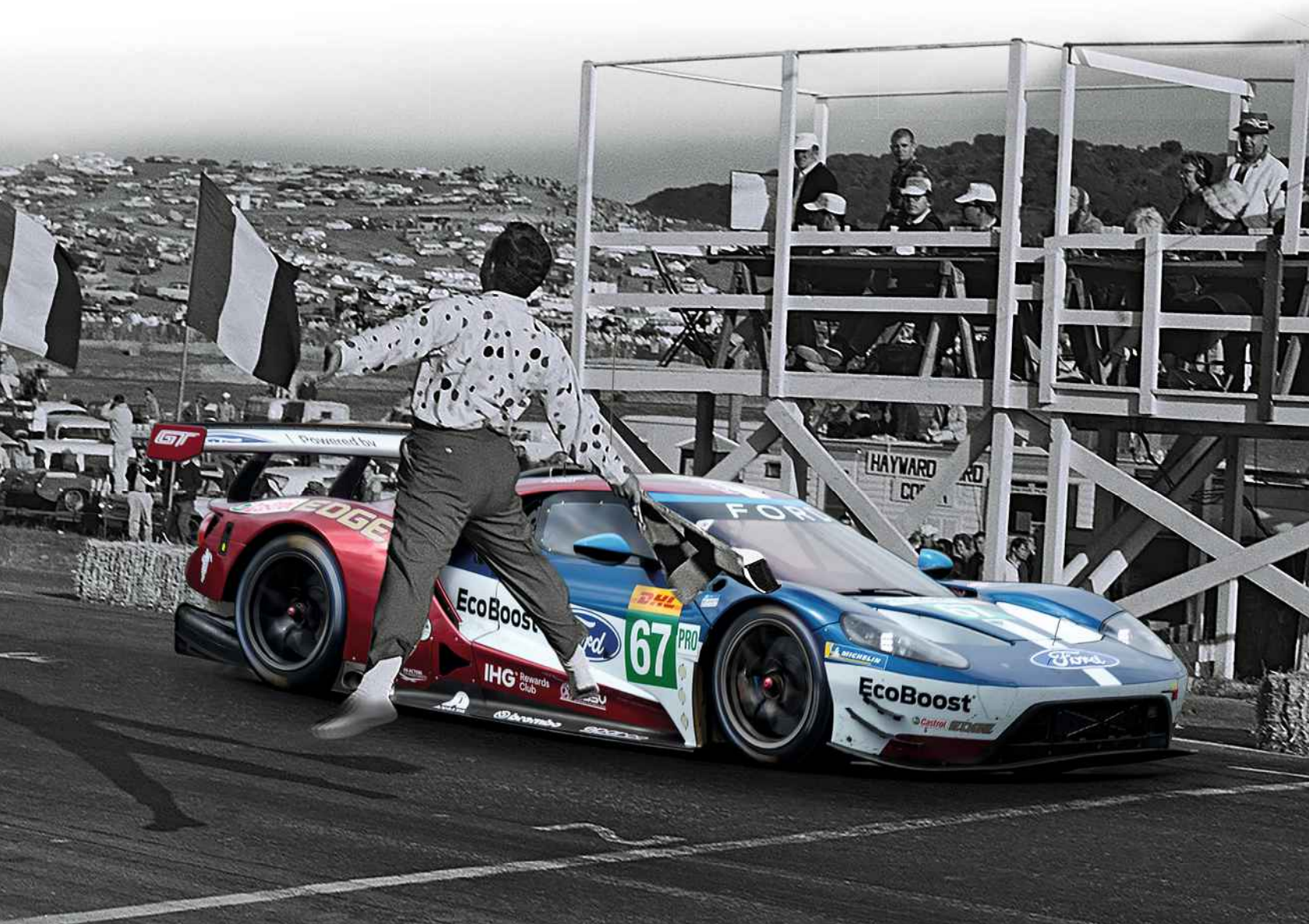
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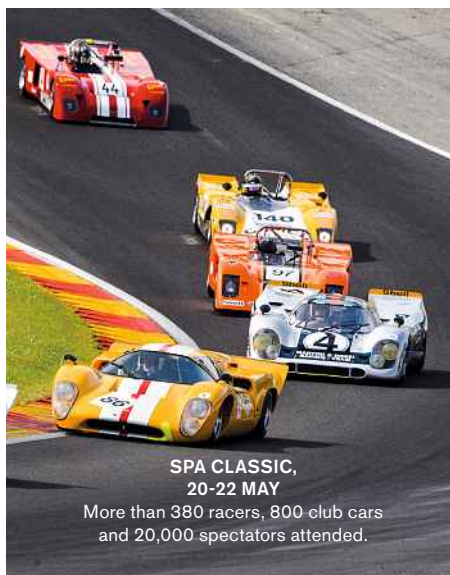
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CARRERA ESPAÑA, 25 APRIL – 5 MAY
Despite the early pace on this spectacular rally being set by Adrian Hodgson and Mark Bramall in an Austin Westminster, the eventual victors were Alan and Tina Beardshaw in their 1965 Aston Martin DB5.



SPA CLASSIC, 20-22 MAY
More than 380 racers, 800 club cars and 20,000 spectators attended.



RALLYE DES PRINCESSES RICHARD MILLE, 14-19 MAY
There were five days of automotive adventure in France for the crews on this all-female event.



HISTORIC TRIALS FESTIVAL, 21 MAY
The target for the tenth anniversary Long Compton, Warwickshire, event was 100 competitors over three disciplines.

CLOCKWISE, FROM TOP: GERARD BROWN / RALLY THE GLOBE; CHARLIE WOODING; RALLYE DES PRINCESSES; PETER AUTO

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CONCORSO DI ELEGANZA TRIESTE, 20-22 MAY
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It's tight at the front for frantic tin-tops.



GTSCC OULTON PARK, 21 MAY
Chiles father and son won in a Cobra 289; Smithies/Clarkson (pictured) were third.

CLOCKWISE, FROM TOP: ACI STORICO; NATIONAL MOTOR MUSEUM; GTSCC; JEFF BLOXHAM; COLIN AND HEATHER GREEN



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SUPERCAR FEST THE RUNWAY, 28-29 MAY

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THE QUEEN'S PLATINUM JUBILEE PARADE, 5 JUNE

A wonderful selection of classic vehicles – including 26 Jaguars and Land Rovers – took part in the London parades to celebrate HM Queen Elizabeth II's 70 years on the throne. Here, a gaggle of Land Rovers leads a swarm of scooters up The Mall.



FROM TOP: OLIVER FESSEY; JAGUAR/LAND ROVER

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Historic Grand Prix Zandvoort, 15-17 July
Image: Circuit Zandvoort

COMING UP...

Things are heating up now, literally and figuratively. Make space in your diary for these fabulous summertime events

23-26 June

La Leggenda di Bassano

Based in Bassano del Grappa in northern Italy, this regularity rally for pre-1961 racecars is as popular with slack-jawed onlookers as it is with the entrants.

laleggendadibassano.com

23-26 June

Goodwood Festival of Speed

The theme for this year is 'The Innovators – Masterminds of Motorsport', so expect to see landmark cars of the past and bleeding-edge modern machinery blasting up the hill at Goodwood.

goodwood.com

24-26 June

Summer Trial

The beginner-friendly Summer Trial will be held in Lincolnshire this time, with things kicking off in Grantham. Crews will drive some 400 miles in total, tackling eight special tests along the way.

heroevents.eu

24-26 June

Rallye Père-Fille

The relaxed rally for father-and-daughter crews will be based in Monte Carlo for the first time.

happyfewracing.com

28-30 June

London Concours

Eighty of the world's finest cars gather in the gardens of the Royal Artillery Company, hidden away in the heart of the City of London. Among the classes is 'Coachbuilt and Concepts', which will include creations such as a Rolls-Royce Silver Shadow pick-up truck.

londonconcours.co.uk

29 June – 3 July

Abruzzo Gran Tour & Circuito di Avezzano

This regularity rally for open cars takes crews to sites of historical interest around Avezzano in Italy, and will end, as always, with a night drive around the city.

circuitodiavezzano.it

30 June – 3 July

Le Mans Classic

Thanks to Covid, this normally biennial event hasn't been held since 2018, so the crowd is sure to be even more appreciative than usual as cars spanning 87 years of Le Mans history do battle.

lemansclassic.com

2 July

ACE in Motion Tour

Organised in aid of ACE SMA, a charity supporting children with spinal muscular atrophy, this driving tour of Oxfordshire begins at Bicester Heritage and stops off at Williams Heritage.

heroevents.eu

2-3 July

Heveningham Concours

The field of classics and supercars at Heveningham Hall in Suffolk will be complemented by a display of a dozen vintage aircraft, including four famous Spitfires.

heveninghamconcours.com

2-3 July

The Ellis Journey

A re-enactment of the first UK journey made by motor car, but two- and three-wheeled machines are welcome, too, as long as they were built before 1905. The 43-mile drive from Micheldever Station to Datchet is on Sunday, while on Saturday entrants display their vehicles at the Norton Park Hotel, just outside Winchester.

ellisjourney.co.uk

2-3 July

Back to Blackpool

TVR was born in Blackpool 75 years ago this year, and marque club Blackpool Thunder has arranged two days of birthday celebrations. As part of the Blackpool Carnival, there will be a static display of TVRs on Blackpool Promenade, and the cars will lead off the traditional Carnival Procession, too.

blackpoolthunder.com

8-10 July

International Classic Car Meeting Baden-Baden

The German spa town of Baden-Baden gets even prettier with the arrival of 350 classic cars.

oldtimer-meeting.de

8-10 July

Dragstalgia

Santa Pod serves up the sights, sounds and smells of drag racing in years gone by.

santapod.co.uk

9 July

Concours d'Elegance at Copshaholm

This concours in South Bend, Indiana, is organised by the Studebaker National Museum, but you wouldn't know it: there's a dedicated class this year for Chrysler, and other marques abound in classes such as 'The American Pony Car'.

concoursatcopshaholm.org

9 July

Brooklands Years Relived

The cars, motorcycles and bicycles that appeared at Brooklands between 1907 and 1939 return to evoke the atmosphere of a pre-war race meeting.

brooklandsmuseum.com



Dragstalgia, 8-10 July
Image: Santa Pod

10 July

Rally of the Giants

The Pre-'50 American Auto Club heads to Blenheim Palace, bringing with it some cars rarely seen on this side of the pond.

pre50aac.com

15-17 July

Historic Grand Prix Zandvoort

F1 cars, Le Mans prototypes and more go flat-out at Circuit Zandvoort in the Netherlands.

historicgrandprix.nl

16 July

VSCC Silverstone Meeting

The Vintage Sports-Car Club first raced at Silverstone in April 1949, and some of the cars that lined up at that first meeting will be back in action 73 years later.

vsc.co.uk

16-17 July

Classic Nostalgia

Cars at Shelsley Walsh will include some 20 BRMs to celebrate the 60th anniversary of the marque's F1 Manufacturers' Championship win.

classicnostalgia.co.uk

17 July

Classics & Supercars

Sherborne Castle in Dorset welcomes more than 2000 cars old and new.

classic-supercars.co.uk

19-21 July

Yorkshire Elegance

Held over three days and including a meeting at Harewood Hillclimb, a concours and garden party at Bowcliffe Hall and a tour of the Yorkshire Dales.

thefastlaneclub.com

20 July

Austin 7 Centenary Festival of Motorsport

Prescott Hill Climb throws a party to celebrate the 100th birthday of the Austin Seven.

prescotthillclimb.co.uk

20-23 July

Ennstal Classic

This, the organisers claim, is 'driving in the last paradise': three days of regularities and hillclimbs in the mountainous Austrian province of Styria.

ennstal-classic.at

21-23 July

Eifel Rallye Festival

Held on closed stages used in the German rally championship, this event invariably features and excellent line-up of cars.

eifel-rallye-festival.de

22-24 July

CarFest North

Chris Evans and Pudsey Bear will be joined at Bolesworth in Cheshire by Richard Ashcroft, Nile Rodgers and others.

carfest.org

29-31 July

Oulton Park Gold Cup

The packed grids at Oulton Park will boast an array of single-seaters, sports cars and saloons, but there will be plenty to enjoy away from the track, too.

oultontparkgoldcup.com

5-7 August

Copenhagen Historic GP

Flat-out fun in the Danish capital on a 2.6km street circuit, with great cars and some famous faces.

chgp.dk

CLASSIC CAR PRICE GUIDE 2022

from the makers of
Octane

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It's back with a brand new look, freshly updated for 2022! The Classic Car Price Guide, presented by Octane, gives you the up to date valuations and specs for more than 1000 classic cars – all the way from 1945 to 2005. Whether you're in the market for your first classic or you're a seasoned collector, this all-in-one guide has got you covered with insight from trade insiders, auction analysis from the previous 12 months as well as our hot market tips for the year ahead.

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Clockwise, from left
Bullet nose is Studebaker's signature but was only in production for two years; 1933 Speedway President was named after Indy; cars stacked in the Visible Storage System.

Studebaker National Museum

Great marque celebrated at its home in South Bend, Indiana

Words Michael Milne

THE FIVE STUDEBAKER brothers were blacksmiths and wagon builders when they founded the company in 1852, and many a 19th Century pioneer crossed the Great Plains in a Studebaker-manufactured horse-drawn wagon known as a 'prairie schooner'. It wasn't until 1902 that the company leapt into the newfangled automotive world, initially building electric cars and lorries. Within a decade, however, they were focusing on the petrol-powered cars that became Studebaker's staple.

The Studebaker National Museum honours the company's heritage in its former main manufacturing hub of South Bend, Indiana. It sprawls over three storeys, displaying a rotating assortment of about 70 vehicles drawn from the 120-strong collection. Permanent exhibits include the Presidential Carriage Collection – including the one that took Abraham Lincoln on his fateful final journey to Ford's Theatre in Washington, DC – and the Military Collection.

But most of the floor space is set aside for celebrating Studebaker's motoring heritage, such as the 1928 Studebaker Commander, which set endurance and speed records when it was driven for 25,000 miles in 23,000 minutes, averaging 65mph. Touch-screens allow visitors to view even more information about Studebaker's motoring heritage.

Rarities include a one-of-five 1932 President St Regis Brougham, while a 1933 Rockne is a vestige of a subsidiary company named after American football coach Knute Rockne, from the nearby University of Notre Dame.

Unfortunately, Rockne died in a plane crash before the car was introduced and it was in production for only two years.

The wood-sided 1947 Champion Deluxe estate was dropped before production started so the prototype had been discarded long before its 18-year restoration, which was completed in 2012. Meanwhile, Robert Bourke's 1953 Champion Starliner was heralded on the cover of *TIME* magazine, and showcased at New York City's Museum of Modern Art.

A 1950 Commander Starlight Coupe has the bullet nose that briefly became Studebaker's signature and also starred in 1979's *The Muppet Movie*, when Kermit the Frog and Fozzie Bear went on a road trip in it. The actual prop car sits in the cellar of the museum, in the Visible Storage System area where dozens of unusual Studebakers are displayed. They include a 1963 truck prototype that used flat sheet metal and glass components to create an inexpensive, if

boxy, small lorry, and a 1936 Studebaker Ace, its first cab-forward delivery lorry, which increased manoeuvrability in tight urban settings.

The late 1950s and early 1960s spawned some revolutionary concepts and prototypes in the hope of future-proofing the company. The Astral looks as though it was the inspiration for the bubble-top flying cars in *The Jetsons*, while Raymond Loewy's 1962 notchback prototype sedan was built by Pichon-Parat in Paris. Brooks Stevens' aerodynamic 1962 Sceptre prototype has Sylvania tubular headlights and tail-lights that stretch the width of the car. Built by Sibona-Bassano in Turin, Italy, it could easily have driven off the set of *Moonraker*.

One edgy design that *did* make it into production in Studebaker's waning years was the Loewy-designed Avanti. Introduced in 1962, the four-seater sports car boasted a profile that was so quirky it was the favourite boyhood car of rocker Alice Cooper. According to Cooper, who now owns one: 'People hated how the car looked but I liked it because it's got this asymmetrical body and was just the weirdest car. When it came out, I was 15 and I thought it was the coolest thing I'd ever seen in my life.'

A 1963 Avanti that is on view, powered by a 411bhp V8 motor, reached 170.81mph at the Bonneville Salt Flats in 1963. The name Avanti may mean 'forward' in Italian, but it represented the end of innovation by Studebaker.

The literal end of the line for Studebaker is represented by the 1964 Daytona Hardtop. It was the last US-built Studebaker (production continued in Canada through 1966), rolling off the line on the plant's final day, 20 December 1963. It was sold to a customer in Pennsylvania but the company switched the cars so it could hold onto the historic final vehicle. There are only 24 miles on the odometer.

STUDEBAKER NATIONAL MUSEUM,
201 Chapin Street, South Bend, Indiana 46601,
USA. Open all year round, 10am-5pm Monday to
Saturday and midday to 5pm on Sundays.
Adult admission \$11. See studebakermuseum.org.





ST MORITZ

IN ASSOCIATION WITH BERNINA GRAN TURISMO 9 SEPTEMBER 2022

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rmsothebys.com

A CAR WEEK FOR EUROPE

Something for everyone – that's the motto of the International St. Moritz Automobile Week





UP UNTIL 1925 cars were not permitted on the Upper Engadin's dusty roads, the boss of oil company Shell at that time being unimpressed with the dust raised by passing drivers while he was playing golf in St. Moritz. To combat the problem he had the road paved between Samedan and Pontresina and gave it the moniker Shellstraße (Shell Road). Soon after that, in 1929, the International St. Moritz Automobile Week was born, not only to celebrate the excitement of motoring and the mobility it offered, but also as a means of attracting tourists. The nascent St. Moritz Automobile Week consisted of a number of events such as the Kilomètre Lancé (a 1km sprint), a Concours d'Elegance in front of the Kurhaus (now the Kempinski Grand Hotel des Bains), a number of driving tests and a rally. The crowning glory, though, was the Bernina race. The first, in 1929, was won by racing great Hans Stuck in an Austro-Daimler, followed in 1930 by another A-lister, Louis Chiron in a Bugatti.

The plan was a success with more and more tourists seeking recreation in St. Moritz and the rest, as they say, is history. The town also managed to benefit from the 1928 Winter Olympics, but it wasn't until 2015, when a small group of passionate enthusiasts led by collector, patron and motorsport enthusiast Kurt Alexander Engelhorn went about reviving the Bernina race, that St. Moritz became a classic motoring shrine.

'Imagine if the Mille Miglia and the Goodwood Festival of Speed had a baby – in the Swiss Alps'

The new event, limited to 80 vehicles and called Bernina Gran Turismo, soon acquired cult status with devotees around the world. A wide variety of media such as *Petrolicious* praised the event: 'The Bernina Gran Turismo is the best event I've been to all year' and 'Imagine if the Mille Miglia and Goodwood's Festival of Speed had a baby in the Swiss Alps.' *Forbes* magazine called it the 'World's Most Beautiful Vintage Racing Competition', only adding to the event's formidable reputation.

After that it was the close co-operation with the town of St. Moritz that allowed the event to grow and evolve. And it was such a success that the organisers' thoughts soon moved to reviving not just the Bernina, but the entire Automobile Week. During the pandemic year 2020, when most events were cancelled or moved to a different date, the BGT continued unflustered. In the second corona year, two more events were added: Kilomètre Lancé – Alpine 1000, and Motorsport Rendezvous.

The new International St. Moritz Automobile Week was born!

The reborn International St. Moritz Automobile Week

AS IN THE EARLY YEARS, the kilometre sprint opens the series of events, while the Motorsport Rendezvous is held outside the former Kurhaus and the Bernina Gran Turismo remains the crowning glory.

Today the Kilomètre Lancé – Alpine 1000 sprint race is no longer run on the historic Shell Road but on the runway at the nearby Engadin Airport. Incredibly, all international flights are suspended for a few hours as planes make way for the wonderful sight and sound of classic cars and motorcycles. Instead of private jets, spectators can see a 1919 Blitzen Benz thunder down the runway followed by the fabulous Wisconsin Special, another prehistoric behemoth. An old Benelli motorcycle dices with a Maserati 250F while an Abarth record car tries to keep up with legendary Norman Dewis's world record 'Jabbeke' Jaguar XK120. This new kilometre race is a wild and spectacular thing.

Rather less wild is The Motorsport Rendezvous, which takes its cues from a luxurious garden party. Held in front of the Kempinski Grand Hotel des Bains just as it was almost a century ago, it exudes a relaxed yet dignified atmosphere and is, in essence, a sublime Concours d'Elegance... but without actually being one. In the afternoon, the cars go on display at the Paradiso Mountain Club, surrounded by magnificent Alpine scenery and creating a timeless vista that could only exist in St. Moritz.

For many, however, the highlight of 2021 was Switzerland's first RM Sotheby's auction, in which 18 of 24 cars were sold, amassing 18 million Swiss Francs. Naturally, the revived International St. Moritz Automobile Week was topped off by the wonderful Bernina Gran Turismo.

Such was the success of 2021 that it was decided to add a further three events to the burgeoning festival for 2022. The Targa Poschiavo Engiadina is a two-day rally for pre-war cars from 1905 to 1926 – those too young for the London to Brighton Veteran Car Run yet too old for the Mille Miglia – but is open to all pre-war cars. The challenges of crossing Alpine passes were rather more daunting when these cars were new, but this wonderful event has been meticulously tailored to acknowledge the age

of these cars, while still being demanding on them and their crews. Just as a hundred years ago, many old cars could tackle the steep uphill sections with relative ease as a lack of outright performance is more than made up for with oodles of torque and enthusiasm.

Also new for 2022 is Super Stick Shift, a rally for 'analogue' high-performance cars dating from 1974 to 1995. Anything from a Porsche 2.7 RS to Ferrari F40 is welcome, as long as it has two doors, a manual transmission and no electronic assistance. Two days criss-crossing the Alpine passes include the Stelvio and will leave a lasting impression on participants. Plus, of course, there will be evening events St. Moritz-style!

In addition, the innovative Mobility Forum St. Moritz will focus on topics of historic and current mobility, while there will again be a showstopping RM Sotheby's auction.

'Despite a limited amount of participant spaces, it's not too late to register!'

In the tradition of the Bernina Gran Turismo, all drive events are limited to 80 participants, guaranteeing an informal atmosphere along with exclusivity and a safe environment. It is testament to these events that so many participants keep coming back, including big names in the classic car scene, plus racers such as Strietzel Stuck, Arturo Merzario, Stefan Johansson or Andy Wallace. Yet it's the hardcore enthusiasts from all corners of the globe that make this experiential event so unique, so why not become a part of it while entries for 2022 are still open?





Clockwise
Bernina Gran Turismo attracts the world's finest cars, such as the iconic 'Breadvan' Ferrari; the former Kurhaus hosts Motorsports Rendezvous; the hospitality is legendary, providing new friends for life; while rallies offer a lifetime of memories.



You can all join in...

THE INTERNATIONAL St. Moritz Automobile Week has all the ingredients to help it become the European Monterey Car Week. All you really have to do to be part of it is to jump in your classic car, motorcycle or sports car and drive over one of the wonderful roads crossing the Alps to St. Moritz. Spectators, after all, also make up a key element of this multi-faceted hobby, and all visitors, whether they are racing or not, will enjoy the many amenities of this world-renowned resort during the highlight of its summer season.

St. Moritz welcomes you: you will be a guest among friends, and you can enjoy your historic motoring with like-minded souls, celebrating this vital cultural asset. Some may participate in the events, others may only look on, but everyone is a part of the whole.



This picture and above Targa Poschiavo Engiadina aims to challenge pre-war cars; airport sprint is the wildest part of the week.



Seven unique events, one common goal

KILOMÈTRE LANCÉ – ALPINE 1000

The kilometre race at Engadin Airport is the only 1000m sprint of its kind for classic cars in Europe. It is open to both motorcycles and cars, with 2022's focus being on 'Design in Motion and Record Cars'. There is very limited parking close to the event, so it is essential to follow the signage.

TARGA POSCHIAVO ENGIADINA

The Targa is a rally for pre-war classic cars, ostensibly for vehicles from between 1905 and 1926 – those too young for London to Brighton, yet too old for the Mille Miglia – though other pre-war years are eligible, too. The route, while strenuous, is tailored to the age and capability of these cars and the accompanying evening events promise to provide a lifetime of memories. Route details will be available online, allowing spectators to position themselves for some wonderful car-spotting opportunities.

SUPER STICK SHIFT

'When supercars were superstars' is the motto for this rally for 'analogue' two-door cars built between 1974 and 1995. There will be challenging roads and driving fun aplenty because these cars were created to be driven, and driven hard! No matter if it's a Lamborghini Diablo or a Monteverdi Hai, a Bugatti EB110 or a De Tomaso Pantera, a Ferrari F40 or an Alfa Romeo SZ, this tour with like-minded petrolheads over the Alpine passes near St. Moritz will make every enthusiast's heart beat a little faster! This route will also be available online, allowing spectators plentiful opportunities to tick off their Top Trumps favourites.

MOBILITY FORUM

A new forum for lectures and discussions about transport and mobility yesterday, today and tomorrow. One of the most important topics on the agenda will be eFuels, because it looks likely that, without them, the 1.3 billion internal combustion engine cars might struggle to survive. Further topics will be the future for large vehicle collections; risk assessment and collection management. A detailed agenda will be published closer to the event and participation is limited but free.

MOTORSPORT RENDEZVOUS

What is Motorsport Rendezvous? It is a luxurious yet relaxed garden party featuring race and sports cars as well as vehicles from many other different areas, such as movie cars, or collection highlights. There will be two days of car talk, one of them including a tour that is also open to participants' modern cars, if the car they brought to display is not road-registered. Although it is not a conventional Concours d'Elegance, there will still be a jury judging the entrants and, thanks to the generous support of the municipality of St. Moritz, admission for spectators is free.

RM SOTHEBY'S AUCTION

Following the success of last year's sale, where 18 out of 24 cars were sold raising SFR18m, RM Sotheby's will again hold an auction for classic and modern collector cars.

BERNINA GRAN TURISMO

The world-famous hillclimb over the Bernina Pass: this 3.5-mile, closed-road track with over 50 corners has FIA approval and meets the highest safety standards. Board the Rhaetian Railway in St. Moritz, Pontresina or Diavolezza and you can find yourself right by the finish line. From there, just a short walk offers wonderful spectating opportunities along the course and, remarkably, watching even this blue riband event is free.



eClassic racing at its best, plus a round table discussion

IMAGINE A VIRTUAL SPACE populated by a dynamic and international community of enthusiasts who are passionate about classic cars. Imagine a whole new dimension of classic car experience.

There are just a few hillclimbs giving drivers an excellent view, and in this regard the Bernina Gran Turismo is one of the best: a striking experience that has now been scanned and recreated with modern technology for use in eClassic simulators. The quality and breathtaking realism of this new innovation were on show during last year's event.

eClassic allows participants to familiarise themselves with the track from behind the wheel of a simulator in 100% accurate detail without taking any unnecessary risks for themselves, their cars, the track or nature – a world first, of which we will hear a lot more.

The groundbreaking TCCT needs no introduction. The publication *The Key* has become industry-standard with regards to collections. As last year, TCCT mastermind Fritz Kaiser will hold his round table during Automobile Week, with a who's who of the classic car scene participating.



This picture
A Maserati tackles the
3.5-mile closed road
Bernina Gran Turismo
course with its 50
challenging corners.



More than just a patron: a visionary and an inspiration

KURT A ENGELHORN wears many hats: patron, investor, collector. He's especially interested in classic cars and art, so it doesn't come as any surprise that his collection comprises many cars that combine the two. The Jabbeke World Land Speed Record Jaguar XK120, for example, with its unique, streamlined body is just one of them. But Engelhorn and his private equity firm KUSANA don't do 'static' – excellence and the desire to keep moving are more his thing – and at last year's Kilomètre Lancé the Jaguar was allowed to prove its mettle. Because his four daughters share his passion, the future of automotive enthusiasm is in safe hands.

When Engelhorn asked his collection manager Florian Seidl if he could help him revive the Bernina race, Seidl didn't think twice. The activities are supported by the KUSANA family holding as part of their striving for excellence. Together with a small team of international professionals (you can imagine you need real pros to get approval in Switzerland for a timed race event on a public road!) in just a few years the group managed to put the Bernina Gran Turismo back on the map, and then breathe new life into the St. Moritz Automobile Week with a number of additional events.

It's not just an event, it's a mobility platform

WHEN YOU TALK to Florian Seidl, it soon becomes clear what he and Kurt Engelhorn's KUSANA are after: 'Together with the municipality of St. Moritz and our partners TCCT and RM Sotheby's we are building a platform to secure ICE (internal combustion engine) mobility for the years ahead during this week as a location for historic mobility and culture. Let's be honest, pressure is growing and the collector car community needs new future-proof venues in order to allow the continued use of their cars and to solidify their investment into collector cars. Maybe there will be just a handful of venues in the annual circus where the action and the art form automobile will manifest themselves. That's what drives my work and that of KUSANA. We are thinking ten years ahead. Every participant and every spectator supports this hobby loved by millions. Welcome to the St. Moritz Automobile Week!'





Brooklands celebrates the past and looks to the future

Land Speed Record stars and cars recall the heroics of a century ago as the Brooklands Innovation Academy is launched

Words Glen Waddington



STEPHEN MOSLEY

STEPHEN MOSLEY

Clockwise, from right
 Sunbeam 350hp and Napier-Railton (silver) record-breakers; schools raced for science and technology prize; Julian Grimwade drives the Norris Special; Andy Green (with mic) and Don Wales; aero-engined V12 Delage; Sunbeam 350hp takes to the Brooklands finishing straight, 100 years since its record was set here.



NATHAN SHARP

EXACTLY 100 YEARS to the day since a World Land Speed Record was last set on a closed circuit, the car responsible – the Sunbeam 350hp – ran again at Brooklands, Surrey, the site of its original run.

Billed as ‘Land Speed Record Day’, the event attracted crowds who saw not only the Sunbeam but several other record-breakers, including the 1933 Napier-Railton V12 and the 1905 Darracq V8. Meanwhile, four schools competed in a science and technology competition, held on Brooklands’ finishing straight to mark the launch of the Brooklands Innovation Academy. A subsequent panel discussion on the future of mobility – and the Land Speed Record’s role in inspiring the next generation – included World Land Speed Record holder Andy Green OBE, and Don Wales, grandson of Sir Malcolm Campbell and record-breaker in his own right.

Intended to highlight the UK’s rich history of innovation and the potential of studying science, technology, engineering and mathematics (STEM) subjects, the schools competition involved designing a model racer to strict weight and dimension regulations, which then ran on the finishing straight. The winning entry was from Jubilee High School, in Addlestone, Surrey.

The newly established Brooklands Innovation Academy will take in its first cohort this winter, and aims to teach and inspire with seminars and ‘hands-on’ experiences with real-world STEM applications. The Academy is part of the national Science Summer School programme, co-founded by the popular boffin and TV star Professor Brian Cox CBE, who will host the first event at Brooklands Museum later this year. It will be attended by 400 secondary school students.

‘While celebrating history and the achievements of those innovators is what Brooklands Museum is all about, we are also looking towards the future and the young people of today. Sharing these impressive feats with school students made it all the more special,’ said Tamalie Newbery, director of the Museum.

The day began with a photo-call to see the Sunbeam 350hp lined-up in a real-life recreation of a painting by F Gordon Crosby that depicts the car racing against a locomotive.



On 17 May 1922, the Sunbeam achieved a flying kilometre of 133.75mph, driven by Kenelm Lee Guinness, whose grandson and namesake was present for the centenary. Most of the other cars that ran were aero-engined specials, the spectacle of which as they were driven was as much physical as visual: they could be felt as they moved!

Andy Green has travelled faster on land than any other human being in history, having achieved a World Land Speed Record of 760mph in 1997, behind the wheel of *Thrust SSC*. ‘It’s nothing to do with going faster on roads,’ he told the assembled audience at Brooklands. ‘It’s about learning to use technology better, more efficiently, and it involves literally hundreds of companies. Before the *Bloodhound* project was even launched, we had invited 20,000-30,000 people to consult on it.’

He further expanded: ‘The Land Speed Record is about story-telling. It showcases technology in an exciting way, and so that technology becomes more cost-effective. It brings attention to something we do better than any other nation. And that high-tech, low-

‘THE LAND SPEED RECORD IS ABOUT STORY-TELLING. IT SHOWCASES TECHNOLOGY IN AN EXCITING WAY’ *ANDY GREEN*

carbon world of the future belongs to the STEM students of today.’

As for that *Bloodhound* project, the aim of which is to set a new outright Land Speed Record, Green said that anybody wishing to provide funding would see it move on to the next level. *Bloodhound* has already achieved 628mph in testing and the project is currently being re-configured to operate as a net zero contributor in greenhouse gases.

For details of the Brooklands Innovation Academy, call Rachel Higgins on +44 (0)1932 857381 or email rhiggins@brooklandsmuseum.com.

NEWS FEED

Discount on hillclimb; Shelby in Paris; event unFirles; Spanish celebration; broadened Broad Arrow; buy Salon tickets; new veteran run; Price Guide on sale; Lyn motors in; Assen treats



Duke returning to Shelsley Walsh

A date has been set for the second Duke's Hill Climb in partnership with Aubrey Peck Automotive. The weekend festival will take place on 27-28 August, once again at Shelsley Walsh in Worcestershire.

Guests staying overnight at Shelsley will meet at Duke of London in Brentford, West London, for breakfast on Saturday before driving in convoy to Shelsley Walsh, via Lord Bamford's Daylesford Farm. On arrival there will be a barbecue lunch, followed by a tour of the Malvern Hills and a dinner party in the Dutch Barn with live music late into the evening, before closing around the campfire.

The hillclimb action starts at 9am sharp on the Sunday morning, the winner taking home the Charles Evans Cup, named in memory of the recently deceased London arch-enthusiast. Competing machinery in 2021 ranged from motorcycles to a Ferrari F40. There will also be static displays, off-roading, autojumble and more.

Octane readers get a 15% discount on Sunday spectator tickets using the code OCTANE15 at the checkout. See dukeoflondon.co.uk for more.



Shelby's Paris date

The Only Shelby meeting takes place at the Linas-Monthéry Autodrome south of Paris on 17-18 September. With entrants from Sunbeam Tigers to a 1969 Le Mans GT40, the event features four 'grids' for runs and parades, as well as static displays and special guests. For more see onlyshelbymeeting.com.



A Beacon of hope

New East Sussex event Firle Beacon will showcase former NASCARs, including the 2007 Chevrolet Impala SS driven by five-time Winston Cup Series winner Ward Burton, and the 2007 Ford Fusion driven by nationwide champ Carl Edwards. Firle Beacon takes place on 30-31 July. See firlebeaconevent.com.



L'Auberge Espagnole

A special display highlighting the history and technical innovation of Spanish luxury car maker Hispano-Suiza has opened at Peralada Castle Museum in Girona, Spain. The opening of the exhibition – featuring everything from automobilia to complete cars – on 28 May coincided with the Fédération Internationale des Véhicules Anciennes recognising Damián Mateu, who co-founded Hispano-Suiza with Mark Birkgigt in 1904, as one of its 14 'heroes in automotive history'. Peralada Castle was bought by Mateu's son Miguel Mateu Pla in 1923; see museucastellperalada.com/es/.

New signings all a-quiver

New player in the classic car scene, the Broad Arrow Group, has announced two new appointments: David Swig (partner and senior car specialist) and Marvin Waters II (car specialist). Broad Arrow has also announced that it will auction the Jim Taylor collection in October, as well as entering the hectic Monterey auction schedule with a sale at the Monterey Jet Center on 18 August.

Buy your Privé tickets

Tickets are on sale for Salon Privé at Blenheim Palace from 31 August to 4 September. The first two days comprise the Aviva concours and concours awards. Boodles Ladies' Day is on Friday 2 September, while the weekend has the Lockton Club Trophy and Classic & Supercar day. Book at salonprivconcours.com.



Extra parade for veterans

The Royal Automobile Club has launched a new Summer Veteran Car Run for pre-1905 cars. Set for Thursday 21 July, it will provide owners with an opportunity to warm up their machines prior to the RM Sotheby's London to Brighton Veteran Car Run in November. It will be based at the club's Woodcote Park clubhouse near Epsom in Surrey.



2022 Price Guide on sale

It's back! Available now, price £10.99, at WH Smith, Waitrose, Marks & Spencer, selected newsagents or online from magsdirect.co.uk.

St James squared

Racing driver Lyn St James has been named Grand Marshal of the 2022 Chattanooga Motorcar Festival, Tennessee, on 14-16 October, following in the footsteps of Brian Redman and Corky Coker.

Going Dutch

Group C racers, vintage Formula and sports cars, gamechanging Grand Prix cars and Superbikes will perform at the 'Cathedral of Speed' during the Classic GP on the TT circuit in Assen, The Netherlands, 16-18 September.



RENDEZ-VOUS RIVIERA SAINT-TROPEZ

TWO TOURS – ONE PARTY

There is nowhere quite like Provence and the French Riviera for style, glamour and timeless scenery, and we have created two tours that come together in Saint-Tropez for a spectacular end of summer weekend. You can take part in one of the tours or you can simply join the fun in Saint-Tropez.

RENDEZ-VOUS RIVIERA AT THE SAINT-TROPEZ POLO CLUB SATURDAY 1 OCTOBER 2022

Launched in 2021, Rendez-Vous Riviera is a relaxed, intimate concours-style event in the unique surroundings of the Saint-Tropez Polo Club. This year there will be live music with rock and roll legend John Oates, sets from international DJ Anna de Ferran, gourmet food, rosé and cocktail bars, fashion shows and 50 of the most beautiful cars ever built. All-inclusive tickets are £275 each and limited to just 500.

THE DEREK BELL TOUR MONACO – SAINT-TROPEZ TUESDAY 27 SEPTEMBER – SUNDAY 2 OCTOBER

Join Derek and 20 cars on a relaxed tour through Provence, taking in some of the finest driving roads in France and stopping off at the best hotels in the region before arriving in Saint-Tropez in time for a party at The Kube on the Friday, Rendez-Vous Riviera on Saturday and a closed-road parade in Saint-Tropez on Sunday.



THE JODIE KIDD TOUR SAINT-TROPEZ – MONACO FRIDAY 30 SEPTEMBER – WEDNESDAY 5 OCTOBER

Jodie's tour will start with 2 nights in Saint-Tropez including the party at The Kube on the Friday and Rendez-Vous Riviera on Saturday before heading off from the old port after the parade on Sunday morning. Her tour will head back through Provence before arriving on Tuesday for a night at the Hôtel de Paris in Monaco, followed the next day by a farewell lunch on the beach in Cap d'Antibes.



If you are interested in taking part in either The Derek Bell Tour or The Jodie Kidd Tour, or would like tickets for Rendez-Vous Riviera, please get in touch. We have weekend accommodation and ticket packages available.

Contact Chris on +44 (0)1635 867705
email chris@v-management.com
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EVENTS



Women and children first!

Footman James research shows inclusivity is essential to classic car industry survival

A **NEW REPORT** on the classic and collector car industry has emphasised that decline is imminent unless the hobby can attract and keep a new generation – and a new demographic – of enthusiasts. While this may be seen to be rather stating the obvious, the potential speed and scale of the collapse from a thriving sector worth £18billion to the UK economy and employing 113,000 people has prompted calls for immediate and co-ordinated action.

The findings were in the 50-page *Indicator Report* from leading insurer Footman James. The ‘state of the nation’ report showed that the industry needs to be a more inclusive and diverse space in order to secure its long-term growth and relevance.

Some of the key findings were:

- Only 9% of Footman James’ clients are female
- Almost half the Generation Z audience

of people aged under 25 would consider buying a classic car

- More than half of all millennials would consider joint ownership of a classic vehicle but, curiously, only 35% would consider buying one outright.

The report claims to reveal that the classic car industry is far more than just a money-making machine, and that it also breeds communities. It highlights the lockdown-induced REVS community and the long-standing PistonHeads forums as examples of this, but stresses that they will need to look further than traditional classic car fans and attract new audiences to survive.

The biggest untapped group of enthusiasts, however, is women. Even though statistics show that more women than ever before currently own classic cars, the numbers are tiny in comparison to their male counterparts and the hobby remains almost entirely male

dominated. Yet a healthy 22% of women said they would consider owning a classic car.

Footman James MD David Bond said: ‘Change is good for our community. In many ways, as this report highlights, we have changed and evolved as a classic car sector, using technology and communities in times of need. But, if we look around, it’s clear to see that our industry isn’t doing enough to change quickly enough, especially around the gender and age of enthusiasts.

‘Speaking to clients and the public about classic and collector cars, as a community, we’re deemed as old-school as our cars, and we must listen to this criticism and become more attractive, inclusive and welcoming to the new era of the community. After all, without change, we wouldn’t have grown the classic and enthusiast vehicle sector this far.’

Download the full report at footmanjames.co.uk/the-indicator-report.

Tony Davis 1940-2022

A high-ranking civil servant and former Chairman of the Civil Service Motoring Association, which took over the Cotswolds Motoring Museum, Tony Davis was a director of the Federation of British Historic Vehicle clubs from 2007 to 2019. He laid the foundations for the FBHVC’s first apprenticeship scheme and was a keen competitor in Historic rallying, driving the Monte Carlo Challenge in an MG 1100, though was more renowned as a highly skilled co-driver.

Simon Diffey 1964-2022

One of the most flamboyant and well-loved Historic racers has perished in a road accident involving an on-call ambulance, while driving his Bugatti Brescia. A stalwart of the VSCC, he was versatile and skilled enough to drive anything, usually did and entertained in them all. A printer in Bedfordshire by trade, he had been a formidable force in business and racing with his brother James, who was also taken far too soon when he died of cancer in 2007.

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MAN & MACHINE

Aurelian way

Connolly Leather's Jonathan Connolly has enjoyed his Lancia Aurelia B20 GT for over 40 years

Interview Robert Coucher

OUR FAMILY BUSINESS began on the Euston Road, London, in 1878 repairing harnesses and saddlery, and then moved on to supplying leather to hood-makers and coachbuilders. We started with Rolls-Royce in 1904 and since then have supplied all the British marques including Aston, Bentley, Jaguar and Rover, so I suppose I should drive a very British classic car. But we supplied Ferrari with leather from the late 1940s – Enzo wanted the Rolls-Royce leather in his cars – as well as Maserati, so an Italian car seems appropriate.

My cousin, Anthony Hussey, who was MD of Connolly at the time, bought a Lancia Aurelia Spider from Chequered Flag in the late 1970s and together we drove it on the Coronation Rally in '82. A good car but not really a rally weapon, although I was impressed by its balance and agility. Inspired, we began searching for a rally-proven coupé and found this 1953 Third Series B20 GT fitted with an MG Magnette engine in Lancia specialist Nigel Trow's barn, so bought it for £350.

Cobbling it together – it was known as the Isopon Special because large parts of it were just filler – I found a correct 2.5-litre V6 engine and, with a lot of help from Lancia specialist Tim Burrett, we got it running well. I remember him adjusting the negative camber on the front



axle with a welding torch and crowbar and he made me up some wider wheels so I could fit bigger tyres for racing. I did some circuit racing with it, where it always did best in the wet due to its handling and predictability, but it's not really a circuit racing car.

In the 1980s we did the first Pirelli Classic Marathons plus a couple more, a few Circuits of Ireland, as well as LeJog, which was tough. When the company closed in 2002 [Jonathan revived the company as Connolly Brothers in 2013] I stopped using it and left it in the garage. I had it MoT'd every year, but it got to the point about ten years ago when it finally failed, so I realised I had to restore it, otherwise I'd lose it.

So I took the Aurelia to Italy, to specialist Gilberto Clerici near Lake Como, for a total restoration. He subbed the bodywork out to a local *carrozzeria* , where it went down to bare metal and was repainted *Amaranto Montebello* , while Gilberto rebuilt the engine to original spec and now it runs really well. With the Lancia back in the UK, I had to get Thornley Kelham to do some extra enhancements to the brakes, to make them work!

I removed the wider rims and refitted originals shod with skinny, correct-size Michelin X tyres, which make the car so much sweeter to drive. A car of the early 1950s has a certain way about it and you have to have a certain skill to drive it. You know, brakes are sort of optional, but a correctly set-up B20 on original tyres, you can drive with your fingertips and you can drive it bloody fast on tricky A- and B-roads. Did the Coupe des Alpes in it recently and a great big AMG tried following the Aurelia down a mountain, but he couldn't keep up because his car was so big and heavy.

I drive the Aurelia often and quite spiritedly, so I had Rob O'Rourke build me a set of Ferrari 275 GTB/4 seats, which are very comfortable; they look period and hold me in place. Trimmed in Connolly Vaumol leather, obviously. Because I do a good deal of bespoke work with 'Tailor Made' Ferrari and Aston Works, I get to drive some special cars, but I will never get rid of my Aurelia. We have a road trip to Spain coming up with a few chums and I'm looking forward to testing the Lancia's drum brakes and bucket seats to the full!

WHY WE LOVE...

Classic car clocks

More specifically, car clocks that work. I can't explain why, but, when viewing a classic for sale, I've always found that if the clock is still working, chances are the car will be a good 'un. And a working clock always sets the tone for the interior; it makes you feel at home.

Maybe this correlation between a working clock and an all-round decent car is because the internals of car clocks – which, from the 1950s onwards, tend to be electrically powered – are less prone to be gummed up if a car has been run regularly and the battery charged.

It can be difficult finding someone to repair an old car clock, so replacing a defunct example with a modern lookalike is one option: Holden Vintage & Classic offers a quartz-operated replacement (pictured right) for the 60mm Smiths mechanical clock found in many British classics.

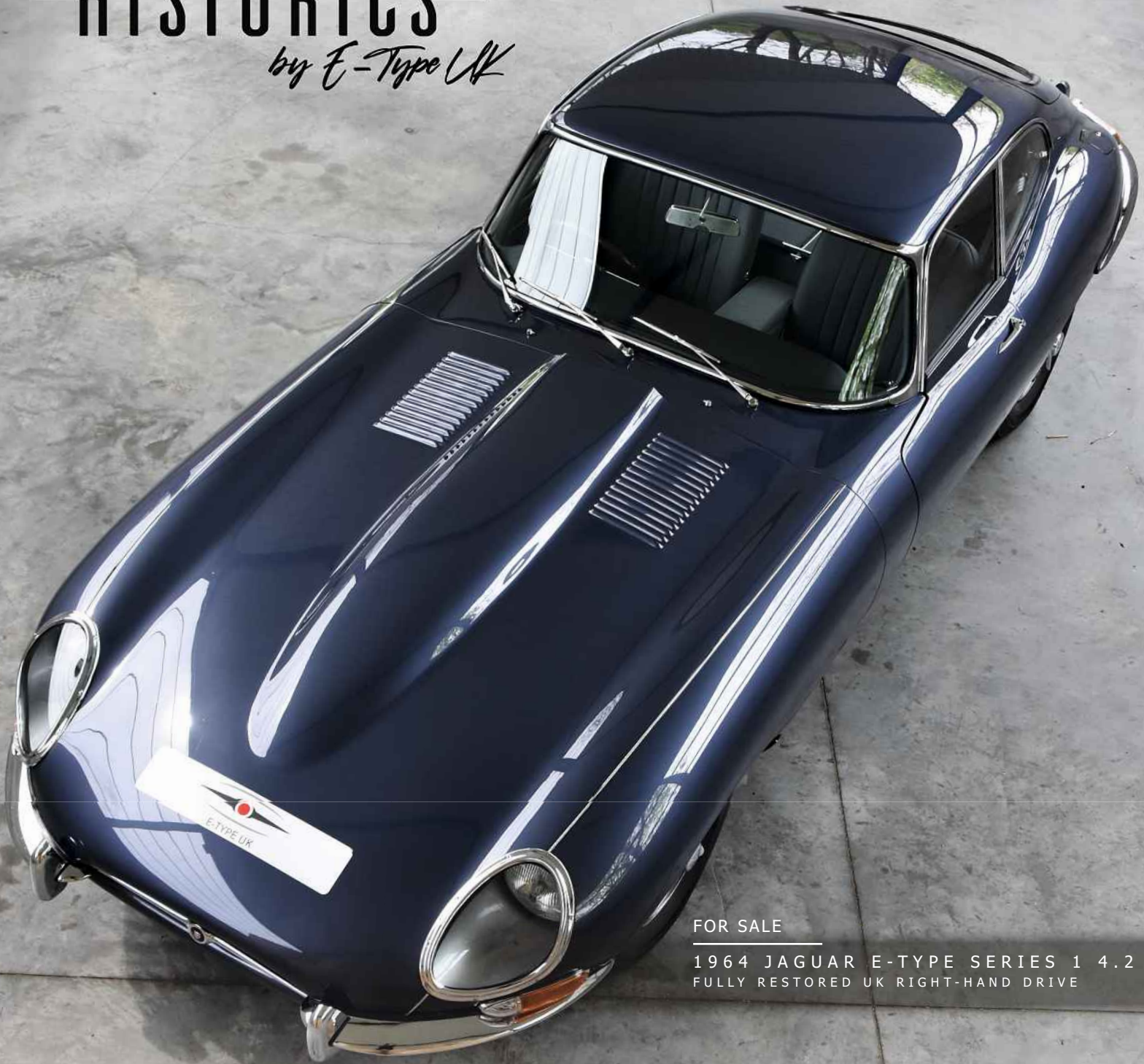
One particular clock has achieved legendary status: the oval, gilt-edged dress piece fitted to 1980s Maserati Biturbos. It's a sought-after collectible in its own right, and a secondhand example could cost you £350-400. However, buying an old Maserati Biturbo is probably the one occasion when you shouldn't rely on the presence of a working clock as a guide to its overall condition...

Mark Dixon



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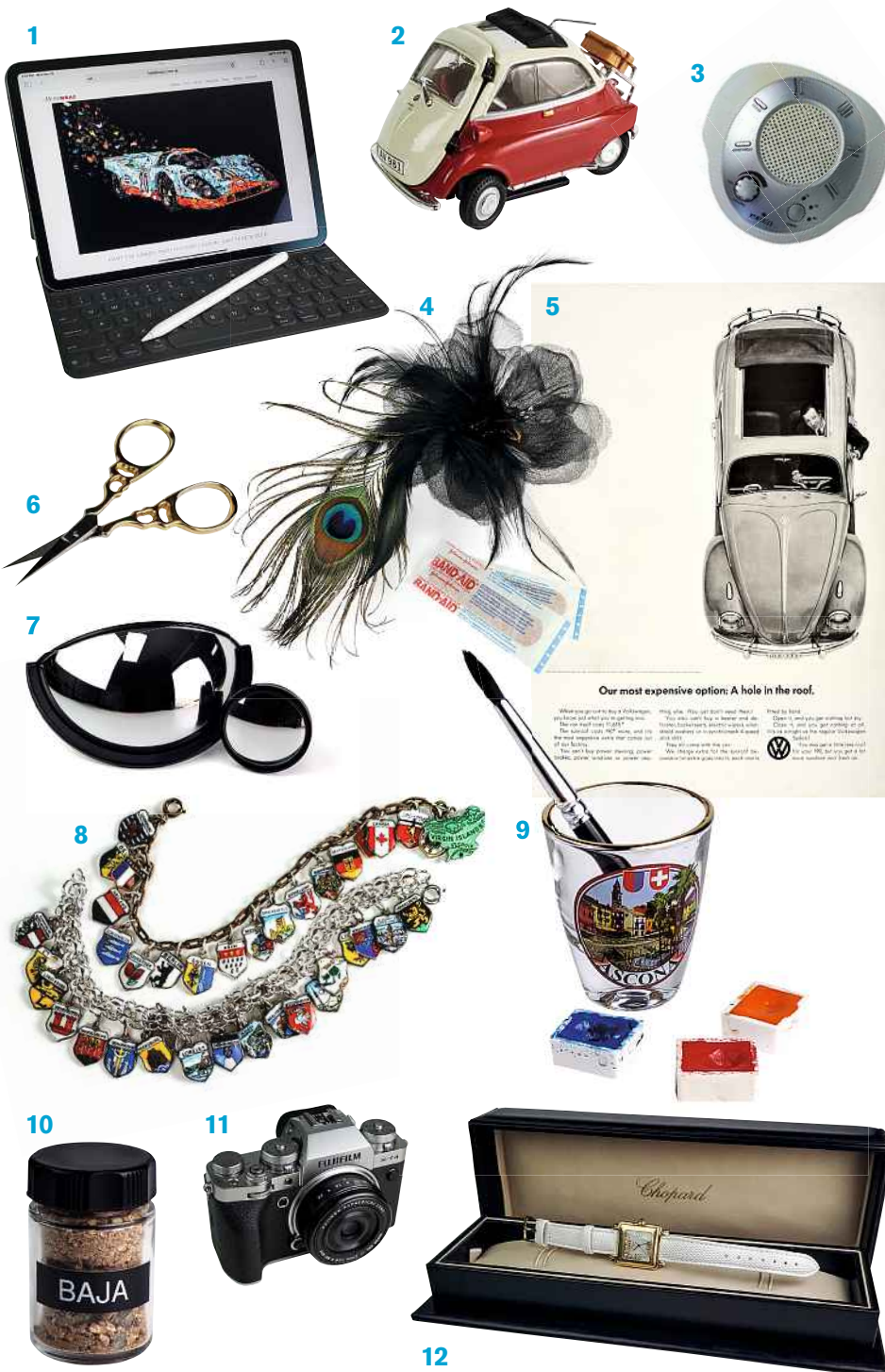
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GEARBOX

Heidi Mraz

This Virginia motoring artist is famed for her unorthodox methods and huge collages of cars made up from elements of their own history



1 I take my iPad everywhere with me, sketching and drawing on it as well as taking photos and showing people my work. It's also where I do my research – it's an incredibly versatile tool.

2 In Great Falls we have a superb cars and coffee meet – where I first exhibited my car art in 2012 – and the organiser gave me this Isetta model as a gift.

3 There are two things always on when I am in the studio: a neon sign saying 'Creative License' and the sound of the rainforest from this machine. My mother is Puerto Rican so it reminds me of my heritage while also elevating my mood.

4 As long as I have a fascinator and some Band Aids I am concours ready! I am also never without a Swiss Army Card. It's like a Swiss Army Knife but credit-card sized, with pen and scissors and tweezers.

5 I worked with advertising agencies early in my career and always loved the skill and humour of adverts, which I also use in my work. The illustration in them can be as beautiful as any work hung on the wall.

6 These are my favourite scissors. They are tiny and very sharp for really intricate cuts. I've had them seven years and no-one in the studio is allowed to touch them.

7 My new series has been years in the making and is a total departure. When you look in a convex rear-view mirror, it unlocks an image and I believe will help people to see cars as I do, as rolling sculptures. I can't say any more at the moment!

8 My father is from Essen in Germany and we would go over every couple of years and travel around Europe, dad recording our journeys on this charm bracelet.

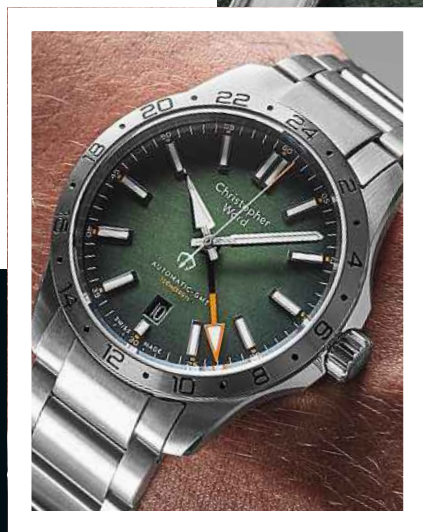
9 Most of my pieces start with a watercolour, and when I was in Ascona – commissioned by the Mullins to do a piece on the Lake Maggiore Bugatti – I picked up this shot glass, which I have used for my brush water ever since.

10 For a piece I am about to unveil, I was commissioned to record my client's adventure in their first desert race, the Norra 1000. I loved it and we dragged my canvas across the Baja dirt for a week.

11 I'll shoot 10,000 images for a collage and bought this Fuji for the Norra 1000. It has everything I need in a very compact format, with a great retro look.

12 My husband bought me this Happy Diamond series Chopard, which I used to wear all the time but is now my special event watch. It's a cool, creative piece of jewellery that does more than tell the time.

#GODO



Spelunkers: incomparable. Indomitable. Unpronounceable

Let's hear it for the 'spelunkers'. The subterranean explorers of the 1970s who did for caving what Jacques Cousteau did for scuba-diving – and the inspiration behind 'GMT-explorer' watches, which provided 24-hour timekeeping for light-starved cavers. Now we've resurrected the genre with the C63 Sealander GMT. Not only does it boast a twin timezone movement, a hi-vis 24-hour hand and a dial that's as legible as it is beautiful, but, happily, you don't have to be a spelunker to wear one.

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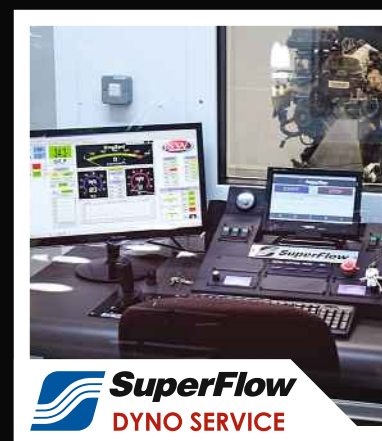
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JAY LENO

The Collector

As much as I love modern supercars, there's something about vintage speed that I just find intoxicating. And if you read this column regularly you will know that I'm a huge fan of the American classic, the Duesenberg.

Built during the jazz era of the late 1920s, it was years ahead of its time. It had a straight-eight engine of approximately 6.8 litres. Twin camshafts, four valves per cylinder. That's 265 horsepower at a time when 80 was considered quite enough. A drop-forged crankshaft rested in five oversized main bearings, and was statically and dynamically balanced.

If that wasn't smooth enough for you, there was a vibration damper consisting of two cartridges that contained 16oz of mercury. Any vibration that was in the shaft was immediately damped out by the movement of the mercury.

For the next two-and-a-half decades the Model J was the most powerful American engine you could buy, until the Chrysler Hemi came out in the mid-1950s. The non-supercharged version of this engine in 1928 could hit 89mph in second gear – and that's in a car that weighs close to three tons. That shows you what 374lb ft of torque can do for you. Still, I wanted to know what came before this – and that brings us to the car I found 25 years ago. But it took this long to restore. The car is a 1921 ReVere. If you've never heard of it, that's OK because there can't be more than a handful left.

The Duesenberg brothers, Fred and Augie, were brilliant race-car engineers but not-so-good businessmen. Like Enzo Ferrari, racing was in their blood, it was what they lived for. In their early teens they developed the 'walking beam' engine. This was meant to be a racing engine, strictly for track use. This is the engine they built their reputation on and which allowed them to build the legendary Model J.

There were four cylinders, with the cam low in the block. Roughly five litres with just four cylinders, these things were torque monsters. The engines were cast as a unit with the exhaust exiting out the top, rather than the side, giving it a cool and unusual appearance. The term 'walking beam' comes from the rocker arms, more like pieces of flat steel that operated the overhead valves from the side. With no head gasket to blow, it was all one casting.

These were extremely durable and reliable engines. In 1912 and 1913, during the 100 races they competed in, only twice would their car finish worse than fourth. This design was the precursor to the twin-cams that later made it obsolete but, if you wanted to go fast in the late Teens and early 1920s, this was the way to do it. At least here in America.

Fred and Augie would build and sell these engines to anyone that wanted one. Remember, this was before they built entire cars. Produced under licence by Rochester, they were bought by dozens of companies, which put them in what were called 'assembled'

cars. Names like Roamer, ReVere, Biddle and Richelieu dominated the landscape. A lot of these were run by scoundrels and charlatans. None more so than ReVere, president of which was a man named Newton Van Zandt – who absconded with a bunch of money and was mysteriously found dead in his hotel room.

The sad thing is that, even though he didn't know anything about cars, he built a pretty good one. He even got the legendary

Cannonball Baker to do a 48-state, 17,000-mile, capital-to-capital city reliability run, which garnered enormous publicity for this put-together car. Built in Logansport, Indiana, the ReVere had many parts that were cast aluminium sections, such as the radiator shelf and side panels, as well as the four-speed transmission. It had close to 100bhp to get you down the road.

It's always said that you should try to buy the best version of the car you want, but as is so often the case I wound up buying the only one I could find. My car was pretty rough, but it was all there. The reason it took more than 20 years to restore is that nothing was available. That, and sometimes you get so discouraged that you have to step away for a few months.

We had custom pistons made, and Carillo con-rods. We fired it up the other day for what had to be the first time in at least 50 or 60 years – and it did not disappoint. The only not-stock item is a modern hydraulic clutch we installed, and now it shifts just like butter.

I'm amazed by how fast this car is. Not in the modern car sense, but in period. I drive a lot of early cars, most of which are three-speed. Just the fact that this is a four-speed makes it feel like an overdrive. Imagine going a mile a minute in an automobile? The age we live in!

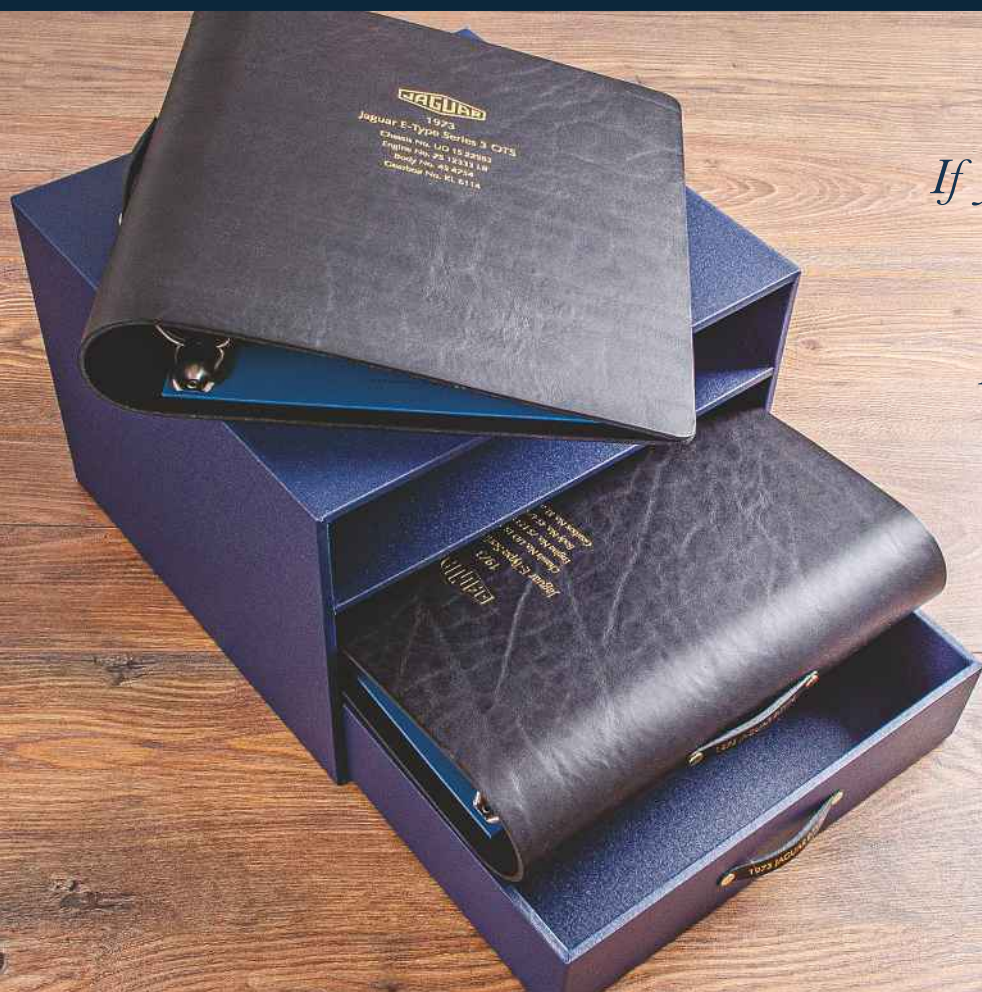


JAY LENO

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

I have never considered myself to be overtly sentimental, but I do tend to hold on to things. My Porsche 924 Carrera GTS is a case in point. I have had it since the early 1980s. It was a new car when I got it, and now it's an old one. The point is, I generally find it hard to imagine buying a 40-year-old car, let alone something older. That said, my attention occasionally wanders in the direction of the classic stuff, and that happened recently in the hills above Monaco. It rather caught me off guard to the point that I am still thinking about the car in question.

It has been such a relief to be out and about again, and I was honoured to participate in the Credit Suisse Classic Car Weekend event in May. There were some wonderful people on what was in essence a tour with a bit of map-reading regularity stuff thrown in. There were some amazing cars, too, not least a Ferrari 275 GTB, a twin-cam version that reminded me of the old quad-cam car I bought when I was with Scuderia Ferrari in the late 1960s. And me? Well, I was due to drive a new Porsche, but then it was pointed out that it wasn't quite in the spirit of the event.

Instead, I was then armed with a 1959 Chevrolet Corvette. In many ways, it's everything I shouldn't like in that it had a floppy throttle, it wallowed, and the steering was on the vague side. Nevertheless, I loved it. Driving that car triggered a memory, too. I remember seeing one parked at the side of the road in Elkhart Lake many years ago. It was for sale and I seem to remember the guy wanted \$40,000, which I thought was a bit steep. It appealed massively, though, and I seriously considered making an offer. There was just something about the way it looked; what it evoked. That slice of Americana screamed 'buy me'.

I didn't, of course. Now I rather wish I had given in to how much I loved this car. I really enjoyed the V8 burble and the way you could pull away from traffic lights in third gear. The fun factor is sadly missing from so many cars these days. Being able to go ballistically fast is one thing, but are they fun?

You can't engineer in a soul, either. That old Corvette certainly had one. I was due to do a lap of the circuit in Monaco along with the rest of those on the event, but that didn't happen. Perhaps that would have

shaken me out of my misty-eyed reverie, but I honestly doubt it.

I did enjoy soaking up the atmosphere during the Monaco Historic Grand Prix meeting, though. I was amazed to see eight Formula 1 cars that I had driven in period. There were three variants of Surtees, and I was invited to sit in the Ferrari 312B that Chris Amon piloted in the March 1969 *Daily Express* International Trophy race. I remember it well because I was in the sister car. The Scuderia was in disarray, with wily old Jacky Ickx having read the writing on the wall and departed for pastures new. We were 'let go of' halfway through the season because there was nothing to race.

That outing at Silverstone wasn't memorable for the result, because I finished ninth. I remember it because I beat my team-mate. I had such great affection and admiration for Chris, having spent a wonderful winter with him Down Under competing in the Tasman Series. I appreciated that he was faster than me, but I always went well in the wet. He finished behind me that day. Our Firestone tyres were next

to useless, and we just sort of splashed around to the flag. My fate with The Reds was effectively sealed thereafter for reasons beyond my control, more's the pity.

I am not a big chap, but I was shocked at how tight the car seemed all these years later. My shoulders were too wide to the point that I wondered how I managed 53 years ago. A Tecno was there, too, although I prefer not to be reminded of driving that particular car. There was also a LEC. I never raced it, but my great mate and former neighbour Dave Purley did. Dave hated testing so he used to leave it to me to do all the grunt work. He was a brilliant bloke, and I was best man at his wedding, but he sadly departed this world in 1985. I miss him still.

While it was wonderful to be reunited with so many former flames, I didn't venture on-track in any of them. I really felt for Charles Leclerc after he crashed the ex-Lauda Ferrari 312T at Rascasse, albeit with what appeared to be relatively little damage. Jacky was lapping at the time, too, driving his old Ferrari 312 B2. They both made it back to the starting grid, Jacky putting his arm around Charles and whispering a few comforting words to him. Unfortunately, accidents do happen. Even the very best get caught out once in a while.



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).

'I WAS ARMED WITH A 1959 CHEVROLET CORVETTE, IN MANY WAYS EVERYTHING I SHOULDN'T LIKE, BUT I LOVED IT'

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STEPHEN BAYLEY

The Aesthete

Hear melodies are sweet, but unheard memories are sweeter. It's for me the same about cars. Of course, style, design, technology and even performance are interesting. But the truly fascinating stuff is mysterious: the people and places cars take you to in the imagination. I enjoy the shape, noise and the occasional tingling of the pineal gland. But even more I enjoy the dream world you enter in a classic (or even just an 'old') car.

An example. One of my best drives ever was in a humble *nuova* Cinquecento, a mere 19.4km up the 'scenic' SP19 from Taormina to Savoca in Sicily – the village's extremely atmospheric Bar Vitelli is where Coppola filmed memorable scenes of *The Godfather*. There was something complete about this drive: nothing needed to be added to or taken from the experience to make it better.

I know the old Cinquecento well: my wife had a patinated yet badly behaved example. Now she has an electric 500e, perfect for cities but not for heroics: the electric Fiat never performs a journey more exciting than from home to Waitrose. Nor will it ever.

And when I think of the Cinquecento, my mind wanders to the extraordinary people punctuating Fiat's long story. Dante Giacosa, whose career began with the original Topolino before Mussolini's war and ended with the Fiat 128, a design that has some claim to have produced the best small car ever. Few have had such sway over an industry as Giacosa: engineer, designer, industrial diplomat, test-driver, manager, personality.

Or take his contemporary, Mario Revelli di Beaumont (see *Octane* 227), whose Franco-Italian name gives away his origins in Piedmontese nobility. His father designed machine guns, but in 1940 our Mario put his inherited weapons down and created a unique single-volume design for a taxi that predicted the Fiat Multipla and therefore every minivan since. Then he got distracted by other stuff, but filed an early patent for central locking.

In contemporary car culture, quirky genius is not being nurtured. But during the high summer of the Age of Combustion, eccentricity flourished both in cars and in aircraft. Engines made to reciprocate by explosions stimulated eccentric genius in the way that the whirr of electricity does not. Take, for example, Nick Comper, born in 1897 and the son of an architect who specialised

in flamboyant church Gothic. But young Comper sought heights different to a cathedral's pointed arch. He designed aircraft, including the Swift, a neat high-wing monoplane that in 1931 broke the London-Sydney record in nine days and two hours. He instructed jet pioneer Frank Whittle at Cranwell. But though brilliant, Comper died after setting off fireworks in a pub in Kent. He'd said he was from the IRA and there to blow-up Hythe's town hall, was promptly knocked to the ground, hit his head on a kerb and died of a brain haemorrhage.

Another example from aerospace: Nevil Shute, 'Chief Calculator' of the R100 airship who became a novelist.

With his full name Nevil Shute Norway, he founded Airspeed, manufacturer of military trainers. In his autobiography he wrote that the great thing about designing around combustion engines in the 1930s was 'aeroplanes would fly when you wanted them to, but there were still fresh things to be learnt in every flight'. He found the successful calculation of the stress on a spar to be a religious revelation, even if it was on a beer mat. In his day, it took about six months to

take a 'plane design from concept to first flight.

But my favourite from this B-roll of combustion celebrities is the baronet Sir Leslie Marr. After studying engineering at Cambridge, Marr took up painting and joined the circle around David Bomberg, one of the great figures in modern English art. They made gutsy pictures of dark solemnity. Then, on a whim, Marr bought a Connaught A-Type and competed in the 1954 and 1955 British Grands Prix. In 1956, he came fourth in New Zealand. A world-class painter and racer? Like Damien Hirst qualifying for the Indy 500.

Something about the cheerful anarchy of combustion made this antic school of genius possible. The cold logic of electricity will never incubate such eccentricity. Besides, our world now has many satisfactions, but it is not tolerant of the spontaneous creativity that could take a 'plane from beer-mat to 15,000ft in 24 weeks.

For today we have only Elon Musk. It is splendid that Musk does not care a rat's patootie for convention and manners, but you suspect he might be unreliable in an emergency. And to appreciate his art, you need a high tolerance for megalomania and no allergic reaction to nut jobs. Still, he is unique. A solo voice. And this is why we have heard his melodies too often.



STEPHEN BAYLEY

The individual for whom the term 'design guru' could have been coined, Bayley 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*.

'ELON MUSK DOES NOT CARE FOR CONVENTION, BUT YOU SUSPECT HE'LL BE UNRELIABLE IN AN EMERGENCY'

ROBERT COUCHER

The Driver

Let's face it, before the arrival of the VW Golf, ordinary cars were pretty lousy. British cars of the 1950s and 1960s were small, slow and unreliable. Sports cars were basic but great fun until the oil crisis of 1973 – just the time drivers began to appreciate 'classic' cars because so much 1970s stuff was dross. There were outliers such as the outrageous Lamborghini Countach and the Porsche 911 RS and 930 Turbo, but they were beyond hen's teeth and the fun-to-pilot, front-drive Mini was past its sell-by date.

The Giorgetto Giugiaro-designed Golf was launched by a moribund company that had produced the woefully out-of-date Beetle and the horribly ugly 411. This new, exciting, modern, good-looking, classless small car was a game-changer and available to everyone. And when it received its GTI badge in 1976, the automotive world was disrupted forever. Every ordinary car became a wannabe Golf.

Meanwhile, another sensible German company was producing worthy cars for those who liked to drive in the middle lane. BMW's solid, conservative efforts were aimed at accountants. Before World War Two, BMW had engineered fabulous racing cars such as the very advanced 328. But in the 1950s its models were a strange mix of baroque saloons and bubblecars. Things improved with the arrival of the lighter, more contemporary *Neue Klasse* that evolved into the 2002 in the 1970s: one of the first hot saloons, especially in fuel-injected tii spec. So, while the VW Golf GTI was offering grown-up, Mini-Cooper levels of 'chuck-it-into-any-corner-and-it-will-get-you-out' handling, BMW's dainty-looking yet tail-happy 2002 was providing just the opposite (lock).

As I grew up in Cape Town, these early BMWs had an impact on me because a friend of my father's had a white 2002 tii that he used to great effect humiliating supposedly more powerful and faster cars – ours! In the 1970s, saloon car racing was wildly popular and BMW SA decided to have a crack at the idea of 'race on Sunday, sell on Monday'. So it developed a homologation special, the BMW 530 MLE ('Motorsport Limited Edition') in 1976.

This was the E12 series, fitted with a 3.0-litre straight-six, fed by carbs and producing 197bhp. The (always white) bodywork was lightened and the body-kit painted in lurid red and blue stripes. They became the first

M-series cars ever badged as such; only 227 were built. I used to root for the BMWs against the Alfas and Fords because my mother drove a 525. That car was bog-standard, with a manual four-speed gearbox and Solex carbs, so nothing like the rodded MLE – although it was the first car I lost control of, when its notoriously oversteery back end got away from me.

Meanwhile, in the First World, BMW was doing good things with the launch of the 3.0CS and CSi. Here was the classy, grown up sports coupé that drivers wanted. Consumers had become more sophisticated and were seeking faster, more comfortable cars for dashes along

the autobahn and autostrada to important meetings. Fractional jet ownership was yet to land.

The American market wanted cars that looked good at 60mph. US enthusiast and hobby jet pilot Bob Lutz – the 'car guy' to Chuck Yeager's 'right stuff' – was then BMW's VP of global sales and marketing. He was a proper non-nonsense petrolhead and racing driver and, working with ad agency Ammirati & Puris, they coined the line: 'The Ultimate Driving

Machine'. It encapsulated what BMW was about and its cars adhered to this ethos for decades until, for some nonsensical group-thinking, politically correct, environmental reason, BMW management decided to dump the best headline in automotive advertising and replace it with 'Joy is BMW'. What on Earth does that mean? Needless to say it was a disaster and BMW is back to UDM with no equivocation.

So which classic BMW to choose? Well, it really should have an M badge on it and a six-cylinder engine and be a coupé. A contender must be the slightly bonkers, skunkworks Z3M coupé of the late 1990s. The one that looks like a breadvan but goes like a true M.

Actually, the BMW that still stands out as a class act is the CSL of 1971. Clean, elegant, with a requisite creamy six-cylinder engine, the four-seater coupé remains one of the all-time great BMWs. Ripe for reimagining?

A few years ago at Spa Circuit we tested one of the 39 Batmobiles against a Porsche 911 RS. On the undulating track the Porsche was quicker and more responsive and the better racing car. But the bigger, more comfortable BMW CSL turned out to be the car you might want to live with for more than just a trackday: the Ultimate Driving Machine.



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*.

**'WHICH CLASSIC
BMW TO CHOOSE?
IT SHOULD HAVE AN
M BADGE, A SIX-
CYLINDER ENGINE
AND BE A COUPÉ'**

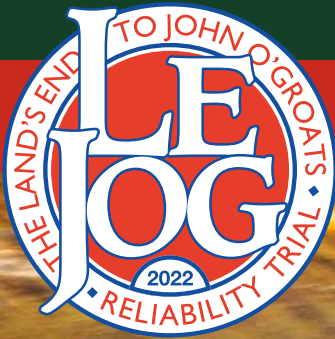


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Letter
of the
month



An American abroad

I WAS INTERESTED to read about Comiso airbase, Sicily, in your Bentley Continental GT Speed feature (*Octane 226*) because I was the first US Air Force member assigned to Comiso in 1983. President Carter had tried to get the Soviets to back off during the Cold War and, when they didn't, he moved to establish six bases in Europe. I was sent there as the first Base Commander. I had never been to Europe or even outside the US during my 24 years in the Airforce, so I jumped at the chance straight away.

Comiso was still a bombed-out WW2 airfield when I arrived. There were two Navy officers there in charge of the construction office, and my role was to activate the base and oversee construction from the user's side. We'd find an

unexploded bomb almost every day during construction. The Navy Commander, George Holland, had quite a collection of stuff that had been discovered: old weapons, hand grenades and so on. On one occasion he saw an Italian ordnance expert sitting on top of a bomb with a hammer and chisel, taking the fuse out, while in the corner was a little boiling pot used for steaming the explosive out. He watched the Italian get off the bomb, take his lunch of now-cooked pasta out of the pot, and get back on the bomb to eat it!

It was very much an Italian base under Italian control, and I got to know the Commander, Lt Col Aldo Michelini, very well. He had a chauffeur-driven car – a Fiat Panda! Of course, it was a two-door so I often used to tease him gently about that as we

climbed into the back seat.

I enjoyed watching the online video of the Continental being drifted around the former base [look for 'Continental Drift' by Bentley Motors on YouTube – MD]. On two occasions I did some high-speed testing of my own on



the old, original runway. A friend of one of the civilian contractors sold used cars and he brought over a Fiat Dino 2400 and a Maserati Biturbo for me to try. We got up to about 120mph and I was seriously tempted to take one

home, but you had to be careful in those days about buying a stolen or rebuilt crashed car, and eventually I decided not to. However, I did buy a used Alfetta sedan to drive while I was there, which is pictured [inset below] outside the former WW2 officer's club. Hurling along the tree-lined back roads, I felt as though I were doing the Mille Miglia.

I was there for all three of the major anti-nuclear protests mentioned in your feature: 5000-10,000 people marching around the base, blocking roads and, on the first occasion, tossing Molotov cocktails over the fence. Communism was always strong in Sicily and I still have examples of flyers issued by the Communist Party, offering people \$8 a day to turn out and protest. But the locals were some of the best people I've ever met and my experience was fantastic from the very first day.

After 14 months I was re-posted to a fighter base in Turkey, then Spain and finally back to the US, and I retired 32 years ago to Colorado. Back in the day I used to hillclimb and autocross a Jaguar E-type – it was fun beating-up the Corvettes! – and every summer I still drive our mountain roads in the 1969 Alfa Spider Veloce that I bought as a demonstrator in 1971.

Charlie Simpson, Colonel USAF (ret), Colorado, USA

The right stuff

It was with great sadness that I noted the death of Vic Elford on 13 March this year.

After Vic won the 1968 Monte Carlo Rally in a Porsche 911, I sent a congratulations card to 'Vic Elford, c/o Post Office, Eaton Bray, Beds' and subsequently received a thank-you note from the great man.

Fast-forward to the 2020 Goodwood Members' Meeting, which I was lucky enough to attend from Canada. Wandering around the paddock, I noted a crowd around a gentleman being filmed and interviewed. It was Vic, and when I casually mentioned to a journalist the above story he insisted that I sit down and join Vic. I repeated my

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MARK DIXON

experience of having received a thank-you note from him and he replied: 'Well, it was the right thing to do.'

We continued to have a wonderful conversation, which ended with both of us wishing each other the best. That memory remains one of the highlights of my life. RIP, Vic.

Peter Bunyan, British Columbia

Glen, the influencer

I've enjoyed Glen's stories in Octane Cars about his Boxster [above] so much that I've done the same and bought one myself, a 2006 Boxster S.

Having just moved to the countryside, we very quickly realised that we needed another car for the 15-min blast across great roads to the train station a couple of days a week. Trying to be sensible, I test-drove a VW Up! GTI after reading and watching rave reviews but, although the little three-cylinder engine is great, I found the steering numb, gearshift vague and suspension harsh and clattery.

For much less money I've found a very well looked-after Boxster, which sounds glorious and has the perfect balance of power, analogue feel and handling. I'm sure some issues will arise at some point, but for the moment I'm just enjoying taking 'the long way' to all kinds of places near home. Thanks, Glen.
Andy James, Northamptonshire

A life well-lived

Your 'Man and Machine' article about Arwel Richards and his Rolls-Royce Silver Shadow in Octane 229 struck a chord.

In May 2021 I sold my Daimler Double Six Coupé after 30 years' ownership and promptly found a very nice 1970 Bentley T1 to replace it. Like Arwel, I contacted the Rolls-Royce Enthusiasts' Club and found that the car had been ordered by Sir Nicolas Cayzer (later Lord Cayzer), a shipping magnate, and the T1 cost him the princely sum of £8,108.90. This included £1.25 for a GB badge, £6.00 for a badge bar and £3.55 for two yards of Ambla headliner, to be used for the later fitting of the sun roof. The average UK house price in 1970 was £4000!

Arwel describes his Shadow's paint as 'shabby'. I think of mine as showing 52 years of a life lived well – and, like Arwel, I enjoy the car far too much to be precious.

Peter Latham-Warde, East Yorkshire



Messing about in boats

While all of your readers are into classic cars, I wonder how many are into vintage and classic boats?

You may be surprised at how inexpensive they can be. Classic 1950s varnished sailing dinghies can be found for a few hundred pounds, and similar-era motor boats from a few thousand. They can be used on reservoirs or rivers close to home or taken on holiday to our wonderful coasts, and are fine for just one person or to include the whole family.

The social life through local clubs is tremendous. If you've not done this before, go along and just have a look. Members will chat to you and explain everything you need to know, and you'll have fun – which is what it's all about.

Me, I sail a wooden racing dinghy [below left] on the Solent. That really does give the feeling of speed. It's exhilarating, exhausting and healthy.

Nick Smith, Dorset

Living dangerously

How right you are, Stephen Bayley, in Octane 229, about the crisis in modern car design! The reasons for this utterly boring and relentless production of the same box with a different badge are probably driven by those modern rulers of the world, the Health and Safety police. People no longer have to apply common sense or self-responsibility; it must be someone else's fault.

The days of designing a car with a beautifully sculptured body around a chassis and engine are long gone. I think of my 1962

Series 1 E-type: no seatbelts and nothing much between you and the outside. How wonderful, and boy, what a body!

Happily, the same fate has not yet befallen motorbikes. I just hope someone doesn't insist on bubble-wrapped versions and they are left alone to be the hair-raising, exciting machines they always have been.

*Lewis Buckley,
Jersey, Channel Islands*

SM enthusiasm

Chapeau! for your excellent feature in Octane 227 on Jerry Hathaway's Citroën SM racecar, truck and trailer.

Jerry was a very dear friend, whom I had the pleasure of visiting for 12 years, until Covid hit. I would spend two to three weeks annually learning and doing all things SM under Jerry's supervision in his Santa Clarita workshop [below] before returning to Oz and passing my findings on to the local SM enthusiasts. Regarding his willingness to share his expertise, he commented: 'All I want [to see] is that SMs are running good.'

As for the rig being sold to Europe, Jerry was pleased that it would form part of an impressive SM collection and that European enthusiasts would be able to see it.

Personally, I was touched by Marc Sonnery's closing lines: 'Here's to you, Jerry Hathaway. André Citroën would surely have raised his hat in tribute.'

*Leendert Scholte,
Melbourne, Australia*



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



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HERITAGE IS BACK IN THE MEWS

Tucked away in London's swishest borough is Heritage Classic, a 'new' dealer with superb history and pedigree

THERE'S A 60-YEAR-OLD secret in London's swish South Kensington that only car people know about. Tucked discreetly behind the bustling Old Brompton Road, full of cafés, restaurants, art galleries and shops, is quiet Kendrick Place in Reece Mews. One of the houses in this delightful cobbled mews was the long-time studio of internationally acclaimed artist Francis Bacon, for over three decades. It is also home to Erna Low Travel, the oldest ski holiday company in Britain, founded by Miss Erna Low in 1932. But for classic car enthusiasts and collectors it's the motoring mews showroom of 60 years' standing that is the main attraction, now housing Heritage Classic.

As with most mews, these quaint and quiet back streets behind the grand houses of central London served as stables for horses with grooms in attendance. With the arrival of the motor car in the early 20th Century, these mews became garages and workshops for the increasing numbers of limousines and sports cars for the wealthy aristocrats who lived the high life in high society. And Heritage Classic's showroom and workshops at No. 6 Kendrick Place, Reece Mews, have been very much part of Britain's love of the motor car since inception. One urban myth is that Kendrick Place served as an overspill garage for world Land Speed Record holder Sir Malcolm Campbell's Bluebird Garage on the nearby Kings Road. That's now a well-known restaurant and cocktail bar. In the 1960s, No. 6 Kendrick Place was owned by gentleman farmer and racing driver Morris Stapleton, and then the garage moved on to well-known Morgan racer and distributor Bill Wykeham.

Then Hexagon Classics took ownership of the famous location and a young fellow named Paul Giovanni, who served his apprenticeship at HR Owen and then worked at various manufacturers, joined the company in 2011. It changed to Sports Classics London in 2017, with Paul very much involved, and last month he relaunched Heritage Classic at the recently renovated site at No. 6 Kendrick Place. The sad reality is that precious few mews emporiums and showrooms remain in central London, where they used to be so ubiquitous. But as is traditional with bespoke British service on such famous

streets as Bond Street, Savile Row or Jermyn Street, what better than to have the principal leading the company from the shop floor!

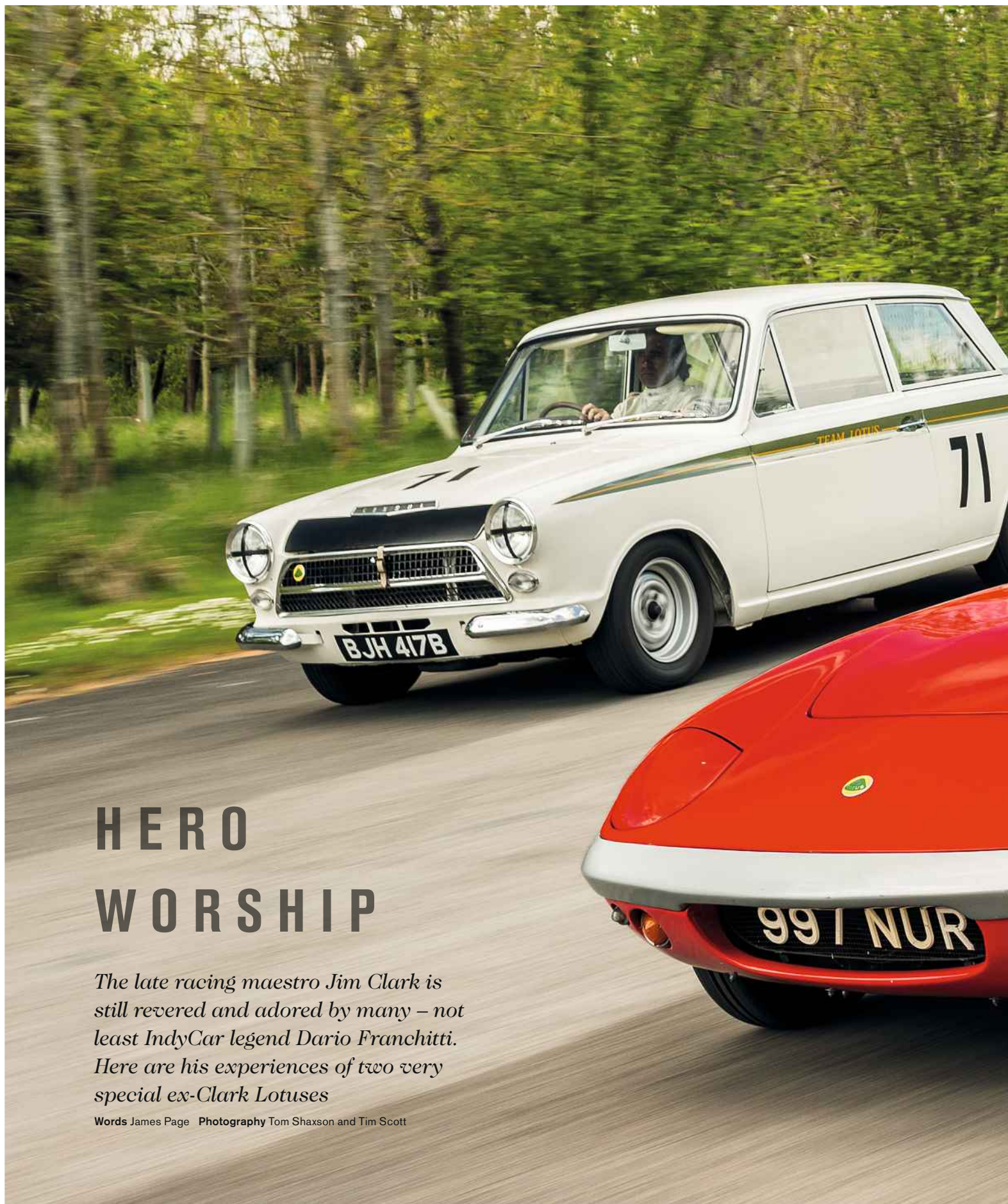
In this case, Paul Giovanni is your man in the mews; he grew up here and has been part of London's classic car world for decades. 'My father was in the car business in Knightsbridge when I was a child, so I started driving cars at about eight years old around this area,' says Paul. 'At 16 years old I went motor racing in single-seaters and saloons and went on to join HR Owen. I have been involved in the car business for decades and have been based at No. 6 Kendrick Place for over 11 years.'

Paul launched Heritage Classic with his business partner Gary Burke in May this year: 'Gary has been very successful in the insurance business and has been a long-time client of mine for many years. He has a great passion for Aston Martins, and he liked the idea of Heritage Classic so much he bought the company! It helps that his sons are also passionate about classic cars. We have secured a ten-year lease on Kendrick Place and are planning for a long-term future. Our interests will include high-end motor cars and modern classics and we have funds in place to invest in top-quality stock. This is a British company with a great heritage but we will operate in the international market because we have particular experience in the Middle East, as well as Europe and America.

'Here at Heritage Classic we offer the full range of services from consignment to finance and collection management,' adds Paul. 'One area where we are particularly strong is restoration and we will continue to offer our clients our experience and skills in this important area. We have many long-term clients who value our discreet service from the mews. They have been coming to South Kensington for many years and appreciate the continuity in such attractive surrounds.

'Indeed, we had our launch party last month and so many friends and clients attended we finished off over 100 bottles of Bollinger! The overriding feeling is that confidence is growing and enthusiasts of all ages want to continue enjoying their classic and performance cars. Many guests said they were pleased to see us back – and yes, we are back, and Heritage Classic is here to stay!'





HERO WORSHIP

The late racing maestro Jim Clark is still revered and adored by many – not least IndyCar legend Dario Franchitti. Here are his experiences of two very special ex-Clark Lotuses

Words James Page Photography Tom Shaxson and Tim Scott



Few racing drivers are as inextricably linked to a single marque as Jim Clark is to Lotus, and the two cars you see here represent a period in which that partnership really hit its stride. During 1962 and '63 – the year in which he won his first Formula 1 World Championship – Clark put more than 15,000 miles on the Elan and regularly drove it from the Cheshunt factory up to his family home in the Scottish Borders. The Lotus Cortina, meanwhile, carried him to the 1964 British Saloon Car Championship. Those were the days in which drivers and designers had to excel in more than one discipline: from tuned tin-tops and road cars to single-seaters, Clark and Lotus boss Colin Chapman could do little wrong.

Dario Franchitti has a deep understanding and appreciation for all of this. The eloquent Scot had a considerable motorsport career of

his own, of course, highlighted by three victories in the Indianapolis 500 and four IndyCar Series titles. He retired following a horrific shunt at Houston in 2013 and, as he steps out of the Elan after a brisk run, it's soon clear that he's first and foremost a Clark fan. His interest was sparked while he was a young hot-shoe driving for Paul Stewart Racing in Formula Vauxhall Lotus.

'In our house, Jackie [Stewart] was obviously talked about,' he explains, 'as well as Jim, David Leslie and Gerry Birrell. My dad would talk about those drivers, so I was aware of Jim. Then, in 1993, Jackie said, "We've got a dinner in Edinburgh to commemorate 25 years of Jim's passing. I'd like you to come – I think it'd be fun." I sat next to Eric Dymock, who's written books about Jim, and some of Jim's friends. By the end of it, I was thinking, "Who was this guy?" and from that point on, it became an obsession.'





MOTORSPORT IMAGES



the F1 car and win in that, then jump into the Lotus 30 and win in that. And then fly over to Indianapolis and win there! But it was more than that – it was the way people talked about his personality, the way he was. Anybody you talk to who had anything to do with him says that he was an absolute gentleman – just such a special character.'

Not until recently had Franchitti driven an Elan, and even then it was a race-spec 26R. Chassis 002 – better known by its registration of 997 NUR – is a very different beast, and was used by Lotus as a development model. It was one of a handful of early Elans fitted with the 1498cc version of the Twin Cam engine before 1558cc became standard, and Clark drove it extensively. He was even photographed with the car at his Edington Mains home, the image having apparently been intended for the cover of *Time* magazine before instead appearing in a *Sports Illustrated* article in October 1963.

Franchitti is closely involved with Gordon Murray's T50 supercar project and, as he ponders the combination of skinny tyres, light weight and compact dimensions, he understands why Murray is such a fan of the Elan. And also why they're aiming to match some of its qualities with the T50, in particular that signature Lotus trick of producing a car that achieves almost telepathic responses without destroying the ride quality.

'HE COULD WIN IN
A LOTUS CORTINA,
AND ON THE SAME
DAY JUMP INTO
THE F1 CAR AND
WIN IN THAT'
DARIO FRANCHITTI
ON **JIM CLARK**

Franchitti has gathered an amazing collection of Clark memorabilia over the years, from flight logs to racesuits, and even Indianapolis scrapbooks given to him by fellow enthusiasts who knew that Franchitti would treasure them. When he was invited to demonstrate the 1965 Indy-winning Lotus 38 at the Brickyard, he approached the company that had supplied Clark's racesuit that year and asked them to make him a perfect replica. Arai did likewise with an open-face crash helmet, and even the pit board was the exact one that Lotus had used 50 years previously.

Franchitti admits that, when he won his maiden Indy 500 in 2007, one of his first thoughts was that he'd achieved something that Clark had also done. His appreciation, however, goes beyond driving ability, which is no doubt a legacy of getting to know some of Clark's old friends – a group that he affectionately refers to as 'the Duns Mafia'.

'It was unbelievable that he could win in a Lotus Cortina, and on the same day jump into

Clockwise, from facing page
Franchitti today with the ex-Clark Lotus Cortina that became his seven years ago; Clark on his way to victory at Crystal Palace, 1964, in a round of the British Saloon Car Championship, and (inset) with his Elan in 'that' famous advert.





This page
997 NUR is one of a handful of early Elans that was fitted with a 1498cc Twin Cam engine, used as a development car – and driven by Lotus team driver Jim Clark.





Above and right

Although a highly successful racing driver in his own right, Franchitti is not shy of a bit of hero worship – and jumped at the chance to drive the ex-Clark Elan as well as his own ex-Clark Lotus Cortina.

‘The 26R was lovely,’ says Franchitti, ‘but this one’s even more delicate. If you talk about modern cars, so many of them have got that harsh secondary ride. With the T50, Gordon wanted a nice, compliant car, but pin-sharp. He also keeps going on about the Elan’s gearshift, and after driving the 26R I said to him, “Yeah – I get it.” But [997 NUR] is such a special car, with that famous picture of Jim in his kilt...’

It’s certainly difficult to get into this Elan without picturing that image, and imagining Clark looking out over the same bonnet as he swept through the Borders countryside – story has it that he once did the 300-odd miles from Chirside to Stevenage in four hours and 23 minutes. It adds an extra dimension to the Elan experience, which on its own is already intoxicating enough – the quick responses, the fruity gurgle from the twin-cam four, the precise gearchange. Even with its period hardtop fitted, it doesn’t feel as small inside as it looks from the outside – at least if you’re roughly the same build as Clark. Only when you find yourself looking up at a Lotus Cortina are you reminded how tiny it is.

From Clark, 997 NUR passed to his old friend and mentor Ian Scott-Watson, who once used it to transport 12 Blackface lambs to

Lanark market. It was during Scott-Watson’s ownership that the original 1498cc engine blew, and a replacement 1558cc unit was shipped up to Berwick. He also lent it to Andrew Cowan for a race at Ingliston – the rally ace finished second – before selling it to Gloria Dollar, who was secretary to John Surtees. By the late 1990s, it had somehow ended up in a scrapyards near Mallory Park before being rescued and restored by marque enthusiast Michael Schryver.

The Elan is now owned by Gregor Fiskien, and it was inevitable that Franchitti would eventually begin the search for his own ex-Clark car. Having discounted a single-seater, he set out to find a Lotus Cortina.

‘I was looking for one in 2013 and spoke to Andy Middlehurst about it. I’d had my accident in Houston and I was sitting in the hospital, morphined out of my head. Apparently I called him and told him that there was one for sale. I said “Let’s just get it. Life’s too short.”

‘Then he called me back – I don’t actually remember any of this – and told me that the price had gone up. He said “It’s too expensive, and it’s not the one you want. The one you want is BJH. I’ll let you know if that ever comes up for sale.”

Middlehurst, himself a Touring Car racer and, as a specialist, more usually associated with the Nissan GT-R, was referring to BJH 417B, a Ford Lotus Cortina that was raced by the Lotus factory throughout 1964. It made its debut at Snetterton on 14 March and, despite a misfire, finished second overall and won its class in the hands of Clark. In total, the great man drove BJH in eight races that year and won his class every time, in the process taking overall wins at Oulton Park (twice) and Crystal Palace. During that busy season, the car was also raced once each by Mike Spence, Sir John Whitmore, David Hobbs and Jackie Stewart. Of those, only ‘Hobbo’ failed to win his class – he finished second at Roskilde, and Franchitti makes sure regularly to remind him of that fact.

BJH was sympathetically restored by Middlehurst during the 1980s and later sold to former racer and team owner Tom Walkinshaw. After his passing, it was acquired by a Blue Oval fan who eventually decided that he wanted something he could race, and wisely concluded that BJH was too significant historically for that. By late 2014 he was therefore looking to sell, named a price, and shortly afterwards the Lotus Cortina arrived at Franchitti’s home in Scotland on the back of an open trailer. Only



1964 Ford Lotus Cortina

Engine 1558cc DOHC four-cylinder, two Weber carburetors
Power c150bhp **Transmission** Four-speed manual, rear-wheel drive **Steering** Recirculating ball
Suspension Front: MacPherson struts, coil springs, anti-roll bar. Rear: live axle, A-brackets, coil springs, telescopic dampers
Brakes Front discs, rear drums **Weight** c800kg
Top speed 111mph **0-60mph** 8.5sec

1962 Lotus Elan

Engine 1498cc DOHC four-cylinder, two Weber carburetors
Power 100bhp @ 5700rpm **Torque** 102lb ft @ 4500rpm
Transmission Four-speed manual, rear-wheel drive
Steering Rack and pinion **Suspension** Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: half-shafts with lateral links, coil springs, telescopic dampers
Brakes Discs **Weight** 630kg
Top speed 107mph **0-60mph** 8.5sec





This page
The delicate, lightweight and highly adjustable Lotus Cortina suited Jim Clark's driving style perfectly. It remains in period-correct specification.





later did Franchitti notice that, in a photograph taken while he was celebrating one of his Indianapolis victories, the three-wheeling Lotus Cortina on his T-shirt was this very car.

Franchitti was soon using it to go to the shops – its practical side is compromised as the fuel tank now fills the boot – or to meet friends for coffee, when his arrival would be heralded by the crackle from the straight side-exit exhaust. He later agreed to drive it to Duns so that it could be displayed in the newly refurbished Jim Clark Motorsport Museum. The first hour or so was spent on the motorway and, not surprisingly, Franchitti describes it as being ‘God-awful’ – but then he turned off and started to head across country on roads that Clark would have known intimately.

‘We went past a pub that all the Border Reivers guys used to go to, and on the backroads it suddenly all came together. It’s got the turning circle of an aircraft carrier, but otherwise it’s absolutely lovely. It came alive on those roads in Scotland – you can get it dancing, and it just felt totally at home there.’

It’s all the better for being in period specification, and far removed from the highly developed Lotus Cortinas that are currently being used in Historic racing. Inside, all soundproofing and carpet has been removed but the back seat is in place, while the slim bucket seats in the front are mounted high to give you a commanding view ahead.

‘THEIR ASSOCIATION WITH JIM CLARK TAKES THESE CARS TO ANOTHER LEVEL’

The steering wheel is one that Clark himself specified and, while the car’s limits must seem ridiculously low compared to the high-downforce single-seaters that he raced for so long, Franchitti absolutely revels in it. An initial impression of understeer on turn-in is soon replaced by the feeling – telegraphed long in advance – of the tail gracefully coming round as he gets on the power. There’s no ‘hustle’ to driving a Lotus Cortina quickly. It’s a far more delicate balancing act than that, and it’s easy to see why Clark – with all of his innate talent and feel – could get so much out of it.

‘You drive it with your fingertips,’ says Franchitti. ‘You don’t grab hold of it. It’s so progressive – it’s one of those cars that, if you take a liberty with it, you know straight away. It’s very softly sprung, and if you go through a left-hander at a fair old clip it will lift the inside-front, as you can see in all those iconic photos.

It doesn’t have a lot of horsepower [about 150bhp] so it’s about carrying momentum. It’s a lot of fun to drive and it’s *such* a cool thing.’

As the 1960s progressed, Clark’s life began to change. He started to fly more, so the long road trips home from the Lotus factory – which relocated to Hethel in 1966 – became a thing of the past. He moved out of the UK for tax reasons and broadened his horizons, perhaps even to the point at which he was looking beyond Chapman; his old flight logs, for example, show that he made a trip to Maranello. Tragically, however, those same logs end with an outbound flight to Frankfurt in April 1968, for the Formula 2 race at Hockenheim in which he would lose his life.

More than 50 years later, Clark is still remembered with awe and affection by enthusiasts across the world. ‘Our’ Elan and Lotus Cortina would have been great cars anyway, but it’s their association with this quiet farmer’s son from the Scottish Borders that elevates them to another level. Franchitti has made the heart-wrenching decision to sell BJH only because he needs to make room for one of Murray’s T50s. No pressure, Gordon, but it’ll need to be very, very special to make such a sacrifice seem worthwhile. **End**

THANKS TO Fiskens, which is offering the Elan and Lotus Cortina for sale: fiskens.com; +44 (0)20 7584 3503.



**1962 LOTUS ELAN
997 NUR, EX-JIM CLARK**

Pre-production factory development model and earliest surviving Elan, first issued to Jim Clark ■ Famously featured in Lotus advertising campaign with a kilted Clark on the bonnet ■ Later the property of Clark's mentor Ian Scott Watson, instrumental in starting off Clark's tremendous career in motorsport ■ A superb driver's car, and a symbol of one of Formula One's greatest champions

**1964 LOTUS CORTINA
BJH 417B, EX-JIM CLARK**

The 1964 British Saloon Car Championship winner, driven by the legendary Jim Clark ■ Three outright victories and eight class wins in this works team car claimed the touring car championship for Clark, Ford and Lotus ■ First registered to Lotus Cars Ltd, later with the Tom Walkinshaw collection and Cortina racer Kerry Michael ■ Recently exhibited at the Jim Clark Motorsport Museum



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ROOFLESS AND SINFUL

Few cars are as sexy as a Ferrari Daytona, even more so in Spider form. Massimo Delbò finds out why designer Leonardo Fioravanti was so surprised to see it go topless

Photography Nate Lindemann, courtesy Mecum Auctions







The first time I saw a 365 GTS/4 was in 1992. It was my first time in California, I was on Santa Monica beach, and suddenly I heard a growling thunder. I turned to look and spotted the red Daytona Spider taking off from the traffic lights on the Pacific Coast Highway. The top was down, and the cool chap behind the steering wheel had floored the gas pedal just right, creating the perfect soundtrack against the perfect backdrop. I was so impressed that to this day, 30 years later, mere moments before slipping behind the wheel of this *Marrone Colorado* example, I can't help but vividly recall that moment.

Little did I know what a lucky moment I'd experienced – even in Southern California, a place so rich in exotic cars. Only 122 of the 365 GTS/4 were manufactured from 1971 to 1973. The Daytona (officially 365 GTB/4: 365cc for each of the 12 cylinders, 4-cam, Gran Turismo Berlinetta) was first shown at the 1968 Paris motor show, replacing the 275 GTB/4 that had made its debut a mere 24 months before.

'The short commercial life of the 275 GTB/4 was completely my fault,' I'm informed by Leonardo Fioravanti, who was part of the Pininfarina design team from 1964 and who would end up personally designing 11 Ferraris and supervising a further 18. 'When Sergio Pininfarina and Renzo Carli saw the project that would become the "Daytona", they asked me if I was crazy but decided to go to Maranello anyway and show it to *Commendatore* Enzo Ferrari in person. The reason for their surprise was

that I had not been requested to do it and did most of the work at home, in my spare time. To their eyes, the 275 GTB/4 was too young for a replacement even to be considered, and from a company perspective they were absolutely right – but that car had a limited view for the driver and a very straight line along the side that flattens the whole appearance, which doesn't link perfectly with the rear. After the 250, and its racing successes, to my young eyes the 275 was not up to that level.'

And it seems that Ferrari agreed. 'To the surprise of all of us, they came back from Maranello with Enzo Ferrari's green light. It had almost never happened before, skipping at least two cycles, and it proved that Mr Ferrari saw in the new proposal something he really liked. The model was ready the following Spring, and *Il Commendatore* came to Turin to look at it – I think that was the last time he personally oversaw a project.

'I still remember that moment: I think it was the first time that Mr Ferrari had interacted with me, as he walked around the wood and plaster model, based on the rolling chassis of a 275 he had provided. After a while he asked a question, addressed not, as it should have been, to the hosts Pininfarina or Carli, but directly to me. He simply asked if I was happy with the results and, on hearing him, I wished I could sink into the ground, as I wasn't! Even worse, my concerns were not about the shape of the car but of the limits of the 275 chassis, which was too narrow. How could I, a young, unknown, inexperienced designer, say this to somebody like Enzo Ferrari and hope to stay alive!'



A diplomatic approach was clearly called for. ‘Weighing every single word, I said that, to my eyes, and being that it’s a Ferrari, it shouldn’t have the wheels sunk into the wheelarches like a normal car, but they should be in line with the body. I added that it was just a little too narrow and long. He then asked what I would have liked and I fearfully said an extra five millimetres for the track on each side. His reply was to offer a total of five *centimetres!* He perfectly understood the limitations of what he was seeing, and provided me five times the measurement I had asked for. As soon as he was gone, I had the model chopped in two longitudinally, with an extra 5cm added along the centre, and the final shape of the 365 GTB/4 was born.’

Further work was then carried out, mostly involving the headlights, to make them better integrated and look more modern. ‘To homologate the new front lights, with the Perspex covering, was really hard work,’ says Fioravanti. ‘Under technical tests in the darkroom I had to prove that my solution would be as effective as normal uncovered lights. The test showed I was right, and the European regulators accepted the evidence – though the Americans did not and, in 1971, we had to step back to “pop-up” headlights.’

The new car was an immediate hit and soon gained its Daytona epithet. It was never officially adopted by Ferrari, of course, and none of the insiders I asked knew whether it was first adopted by customers or journalists, or when it was used the first time. It was coined following the 1967 Daytona 24 Hours race, when two Ferrari 330 P4s and a 412P



Clockwise, from top

The Daytona Spider’s profile in all its glory – note the swell above the rear wheelarch, key to its overall harmony; quadruple exhausts let the V12 sing; glorious interior on open-air display.



1972 Ferrari 365 GTS/4 Daytona Spider

Engine 4390cc 60° V12, DOHC per bank, six twin-choke downdraught Weber 40 DCN 20 carburetors, dry sump **Power** 352bhp @ 7500rpm **Torque** 318lb ft @ 5500rpm
Transmission Five-speed manual, rear wheel drive **Steering** Rack and pinion
Suspension Unequal-length wishbones, coil springs, telescopic dampers, anti-roll bar **Brakes** Vented discs **Weight** 1250kg **Top speed** 174mph



finished 1-2-3, but whoever it was did an amazing job as now, 55 years later, 'Daytona' identifies this model far better than its official title.

It became a winner itself, too. 'I well remember that, at Le Mans, a Group 4 finished the 24 Hours in front of some of the prototypes,' says Fioravanti. 'I'm an old racer so it made me feel very proud, as it proved that the aerodynamics were good and that visibility was good, too. Both of those aspects are linked, as the two longitudinal strakes along the front wings "squeeze" the air as it passes over the bonnet, improving the roadholding, and at the same time helping the driver to position the car in corners. But while I expected people to go racing with the 365 GTB/4, I really did not foresee somebody wanting to open its roof.'

THE 365 GTS/4 – or Daytona Spider – arrived at the 1969 Frankfurt motor show and was built in limited numbers until 1973. 'The request came from a German customer,' says Fioravanti. 'He came to us at Pininfarina, rather than Ferrari, asking for an open Daytona. I was worried, as the car was intended only as a closed coupé, and the chassis would need to be reworked. So we asked Ferrari, and the reply might have been influenced by Luigi Chinetti, who was always looking for open sports cars for his American market. They gave us the green light. From Carrozzeria Scaglietti we received the body of a 365 GTB/4 that had been crudely chopped. That was our starting point. No blueprints or sketches, just the reality of the metal.'

'I always loved working in real time, in 3D, an approach I was taught by Mr "Pinin" himself: the vision is immediately confronted with the reality. I remember going around the car, looking at its front and rear and saying that they were perfect as they were, and nothing had to be changed in those areas. I then looked at the side, and asked for one of the flexible strips of wood we often used. Its natural flow, when laid on the belt line, starting from the front part of the door and going towards the back, is the shape of the "Daytona Spider". A clear example of what I call the courage of simplicity. Even today, when you look at the side of the car, you notice how clean it is and how much benefit it receives from the small rounded

Clockwise, from above

Seats and trim are recognisable from the coupé; pop-up headlights were stipulated by US regulations; tail styling was unchanged from coupé's; V12 is good for 352bhp.





'IT IS BEAUTIFUL TO THE EYES, AND IT WILL ALWAYS BE, BECAUSE IT IS A NATURAL SHAPE'

LEONARDO FIORAVANTI

swell of the rear wing, just behind the door. It is beautiful to the eyes, and it will always be, because it is a natural shape.'

With the metalwork decided, the creation of the soft-top was, in Fioravanti's words, 'merely a technical matter'. But the German customer wanted wire wheels and for the indentation along the body side to be painted black. 'Both were a stylistic mistake on the Daytona shape,' says Fioravanti. 'Marking the indentation damages the 3D vision of the car, splitting its sides into two separate entities. The wire wheels, even though they were used on most of the Daytona Spiders manufactured, are from a different era than the style of the 365, and you can see the contrast. This is why I originally styled the star-shaped rims, a first on a road-legal Ferrari, as that shape was originally in use only on racing cars. And, when you look at the pictures of the original 365 GTB/4 prototype, you can see that it sports the "star rims" we created for this car. They are slightly different from the final version, as the five spokes were too narrow and we had to reshape them slightly.'

The 365 GTS/4 is not only about its beautiful looks as, under the long



bonnet, there is the same Tipo 251 six-carb V12 as the coupé's, good for about 350bhp and a maximum speed of 174 mph – enough for the Daytona to claim the title of the fastest production car of the period.

'It is not an easy car to drive,' says Fioravanti. 'It is quite big and heavy. I was lucky enough to have had an exceptional teacher for the Daytona, Mike Parkes. During long journeys together, he showed me that the Daytona's weak spot is its brakes; it needs to be driven with the gas pedal and the steering wheel. If you are capable of doing that, you'll experience something fantastic.'

As I'm not Mike Parkes, it is with a degree of concern that I turn the key of the 365 GTS/4 you see here. Chassis #16573 was manufactured in December 1972, destined for the USA market, where it was distributed in August 1973 through the Chinetti-Garthwaite outfit in Paoli, Pennsylvania, and sold to Orange Motors in Miami, Florida. It still has the copy of its original bill of sale and all the SEFAC delivery sheets and import papers in its glovebox, and sports the original colour combination of brown coachwork with tan leather interior. The odometer reads less

than 18,000 miles and, following a restoration in 2009 by Motion Products in Wisconsin, it won the FCA Platinum Award at the 2010 Cavallino Classic in Palm Beach, a factor in this car's story that's considered as important as its Ferrari Classiche certification. In the trunk is the original tool-roll, itself so valuable that any normal human might consider it to be a family asset. Those facts, taken together, resound in my head as a 'take it easy' warning while I gently warm-up the engine and the transmission.

Setting off, the Daytona feels firm but not stiff, and as soon as a few miles have passed, with everything reaching working temperature, it gets better and better. The visibility is perfect, as well as the driving position, which allows you to sit in comfort while enjoying the powerful rumble that immerses you. It's actually quite sedate up to 3000rpm, but that changes as soon as you floor the gas pedal. From 3500rpm there is a burgeoning crescendo, strengthening as it closes on 6000rpm, where I set my self-imposed rev-limiter. At around 4500rpm in second gear, I recognise that same sound I heard on my first meeting with this model while, within the cockpit, you can perceive the distinction between



mechanical work going on under the bonnet and the musical results of it coming from the quadruple Ansa exhausts.

Into third and at more or less the same revs you wave 'ciao' to the speed limits while the soundtrack intensifies. When I select fourth, dropping a mere 700rpm from the previous gear, everything enters a new dimension – the world of the supercar – and the whole experience gels as ferocity builds. The gearbox and clutch are not as difficult as many suggest, though the brakes feel less than effective. Thankfully, the steering is very responsive, heavy only while manoeuvring at very low speeds, and I just need to get used to applying a little more lock than in shorter, lighter Ferraris.

Driving any Daytona is dramatic, the Spider even more so thanks to its rarity and the rawness brought to the experience by its folding roof. And then there's the way it looks. I park and spend some time just taking in its shape, listening to the countless clicking noises of the engine cooling down, admiring it as if it were a piece of art.

I don't think I'd fancy it as much for Le Mans, but I'm definitely sure I'd be interested in a date for a drive from Santa Barbara to Carmel. Or a ride on the Santa Monica highway at sunset... **End**

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RETURN TO SPLENDOUR

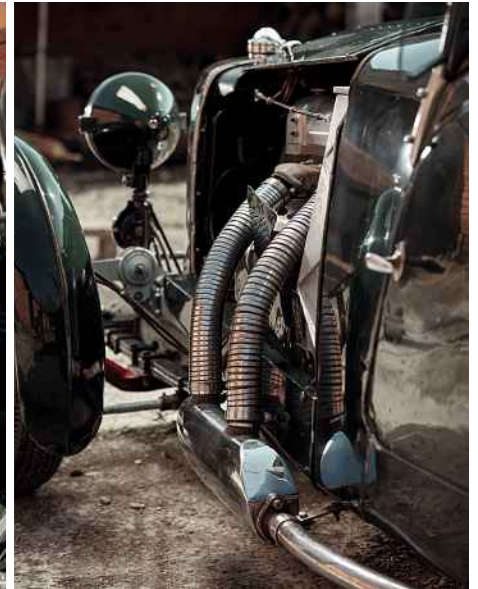
Since this incredibly original 1934 Aston Martin MkII was dragged out of a barn, a year-long operation to preserve it has been completed. Time to revisit

Words James Elliott Photography Matthew Howell



ASTON MARTIN CONSERVATION





Tim is an agronomist, and a Mini racer. He has generously loaned us his farmyard to take the post-conservation pictures of the car known universally as 402, the barnfind Aston Martin chassis B4/402/S believed to be the most original of its type in the world. It's a wonderful setting and

Tim has just set down a tray of welcome mugs of tea when he announces: 'It seems like only yesterday that you were photographing that Sir Ralph Richardson car here.'

Only this is that Sir Ralph Richardson car, which is why we have consciously returned to the same location, and Tim's confusion is testament to just how much it has changed in the past year. Yet the fact that when I first saw it earlier that morning I had the opposite reaction – I was really quite emotional and issued a huge sigh of relief – is testament to just how much it *hasn't* changed. And these reactions are both testament to the fact that those behind this remarkable, almost precarious, exercise in conservation have successfully walked the tightrope between triumph and disaster.

The history of this car was outlined in *Octane* 213, although, thanks to Martin Saul, we now know that there were ten previous owners rather than six. To recap, this 1934 Aston Martin MkII was only the third MkII constructed at Victoria Road, Feltham, built alongside chassis 403, which is widely acknowledged as being in effect the first Ulster. 402 was bought new by the esteemed actor Sir Ralph Richardson who, according to the Aston Martin service records, used the car extensively until 1941, having covered over 24,000 miles. 402 then had a succession of mainly military owners until Tony Bubb bought it in 1962. Bubb used and raced 402 until 1969, when it was laid-up in his barn with engine issues. There it stayed until 2020, when he decided to sell and it was bought by Ecurie Bertelli's Robert and Ali Blakemore, who set about finding the right person to take on its conservation in a manner of which they approved.

At the point that it was rescued from Bubb's barn, this

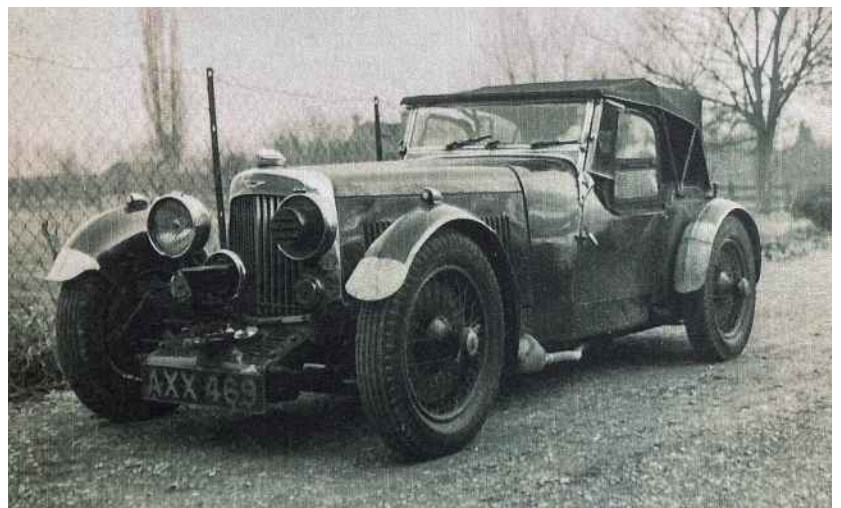
exciting rediscovery appeared in *Octane* and that feature lit a fire under potential new owners who, according to Blakemore, were queuing around the block for the 'once in a lifetime' opportunity to preserve a car of this originality. It especially chimed with retired Wing Commanders Tom and Sue Wood from Malvern, Worcestershire, who had got into the marque a decade ago via a DB9 coupé and at that point had three modern Astons (a DB9 GT Volante and a Vantage AMR S9).

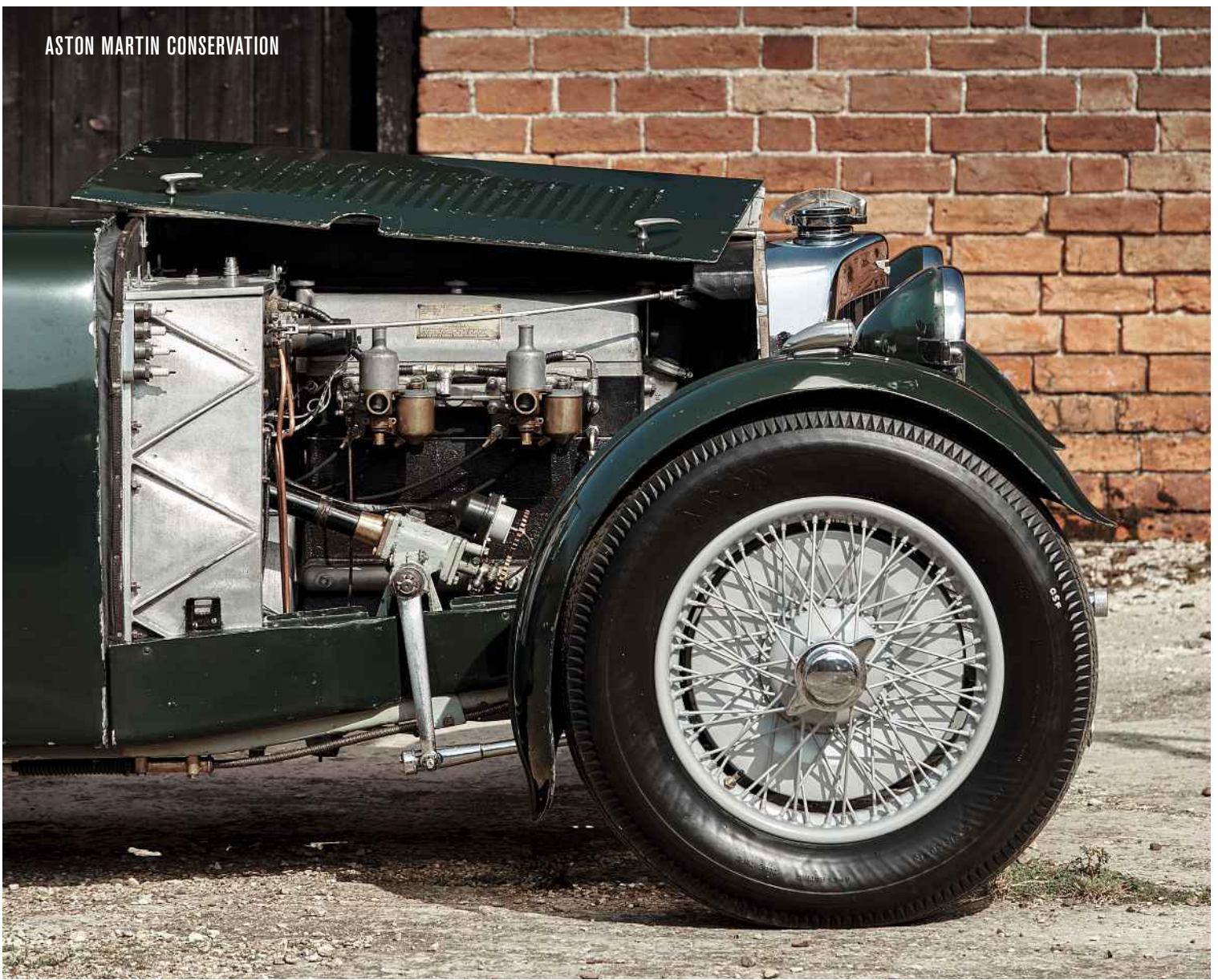
Sue explains: 'We both loved Aston Martins because they are such elegant cars, the very embodiment of Britishness. Tom, whose father always dreamed of owning one and used to take him on daytrips to Newport Pagnell, just said: "If we both love them and we both want one, why don't we get one?" So we did and that's how it started. When Tom saw your article on 402, he immediately got the same glint in his eye...'

'It was more than just wanting the car,' adds Tom. 'As

Clockwise, from top of facing page

Aston as found, just over a year ago; 'weathered' leather front seats are a work of art; incredibly, pipework is original; as owned by Michael Abercrombie Homfray, 1941-45; chassis 402 is sprightly on the road.





soon as we saw the article in *Octane*, we felt an obligation that we needed to make sure the right thing was done the right way for this car and the only way to guarantee that was to buy it! We had no interest in pre-war cars prior to that and what really floated our boat was that it was going to be conserved.'

Such determination gelled with the vision of Ecurie Bertelli proprietors Robert and Ali Blakemore who, while stopping short of formally screening potential owners, knew precisely what they wanted done with the car, and how. The matchmaker was historian Steve Waddingham, who has been collating the history of 402 and whom the Woods contacted to enquire about the car. He recommended them to the Blakemores; the rest is history.

Immediately the Woods proved that they were the right people, setting up a now-thriving Facebook group for pre-war Aston Martins, organising a club register, taking on club duties and totally immersing themselves in the niche world that caters for the 450 survivors of Aston Martin's 681 pre-war cars. More unusually, Tom became actively involved in the conservation, travelling across the country at least once every other week to help out in the workshop.

I know a huge number of specialists and can't think of one who would welcome such involvement, or interference. Robert Blakemore chooses his words carefully: 'It is not something I would necessarily encourage generally, but I have to say that in this particular case Tom's assistance was very welcome and exceptionally helpful.'

Will Kettleborough has been at Ecurie Bertelli for ten years, having started at local post-war Aston specialist Desmond J Smail, and did most of the heavy lifting: 'From the age of ten I wanted to be a car mechanic and I always loved old stuff. This is the only conservation I've done because most cars we get in for restoration aren't in good enough condition to preserve. As soon as the timber frame is rotten, the skin has to come off and then you are starting from scratch. With this one the frame was in remarkable condition and just one piece in the passenger footwell had to be replaced. Doing that with the bodywork in place was a challenge, but conservation is definitely more satisfying overall and Tom was a very useful assistant.' For his part, Tom reckons that level of involvement has made him far more attached to 402, far more a part of its history. I get that.

Above and opposite Engine was replaced rather than risk the aged original; photos show the delicate conservation process, including touching up the paint. Owner Tom Wood (photo bottom right, on left, with Will Kettleborough) became actively involved in the conservation.





The results of both their labours are astonishing, the car at first unrecognisable from the derelict wreck that I saw just over a year previously, until you get close and start to notice the details. To summarise the year-long works: they did everything and nothing. The big change is that 402 is running a new engine under the original rocker cover, though still fed by a pair of 1¼in SUs. The original engine was the reason it was taken off the road and, though it could be rebuilt, it was thought better to preserve it rather than risk further failure due to the weakness inherent in the blocks of early engines, which crack because their stud holes are too close to the bores. Besides, the new engine has Ulster-beating performance from 90bhp (standard is 73) and can rev to 6000rpm. 402's future intended use is given away by a small electric fan and a big Brantz rally clock yet, these anachronous but forgivable touches aside, it is breathtaking, a real challenge to see what few bits are new.

'Once we got rid of 50 years of dirt and grime, we were astonished at how good it was,' says Robert Blakemore. 'Apart from where the Le Mans Green paint was entirely missing behind both the rear wheels, it is overwhelmingly original and all we have done is stabilise it and seal it, working with specialists HMG Paint. In a couple of places we have touched it in, but not many, because the chips are part of the car's story so we kept most of them after securing the paint. The intention was never to return it to how it was built, but to how it went into Mr Bubbs' barn in 1969, rather than wiping out the first 30 years of its life.'

Mechanically, apart from the new engine, everything has been overhauled, but nothing has been replaced. Bearings, bushes and seals have been renewed, as have

safety-critical brake shoes and linings, while the rusty and pitted wheels have been rebuilt for the same reason. Even where there are new body pins attaching the aluminium skin to the wooden frame, they are indistinguishable from the distinctive copper-coated originals.

It is hard to believe many pieces are not new or rechromed, such as the switch panel for the magneto plus main and reserve tanks to the right of the big, four-spoke wheel, but they are not, nothing is. Besides, they are so rare that finding another would be a chore. It is all down to elbow grease. 'I spent a day-and-a-half just cleaning the radiator surround,' chips in Tom. It gleams like new.

The rare 'double' instruments – fuel/water, amps/oil pressure – of the early car have been overhauled, and the glass (with its clever arrangement where the sidescreens can be repurposed as aeroscreens when you fold the main screen down) is similarly original. This feature is as much a work of genius as the pull-out swivelling dashlamp, which reminds us just how high the build quality of these cars was. Less clever was the mounting of the spare, which would originally have been directly onto the fuel tank, so it is now cradled in a subtle support brace that comes straight off the tubular rear chassis crossmembers. One of the stoneguards on the rear wings is original, the other is missing part of the original supporting frame – I waste ten minutes of my life trying to tell which before giving up. Only Will knows, apparently.

Special mention must go to RC Moss, which did the interior trimming and upholstery. The rear seat cushion is original, the unsalvageable vinyl fronts are not, yet they all look as if they came from the same litter. The front seat frames had to be reconstructed and were then retrimmed

1934 Aston Martin MkII (standard tune)

Engine 1495cc OHC four-cylinder, two 1¼in SU carburettors **Power** 73bhp @ 4750rpm **Transmission** Four-speed non-synchromesh manual, rear-wheel drive **Steering** Marles worm and peg **Suspension** Beam axles (live rear), semi-elliptic leaf springs, Hartford friction dampers **Brakes** Cable-operated drums **Weight** 965kg **Top speed** 82mph

‘THOSE BEHIND THIS EXERCISE
IN CONSERVATION HAVE WALKED
THE TIGHTROPE BETWEEN
TRIUMPH AND DISASTER’





'IT'S NOT JUST ME THAT THINKS IT'S SPECIAL – OCTANE READERS VOTED IT CAR OF THE YEAR'

with the correct leather, weathered for patina and given their correct carpet backing. The replacement tonneau has been similarly aged with a view to how it would have deteriorated and discoloured over decades in place. The result is variations in colouring that are utterly convincing. Good Lord, these people are clever.


The strict dictionary definition of preservation may seem more appropriate than conservation for this project, but I like the more romantic connotations of the latter, like conserving wildlife. Anyway, that is the term those involved have settled on and they have earned the right.

Tom and Sue will be calling the Aston 'Hedgehog' and have big plans for it. Tom has already mastered double-declutching and will be rallying in it this year; Sue is practising and will be out in 402 in 2023.

Towards the end of the day, it is time for my drive, which turns out to be more of a driving lesson. I would love to tell you that I instantly mastered the Aston and wore it like a second skin, but there is a witness, Ecurie Bertelli boss Robert Blakemore. He and I head out and I suffer from the classic journalist's error of being too gentle (well, it is someone else's car). After a couple of botched changes Robert advises: 'Hit the clutch harder and quicker and rev much higher.' I promise I can double-

declutch proficiently, and drive centre-throttle, though it may not have seemed it at first, and while I wouldn't say I mastered it ready to go racing, I got there by the end of Robert's test route. 'It isn't the easiest double-declutch,' I protest. His politely pained expression says otherwise.

But let's not get hung up on that. It is a wonderful car to drive, light and willing and well capable of keeping up with modern traffic, though it takes rather longer to slow. It is very well-planted on the road but for me the highlight is the taut and direct steering, with none of the vagueness and randomness of many pre-war cars. It requires a strong hand or it will let the car drift wide on corners, but otherwise 402 – sorry, Hedgehog – tracks true on country roads and, unlike many vintage beasts, never feels like it might get pitched into the weeds (or the other lane) if it gets unsettled when you hit the wrong bit of road.

All too soon, we are back at Ecurie Bertelli and my day with 402 is over. This car is special. It is impossible to put your finger on exactly why it is more special than others, but it is. And it is not just me that thinks so – last year, *Octane* readers voted it Car of the Year in the Historic Motoring Awards. I've no doubt that it will be a contender for Restoration of the Year this year, and could even retain its Car of the Year title. That would be a first. 

Above
402 photographed at the same spot as it was before the works started. It has been transformed yet is unmistakably the same car, retaining virtually all of its precious originality. Job done.

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Purest

In this, the 50th anniversary year of BMW Motorsport, could the M3 CSL be the greatest M-car of all? Glen Waddington finds out

Photography Jordan Butters

of the



pure



A

bout 20 years ago, I first drove a Porsche 911 Carrera RS 2.7. The 1973 one with a ducktail spoiler. The legend. Only it wasn't quite so valuable then, maybe £50,000 for a fabulous, original Touring version, and

we thought that was a lot in those days.

It's also getting on for 20 years since I first drove a BMW M3 CSL. The E46 generation. A £58,455 prospect but not so legendary then simply because it was brand new at the time, though it was still pretty epic. And it seems all the more so now. To the extent that I'd be more than happy to mention it in the same breath as that 911.

That 911. It belongs to collector-car broker Simon Kidston, having been his father's from new. Back then he ran the European office of auction house Bonhams, in Geneva. We'd been out on a photo shoot with an important car that was being consigned to a sale by one of Simon's clients and we had a few hours before the evening flight home. 'Why not shoot my 911 too?' And so we headed out, got the job in the bag and chased back across Geneva to catch that plane.

Simon is a committed driver and was behind the wheel of his Mercedes-Benz 500E, one of the greatest hot-rod business cars of its era. Keeping that V8 saloon in my sights meant overcoming the slight nag that comes into your mind when you push an unfamiliar 911 (and let's face it, first time out in *any* 911 demands time to attune). Yet the RS, despite being race-bred, simply felt agile rather than threatening. Light, fleet of foot, immediate, compact. And quick. Not *too much* power, but certainly more than enough. A beautifully balanced package. Truly special.

Why do I mention it? Well, it's what came to mind 20 years later, after BMW UK's own M3 CSL had been unloaded from the trailer and I snuck out for a quick spin. That same sensation of *rightness*. I felt at home straight away.

THE EMBLEMATIC M3 CSL: let's decipher its badging, because the whole code is oozing with petrolhead desirability. 'BMW', master manufacturer of civilised sporting saloons and coupés, with a healthy dose of competition success, mostly courtesy of M GmbH, founded in 1972 as BMW Motorsport GmbH. 'M3', the original E30 generation launched as an homologation special in 1986, 5000 planned to satisfy Deutsche Tourenwagen Meisterschaft and Group A Touring rules but so popular that ultimately 17,970 were built, with five 24 Hour victories at the Nürburgring, four at Spa. And 'CSL': a label brought to this specially hardened, pared, more powerful E46 – and used for the first time since the car that kicked the whole M thing off five decades ago: the 3.0 CSL, or 'Coupé Sport Leichtbau'.

So yes, the CSL is lighter than the regular E46 M3, which was itself already an M3 of note. BMW has probably never built a better-proportioned car, and there hadn't been a better-finished M3 before it. Equally, M's own 3.2-litre





'One of the highest specific power outputs of any naturally aspirated engine, allied to one of the finest-handling chassis anywhere'

straight-six offered 343bhp and revved to 7900rpm – one of the highest specific power outputs of any naturally aspirated production engine. And it happened to be allied to one of the finest-handling chassis thus far developed anywhere.

While the E30 had been engineered specifically so that BMW could race it, what followed were road cars that could venture onto the track if necessary. And the E46 did both jobs better than the E36 it succeeded. Then the CSL turned the wick up. But this is not a story of merely adding power and making the ride too hard for the road.

Remarkably, M managed to shed close to 10% of the M3's kerbweight. First the easy stuff: knocking air-con off the standard-fit kit list and making it optional (though few didn't opt for it) and fitting non-reclinable glassfibre shell-back bucket seats instead of bulky electric chairs. The rear seats are simply padded inserts in a two-person plastic moulding, hardly grand touring territory. There is less soundproofing and heat-shielding, and the latter is notably absent from the space between the headlining and the (radical) carbonfibre roof panel: not only lighter, but shifting the centre of gravity lower, too. Of course, occupants would cook on a hot day, hence the optional air-con fitted to this example.

There's more carbon in the front spoiler, which is shaped to cut lift, and in the rear splitter as well; it also lines the doors and rear quarters in place of the regular plastic/cloth/leather-clad mouldings (and it looks so dashing inside as a result). The rear bumper is glassfibre, and the bootlid has a revised profile with a raised rear edge for better aero, all moulded in SMC plastic.

There are shades of the E30 there, this M3 nodding to its illustrious forebear's hastily evolved aerodynamics, achieved via a tacked-on clamshell bootlid and re-raked pillars to accompany a newly angled rear screen.

In the CSL's case, the rear window is at the same angle as any E46 coupé's but it's made of thinner glass, while the boot features a glassfibre forward bulkhead and a 'paper honeycomb sandwich' floor. That's a materials engineer's term for cardboard, isn't it?

Propping up the CSL are shortened springs and retuned dampers, with aluminium track control arms and solid ball-joints at the rear. The brake discs are enlarged (from 325mm to 345mm) while the bespoke wheel/tyre package sheds another 11kg – and those tyres themselves were a source of controversy in 2003, being basically cut slicks. Fabulous on the track, less so on the B6277 of a wet February evening. Importantly, for reasons we'll come back to, the steering operates via a higher-ratio rack.

As ever, the engine is something special. It was already, yet was made even more so here. The standard M3's handbuilt 3246cc straight-six is equipped with BMW's Double VANOS variable valve timing (for inlet *and* exhaust) and has a throttle butterfly deep in each cylinder's intake tract, mounted as close to the action as possible. But the CSL has a gaping maw of an air intake, ram-fed via a matching hole in the front bumper, the cam lobes have been reprofiled for longer opening, the exhaust valves reshaped to improve flow, and there's a bigger-bore exhaust (it's lighter, too, of course). All told, that's 360bhp – a scintillating 111bhp per litre and no turbos, remember! – and weight cropped



Below and right
Perfect proportions are only improved by the CSL's larger wheels and subtly altered aero package; shell-back seats and carbon panels add spice within.

from 1495kg to 1385kg. Serious figures in a car that was really designed around ideals of transporting executives briskly in comfort, or (in four-door form) to do proper, normal family stuff. Given those vestigial rear perches, you wouldn't want to go too far in the back of this one.

But we're talking about the driving seat only, for the purposes of this story: passengers would need to be the committed type to want to tag along, especially if you're, let's say, in the mood to make the most of what's on offer. It's that kind of car: stripped to the essentials for the rawest thrills. The kind of car that Porsche has always excelled in, which is partly why I mentioned the 2.7 RS earlier.

In the M3 CSL's day, the equivalently focused Porsche would have been the 996 GT3, although that was considerably more expensive than the BMW. No, if you wanted a direct comparison, that'd be the 996 Carrera 2: both have six-cylinder engines (3.6 litres in the Porsche's case) of classic configurations with respect to their

manufacturers, and the 996 was within a grand or so of the CSL's asking (it was actually the cheaper of the two), within 40bhp of its power output (that was in the BMW's favour), and 60kg heavier – like having a smallish passenger on board. I refuse to believe that the figures BMW achieved could be at all coincidental.

BMW was clearly keen to make a proper sports car of its mid-range coupé, and those who sought one were obviously comfortable paying 911 money in the knowledge that they were getting a car that had been engineered with the kind of attention applied by Porsche to its GT3. This one wears a plaque on the (carbon) centre console, declaring its build number, 420. That's of 500 cars made in right-hand drive, but demand was so strong that BMW UK managed to source an additional 100 – and all 600 were sold before even a single magazine road test had arrived on the shelves. Oh, and the asking price included a training day on-track, so you could optimise your relationship with your new purchase.



‘Passengers would need to be the committed type, especially if you’re in the mood to make the most of what’s on offer’

Clockwise, from right

Only ever as lairy as you want, and hardly any roll; handbuilt straight-six is special; neat and focused inside; wheels are sexily sculptural; plaque declares CSL's limited nature.



2003 BMW M3 CSL

Engine 3246cc DOHC 24-valve straight-six, variable valve timing, electronic fuel injection and engine management

Power 360bhp @ 7900rpm

Torque 272lb ft @ 4900rpm

Transmission Six-speed robotised sequential manual, rear-wheel drive, limited-slip differential

Steering Rack and pinion, power-assisted

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

Brakes Vented discs, ABS

Weight 1385kg **Top speed** 155mph (limited) **0-62mph** 4.9sec

OUR PLAYGROUND today is on the borders of Northamptonshire, Cambridgeshire and Bedfordshire, and it's likely that M3 CSLs have been set loose here before: this is old *evo* territory, close to the former editorial office of our sister magazine. Not quite so wild as Wales or the North York Moors, but this is also on my doorstep, and I know exactly where to find the right curves and some unexpectedly sudden changes in elevation, punctuated by long straights on which to stretch that straight-six.

Put simply, the CSL is in its element out here. I clamber in and settle back into the hard seat; it's reassuringly supportive rather than luxurious, exactly as you'd expect, and it's covered in the same suede-like texture as the steering wheel, on the spokes of which you won't find such fripperies as stereo controls. There's an 'on/off' switch, for what BMW calls M Track Mode, there to loosen the stability and traction control. Maybe later.

There are plastic paddles on the back of the wheel for shifting gear, matching the manual mode of the stubby little transmission selector, the operating logic of which (shove it forwards to downshift) is at odds with most manufacturers'. More importantly, just by the selector is a switch that adjusts the aggression with which the gears will shift in manual mode. I well remember my steep learning curve in the car back in 2003: avoid 'auto' mode altogether (it's frustratingly jerky) and go for maximum attack with the paddles.

There's also a Sport button, the major function of which is to sharpen throttle response and allow that air intake to make itself heard even more intensely, but as I kangaroo my way out of the village, I realise this isn't the place for that, and switch it back off. Even so, already the precision and weighting of the controls, the atmosphere wrought by the carbon trim panels and grippy seats, the husky engine note and the propensity for that straight-six to strain at the leash are setting the scene. It feels special at 30mph.

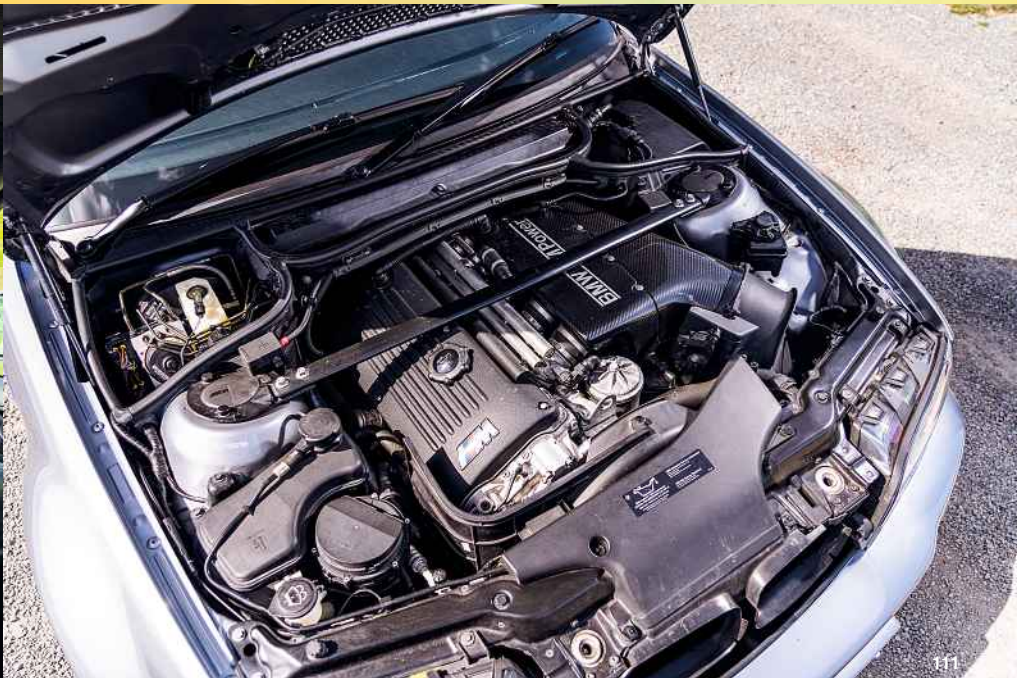
Out onto the B645, Sport mode re-engaged, here comes that ultra-quick throttle and the timing is just right as there's a fluid section of S-bends and the right foot works in unison with hands and wrists. First thoughts? This car doesn't roll. It's exceptionally well tied down yet remarkably free from harshness. Sure, it'll bob your head (as I later find out) if you cruise along a corrugated section of motorway, but out here it feels elastic and poised, with an impressive combination of sensations as though you're gliding along on rails.

Equally, there's no pitch: accelerate between the bends, then a quick dab on the brakes to set you up (they bite with spectacular sharpness), a few fingers of lock and the CSL just tracks through without histrionics yet not without sensation or thrills.

That 996's wheel might be more talkative, but the CSL's feels more alive than many and is a spectacular improvement over the standard M3's: whatever the magic wrought under the bonnet and with the weight, this is surely one of the most surprising (and most noticeable) enhancements M-division has achieved. It's organic and linear in its response, there's a pleasantly grainy texture reaching your fingertips through the rim, and you know *exactly* what's going on where those slightly scary tyres touch the tarmac. Which is dry. So they're clinging like leeches to logs.

Same thing at the back. I have no doubt that the CSL could easily be teased into a tail-out attitude, but you don't have to drive like that: neat freaks will love the fact that you can lean on the throttle through a bend without







everything snapping suddenly out of control. Try a little harder and initial traces of understeer are squeezed out by the sweet spot of neutrality. Harder still and you can feel a degree of adjustability, yet never once does the CSL put a rear wheel out of line and I feel no desire to go any faster than this. It is exquisite.

That transmission? Simple. Climb through the revs and back-off slightly an *instant* after you tap the paddle and – *ba-dum* – you're straight back into the thick of the action and you've avoided the head-nodding that testers moaned about in 2003, when they changed gears without any consideration for the fact that this is a robotised manual. Pretty much the only snag they could find, though.

The CSL handles, it steers, it's fast but not scarily so. It is not intended as a GT yet I'd happily drive this car all day from one end of the country to another, and I'd even put up with some motorways along the way. The neutrality of the E30 M3 is noticeable here, too, yet with a dose of ferocity that car always lacked. Its arrow-like stability, the sharp sizzle of its straight-six, the hum of the fuel injection and even the slight diff whine remind me of the old 3.0 CSL: *this* CSL puts you in mind of the former greats within the firmament of which it is the leading light.

Those others include the E39 M5 (see *Octane* 228), possibly the most accomplished sporting executive saloon of all time, and the slightly unhinged V10-engined E60 M5 from 2004; the M1, BMW's supercar; the Z3M and Z4M, crazy little roadster-based coupés that added up beyond the sum of their parts; the compact yet power-packed 1M and M2; the V8-motivated E90 and E92 M3 (see *Octane* 229) that squeezed M5-style maturity into a smaller package, and the turbos that followed, all losing something of the old handiness and sensitivity on the way.

I'll leave it to Matthew Hayward to tell you more about all of those in the next pages, but I will say this: none of them has quite the vitality of the M3 CSL. And people who love M-cars, just like those who bought all the UK's supply before the rest of the population had even heard of it, they *know*. That 996? Not uncommon and yours for £20k. The M3 CSL? You're looking at the thick end of five times that. It has matched the 996 GT3 in the desirability stakes.

And we haven't yet mentioned the noise. Few engines take you through so many dimensions in sound as this. It is extraordinary, addictive in its snarlingly aggressive attitude, with a ripping exhaust note to accompany the kind of acceleration that quickly puts you into illegal territory (if you had a competition licence, BMW would deactivate the limiter that held top speed at 155mph).

At low revs, it's all valvegear sizzle; build a little way around the revcounter and there's a busy thrum. As you keep the pedal pinned past, say, 4500rpm, suddenly it's like someone has flicked a switch, it jumps on the cam and the induction note snaps into a broad, loud *brrrrraaaap*, which hardens at 6000rpm and goes utterly nuts for the last few hundred rpm as the lights around the tachometer urge you to shift up. Thrilling, every time. Lots of times!

The old 3.0 CSL that begat the legend of M 50 years ago is a great car, a proven race-winner, though it arrived before the concept of an M-car existed. The E30 comes closer, but lacks this generation's wrenching firepower. In tipping a saloon into sports car territory, here M's alchemy is most effective. The M3 CSL is the purest distillation of all. **CAR**

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M'S

GREATEST HITS

*Five decades, and
an ever-increasing
portfolio of incredible
drivers' cars.
Matthew Hayward
is your guide*



IN THE BEGINNING

BMW Motorsport GmbH was founded in 1972 by a small team of 35 employees, headed-up by ex-Porsche works driver Jochen Neerpasch. BMW needed a plan to build on its decades of motor racing experience to become a bigger player on the world stage.

Its first project was a 2002 rally car, with an experimental four-valve cylinder head, but the big news was the 3.0 CSL. It took an existing product – the E9 3.0CS Coupé – and developed it for the track. Key to this transformation was reducing weight – L for ‘lightweight’ – which meant stripping the luxurious coupé of sound insulation, building the structure with thinner steel and fitting aluminium panels.

The injected 3.0-litre straight-six was soon increased to a 3.2, and a radical new aerodynamic package was homologated in 1973 – earning it the ‘Batmobile’ nickname. A total of 1265 were built and, although it doesn’t wear the badge, this car is the very essence of M. It won six European Touring Car Championships and scored overall wins in the Sebring 12 Hours (1975) and Daytona 24 Hours (1976), and three class wins at Le Mans (1973, ’74 and ’77).

Yet the Motorsport division had even bigger plans, to build and race its own bespoke mid-engined racing car. Developed from the ground-up this time, the M1 was intended to take on Porsche in Group 5 racing. Lamborghini was brought in to build the body and chassis, the latter a spaceframe designed by Dallara. Problem was, Lamborghini didn’t have the capacity to

complete the job on time, and any chance of Group 5 racing evaporated. Focusing instead on Group 4, Neerpasch settled on a one-make M1 Procar series to run in tandem with the 1979 and 1980 F1 championship. Entertaining, sure, especially with some famous drivers behind the wheel, yet the M1 never really made it in the world of motorsport.

But what a road car! The 277bhp straight-six was a gem, developed for racing yet one of the smoothest and most engaging road car engines of all time – and it would become this car’s lasting legacy to M, as the company would officially become known from 1993.

Meanwhile, in the background, it had been busy improving a number of BMW saloons for customers. Even in 1974, the 530 and subsequent 533i and 535i models proved that there was an emerging market for high-performance saloons – so much so that M built a hot-rodded 5-series fit to wear the M badge. It might not have been a fully motorsport-focused model like its predecessors but, when it was finally launched in 1980, the E12 M535i represented the start of the M5 lineage.

The spec included a limited-slip diff, dogleg transmission and a 3.5-litre M30 straight-six – a direct descendant of the CSL’s race-winning engine. Just 1410 were handbuilt at M’s Garching plant between 1980 and ’81, making it the first saloon-shaped M-car, although die-hard enthusiasts will tell you that South Africa’s race-ready 530 MLE got there first in 1976.



Top and above
Radical aero earned the CSL its ‘Batmobile’ nickname; sublime M1 was bred for racing yet made a fantastic road car.



IN THE 1980s

The M1 was dead by 1980, and the 6-series coupé was to be the first full-scale production car to take advantage of its race-derived M88 engine. With 286bhp, the M635CSi was intended as a Porsche-beater, with suspension, brakes, wheels and aerodynamics tweaked, and it formed the basis of a successful Touring Car.

If the M535i had been an appetiser, 1984's full-fat M5 was the main course. It shared the M635 CSi's engine and similar hardware tweaks, but somehow the saloon packaging made it seem even more outrageous. This was arguably the world's first super-saloon, and undoubtedly the car that set the template for BMW's range-toppers.

Yet an even bigger hero was on its way. By this point M had its own dedicated engine and chassis development centres, and motorsport played a vital role in the development of a new model: the E30 M3. Group A homologation was the goal, opening up BMW M to both circuit racing and rallying. A high-revving 2.3-litre four-cylinder was the star of the show, with 200bhp in production form, although output was pushed much harder in the race cars. The M3's excellent chassis gave it the edge on the track, as did its radical aerodynamics: M had widened the whole car and changed the rake of the rear window. Evo versions brought in a 2.5-litre engine, bigger wheels, brakes and more to keep the M3 at the top of the podium. Accolades included two DTM Championships and two European Touring Car Championships before it was decommissioned in 1991.

Up next was possibly the best-looking M5, Ercole Spada's 1988 E34. Starting out with a 311bhp 3.6-litre straight-six, this new evolution refined the recipe to keep BMW at the top of its super-saloon game, with the poise, balance and performance to shame most supercars of the era, and even improved practicality with the option of a Touring estate in 1992.

From 1993, M5s were given a 335bhp 3.8-litre engine and, in the last year of production in 1995, a six-speed manual transmission. The E34 Touring was the last to be hand-assembled by BMW M, with future models built on the main production lines.

Left, from top
E30 M3 was instant success in racing, and became a road-car legend too; E34 M5 arguably the best-looking generation; M635 CSi was a luxe coupé that could do *this*.



...AND THE '90s

While the E30 had been created in line with rigid Group A rules, its E36 replacement faced no such limitations. Launched in 1992 as a much more road-focused machine, the new M3 got a new 3.0-litre 24-valve twin-cam straight-six engine producing 286bhp. It set the format for every M3 since, and majored on driver engagement, but also comfort and refinement. As well as the coupé, a four-door saloon was briefly offered, plus a convertible – making it a big seller in the USA. A choice of six-speed manual or robotised sequential transmission was brought in from 1996, plus a 3.2-litre engine that knocked power up to 316bhp.

The 1993 name-change came about as the Motorsport department had grown far beyond the scope of racing, so BMW M GmbH it was. Talking of names, it's fair to say that 1998's M Coupé – with its memorable 'clown shoe' epithet – wasn't immediately adored by the community. Powered by the M3's straight-six, by then with 317bhp, it was a tin-top version of 1997's Z3M, itself a bit of a hot rod. The Coupé body added torsional stiffness and, while it lacked the outright composure and ability of its bigger M3 brother thanks to its somewhat crude rear semi-trailing arm set-up, on the right road it was an absolute riot. Its looks have also definitely mellowed with age. Later versions got the improved engine from the E46 M3...

In 1998 came the E39 M5, for many the best of the breed (regular readers might recall it from *Octane* 228). Here was M's first V8, with a headline-grabbing 400PS (394.5bhp for us non-metric Brits), and more than 20,000 built.



Above, from top
E39 M5 featured a 400PS V8 – basically a supercar engine in a saloon body; Z3M Coupé looked odd, drove hard; E36 M3 moved the game on with a new straight-six.

MORE RECENT WORK

Glen Waddington has already told you how great the E46 M3 CSL is (see previous feature). The standard M3 was so good to begin with, thanks to its new engine and playful chassis, and its SMG-II sequential gearbox became a more common option for buyers – but, unlike the CSL, it could still be had with a sweet six-speed manual. That makes a manual-equipped CS model – which features some of the CSL's improvements – a great buy.

Up next was a new M5, this time with a V10: as road car engines go, it's up there with the Porsche Carrera GT and Ferrari F50 for drama. Probably not far off in running costs, either. The V10 pushed the M5 beyond 500bhp for the first time, and one was unofficially clocked at over 200mph on the Autobahn. For ultimate laughs, you could opt for the Touring version. This engine was also offered in the M6 Coupé.

The Z4M Roadster and Coupé from 2006, like their Z3M forebears, have improved with perspective. The Coupé was a hardcore little sports car, with notoriously tricky handling; powered by the E46's straight-six, it was quicker than the M3 in a straight-line sprint.

Then came another V8. In 2007, the M3's cylinder count rose with another gem of an M engine: although we didn't know it at the time, this would be the M3's final fling with natural aspiration and, while some missed the straight-six, the V8 is on another level of special. Just like the M5, there's F1 tech here, allowing the 4.0-litre to rev to 8400rpm, with (finally!) a much better DCT transmission alongside the traditional manual. Offered in coupé and saloon form, the pick of the bunch has to be the run-out M3 CRT – basically a four-door version of the fantastic 444bhp GTS.

It's strange to imagine now how controversial the switch to forced induction was at the time, but for many in 2011 it called into question the 1M's credentials as a 'proper' M car. Legislation had killed the nat-asp screamers, but the 1M offered huge performance from its 335bhp 3.0-litre turbo straight-six. Only 450 came to the UK and some argue it stands comparison with the E46 M3 CSL as greatest M-car of all.

2014 saw the new turbocharged M3 (saloon) and M4 (as the coupé became), no longer a V8 but a turbocharged 3.0-litre straight-six with a stonking 425bhp. The Competition package was a leap forward, but 2016's range-topping GTS was billed as BMW's fastest-ever car. It even had a factory-fitted water injection system to help squeeze out 493bhp, and could



hit 62mph in 3.8 seconds, going on to 190mph (it wasn't fitted with a speed limiter).

Following the 1M in 2015, the original M2 was a flawed gem that gained a cult following. It was small, powerful and had plenty of attitude, and subsequent revisions improved its dynamics. The CS in particular turned this baby M-car into one of the best of the lot: powered by the M4's 444bhp turbo six and still available with a six-speed manual, the M2 CS flies *and* makes you feel thoroughly involved.

Does an M-car have to be rear-wheel drive? The latest F90-generation M5 says no and – frankly – its 600bhp 4.4-litre twin-turbo V8 means it probably needs its 4WD. The latest CS version, with a 'lightweight' 1825kg spec and offering 626bhp, is an awe-inspiring driver's car.

What lies ahead? M has just announced the M4 CSL. In 50 years, this is only the third time BMW has employed that fabled badge: it drops 100kg over the standard M4, the rear seats have been ditched, there's a carbon roof... We'll leave you to make your mind up about the styling, although it does have a cool-looking ducktail spoiler. Just like the E46 M3 CSL. **End**

Above, from top V10-powered E60 is the craziest of all M5s; 1M marked the switch to turbocharged engines; latest M4 CSL celebrates M's 50th anniversary.



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HAIL THE LAST CHANCE SALOONS

*As Morocco's Government
forces the world's last
superannuated Mercedes
taxis off its streets,
we hitch a final ride*

Words John Silcox Photography Sam Christmas

THE SUN IS STILL hiding behind weathered stone ramparts high above the old Moroccan port of Essaouira, but already day-to-day business is well underway at the small city's bustling *Place des Grands Taxis*. Drivers are demisting cracked windscreens with filthy wads of old newspaper, oil-covered mechanics are coaxing weary engines back to life through clouds of thick blue smoke. Long-distance travellers are huddled together, waiting in small groups for a ride, their faces concealed from the cold by hooded woollen Djellabas.

Everyone is eager to get on the road early and beat the unrelenting heat of the day, which makes sitting in a cramped vehicle – with up to six passengers, their luggage, and driver – unbearable. So, most eyes track the chief broker who busily manages operations by the entrance to the whitewashed compound, where a fleet of 30-odd sky-blue cars is parked. At regular intervals he barks orders at drivers and passengers, orchestrating proceedings using a rectangular piece of card on which he scores a long list of numbers, controlling every vehicle coming in and out of this organised chaos.



Just before 8am, one particular taxi appears in a veil of dust, bouncing off the pot-holed road and mounting the low kerb that leads to the transport hub. After nonchalantly avoiding collision with an orange vendor's cart and a skinny stray dog, it crawls past the broker and finds a space at the back of the rank. Behind the wheel sits Hassan Mesfar, a well-known and much-loved character in the neighbourhood, who is instantly recognisable by the car he drives: a 1974 Mercedes 'Stroke 8'. In the UK such a vehicle would belong in a motor museum but in Morocco it's just another rolling ruin. Still, this one boasts the dubious honour of being the oldest taxi in Essaouira, though not by much, as it shares the tarmac with plenty of other battered and bruised diesel vehicles, long due retirement.

Indeed, in this city like all over the kingdom, many Mercedes 240Ds from the 1970s and '80s have spent their twilight years in the sun, after being shipped over when deemed too old for the European market. Here they are woven into the fabric of society, providing an essential long-distance travel link for locals as well as a colourful snapshot for tourists, much like the old American cars in Cuba.

But not for much longer, as the Moroccan Government is keen to rid them from the country's roads. In 2014 it launched an incentive scheme offering *grand taxi* drivers

'Mercedes 240Ds from the 1970s and '80s have spent their twilight years here in the sun'

80,000 dirham (around £6400) to scrap their old vehicles. So far, more than 56% of the 45,000 *grands taxis* in service have been updated thanks to this programme, a figure the Government aims to increase to 100% by 2023.

'It's the end of an era,' says Mesfar, ruefully, as he sits down to enjoy a coffee at his regular spot. Last night he got back from his journey late and, as is customary with the rank's first-in first-out system, he won't be leaving until later in the day. 'The Government is offering us money to update our cars for shiny new Dacias but for me they're not the same as my old Mercedes. It's the best car I have ever driven – so solid, so reliable, so comfortable and it never lets me down. That's why around here we call them "Merci dix".'

In Moroccan French this translates as 'thanks times ten' but there's also a play on words with the local pronunciation of Mercedes. And if we consider the impact of this scheme on a national scale, it's important to understand the wider role of taxis in this country of 36million people. There are only 2.8million registered cars – that's one per 11 Moroccans. Without a well-developed rail or bus solution for the masses, the *grand taxi* is the leading long-distance transport solution.

'It is the backbone of Morocco,' says Mesfar. 'There is only one trainline and that's up north. If you want to get to another city you can take the bus, but departures are irregular, there are frequent accidents, it's very slow and it only takes you to the big cities. That's why people like to take a *grand taxi* – they're nice and quick.'

Their popularity can't be debated here in Essaouira. Travellers going to a particular city in the north of the country are ushered into one taxi, those going south into another and so forth. When all the seats in a car are taken, it can leave on its journey. The more distant the destination, the earlier the departure – most drivers like to return to their home base each night despite travelling upwards of 1000km per day, though this isn't always possible.

'Look at the green taxi there,' says Mesfar. 'It's stayed overnight from Taroudant; that one



This page and opposite
Essaouira plays host to a
fleet of Mercedes *grands*
taxis in a characteristic shade
of blue – yet the influx of
Dacias is beginning to be
noticeable (bottom left).



over there is from Rabat, as it's white. Each city in Morocco has its own taxi colour scheme.'

Essaouira boasts a unique shade of blue that originally came from crushed seashells. Nearly everything in the city has been painted with it, from horse-drawn carriages to people's front doors – and, unusually, the *petits taxis*. Most other Moroccan cities differentiate those smaller cars, usually French hatchbacks, that are permitted only to take two passengers on shorter rides within city limits.

PERHAPS SURPRISINGLY, the love affair between Mercedes-Benz and the North African kingdom dates all the way back to the earliest days of the automobile. In 1892 the Moroccan Sultan Moulay Hassan I bought the very first car made by Daimler and this royal endorsement has continued throughout history. The current King Mohammed VI still uses a unique Mercedes-Benz 600, passed down from his father, for state functions.

'In the 1980s Africa started to experience an influx of secondhand Mercedes,' says Flavien Neuvy, an economist specialising in the African automotive industry. 'Moroccan taxi drivers caught on to what cab owners in Europe had understood: diesel Mercedes were built to last.'

Mesfar's Mercedes W114/8 is one of 1.9million that rolled off the line during eight years of production. Its successor, the W123, appeared in 1976; 2.9million were built in the ensuing nine years. In the 1970s and 1980s the average age of cars in Europe was less than seven years. So millions of robust and reliable Mercedes were soon swapped for

newer cars by their original owners and sold on the used car market. When deemed too old for European buyers they were picked up at discounted rates by exporters and shipped to emerging countries, with Africa being the favourite destination.

Once there, they have enjoyed incredible longevity thanks to their robust mechanics, simple maintenance requirements and an abundance of salvaged spare parts. It was estimated that 35,000 W123 240Ds alone were still on Moroccan roads in 2011, more than 30 years after the last car had rolled off production lines.

'Africa is a hotbed of mechanical resourcefulness,' says Neuvy. 'When things break, people find a way to fix them. So Moroccan taxi drivers have many tricks up their sleeves to keep their vehicles on the road.' Broken prop-shaft U/J, for instance? Fill the boot with rocks and the weight on the rear axle stabilises things so you can keep going.

'They enjoyed longevity thanks to robust mechanics and simple maintenance requirements'

Right, above and below
Limited inter-city public transport makes the *grand taxi* the preferred long-distance choice – so out-of-town cars such as this green one from Taroudant will sometimes have to overnight away from home.

For Mark Cosovich, owner of specialist garage W123 World and author of *Mercedes-Benz W123: the Finest Saloon Car of the 20th Century?*, it's no surprise that so many of these cars are still on Moroccan roads.

'The W123 was built for the future, easily a generation in front of anything else in the 1970s. The engineers got the say, not the accountants,' he explains. 'The research and development budget was colossal, bigger than anything we've seen before or since and financed by profits from the commercial vehicle department. Apart from Peugeot, which was in a totally different segment, no other main brand was offering diesel engines.'

'Nothing was left to chance or rushed – each tiny element was calculated. For example, they even built a robotic leg, clothed in trousers and a leather shoe, to do durability testing on the footwell carpet – simulating someone getting in and out of the car millions of times.' Perfect for private hire, then.

But these cars are getting old, they were designed in an era before ecology became quite such a buzzword, they are still driven colossal distances – and Moroccans have been suffering from increasingly bad air pollution. According to the Barcelona Institute for Global Health, mortality due to air pollution in the country has increased by 50% since 1997. Vehicle emissions are the most significant source of air pollution in Moroccan urban centres, accounting for nearly 60% in total.

The Moroccan Government's response has been to implement a series of measures to improve matters. In 2010 it banned the import







‘The Dacia Lodgy now represents half of taxi sales. Not everybody believes that is the answer’

of all cars more than five years old as well as increasing tax duties on the sale of secondhand vehicles. Then, in 2014, the Government brought in the first cash incentive scheme aimed at *grand taxi* drivers.

The scheme has suffered poor levels of uptake and multiple deadline extensions for missing ambitious old car renewal targets since its launch. Critics also point at the Government having other motivations for subsidising new car purchases. Indeed, in recent years, the country has invested heavily to develop extensive automobile production facilities.

The North African kingdom is set to become one of the world’s big players in the automotive sector and its car industry is poised to be worth approximately \$14billion within the next five years. As of 2019, automotive business represented nearly 30% of the country’s exports and already one in five new car imports into Europe comes from Morocco.

French manufacturer Renault is historically linked with the territory, benefiting from Moroccan Government support and operating two plants in the north of the country. Production at these sites includes the seven-seater Dacia Lodgy, which now represents one of every two new taxi sales. Yet not everybody believes that is the answer.

‘From an embodied carbon perspective, keeping these old Mercedes on the road is

actually better than replacing them with new ones,’ argues Professor Mike Berners-Lee, a researcher on carbon footprinting at Lancaster University. ‘People often forget that producing new vehicles generates a lot of unseen carbon emissions, even though the end product spits out less from its tailpipe. So it’s important we learn a lesson here about our attitude to new, efficient vehicles. The direct savings from the previous model must be significant enough to warrant renewal, otherwise we are simply offsetting the problem to a different part of the vehicle’s life-cycle.’

Regardless of all this, back in Essaouira and as far as Hasan Mesfar is concerned, it’s going to take more than a few thousand dirham and a shiny new car to make one veteran driver change his ways, at least. ‘I’m too old for anything new,’ he says. ‘I’ll be retiring in a few years so it would be a waste of money to upgrade. I also don’t think my customers would like it and, for me, it wouldn’t be the same job without my Mercedes. We’ve travelled so far, experienced so much and been on unforgettable adventures. It’s only fair that we reach the end of the road together.’ **Out**



Clockwise, from top

Veteran driver Hasan Mesfar is well aware of changing tides in the *grand taxi* establishment; even old Mercs die eventually; already more than half of the blue Mercedes fleet has given way to modern replacements.



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THE
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INTERVIEW

Nick Butler

The brains behind the extreme Wolfrace Sonic, Gold Cirrus supercar and a raft of hot rods still fizzles with creativity

Words Richard Heseltine Photography Barry Hayden



Clockwise, from right
Butler and chums aboard *Nykilodeon*
in 1972; perusing albums and photos;
Butler created 4WD V8 Gold Cirrus;
twin-engined *Sonic*; retired but busy.

There is much to be said for perseverance, and also for knowing when to stop. Somebody clearly forgot to tell that to Nick Butler, a man whose dogged determination to make the impossible possible is widely celebrated in hot rodding circles. Nevertheless, he is a man who has studiously avoided being pigeonholed, the breadth and span of his career being brought home as you scour the walls of his workshop in Dorking, Surrey. Vying for space are sepia-toned images of custom cars and scale models of design concepts, not to mention cutaways, magazine clippings and plenty more besides.

Even so, the Auto Imagination founder is clearly not one to dwell on the past; at least not without a little prompting. He is rather more keen to discuss his latest project, one that is strictly not up for discussion in print, unfortunately, before conversation turns to aircraft, mountain bikes, supercars, digital CAD modelling, and creating one of the greatest show cars ever to turn a wheel in anger (or rather six of them), before coming full circle and discussing aircraft again. What is abundantly clear is that this likable engineer and artisan isn't one to crow.

'Cars and aircraft were my passion, growing up,' he muses. 'Slot cars were all the rage in the 1960s and I was really into those, too. I never had any great dream about making cars – that came later – but the interest in all things mechanical was certainly there from an early age. When I left school, I became an engineering apprentice at Hawker Siddeley, which later became British Aerospace. That was in the late 1960s, which was a fascinating period. I worked in Kingston and Dunsfold on the Harrier Jump Jet and Hawk trainer, and so on, and ultimately specialised in flight testing and stress analysis.'

Quietly spoken and quick to smile, Butler recalls his first car with affection. 'In 1968, I suppose it was, I got myself a Mini. Just having a car as a teenager was a big deal back then, and you either had a Mini or a Ford Anglia. Of course, I then did the boy racer thing and modified it. Actually, it was a bit more than just bolting things on. It was de-seamed and painted in Metallflake purple. It had Corbeau seats; all sorts of things. That then made way for a Ginetta G4 and that was the car that in a roundabout way got me into hot rods.'



Scroll back to the late 1960s and early '70s and the movement was still in its infancy in the UK, as was drag racing. 'I had a friend, Steve Elliott, who had a tuned Mini Moke and we decided that we would start competing: him in his car, and me in the Ginetta. We both raced in the Junior Street class, which was good fun. That got me in front of the hot rods. Magazines such as *Hot Car* and *Custom Car* sprung up and started covering them, but it was still a very small scene at that point, one that would really explode during the 1970s.'

He continues: 'This was a period during which cars that even now are famous in hot

**'BARRY WANTED
EIGHT WHEELS FOR
THE *SONIC*, BUT WE
COMPROMISED!'**

NICK BUTLER



who kept it in an underground garage beneath a hotel in London. I took a year off to do my next car, *Revenge*, which was very much my own interpretation of a hot rod. I made the body, the chassis, and so on. It had a blown 427ci Chevrolet L88 V8 with 10:1 compression, and my own suspension design but with a Jaguar diff and McLaren M8A rear uprights. I then decided I could make the leap and set up on my own in 1976 with Auto Imagination, based initially in Richmond.'

The plan was to follow the lead of British hot rodding pioneer Geoff Jago and sell parts, but Butler's customers had other ideas. 'I made components, and produced quite a nice catalogue, but everyone wanted me to build one-offs instead. I suspect I would have been better off making things in series and selling lots of them, but I have always enjoyed the challenge of creating things that are unique. The first car I did in a professional capacity was a Model T for Geoff called *Andromeda*. That had a supercharged 426ci Chrysler V8. And then there was the Wolfrace *Sonic*...'

Much has been written about this publicity-garnering supercar, Barry Treacy having touched upon it in the *Octane Interview* in issue 228. However, mythology has engulfed the narrative behind how it came into being. That, and the small matter of how many were made. 'There was only one,' insists Butler. 'There was only ever going to be one. I still loved hot rods, and continued to build them, but I wanted to do something different. This would be the late 1970s, early '80s. I designed a car that had two engines, and went so far as to make a scale model. I then set about finding the money.'

Which led to a meeting of minds with Treacy, who had eschewed potatoes for turning the aftermarket on its head in the UK. 'Wolfrace was massive by that time, and Barry was receptive when I talked about my ideas.



rodding circles first appeared. There was Micky Bray's *Pinball Wizard* Ford Pop, Simon Lane's *Speed Freak* Fordson, Brian 'Golly' Godber's Model T [a *Motor* magazine cover star], and so on. I just wanted to be a part of it all. It was around this time that I met Barry Treacy, who would go on to make his fortune with Wolfrace Wheels, but back then he was a potato wholesaler. I did some work on his Ford Pop – a Chrysler V8-engined car called *Mr T* – surrounded by spuds. I then bought an unfinished Model T project from his brother.'

Making full use of his employer's engineering facilities, a source of much amusement among

his colleagues, Butler completed the car in 1972. His Oldsmobile V8-engined 'T-Bucket', dubbed *Nykilodeon*, became hot rodding royalty in an instant. 'In those days, you went to your local licensing authority to register a car and took along your MoT, receipts, proof of car tax, and so on. I went to off to my nearest one in Wimbledon and I was amazed when I was given a choice of reg numbers with "1" prefixed by three letters. I went with NYK 1L, which prompted the name.

'I drove that car for quite a while and then it went to Geoff Heald, who was sales manager for Fabergé. He later sold it to a Saudi prince,



Left and above
Revenge (on right) and *Andromeda* at Blackbushe, the cradle of British hot rodding, in 1979; another period shot of *Revenge* in Butler's photo album.

He had a six-wheeled Range Rover that he had used for promotion. It was quite novel in the 1970s, but this would be something really new. We chatted and Barry agreed to fund what became the *Sonic*, but he wanted six wheels instead of four. Actually, the truth is that Barry wanted eight wheels, but we compromised!

The complexities of constructing such a car weren't lost on Butler, but therein lay much of the appeal. 'I suppose I made a rod for my own back, which is something I still do, but I have never been one *not* to do something if it's niggling me. The *Sonic* was like that. There were endless problems – it was one long series of working things out, but it was definitely worth it. Absolutely everything was new, from figuring out how to get the automatic 'boxes to change up in unison – some very clever people at Borg Warner helped there – to getting the computer that controlled the throttle and so on to work.'

The deadline for the *Sonic's* unveiling was the 1981 British Grand Prix at Silverstone. What's more, the car was due to take to the circuit for a series of demonstration laps. 'There was a lot of pressure,' recalls Butler. 'Having designed the car, got it back from Wood & Pickett, which painted it, got it assembled and all the million-and-one other jobs, it all came down to the computer. You often hear of people working night and day on things, but my computer man and I worked for six days and five nights without sleeping, just trying to get it to run properly.'

The *Sonic's* big reveal ended up being strictly a static one, but it nevertheless caused a media furore the world over, which was rather the

point of the exercise. 'It promoted the new Wolfrace Sonic wheels, and it was on the front covers of a lot of magazines. I think Barry got his money's worth. Incidentally, I also made a special VW Golf GTi for him with various mods, and this was at a time before body kits took off. I was still building cars for clients, and I also did a 'phone booth' Model T hot rod for my own amusement, but I was keen to branch out even further, so I decided to do a mid-engined supercar.'

These days, a week doesn't go by without a ballistically fast blunt instrument being introduced amid much fanfare. It was a different story in 1983 when Butler embarked on becoming a motor mogul with the Gold Cirrus. 'There weren't many back then,' he explains. 'There was Ferrari, Porsche, Lamborghini and so on, but most of their designs were quite old. It's just that it was mostly me creating a prototype rather than a team of engineers so there was quite a long lead time. I designed the car to use a Rover V8 engine mounted back-to-front, but the Cirrus was also four-wheel drive – I made my own transfer box, and I also did the styling, the packaging, and so on.'

'Each aspect of building a car becomes a series of thousands of little projects, and that was definitely the case here, but the reaction to the Cirrus was overwhelmingly positive when it was launched in 1990. *Performance Car* put it on the cover and raved about it. Tiff Needell drove the prototype for what was meant to be a brief report on *Top Gear*, but he then decided to do a longer piece. I remember him telling me that they always had to find three things wrong with a car, but overall he was very

complimentary. I had a financier, too, who was co-owner of the Gold Motor Company.'

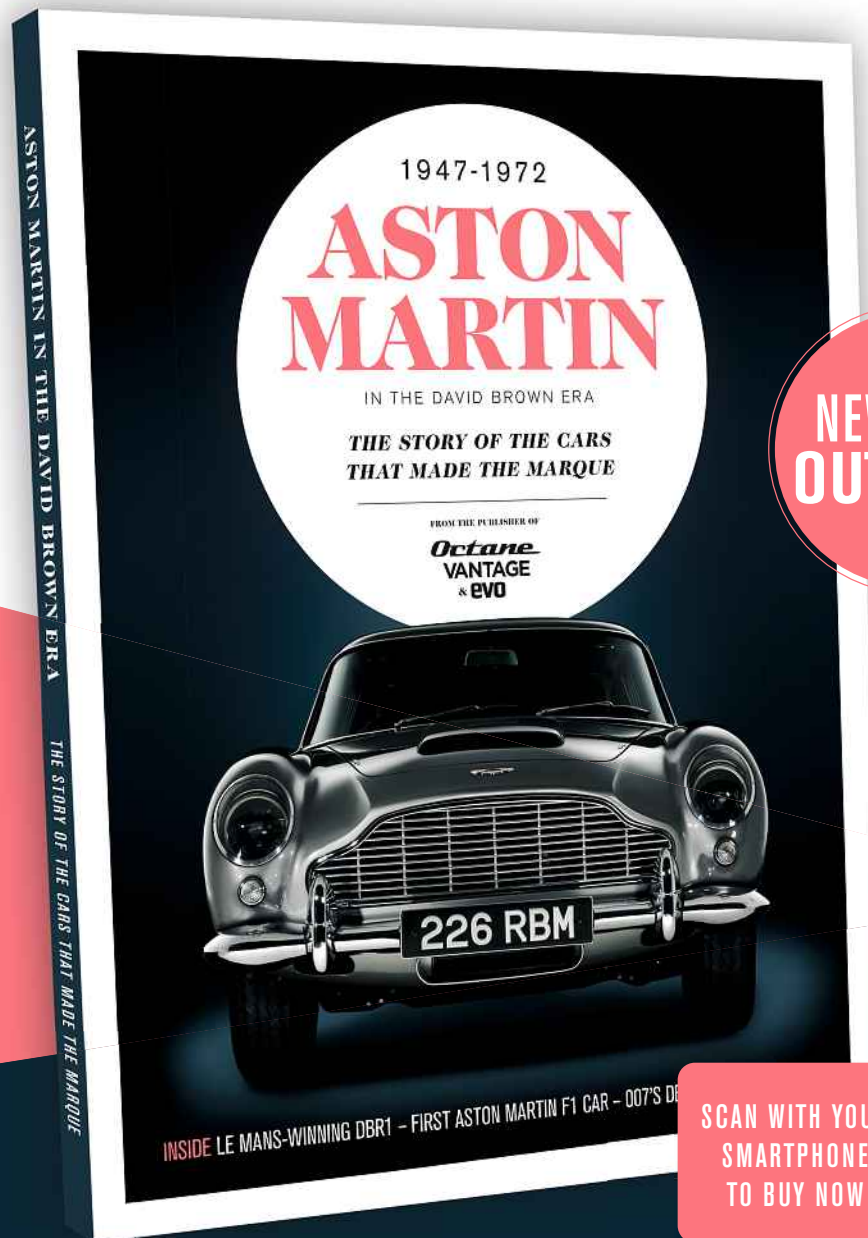
However, only two cars and one rolling chassis were completed before the curtain descended in 1991. You could surmise that outside forces hammered its chances, not least the small matter of the global economy tanking, but the man himself bats away such suggestions. He merely smiles and proffers a Gallic shrug before opining: 'Honestly, it would be easy for me to say "yes" and blame all sorts of things. Equally, you could say that we had the right product but there was no brand recognition. It didn't happen and I moved on.'

And how. While cars continued to play a significant part in Butler's commercial activities thereafter, he also found time to design highly innovative pedal-powered two-wheelers, left-field furniture that defies easy description, bass guitars, and a lot more besides. This compulsively creative talent has since retired, but not necessarily in the dictionary sense of the word. 'I prefer to work on my own projects now,' he says. 'I certainly wouldn't take on a complete car build for anyone.'

Nor is he interested in reliving past glories. 'That's the thing. It's nice to talk about what I've done, but it's all in the past. I get approached from time to time whenever one of my old cars resurfaces. They all still exist – I know where they are, and in some instances I have been involved in rebuilding them. I have no desire to own them again, though. I think that surprises some people. There are still things I want to do; am working on. For me, the difference now is that I am of an age when I realise I need to get a move on.' **END**

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B L O W A W A Y W





N

Bentley is well on the way to completing its batch of a dozen Blower Continuation cars. Mark Dixon compares new and original examples on track

Photography Mark Riccioni (track), Amy Shore (factory)

EVERY ONE OF us remembers our formative motoring encounters. Mine happened more than 30 years ago, when I was overtaken on the M1 by a vintage Bentley stonking along at what must have been (in those less censorious days) a good 90mph. What made it all the more memorable was that the lone occupant was a middle-aged lady, who I'm now convinced was the noted vintage racer Anne Shoosmith. I thought she just looked the coolest person in the world, ever.

That experience comes to mind as I round a banked turn at the Millbrook Test Facility at the wheel of another vintage Bentley, cruising at an easy 70. There is clearly more, much more, in reserve – but that should come as no great surprise, since this particular Bentley is a genuine 'works' team car that raced at Le Mans in 1930. While this driver certainly doesn't look as cool today as Mrs Shoosmith did when she was parting the Sierras and Cavaliers on Britain's then-busiest motorway, the car is positively sub-zero: it's Tim Birkin's personal 'Blower' Bentley 4.5-litre, which has been owned by Bentley Motors since 2000.

The reason we're at Millbrook is because Bentley wants us to compare this most significant of Blowers with a brand-new version, the Car Zero prototype that is the forerunner of the dozen Blower Continuations currently in production. The project was announced back in 2019 and the first customer cars are now being delivered. Bentley had no problem finding buyers very quickly for all 12, and nearly all of them were existing customers keen to experience ownership of a Blower, only 54 of which were built: 50 road cars and four racers.

These cars are exact replicas (with a few very minor concessions to modern attitudes to safety), built by the same company that made the originals; and continuation cars have been a 'thing' since Aston Martin and Zagato collaborated to make four brand-new DB4 GT Zagatos in the late 1980s. So Bentley perhaps wasn't quite expecting the backlash it received from a number of high-profile owners of the originals. An open letter signed by ten of these owners in March 2020 stated: 'We urge you to please not squander time, funding, energy and the Bentley brand's reputation upon the recently announced batch of 12 facsimile cars, cars that would serve only to dilute that special admiration and awe that can only come from viewing and embracing the genuine article. To do otherwise would be to pervert a glorious history.'

Strong stuff. Bentley's people politely chose not to follow their advice – and can you blame them? To the wider world it's all good brand-awareness PR, and at a best-guess retail price of £1.5m per car the project will more than 'wash its face'. Whatever your thoughts may be on corporate monoliths dabbling in a world outside their comfort zone, at least Bentley is showing real enthusiasm for its past. So let's take a trip to Crewe and see just how involved they are with building more Blowers.

BENTLEY'S FACTORY at Pym's Lane has seen massive expansion during the last few years, with new facilities seemingly being erected left, right and centre. Among them is the Mulliner division that handles Bentley's special projects and custom-builds, and a portion of its facility has been given over to a Blower production line.

BENTLEY BLOWER CONTINUATION

As you'd expect of a Bentley workshop, it's as clean and tidy as an F1 team's, all gleaming white surfaces and LED lighting, although the layout is not that dissimilar to the assembly hall in which Bentleys were built at Cricklewood during the 1920s. There are bays marked out on the floor along the right-hand side, each allocated to a Continuation chassis, and *Octane's* visit occurs at a unique moment when no fewer than three customer cars are together in different stages of build.

The finished Car Zero is here, too, along with an all-but-completed Blower that's painted an unusual Dawn Blue rather than the more familiar British Racing Green. The latter is something of a post-war cliché, it seems, because black was actually the most popular vintage Bentley colour when new.

'We wanted the Continuations to be presented in a narrow, authentic range of colours,' explains project leader Ben Linde, who has done a vast amount of research since taking on the role. 'We are offering two shades of green: BRG and a lighter Napier Green, of which we found traces on the team car when it was stripped down. It's Parsons Paint code 45079-17. I can't remember my child's birthday but I can instantly recall that code!'

But we're getting ahead of ourselves here. The ex-Birkin team car had been completely dismantled so that it could be 3D-scanned, to compare the physical reality with period works drawings of components. This proved essential, says Ben: 'The team car was built not by the factory but by Birkin's mechanics, and we found fairly early on that there were a lot of changes that were not necessarily on record. If we'd made everything from drawings, we'd not have been able to put the Continuations together properly. The knowledge of the guys in the vintage Bentley world was invaluable, too.'

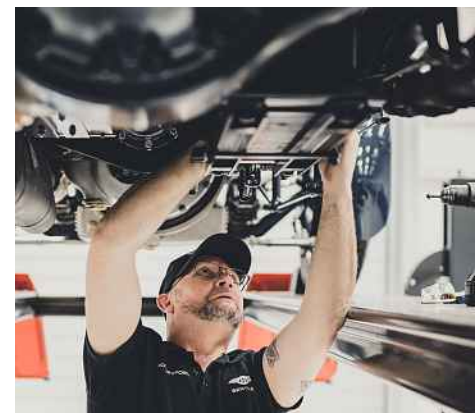
Indeed, Bentley couldn't have embarked on the Blower Continuation project without the support of outside specialists: a lot of support. The bodies' ash frames were made by Lomax Coachbuilders in Ludlow; those huge nickel-silver radiators by the Vintage Car Radiator Co at Bicester Heritage; the leaf springs and shackles by Jones Springs Ltd in the West Midlands – to name just three. We're incredibly fortunate to have this band of artisan brothers spread around the UK.

The Birkin car, while receiving various bits of work over the decades, has only had one full restoration in its 93 years: specialist Tony Townsend restored it in the late 1950s for then-owner Stanley Sears. Thankfully, he itemised everything he did, and so it was still acceptably original as a datum from which to work. The CAD model that resulted from the scanning threw up some interesting results.

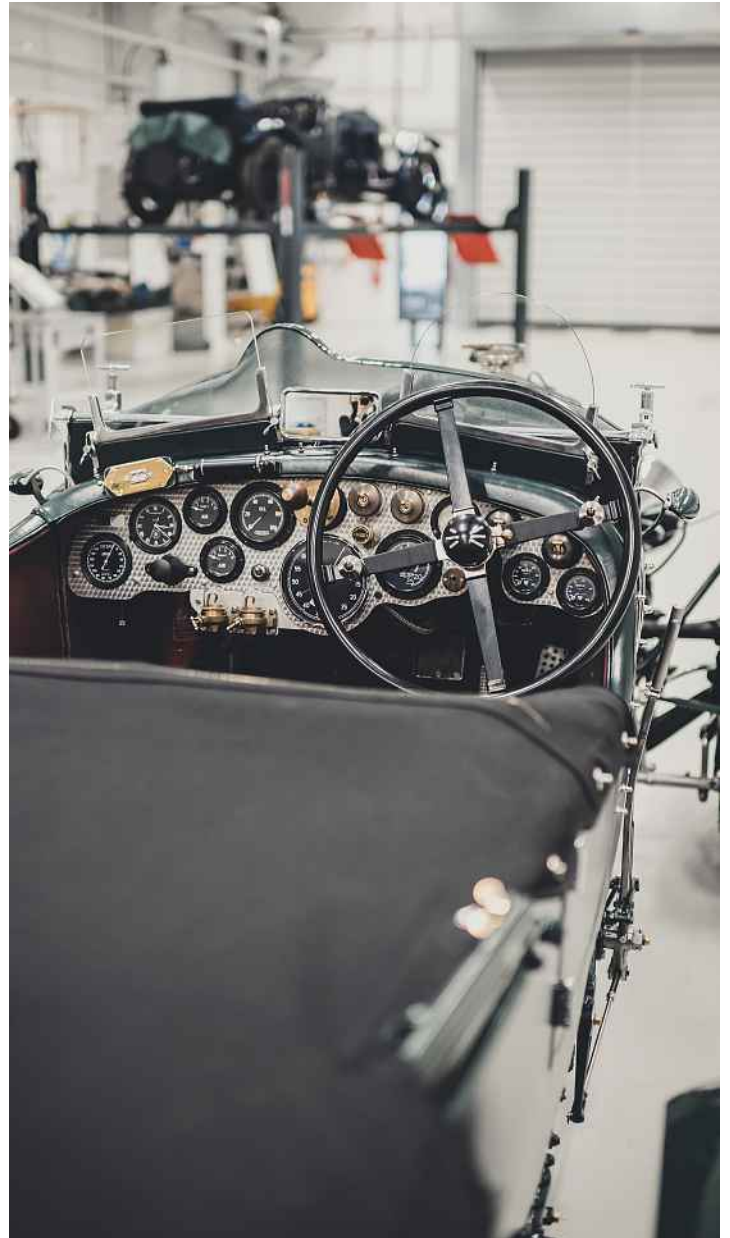
'We found the chassis was twisted in several planes,' Ben recalls. 'It was known to have been involved in a heavy frontal crash during the 1930s but it had also suffered a rear impact as well, so this was an opportunity to put it back to as-new condition.'

'We were keen to replicate the manufacturing processes used back then, so for the Continuation chassis we contracted a boiler maker [the splendidly named Israel Newton & Sons] that has been in business since 1803 to make them with the correct techniques of hot forging, hot riveting and so on. The press they use is about a century old.'

The metallurgy generally hasn't been changed for the Continuations, either, and magnesium features where it did on the original cars. 'That was a challenge,' says Ben, 'because there's only one foundry in the UK now that can produce magnesium castings of the sizes we required. But we were determined to employ UK traditional skills wherever we could. In fact, only the magnetos had to be sourced abroad. Our team car has Scintillas, and seems to have had them from a very early stage, but



Right
(Art)works in progress: Bentley is well on the way to fulfilling its commitment to build 12 Blower Continuations, sourcing from UK specialists wherever possible.



BENTLEY BLOWER CONTINUATION



Above and right
Modern switches and Dymo labels
on dash are clues that black car is
Continuation 'Car Zero'; green
ex-Birkin original has suitably
patinated engine room.



*'FINISHED IN SINISTER BLACK,
CAR ZERO LOOKS EXACTLY
LIKE WHAT IT IS: AN ALL-NEW
VINTAGE BENTLEY'*



2022 Bentley 'Blower' Continuation

Engine 4398cc OHC four-cylinder, four valves per cylinder, non-detachable head, two SU carburetors, Villiers supercharger **Power** 240bhp @ 4200rpm

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

Suspension Beam axles (live rear), semi-elliptic leaf springs, friction dampers

Brakes Drums, rod-operated **Weight** 1727kg **Top speed** c130mph





Left
Identical twins born
92 years apart:
original team car
fronts Bentley's
'Car Zero' Blower
Continuation.

originally they would have been Bosch. The original drawings were lost in a fire but Bosch Classic put us onto the proverbial man in a shed, who sourced 28 magnetos of the right type – they were also used on tractors!’

It’s heartening to find two young lads, Jack Edwards (24) and Jaydon Picman (21), involved in dry-fitting drivetrain assemblies to the chassis. Jaydon is six months into his apprenticeship but Jack has been at Bentley for six years. Are they both petrolheads, too? ‘Not really, mate!’ laughs Jack. ‘I wanted to work on aircraft – but I wouldn’t change things now.’

It’s striking how all involved with the Blower Continuations have become smitten with the world of vintage cars, even though they previously had no experience – nor, indeed, much interest in this period. None more so than the rather more middle-aged project build manager Danny Evans.

‘I was on the Bentayga project from day one to launch and had absolutely no interest in vintage cars before,’ he says. ‘I’d never driven one, but now I live and breathe them. Even though they sometimes bite you, and they’re testing, you can’t help but fall in love with them.’

Danny sees the build process through to the finished cars being shakedown-tested at Oulton Park. ‘This isn’t about accumulating loads of miles; the focus is on obtaining a really good car by teasing out any issues. We’ll do ten to 15 laps, then check whether there are any leaks, is everything still tight, are the carburettor floats OK... If we’re happy after 50 miles, then we know we’ve got the basics right.’

Building a vintage car is always going to throw up a whole set of challenges that modern cars don’t, and for Danny it’s the coachbuilding aspect. ‘The cellulose paint is very soft and takes a while to harden, so you have to be extra-careful when working around it – and the Rexine fabric covering was definitely a learning process.’

As recounted in *Octane 145*, Rexine – a kind of painted, plasticised fabric – had been unobtainable for decades until Bentley specialist RC Moss found, retrieved and restored the huge machine used to produce it. Bentley buys in rolls of the stuff, and head trimmer Martin Murray has the task of skinning each ash-framed body with it.

‘When Rexine is cold, it’s quite brittle, and if you crease it the creases don’t come out. So we turn the room radiators on and get it really warm

to make it flexible, then cut it to shape and lay it on the ash frame. It’s stapled at the bulkhead onto the frame and then steamed to relax it and soften it, so we can stretch and pull it over the curvature of the body.

‘The trickiest part is where the driver gets in and out – it needs lots of cuts, and it wants to split and run, so you have to be very careful. I once dropped a tool on it and nicked it, and it costs about £1000 a metre! And we use a bit more than six metres for each car... But once you’re used to it, it’s great stuff to work with.’

YOU MIGHT THINK that £1.5m is a hell of a lot to pay for a car – and, of course, it is – but that figure pales into insignificance compared to the likely value of Bentley’s team car, chassis HB 3404. This Blower was responsible for one of the most thrilling moments in Le Mans history when, in 1930, Henry ‘Tim’ Birkin chased Caracciola’s Mercedes-Benz SSK to the point of breakdown, despite shredding a tyre during a do-or-die attempt at an overtake on grass. Birkin had to pit his Bentley but another team car took over the chase and forced Caracciola to retire, leading to Bentley winning the race.

Despite its fabulous history, the Birkin Blower is one of the most exercised cars on Bentley’s heritage fleet. Since Bentley acquired it in 2000 it’s done five Mille Miglias and driven to Le Mans several times. Yet very few people are trusted to drive it – journos are normally only allowed passenger rides – so, for this writer, today is a rare privilege indeed.

First impression is of a beautifully patinated cockpit that’s showing just the right amount of wear, its leather-faced bucket seats as scuffed and comfortable as an old pair of brogues. The dashboard is almost comically stuffed with every kind of dial, gauge, switch and lubricator imaginable; I’ve seen jet aircraft with fewer controls.

Inside it’s pretty cosy, but fortunately the seat slides back to accommodate six-footers like me. The driving layout is standard vintage Bentley, which is to say outside handbrake, inside gearchange (its lever as robust and substantial as a railway signalman’s) and centre throttle. The last feature isn’t as scary as you might think; having owned a 1928 Ford Model A with the same set-up, I know how quickly you adjust to it.



Fuel pump on, twin magnetos on, ignition lever set to full retard, press the oversized starter button that's on the far side of the dash, and the Bentley's massive 4.4-litre 'four' chunters into life. Remember to reset the ignition lever mid-way in its advance/retard range (you can leave it there pretty much all the time) and you're good to go.

The clutch is surprisingly benign, not as in/out as you might fear, and of course there's so much torque that you need hardly any revs to get on the move. The gearchange isn't that difficult, either, if you move up into second early on and allow a couple of seconds' pause in-between; second-to-third takes a bit more practice because you have to do it quickly but double-declutch at the same time, and then you can be more relaxed about shifting into fourth. Most of the time, third and fourth will be all you need, and coming down the 'box isn't difficult at all – just remember to give a fairly generous dollop of revs while shifting from third to second, and don't stab the throttle but squeeze it progressively.

There's something unmistakable about the sound of a big, understressed four-cylinder engine: a deep, bassy burble that's almost liquid in its tone. As you build speed, the sound tends to get lost in the slipstream, and there's not much gear whine, either. Brakes? Let's just say they're adequate at sub-Le Mans speeds, but this is a potential 130mph car (Birkin reckoned he was doing 125mph on the grass as he tried to get past Caracciola) and you need pretty good anticipatory skills.

If there's anywhere that the team car really shows its age, it's in the steering, which is arm-witheringly heavy, even when you're on the move. You have to properly put your shoulders into it when entering a turn – and the lock isn't great, either. But this beast of a Bentley tracks straight and true, and feels as though it's just getting into its stride at 70mph. It is, as Mrs Shoosmith knew, a great motorway car.

Time to swap into the Continuation prototype, Car Zero. Finished in sinister black, with Oxblood dark-red leather seats (a popular interior colour choice, it seems), it looks exactly like what it is: an all-new vintage Bentley. Appropriately for a prototype, there are Dymo-tape labels stuck here and there on the dash, and some very anachronistic modern switches underneath it to control radiator fan, lights and indicators.

The driving experience is pure vintage, however, and the process is exactly the same as with the team car. Its newness means it's actually slightly less forgiving than its 88-year-old predecessor, because the gearchange is still a little bit tight and the brakes have yet to bed in properly. Performance feels comparable with the team car's, which makes sense because its supercharger is set for the same amount of boost: there's no sudden surge in acceleration when you lean on the throttle but rather a steady, inexorable gathering of momentum. You sit high and proud, feeling that you are king of the road.

Or, at least, you would if you were allowed to drive it on the road. In the UK, the Blower Continuation is not road-legal – there are too many sticky-out bits, to use a technical term, for it to pass modern regulations. But rules are different in other countries, and at least some of the Continuations are going to be driven on the road, and driven frequently; one of the customers has requested external rear-view mirrors specifically because he wants to take part in rallies.

Like it or not, there are going to be further Continuation models. Pressed about this, a Bentley spokesman admits: 'We would be very foolish, given the amount of knowledge that we've acquired in doing this project, not to do another.' And that's as much as he will say, for now.

So, what's a likely follow-up to the Blower? How about an R-Type Continental? Ladies and gentlemen, place your bets. **End**



1929
4½ LITRE

BLOWER



1925
3 LITRE

SUPERSPORTS #9



1927
6½ LITRE

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1928
4½ LITRE

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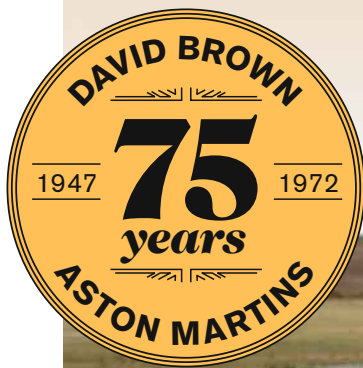
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Below
1956 Aston Martin DB2/4: being a MkII, it had a 165bhp engine and was capable of 130mph.



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ASTON MARTIN DB2/4

FOLLOWING THE success of his DB2 of 1950, David Brown decided to expand the appeal of his next model, the DB2/4. Launched in 1953 (and produced until 1957), the DB2/4 was based on the DB2 but with small additional rear seats, a higher roofline and an opening rear screen. The 2+2 hatchback saloon was complemented by two-seat fixed-head coupé and drophead.

Penned by draughtsman John Turner, who was just 17 years old at the time, the DB2/4's styling also benefited from a one-piece, wraparound front windscreen, larger bumpers and repositioned headlights. The WO Bentley-designed Lagonda straight-six was the same as the 2.6-litre used in the preceding DB2. In Vantage spec it produced 125bhp but the extra weight of the coachwork led to the engine being enlarged to 2.9 litres (and denoted as the VB6J) in 1953, which raised power to a more fulsome 140bhp, promising a top speed of 120mph.

In total, 565 MkI models were produced, 101 of which were dropheads. Though they weren't built for competition, three works cars were prepared for the 1955 Monte Carlo Rally (see feature in *Octane* 224) and two for the Mille Miglia. Demand for the DB2/4 – five cars per week – overwhelmed the Feltham works, so David Brown did what he did best and bought coachbuilder Tickford in Newport Pagnell to make the bodies, thus beginning another chapter in Aston Martin's history.

This led to the introduction of the MkII in 1955, with restyled tailfins and Morris Minor rear lights. Engine upgrades including larger valves and higher compression made for 165bhp and a top speed of around 130mph. In total, 199 MkIIs were built, 16 of them dropheads.



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2004
BMW Z4 3.0i

ROBERT HEFFERON

TWELVE YEARS OF designing these pages and, finally, your art editor has made the cut and been admitted to them with my new daily. I'd always rather liked the idea of a BMW Z3, but tagged onto our Boxster feature in *Octane* 221 were some other cars to consider, and the idea of a manual Z4 3.0i got me excited.

BMW's bulletproof M54 straight-six, timeless Bangle design and even heated seats – all for around £5000 – sounded too good to be true but, when I started going down that particular rabbit hole, I found there were some real bargains to be had.

I was adamant that I wouldn't buy a convertible in Spring; this

wasn't going to be a fad, like people that join the gym in January. But in February everything came together and I quickly sold my Skoda Fabia vRS SE Mk1 to release the necessary funds for the car. Then the BMW owner decided he couldn't bring himself to part with it... Nothing spurs you on like having cash in the bank and no car on the drive.

A couple of weeks of frantic searching unearthed two further possibilities within a stone's throw of each other, so a weekend of viewings disguised as a family trip to West Sussex was booked.

Despite having a patchy service history, no cruise control or heated seats, one of the cars really stood out over the other. It had clearly been cared for, it had the cleanest MoT history I've ever seen, and I felt in my gut that it was the one.

And so, the following week, after a fresh 12-month ticket had

been added to the list, Mrs H and I headed down to the coast once again to collect it. The drive back was bitter-sweet – time constraints meant we had to take the M25 when what I really wanted to do was select Sport mode and hit the B-roads – but the car performed faultlessly.

I'd convinced myself (and Mrs H) that the Z4 would be a practical choice, too, since 99% of the time I am driving solo. I had a boys' weekend camping trip planned for the May bank holiday: clothes and sleeping bag on the passenger seat; tent, bed, chair and BBQ in boot; roof down. Happy days. That was until a friend asked for a lift...

Thankfully there is a shelf that lifts to open up the hood cavity and gives you more luggage room with the sacrifice of not being able to lower the roof. And with those extra few inches and some clever packing, everything went in.

'The car felt planted and balanced, with an engine note that makes your smile wider the louder it gets'



OCTANE'S FLEET

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

ROBERT HEFFERON

Art editor

- 2004 BMW Z4 3.0i

ROBERT COUCHER

International editor

- 1955 Jaguar XK140

ANDREW ENGLISH

Contributor

- 1962 Norton Dominator
- 1965 Aston Martin DB5
- 1967 Triumph GT6

GLEN WADDINGTON

Associate editor

- 1989 BMW 320i Convertible
- 1999 Porsche Boxster

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

JAMES ELLIOTT

Editor-in-chief

- 1965 Triumph 2.5 PI
- 1968 Jensen Interceptor

JOHN SIMISTER

Contributor

- 1936 Singer Nine Sports
- 1961 Saab 96
- 1972 Rover 2000 TC
- 1989 Mazda MX-5 Eunos

MATTHEW HOWELL

Photographer

- 1962 VW Beetle 1600
- 1969 VW/Subaru Beetle
- 1982 Morgan 4/4

MASSIMO DELBÒ

Contributor

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

EVAN KLEIN

Photographer

- 2001 Audi TT Quattro

Below left, and this page
At Shoreham-by-Sea, where Robert bought the Z4; blooded on a camping weekend in Wales, where it proved to be more practical than expected.



We left the motorways to follow our route to the Welsh border town of Knighton around the base of the Shropshire hills, and I could finally do what I'd been longing for. The car felt incredibly planted and balanced, with an engine note that is smooth and proportionate to the revs, the kind that makes your smile wider the louder it gets; it's a sweet, pure sound without ever being obnoxious.

Activate the Sport button and the steering sharpens, the throttle response is quicker and the exhaust seems a little more

noticeable; I'd be tempted to leave it in this mode the whole time but, as my dad used to say, if you wear your coat in the house you won't appreciate it when you go outside. Activating Sport mode is best saved for those nice, smooth, winding roads.

A few weeks of ownership have since revealed a few niggles: nothing serious, but enough for me to make up lost ground after 12 years' absence from this section. For now, though, I'm very happy and it feels as though Spring has well and truly sprung.

OCTANE'S FLEET

RICHARD HESELTINE

Contributor

- 1966 Moretti 850 Sportiva
- 1971 Honda Z600

DAVID BURGESS-WISE

Contributor

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

MATTHEW HAYWARD

Markets editor

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

SAMANTHA SNOW

Advertising account manager

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

JESSE CROSSE

Contributor

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

MARTYN GODDARD

Photographer

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

DELWYN MALLETT

Contributor

- 1936 Cord 810 Beverly
- 1937 Studebaker Dictator
- 1946 Tatra T87
- 1950 Ford Club Coupe
- 1952 Porsche 356
- 1955 Mercedes-Benz 300SL
- 1957 Porsche Speedster
- 1957 Fiat Abarth Sperimentale
- 1963 Abarth-Simca
- 1963 Tatra T603
- 1973 Porsche 911 2.7 RS
- 1992 Alfa Romeo SZ

SARAH BRADLEY

Contributor

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

HARRY METCALFE

Contributor

- 20 cars and 15 motorbikes
- To follow Harry's adventures with his cars and bikes, search for Harry's Garage on YouTube.



1927
FORD MODEL T
MARK DIXON

I'M CURRENTLY engrossed in a book that I picked up for three quid in a charity shop, *The Age of Motoring Adventure 1887-1939* by TR Nicholson. Published in 1972, it's a compilation of extracts by motoring pioneers from all around the world, who faced challenges on a scale that's hard to imagine today. It's proper *Boy's Own* stuff, all shattered axles and spear-throwing natives, and I absolutely love it.

A favourite story concerns the Australian overlander Francis Birtles, who made a gold-hunting journey through Queensland in his much-abused Bean tourer during the 1920s. Having had to improvise head gaskets more than a dozen times – at one point resorting to using a piece of fibreboard cut from his suitcase, soaked in oil and coated in apple jelly – he finally had to admit defeat when his engine hydraulicked and blew a piece out of a cylinder wall.

'In a howling sand-storm I walked to the railway... and after a few weeks of waiting, managed to get an old Model T Ford engine. I bolted this to the chassis and threw the other engine away. This carried me back to Melbourne.'

What I like about this story is that slotting a Model T engine into a Bean chassis in the back of beyond is considered so inconsequential that it's worth only 12 words. It rather puts our modern-day fears about breakdowns into perspective, doesn't it?

My own 'T' is living under a tarp outside the house for the time being, but a recent spell of hot, dry weather impelled me to uncover it and go for a spin round the nearby lanes. This humble car has such a positive effect on people: every time I burbled past a pub, the drinkers would raise their glasses or crack a grin, and bikers gave me the thumbs-up as they overtook (bikers, I find, really appreciate the oddball nature of vintage cars).

The 'T' also lived outside for much of 2021 and, since I'd like it to last for another 95 years and one front wing in particular has

more rust than paint, I decided it needed a bit of preventative action. Time to break out the Owatrol, an oil-based preservative that soaks into a rusted surface and – unlike 'patina' alternatives such as furniture wax – has the advantage of drying to a satin finish that can be overpainted.

It doesn't really matter how you apply the stuff, as long as you splash it on liberally, so I used a fence-painting brush to work it into the surface. I'll follow up by re-coating the underside of the wings with lanolin-based Lanoguard. Lanolin is a waxy product derived from sheep's wool – and you never see a rusty sheep, do you?





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1970 **ISO GRIFO 7 LITER**
SERIE II COUPÉ



1960 **FACEL VEGA**
HK 500



1924 **BENTLEY 3 LTR.**
SPEED VDP TOURER - RED LABEL



1938 **ASTON MARTIN 15/98**
2 LITRE LONG CHASSIS SALOON



1937 **MERCEDES-BENZ 540 K**
SPEZIALROADSTER



1963 **PORSCHE 356 B CARRERA 2**

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Cotswolds in a classic



1965 AUSTIN-HEALEY MKIII

MARTYN GODDARD

HAVING ENDURED TWO years of lockdowns, we decided to give the 'Healey a proper road trip around the Cotswolds, terminating at Healey specialist JME for a replacement hood. Why bother to replace a hood we very rarely use? Well, it was in very bad condition in 1988 when the 3000 MkIII was imported from Texas, so a replacement 34 years later doesn't seem too extravagant.

With the roof down, we departed East Kent on a blustery, damp morning to take on the M2, M20, M25 and M40. Since our last drive on these congested motorways, the authorities have converted sections to 'Smart' status. Driving a classic car with no hazard warning lights on

sections that don't have a hard shoulder was not appealing, so I turned to eBay and purchased a magnetic warning beacon of the type fitted to AA vans, just in case the worst happened.

We based our adventure at the Kings Arms in Stow-on-the-Wold, a 500-year-old coaching inn located in the market square. From there we ventured out to visit historic and automotive attractions, starting with a drive to Prescott Hill, home of The Bugatti Trust. It's always a pleasure driving country roads in the 'Healey and, with Waze navigation, we experienced many a secret byway that I would never have plotted on an OS map.

I first took the 'Healey to

Prescott in 1989 to attend the Roy Lane hillclimb-driving school for a story published in *Supercar Classics* magazine. So, after a quick photograph on the hill's start-line, we parked and were greeted by Angela Hucke and Hugh G Conway in the Trust headquarters, which is like the Tardis in its ability to display vast amounts of fascinating Bugatti automobilia, models and cars. I always learn so much by talking with a group of knowledgeable enthusiasts. In May, the Trust opened its summer exhibition about Jean Bugatti, with a focus on the Type 57: find out more at bugatti-trust.co.uk.

Our second excursion took us to Bourton-on-the-Water early in

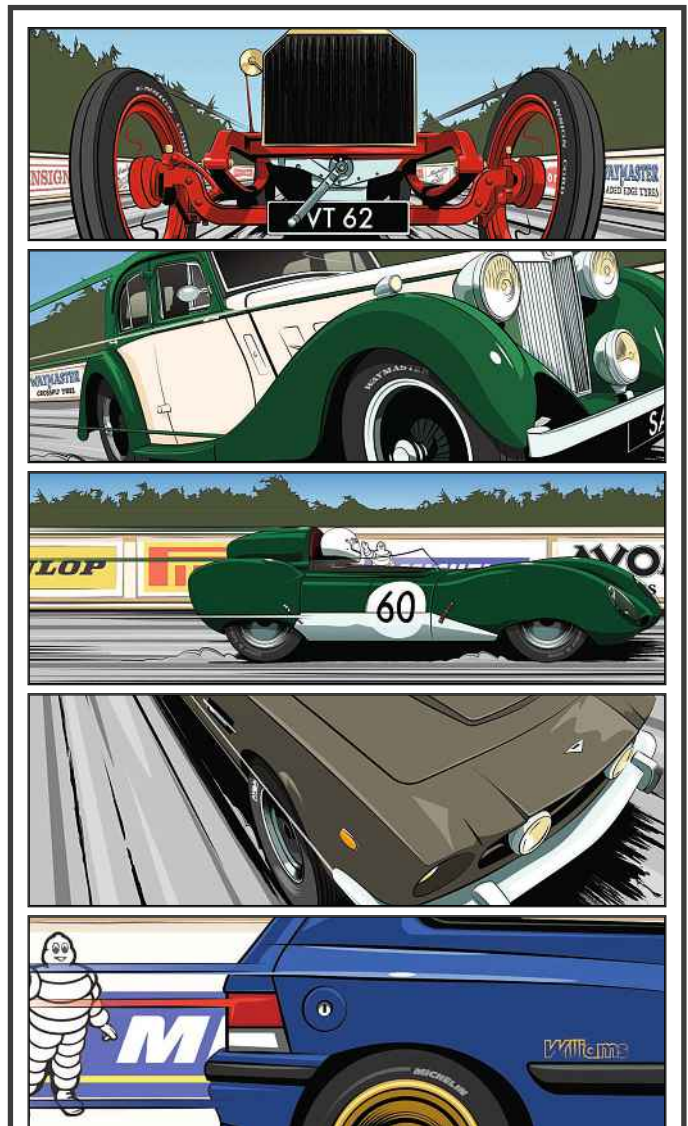


Clockwise, from left
Period sports car looks at home in olde-worlde Cotswolds; on the start-line at Prescott; Bugatti Trust and Bourton museum.

the day, before the tourist coaches arrived, to visit the motor museum. I had photographed the museum years ago and, then as now, I enjoyed the vast and eclectic mix of enamel signs, cars and period memorabilia on display. What was encouraging

was the number of children with clipboards, who were searching cabinets for items listed, as well as staff dusting the exhibits. It's very much a living museum.

Next stop was the excuse for our 400-mile drive and we headed for Warwick, home of JME (jmehealeys.co.uk), for the guys there to fit a replacement hood and perform a long-overdue full service on our car. More about that next month.



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Rack but not ruin



1981 BMW 323i TOP CABRIO
SANJAY SEETANA

HERE IN EAST BERKSHIRE it's difficult to find a classic car business that specialises in classic BMWs – so I was overjoyed to discover that a brand new company had set up just a couple of miles away. Classic Revival Ltd (tel: +44 (0)7925 755137) is owned by Steve Oakley, who started the business a couple of years ago, and, on my first visit to his garage, I discovered two 2002s, an E9 CSi, an E46 M3 and an absolutely mint Peugeot 106 Rallye in for work. It is great to see another enthusiastic young engineer coming into our market and putting his all into helping us keep our classics on the road.

Aside from having Steve replace my Baur's lowered Eibach springs and Bilstein sport dampers with original-spec parts (the handling was brilliant, but my buttocks were not happy with the hard ride), I also wanted him to check out a couple of things. The power steering was behaving erratically: sometimes it would work and sometimes it wouldn't, for no apparent reason! And the engine was still idling high. I asked him to carry out a full inspection, too, and shortly after I had dropped off the car with him I received a video of it up on the ramp while he evaluated some of the things that he had spotted.

First, he pointed out that there was fluid in the rubber boots on the steering rack, and the fluid within the PAS reservoir was metallic-looking instead of a clear



SAMANTHA SNOW

red. He also spotted various oil leaks at the back of the engine, at the back of the gearbox and from the left and right driveshaft seals. He was concerned at the state of the floorpan, too, which showed signs of corrosion, especially around the jacking points. That's a job for next winter.

As for the steering rack, Steve's advice was that I needed to replace it. The seals had gone and the metallic-looking fluid was a sign that the rack was too worn to be repairable. So I asked Ian Thomson at Linwar Motors (linwar.com) if he happened to

have one. Power steering on the E21 was an additional extra which cost an extra £300 at the time (about £1200 in today's money), so it was not a very common upgrade and now, 40 years later, power steering racks for right-hand-drive cars are like hen's teeth. Yet Ian had not one but two refurbished units available. He was asking £650 each but, considering there are some on eBay for sale at over £1000, I didn't think this was a bad price.

Next, Steve tackled the oil leaks and bought seals from BMW, which were all available at a cost

of £105. He used a Smoke Pro to identify any vacuum leaks from the Bosch K-Jetronic ignition system and found smoke billowing out of the main body like a chimney! The plan is to buy a rebuild kit, which is easily sourced, although the units are very time-consuming to take apart and repair. It will be worth it, because the Baur has always been a joy to drive and it will soon be even better.

From top

Sanjay's Cabrio takes to the ramp at newly opened Classic Revival Ltd; soon it will be cured of its ills.



*the journey
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A Summer of excuses



1999
PORSCHE BOXSTER
GLEN WADDINGTON

REGULAR READERS might remember my minor catastrophe with the Boxster's hood, revealed in last issue. Well, take a look at the picture below: no cracked rear 'screen visible there. That's because we've had a decent run of weather since my careless episode. I enacted a cheap fix with some transparent tape, then lowered the hood – and left it that way. An old bed sheet acts as an impromptu tonneau cover to keep out the dust when it's in the garage.

On the basis that a problem you can't see ceases to be a problem, I've decided to carry on racking up the miles. In fact, more so than I'd expected. Three months in, we've covered 2000 miles, a mix of work stuff, weekend trips, and those quick blasts because you need a pint of milk, and who cares if it's a 20-mile round trip because the sun's out, etc... Sorry I was gone a while, Mrs W.

That's equivalent to an 8000-mile annual average. Good job, then, that when I added the Boxster to my classic insurance policy, my provider Peter James upgraded the mileage allowance from 3000 to unlimited. So let's just hope we keep the dry weather for a bit longer.

On one lengthy trip, I did a brim-to-brim measurement of the fuel consumption. Any guesses? It was a 200-mile cruise up the A1, roof down, mostly at the legal limit, and I was getting 38mpg. Of course, that figure can tumble (blame those milk errands), easily landing in the low-20s, but I reckon I'm averaging about 30mpg, which is still pretty good overall.

There's an MoT coming up, so fingers crossed no hidden horrors are revealed, but there is little in evidence so far. A minor misfire one morning cleared itself, and revealed that the coil packs are

Porsche-branded and therefore likely to be the originals (replacements are usually by Beru), so they're probably on borrowed time after 23 years.

But there's no holding this car back on a cross-country run, which is exactly what I bought it for. Last weekend's excuse was to meet up for a Sunday breakfast with good mate Lee Marshall, who has just bought a 1953 Third Series Lancia Aurelia B20 GT. Gorgeous car, which some of you might have seen with the J40 pedal cars at the most recent Bicester Heritage Scramble. It was a pleasure to follow around Rutland lanes, with possibly the most cultured exhaust note of any car I've ever heard.

Meanwhile, an old university pal has got in touch, now working at the Classic Car Hub over in the Cotswolds. That's sounding like the perfect excuse for another proper run out.



Above and below

Any excuse for a drive: Boxster chased an Aurelia B20 GT across Rutland on a Sunday breakfast jaunt.



JORDAN BUTTERS

OTHER NEWS

'My most recent visit to the Jensen showed no change in the glacial progress. I sense that Autostilo boss Massimo Olimpì is getting almost as frustrated as me'

James Elliott

'Work has delayed me getting the classics out of Winter hibernation – so I'm planning to invite some friends to join me on a road trip'

Massimo Delbò

'The Sierra Cosworth is due an MoT; last year I had to tweak the CO setting using a cheap Halfords gas analyser but I'm not expecting any issues this time'

Jesse Crosse

'I've managed to obtain a wiring loom with the necessary immobiliser so that I can fire up the Subaru-Beetle at last. Fingers crossed'

Matthew Howell

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OVERDRIVE

Other interesting cars we've been driving



Bigger and better?



ECURIE ECOSSE LM-C
MARK DIXON

THINGS ARE NOT what they seem. This is not a Jaguar C-type, and nor is it a C-type replica. The Ecurie Ecosse LM-C may share certain styling cues (alright, a lot of styling cues) with a C-type, but it is different in just about every respect. Not least the fact that it's 4in wider and 8in longer.

Five examples of the LM-C are being built at the re-incarnated

Ecurie Ecosse, based at the not-very-Scottish town of Henley-on-Thames. Two are finished, one is well on the way, and the remaining two are on the stocks. All will be powered by a 4.2-litre version of a well-known straight-six that most definitely does not have a marque name on its distinctive cam covers and which has fuel injection rather than three carburettors, coupled to a Tremec five-speed 'box.

To be honest, unless you were a Jaguar expert, you'd never guess that this isn't one of the cars that inspired it. Not until you glanced inside and noticed the dashboard and door panels fully trimmed in leather, the unique Ecurie Ecosse logo'd instruments, or the modern transponder switch in the door jamb. The amount of extra room in the cockpit will be a welcome surprise to anyone who's travelled in a genuine C-type, though.

I was lucky enough to do that for the Mille Miglia in 2014 (see *Octane* 134) and am pleased to discover that, despite all the

differences, the LM-C feels and looks just right. 'We took the opportunity to clean-up some of the lines,' says Chris Randall, MD of Ecurie Ecosse, 'and of course we had to integrate the light units to satisfy IVA [Individual Vehicle Approval] requirements. The extra width and length have been carefully apportioned, so it's not as if we just stuck four inches greater width in the cockpit or eight inches in the bonnet.'

The panel fit and finish is superb (the body is made in Coventry from superformed alloy) and the doors shut with an authentic lightweight 'thunk'. Climbing behind the wheel may be slightly easier than in a genuine C-type, but only slightly; you still need to support your weight on the cowl behind the driver's seat and lower your legs into position.

It's well worth the effort. While undeniably plusher than its 1950s inspiration, the cockpit of the LM-C doesn't look anachronistic. Indeed, you pull a knob marked 'Crank' to start the engine – which splutters for a few seconds before it fires up. Reputedly, this is a deliberate feature, designed into the fuel injection's ECU mapping for more olde-worlde authenticity.

Hmm. The idle speed is very lumpy, too, the straight-six feeling like a hot-cam four-banger in a 1950s hot-rod, an impression exacerbated by the loud side-exit exhaust. You have to give it quite a lot of revs to pull away smoothly. On the 2014 Mille, we had to do plenty of trickling through medieval Italian town streets, and our 1953 C-type was a lot more tractable than the LM-C. It's hard to be subtle in the latter.

Chris Randall is well aware that there's room for improvement here. 'This is not the first car we've fitted with this kind of fuel injection but it has hotter cams than we've previously used,' he tells me. 'We've started to re-map

This page and opposite

It looks like a C-type, it goes like a C-type, but the LM-C is physically larger and more comfortable.



'Send the rev-counter needle dancing above 3000rpm and the LM-C goes, appropriately, like the proverbial scalded cat'



it and it's already about 50% better than it was originally.'

The upside of using fuel injection – based, in this case, on Bosch componentry with an F88 ECU from Life Racing – is that the LM-C's engine will run on regular unleaded while delivering 300bhp. Chris says the car is geared to top-out at 157mph and its 0-60mph time is about 5sec.

No chance of getting to even half that maximum on the roads around Henley – but I can totally believe the 0-60 figure. Send the

rev-counter needle dancing above 3000rpm and the LM-C goes, appropriately, like the proverbial scalded cat. It is *ballistically* fast, and it emits a proper race-car snarl, if one that's slightly more two-dimensional lower down than a carburetted car would make. The Tremec's gearchange also has a similar weight and throw to a 1950s Moss 'box's.

But here's the best news: the LM-C handles and rides superbly. The steering, in particular, is just perfect, having a proper vintage

feel – such that you let the wheel float gently in your hands, rather than grasp it in an iron grip – while being comparatively light and direct. It's a real joy.

The car's ride is very well-controlled, too. It's never harsh and it's not too firm. Dynamically, the only aspect you need to keep a metaphorical eye on is the brakes, which work perfectly well but are unassisted, a fact you'll be well-reminded of if you're suddenly called upon to rein-in 300bhp of straight-six. Same with the tyres:

the back end will happily step out if the road is less than bone-dry and you dump the throttle.

But that's all part of the appeal, isn't it? You have to really 'drive' this car. Having felt slightly 'meh' beforehand about the prospect of testing yet another re-imagined classic, I came away feeling totally energised and re-enthused. And, even at a price of £430,000 plus taxes, I don't feel it's ridiculously expensive. I'd have one, for sure.

See ecuriecosse.com/lmc for more.



MAX EAREY

Above
End of an era for a V12-powered Vantage and for Aston boss Tobias Moers – and arguably a highly collectable result.

A conclusive argument



ASTON MARTIN V12 VANTAGE
BEN BARRY

THE NEW V12 Vantage was always planned as a celebratory full stop on 12-cylinder Vantages, but it assumes extra significance as the final model launched under Tobias Moers, who departed as CEO just after we drove this pre-production example.

You can absolutely feel his influence – this is a far more aggressive and night-and-day faster machine than the F1 Edition that gently upped the Vantage's game last year; one that's more thrilling, if more compromised as a result.

It follows a bloodline of V12 Vantages stretching back to 2009, but this final descendant is the first to be fitted with the bi-turbo 5.2-litre that made its debut in the DB11. A robust 690bhp/555lb ft slots it between that and the DBS Superleggera; the F1 Edition trails by 163bhp and 50lb ft.

This is the Grizzly of V12s: a thunderous noise, gutsy and muscular in the mid-range, and real fire in its belly when you prod its bristly throttle to 7000rpm. Way shy of a 9500rpm Ferrari that might be, but it's still furious when you're boosting up there.

Inevitably there's a substantial weight penalty over the F1 Edition (to the tune of 105kg, for 1795kg all told), which makes weight distribution slide from an even split to 53:47 front-to-rear, like gold on *The Italian Job* bus.

A quick glance at the engorged body reveals big changes to mitigate that. A new carbonfibre front end covers a 40mm wider track, there's wider 21in Pilot Sport 4S rubber, splitters and spoilers for extra downforce, carbon-ceramic brakes as standard

and – the stuff you can't see – spring rates up 50% front, 40% rear, extra body bracing, all sorts.

On Aston's Silverstone test track the dynamic gains over the F1 Edition feel huge, mostly because you can lean so much harder on the front end, even though this track usually makes everything seem too understeery. The V12 just digs in and settles calmly, so, rather than waiting for tyres to chew through understeer, you're constantly tweaking the attitude of the front end to get it pointing where you want – lovely.

Perhaps even more surprising is how much traction this over-powered rear-driver musters. Even when you take liberties and brake way too late, the V12 simply rolls into fluid oversteer, sits there for a second with a raised eyebrow, then powers off again – yes, it'll showboat, but it wants to be more mature and hooked up than that.

De-merits include ponderous downshifts from the eight-speed auto, so-so steering feel and a mid-way ESP setting that's too cautious on track, but it's huge fun here at Silverstone.

Rowdier road manners are the inevitable trade: road noise like breakers on the shore, diff' whine at motorway speeds, pads that honk when the brakes heat up on the road (though we're told that's a pre-production thing) and a stiffer if far from crashy ride. Even then, you'll surely forget all that on a favourite road, when the noise, performance and malleable handling fuse into one blissful whole. I certainly did.

Just 333 V12 Vantages will be produced, all of them coupés, and all have already been snapped up despite a £265,000 sticker. That's £140,000 more than the F1 Edition, which is also the better all-round car. Why bother? Because for trackdays, special road drives and pure collectability, the V12 Vantage is the one.



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Saving the best until last



**LAMBORGHINI
LP 780-4 ULTIMAE**
KYLE FORTUNE

LAMBORGHINI WILL build 350 of these coupés, along with 250 roadsters, as the last hurrah for its V12 flagship before it bows out. It's been a long time coming. The Aventador dates back to 2011, and it's checking out with a 780bhp V12, an 8700rpm redline, 0-62mph in 2.8 seconds and a top speed beyond 200mph.

That output is higher than any Aventador before it, 10bhp more even than the track-focused SVJ, so the Ultimae is not only the last but also the most powerful Aventador. Lamborghini's development of its flagship has evidently been to its enormous benefit, as the Ultimae rides with surprising civility, its massive V12 is easy in traffic, and it is even surprisingly easy to see out of.

Some quirks remain, however. The infotainment system betrays the car's vintage, and the robotised ISR (Independent Shifting Rod) seven-speed gearbox remains the biggest

shortcoming, its 50-millisecond shifts like yawning gaps when compared with the immediacy of its competitors' transmissions.

The roads around Bologna have been congested and wet but now, turning towards Zocco, things are very different on a road that snakes up a hillside like a dropped string of cooked spaghetti. It's smooth and wide, with switchback, hairpin bends mixing with longer, sweeping curves, and all manner of lengths of straights joining it all up.

The preferred drive mode here (everywhere, frankly) is Sport. Strada (meaning 'Road') is a little bit too nannying. Sport's thresholds are enough that you can feel the Aventador Ultimae's balance, with the traction and stability systems less front-of-house. The suspension remains composed and supple, maintaining fine control without discomfort, while the gearshifts are speeded up so as not to feel quite so slow in their selection, but still needing management

with a slight lift to ease upshifts. Corsa ('Race') is tempting, but it ups the Ultimae to a level that's just too brutal.

If Sport's a compromise, it's unquestionably a good one, because the Aventador Ultimae feels incredible here. The steering, a system old enough still to be hydraulic, is loaded with detail. Turn the wheel and there's only the merest hint of understeer before the nose tucks in; it's natural, quick and incisive, shrinking the big Lamborghini, which on these roads is no bad thing. There's masses of traction: most of the time the power is directed to the sizeable 355/25 ZR21 Pirelli P Zero Corsas at the rear, but if there's the need some of that drive is pushed to the front axle. You'll rarely notice it doing so, the Aventador's balance being nicely judged and exploitable.

There's so much performance below 6000rpm that you could short-shift and still make indecent progress, but hanging on above that reveals that the big 6.5-litre V12 still has so much more to give. It's backed, too, by the sort of glorious, rich mechanical symphony that'll soon be consigned to history.

That said, the Aventador's replacement is expected still to come with a V12, but it will feature electrical assistance and, while that's perhaps right for the world, this traditional supercar is not going down without a fight. Lamborghini has saved its very best until last.





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Open your mind



DS 9

MATTHEW HAYWARD

REMAINING open-minded is key to understanding the DS 9. Speaking as a Big Citroën sympathiser, even I didn't know what to make of it initially. First of all, this isn't actually a Citroën. DS is now a marque in its own right – the luxury French arm of the Stellantis group and an offshoot of Citroën – but, as the flagship, the 9 is surely the next in line to the glorious Citroën C6.

Pretty it ain't, but the DS 9 does a great job of looking classy, and it has some very nice detailing. The headlights are a work of art, and the C-pillar marker lights and the bonnet's central chrome strip hark back not-so-subtly to the *original* Citroën DS.

Based on the architecture of the Peugeot 508, with an extended wheelbase, the DS9 relies on the same petrol/electric hybrid powertrain. This one is the outgoing e-Tense Rivoli with a combined 225bhp output, since replaced by a 250bhp model. There's also a high-spec 355bhp plug-in hybrid if you need more



performance – although this car is absolutely not about that.

Comfort and refinement are where DS has set its sights. The special-feeling interior ambience sets the tone: anyone who has driven a 508 might notice similarities in the cabin layout, but much of the switchgear has a unique feel, and the massage seats are spectacularly comfortable. DS has noticeably lifted the quality of materials used throughout, too.

How's the ride? It's at this point that fellow Citroënists might get slightly upset, as the DS 9 ostensibly opts for a 'standard' spring and damper set-up. However, these are adaptive dampers, which seem to do an outstanding job of giving the DS 9 just the right balance of comfort and composure, helped by modest

19in alloys and chunky tyres.

Furthermore, the 9 employs something called DS Active Scan Suspension to monitor the road ahead for imperfections. At lower speeds around town, it does a great job of isolating the cabin from potholes and ruts. Increase speed and everything remains cushioned but very tightly controlled – making fast yet relaxed progress effortless. You soon realise that the car tends to find its own pace down a road but, as with big Citroëns of old, this is usually quicker than you expect.

It's almost ten years to the day since I wrote a news story about UK sales of the C6 coming to an end. Just over 1000 had found homes here in seven years. The majority of buyers simply didn't understand it and it seemed

Above and below

DS 9 shares Peugeot 508 architecture but adopts a singular look inside and out; sales are sensibly forecast to be modest.

doubtful that we'd ever see another big Citroën again. Yet here is the DS 9. And it's equally hard to get your head around.

Ten years of progress has seen the large saloon market diminish in favour of large SUVs. DS has set realistic sales targets of 'hundreds' in the UK, and it's not expecting to take significant numbers from Audi A6 or BMW 5-Series buyers. This is a car for those who want something genuinely different, and it's one that I think really has the potential to get under your skin – if given the chance. I just hope that enough people do.



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Spaghetti Junction

Britain's most notorious motorway interchange celebrates its 50th

THE GRAVELLY HILL Interchange, junction 6 of the M6, aka 'Spaghetti Junction', opened for traffic half a century ago at 4.30pm on the afternoon of 24 May 1972.

Rarely has a more appropriate simile been coined than that penned by Roy Smith, a reporter for the *Birmingham Evening Mail*, when the 1 June 1965 issue carried a piece he had written after viewing the plans for the proposed interchange, an ambitious junction of motorways and roads on the outskirts of the city. He described the intermingled ribbons of concrete as 'like a cross between a plate of spaghetti and an unsuccessful attempt at a Staffordshire knot', reduced by sub-editor Alan Eaglesfield for the inspired front-page headline to simply 'Spaghetti Junction'.

No-one could better it when another local newspaper later ran a competition to name the junction. Submissions such as 'Jungle Junction' or 'Bowels of Satan', although colourful, failed to capture the complexity of the junction so vividly and were in no way near as catchy, and the name stuck.

The junction was conceived as a key part of the Midlands Link project to join the three major parts of the national motorway network, the M1, M5 and the M6. Its overlapping convolutions look as if it could have been the

work of that eccentric master of visual illusions, Maurits Cornelis Escher: having ventured in, unsuspecting motorists would be condemned to circulate forever, with no hope of escape.

Comedian Ken Dodd called it the eighth wonder of the world, because 'once you get on you wonder how to get off'. Local politicians hoped it would lure people into Birmingham; cynics claimed it was the quickest way out.

The junction was not the first arterial interchange on the site: that dates from the days when 'horsepower' meant exactly that. In 1844 the Grand Union Canal, the Tame Valley Canal and the Birmingham and Fazeley Canal intersected to form the Salford Junction, part of which lies under the approach to Spaghetti. The presence of the canals taxed chief engineer Roy Foot, who had to arrange his supporting columns and roadway levels so that horses could still use the towpaths to pull barges without fouling the tow ropes.

When interviewed on the occasion of the junction's 40th anniversary, Foot, who had worked on the project for ten years, declared with a chuckle: 'When I pop my clogs and I'm cremated, the boys [intend to] drive along Spaghetti Junction and empty the ashes out of the window'.

The junction, spread over 30 acres of land,

comprises eight miles (13km) of road supported on 559 concrete columns, with 18 routes converging on five levels, the 'top deck' being 80ft (24.4m) in the air. 13,000 tons of steel reinforcement and 175,000 cubic yards of concrete were used in its construction.

If ever you wanted to drive over every part of it (surely someone has tried it) you would have to cover 73 ziggung and zagging miles.

Despite a predicted lifespan of 120 years, as early as the 1980s some of the concrete columns were beginning to deteriorate to the point where remedial measures were required, which continue to this day. This involves cutting out the crumbling areas using a water jet lance (pressurised at 16,000psi!) so as not to damage surrounding areas.

For first-time users, in the days before sat-nav, a sense of mounting panic welled up as you approached the intimidating tangle of roads and overhead signage. For travellers on the M6 who wanted to remain on it the route was straightforward and straight through, but those who wished to deviate were likely to be pitched into a disorientating helter-skelter of sloping concrete curves, only to discover that they were heading in the wrong direction.

At the planning stage it was anticipated that the junction would eventually carry up to 75,000 vehicles a day but it rapidly became Britain's busiest road junction, and now 220,000 vehicles a day pass over it, around it and through it.

In 2018, Highways England asked the 'Yummie Brummie' – Michelin-starred Birmingham chef Glyn Purcell – to create a dish to celebrate the 50th anniversary of work starting on the junction. Using ingredients that reached his restaurant via the junction, it was based on an all-British vegetable 'spaghetti' of spiralised celeriac and potato.

In the same year, Steven Spielberg created a set underneath the junction for scenes in his future-set dystopian thriller *Ready Player One*.

Perhaps in a millennium from now, if anything remains of the Gravelly Hill Interchange when the motor car is considered prehistoric, it might be viewed with the same degree of puzzlement and awe with which today we regard Stonehenge.



Left
Birmingham's pasta-imitating Gravelly Hill Interchange nears completion in 1972.

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George Bamford

The watch world's leading enfant terrible, collaborator and firebrand disruptor

GEORGE BAMFORD, watch designer, arch collaborator and the man behind the Bamford Watch Department, can't actually remember his first watch. Instead, after a quick digression about his TAG Heuer Formula 1 – his first 'serious' watch – he announces: 'But here's the first watch I took to bits.' He holds up a clearly very well-loved Breitling Navitimer. Taking apart a complicated chrono such as a Navitimer is a job for a hardcore watchmaker with a full bench of tools. Yet you sense that, even had the 12-year-old George, armed with nothing more than 'a towel, a screwdriver for tightening up glasses and a pen knife', realised that, he wouldn't have cared. I ask the obvious question. 'Yeah, it ran, but the chrono function didn't work as well as I'd hoped. I couldn't get the clutch adjusted properly.'

Now he's instilling the same mechanical fearlessness in his own children. 'In lockdown, I was teaching my son how to strip and rebuild a watch. We had four or five pocket watches. And, because we couldn't get out and I'd left my proper tools at the office in London, we used exactly the same tools I had back then.'

In stripping and rebuilding that Breitling, George discovered something that's still the foundation of what he does: 'It was my first lightning bolt moment of just like "Wow, it's got a heart." It's got a movement inside it and I've got to understand it.'

You might expect someone with such a love for mechanical things – he strips and rebuilds an MGB engine to switch off; 'It's better than yoga' – to see quartz watches as heartless lumps of silicon. Not a bit of it. 'People say quartz hasn't got a heart, but it has,' he says. 'Look at those first Beta 21 movements: they had a heart. Yes, some people would say the quartz movement has been engineered to get rid of watchmaking, but it hasn't; it is watchmaking.'

He should know. He worked with Girard-Perregaux on resurrecting its 1976 Casquette LED quartz with an all-new carbonfibre case and movement for the Only Watch charity auction in 2021. He's collaborated with the La Chaux-de-Fonds watchmaker to produce its first ceramic-cased Laureato, the white-cased Ghost. He's also got watchmakers including



ALEX TAPLEY

Bulgari, TAG Heuer and Bremont on board, as well as venerable Swiss firm Zenith.

You realise that George seems less concerned with what the watch world might see as 'correct' than with following his own beat. For example, when interviewed by *Octane* [though not when photographed] he's wearing a self-designed, carbon-cased TAG Heuer Monaco; black carbonfibre case again, bright blue hands and dial indices. To some of the watch faithful, that's like replacing the *Mona Lisa* with Snoopy, but George says: 'This is the watch that marks my transformation as someone working inside the watch world. If it ever disappeared out of my collection...'

'Put it this way, a few weeks ago I thought I'd lost it and I went through absolutely everything. You know, every bit of clothing; I almost searched my children until I finally found it at the bottom of a bag. This is the one I'd never part with.' You can see why, as it's a stunner.

As well as being a watch designer and maker in his own right, George is also a nailed-on car fanatic. Founder of The Tyre Kicker Club, he runs a selection of Land Rovers, Porsches and even a 275 GTB in which he commutes from Oxfordshire to London. When I ask him why

he thinks there's such an overlap between car people and watch people, he returns to a familiar theme: 'I think it's because we understand heart. I know it sounds strange, but a car has a beating heart and a watch has a beating heart. I think that we kind of both have an appreciation of design, of engineering, of craftsmanship.'

It seems fitting that his latest collaboration – with Henley-based Bremont – started because of a shared love for cars. 'I've known Nick and Giles [Bremont's founders] for a while now and we became firm friends when I was moving into my office seven years ago and they were parking a very cool Jaguar in a car park opposite. I always said we should do something together.'

In the same way that all the cars in George's garage are there to be driven, he wears his watches no matter how rare they are. 'As well as the Monaco I've also got the prototype of the Zenith that I created and that Girard-Perregaux Ghost. And you know, I've recently been told off by a watch person who told me "You shouldn't wear them, they're the rarest things on Earth!" So I replied: "Why? I wear them because they make me smile."'

There aren't many better reasons.

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Omega X-33

Flying under the radar in space

THERE ARE PROBABLY more variants of the Omega Speedmaster than any other watch. There's the one everyone knows: the Moon Watch, and, lately, the tie-up with Swatch for the Moon Swatch. But rather less well-known are some of Omega's digital and ana-digi Speedies – such as this one, the X-33.

The X-33 sits between the experimental Alaska IV prototype and the later X-33 Skywalker models that rolled up in 2014. These weren't just for wannabe Buzz Lightyears, they really were (and are) flown on space missions. In fact, the Russian cosmonauts on Mir were already wearing their X-33s before the launch in March 1998. They were designed to be worn and used in space as practical, accurate measuring instruments. Indeed, they were so practical that you can see US astronaut Don Pettit fixing the buttons on his X-33 with a Leatherman in a YouTube video.

It's fair to say that function trumped form with this particular Omega; it's not a pretty watch. It is, however, a superb bit of kit. The case is titanium, so it's light, antimagnetic and corrosion-resistant. People sometimes worry about its 30m water resistance, but this one has seen the bottom of a pool a couple of times and come up smiling. There's no need to worry about bashing an X-33 or getting it near magnets. It'll shrug off 3500g (yes, really) and conforms to ISO 764 for magnetic resistance. It'll cheerfully tell you the time to -0.3 to +0.5 seconds per day. And you must try using the 80dB alarm – it's a sure-fire meeting-ender.

Aim for £1900-2500.

NEW WATCHES



BREMONT S500 BAMFORD SPECIAL EDITION

There's the best of both worlds on offer here. You get all the usual 'throw it at a brick wall and it'll make a hole' robustness of a Bremont but with design input from Mr George Bamford. This means a diamond-like carbon (DLC) coated stainless steel case, a ceramic bezel and Bremont's internal rubber case shock absorbing system. It is also the first Bremont with a Bamford-designed California dial (a mix of Roman and Arabic numerals), with blue Super-LumiNova on the hands and the indexes. It's a sandwich dial, with the lume layer underneath the cut-away dial.

£3995, bremont.com



OCHS AND JUNIOR SETTIMANA

Not only has this watch not yet been made, but you will assemble it yourself in La Chaux-de-Fonds. The people behind the settimana watch – noted eschewers of the upper case, 'ochs and junior' – are opening their atelier so you can make your own and, because the settimana is a minimalist classic, that should be just challenging enough without being a chore. In place of a complicated horological tour de force, you work on a Sellita SW 200-1 that just looks after hours, minutes, seconds and days. Register at ochsundjunior.swiss before 7 September.

From CHF 2900



UNIMATIC AMOS MODELLO QUATTRO REF. UT4-AA AND UT4-AA2

Unimatics are perhaps the closest to an indestructible watch this side of a G-Shock. These two new limited-edition models have sandblasted stainless steel cases that are waterproof down to 1000ft and each watch has passed MIL-STD-810H shock testing (developed for the US military). Inside is Unimatic's thermoplastic polyurethane (TPU) movement mount and a dial-top protective ring that absorbs proper beatings. Movement is the Seiko VH31 quartz engine, allowing a slim case while retaining hockey puck robustness.

€425 (plus VAT), unimaticwatches.com

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WATCHCOLLECTING.COM

Book of the month



BRM, Racing for Britain

IAN WAGSTAFF with DOUG NYE, Porter Press International, £120, ISBN 978 1 913089 23 8



Too often, BRM is summed up as a 'heroic failure' of post-war motor racing but, as 1996 F1 World Champion Damon Hill points out in his foreword, it was the double victory scored by BRM and his father Graham in 1962

(the first time a British driver had been champion in a British car) that really marked the start of Britain's dominance of the F1 industry. It was remarkably long-lived as a racing marque – 1945 to 1977 – and it used British components throughout. BRM did indeed live up to its full title: British Racing Motors.

This all-new book comes with the reassurance of being co-authored by two of the best names in the business and has further benefited from being designed by Martin Port (see the review of *Trans-Africa Land Rover* on the facing page). So you get the best of all possible worlds: in-depth yet engaging text, authoritative captions – we detect the hand of Doug Nye in these – and imaginative layout, which makes best use of some fabulous photos. The print quality is excellent, too.

Following separate forewords by BRM driver Sir Jackie Stewart, Damon Hill and the three grandsons of BRM backer Sir Alfred Owen, the book starts by explaining how the marque was born out of a desire by one-time ERA founder Raymond Mays to enhance Britain's status in motor racing after World War Two. With the initial help of Alfred Owen and Lucas Industries – eventually, more than 350 companies would come on board – BRM produced a fantastically complex

supercharged 1.5-litre V16 engine. Initial success was not sustained and, in part due to F1 rule changes, BRM reverted to more conventional four- and eight-cylinder units, winning the 1962 Championship with its V8-engined P57.

That was the high point (the H16 engine of 1966-1968 was arguably the low) but BRM continued to notch up occasional F1 wins until 1972. Along the way it digressed into projects such as the Rover-BRM gas turbine Le Mans car and even a couple of Can-Am designs, all of which are well covered here; in fact, the book's centre spread is a wonderfully atmospheric panning shot of a battered-looking Rover-BRM during 1965's Le Mans.

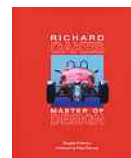
Eventually, the Owen Organisation withdrew its support and, after a swansong in the hands of Alfred's brother-in-law Louis Stanley, the renamed Stanley-BRM ceased racing in 1977. The good news is that the Owen family recently commissioned Hall & Hall to build three new V16 racers. The book therefore concludes with a double-page photo of one of them heading a four-strong BRM V16 grid at last year's Goodwood Revival. The story is not over yet. MD



Lola GT, the DNA of the Ford GT40

JOHN STARKEY, Veloce, £35, ISBN 978 1 787117 83 9

I've heard it said that the Ford GT40 was one of the USA's greatest racing cars. Even the film *Le Mans '66* (Ford vs Ferrari in the US) suggested that it had come fresh from its Dearborn factory. In fact it grew out of this, the Lola GT Mk6 coupé, designed and built by a tiny concern in Bromley, UK. Starkey is an authority on the subject, and tells this story with reference to previously unseen archive material. Some of the comparative spec tables are especially revealing, while old cutaway sketches fascinate. GW

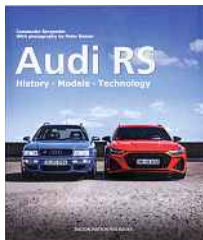


Richard Oakes, Master of Design

DOUGLAS ANDERSON, Anderson & Clark, £30, ISBN 978 1 7399227 0 2

Containing many never-before-seen images and drawings, this 176-page hardback brings together the fascinating story of a talented specialist car engineer, who worked on many well-known projects – such as the 1972 Nova, 1978 Midas and 1979 Dutton Sierra. Prolific during the 1980s and 1990s, he also produced many stand-alone designs. His later years saw Oakes involved with the fascinating ADO revival project, which was meant to be a re-interpretation of the Sebring Sprite. Worth it for the excellent photos and illustrations. MH

Collector's
book



Audi RS

CONSTANTIN BERGANDER,
translated by PETER ALBRECHT,
Dalton Watson, £59, ISBN 978 1 85443 321 3

This meticulously researched reference source tells the story of all Audi's most sporting models, from the origins of RS branding in 1994 via the gamechanging Audi Avant RS2 to the current (sorry) electric Audi RS e-tron GT.

German motoring journalist Bergander also explores the background of the cars, including the manufacturing plants where RS models are produced, their definitively all-wheel-drive powertrains, and the strategies behind the range. There are more than 400 colour photographs, many exclusive to this book.

It's split into sections, based on the size and class of each car: compact RS3, upper mid-range RS6 and so on. So it's extremely thorough and very professionally

presented, if a little lacking in character and soul. Which some might deem appropriate, given the subject.

Any drawbacks? Some of the translation from German into English is less than seamless, but it doesn't really get in the way of the information on offer. There's even an enormously long-winded explanation of how the 'quattro' branding came into being – and yes, it was at the insistence of Ferdinand Piëch. **GW**



Inside the Paddock

DAVID CROSS with BJØRN KJER, Dalton Watson, 2011, value £500



It's almost ten years to the month since *Inside the Paddock* was *Octane's* Book of the Month – and it went on to win Book of the Year at the Historic Motoring Awards. The author, David Cross, was not at all sure that a book devoted solely to race car transporters would sell, but it was an immediate hit and soon led to a follow-up, *Around the Circuit*, which focused on the other support vehicles seen at race meetings. Sadly, David never got to see the second volume in print; he died shortly after submitting it to his publisher.

It's the eclectic nature of *Inside the Paddock* that has made

it so enduringly popular. Every type and age of transporter is featured, from the humble (Mike Anthony's stretched and streamlined '56 Standard Vanguard flatbed) to the exotic (the 300 SLR-based Mercedes Renntransporter that inspired Anthony's version). Not forgetting the Citroën lorry used by Bugatti and dubbed 'Adolf' after the marque's victory at the 1933 Avusrennen!

A later reprint dented the original's value briefly but it's now back up to about £500. A fun book. **Ben Horton**



Here We Are... on Route 66

JIM HINCKLEY,
Motorbooks, £28,
ISBN 978 0 7603 7199 2

If you've never fancied driving the famous Route 66, then Jim Hinkley's 208-page hardback probably isn't for you.

Overflowing with atmospheric photos throughout the easily digested chapters, it does a fantastic job of condensing this 2400-mile pilgrimage into something of an inspirational guidebook. Each state is broken down into towns, landmarks and other interesting stops along the way – bringing in interesting cultural history of 'The Mother Road'. Be warned: read this book and you'll want to make the pilgrimage. **MH**

Trans-Africa Land Rover

MARTIN PORT, Porter Press International, £30, ISBN 978 913089 29 0



Freelance publishing designer Martin Port has scored something of an own goal this month: if he hadn't made such a fine job of our Book of the Month, reviewed opposite,

then he might easily have scored the top slot with this volume, which is very much a personal project.

In 1959, photographer and film-maker Philip Kohler bought a brand-new Series II Land Rover for an expedition across Africa, recording the dates and places visited in signwriting on the vehicle's hardtop. In 1962 he brought it back to England, and for much of the last 20 years of its life it was parked in the front garden of his house in Shepherd's Bush, London, where it became a well-known local landmark.

Kohler died in 2015 and the Land Rover's future was uncertain; it looked a wreck and was half-covered with ivy. Martin Port was keen that its obvious originality and history should be preserved, and offered to help Kohler's family find it the right home, never expecting that he might have the chance to own it himself. But the family recognised that he would be the perfect new custodian – and this book more than justifies their faith.

Kohler left behind an incredible collection of colour slides and paperwork documenting his African trip, and the bulk of this 146-page hardback is devoted to presenting them in glorious fashion. Port is no mean writer, either, charting Kohler's travels – and his later life in the movies, where he worked on several Bond films and Hollywood blockbusters – with an easy, unforced style that's the perfect complement.

But it's the final chapter – in which Port describes how he revived and preserved the Series II – that's particularly fascinating (incredibly, its rear tub was still packed with spares and mementoes of that African expedition). Best of all, he uses it regularly. Philip Kohler would absolutely approve. **MD**





McINTOSH MCD1200 CD PLAYER

McIntosh describes the eye-wateringly expensive MCD1200 as a 'digital-to-analog convertor that includes reference-level CD playback capabilities'. It boasts seven digital inputs, offers both solid-state and vacuum-tube outputs, and features traditional McIntosh styling. It is most interesting for what it represents, though, which is an investment by one of hi-fi's heavy hitters in a format that was assumed to be well on the way to extinction. According to the Recording Industry Association of America, shipments of CDs rose from 31.6million in 2020 to 46.6million in 2021 – the first year-on-year increase recorded since 2004, which will be music to the ears of anyone who shares our fondness for the shiny slivers of plastic introduced 40 years ago this year.

£13,995. mcintoshlabs.com



EAU ROUGE T-SHIRT BY DEUS EX MACHINA

Deus didn't have to look far for inspiration for this new shirt: it features a drawing of one of the company's own custom motorcycles, the Yamaha XJR1300-based Eau Rouge racer.

£45. uk.deuscustoms.com



HERMANSEN BIKE ONE

Winner of a Red Dot Design Award in 2021, the Bike One is a nimble, single-speed e-bike with an eye-catching asymmetrical frame. Its 250W motor is powered by a battery good for 40km of assisted riding on a single charge and shaped, rather ingeniously, like a water bottle.

From €3398. hermansencph.com



CALLUM 529 BY ANNANDALE

Car designer Ian Callum isn't the only distinguished alumnus of Dumfries Academy: his school chum David Thomson owns Annandale Distillery, and the friends worked together on this, a single malt whisky with 'toffee, salted caramel and chocolate notes', offered in a ceramic bottle penned by Callum. **£350. annandaledistillery.com**



1939 FORD COUPÉ PRINT BY JACQUELINE DAVIES

Members of the Vintage Hot Rod Association charge along the beach annually at the Pendine Sands Hot Rod Races (see pages 22-23), an event captured here by the club's resident artist, Jacqueline Davies. **£50. jacquelineDaviesart.com**



PLAYMOBIL KITT MODEL

Forty years ago, David Hasselhoff showed us the future when he drove onto our TV screens in a slightly annoying self-aware car, KITT – an acronym for Knight Industries Two Thousand, for those not familiar with *Knight Rider*. The talking Pontiac Firebird Trans Am was the dream car of many kids, and it has been nicely modelled by Playmobil. **£69.99. playmobil.co.uk**



F1 22

The first F1 video game to be released since EA Sports bought Codemasters has been designed to please both those looking for true-to-life dynamics and those who just want to blast around some famous circuits, with 'Adaptive AI' making the game more forgiving for beginners and weekend button-bashers. **From £54.99. game.co.uk**



PORSCHE 935 SCULPTURE BY BENEDICT RADCLIFFE

Benedict Radcliffe is known for his life-size renderings of classic cars, but this wonderfully intricate model of the 935 – complete with sponsor logos! – won't need its own garage. It's a 1:7-scale piece, so it measures a manageable 59cm from nose to tail. **£3500. benedictRadcliffe.co.uk**

Models

REVIEWS AND PHOTOGRAPHY MARK DIXON



1:18 scale

1962 FERRARI 268 SP

By Tecnomodel Price £259.95 Material Resin/cast

The year 1962 was a good one for Ferrari at Le Mans. Its cars finished 1-2-3 in the 24 Hours, Phil Hill and Olivier Gendebien winning in a 330 TRI/LM. The subject of this model, chassis 0796, was less successful, however: Pedro and Ricardo Rodríguez retired after 14 hours with gearbox failure. Things went from bad to worse in 1963 when Nino Vaccarella crashed the car in Sicily and it burned out.

For its Le Mans appearance, Ferrari had modified Fantuzzi's super-low spider profile with a bigger windscreen and a 'basket handle' aerofoil. The substantial windscreen surround on the model is transparent when period photos (and logic) suggest it may have been solid; regardless, this is a high-quality production, limited to 195 examples and presented on a fabric-trimmed display base.

Classic model

WORDS AND IMAGE: ANDREW RALSTON



MERCEDES 300 SE

by Zee Toys

The massive success of Matchbox and Hot Wheels cars in the 1960s and '70s led many toymakers – but few were as prolific as Zee Toys.

The catchy name might be thought to reflect American pronunciation of the letter 'Z' but it actually derives from the name of the founder, Tien P Zee, who founded an import company in California in 1965 to distribute toys made in Hong Kong. The business was so successful that Mr Zee and his brother set up a further company, Zyll Enterprises, to make their own diecast cars.

Until the early 1990s, a huge variety of these cars were sold in the US and Europe, including some reasonably accurate 1:64 scale replicas of Formula 1 racing cars, available in the UK as part of a Texaco petrol offer. A host of different trade names were used: Zee Toy, Zylmex, Dart Wheels, Dyna Wheels, Pacesetters and more. Subjects varied from dragsters to classics such as the Citroën DS, Mercedes 300 SL and Jaguar E-type.

While superficially similar to Hot Wheels, the quality is inferior; they did not run as fast and the wheels were crudely moulded. The success of Zee Toys was simply that they undercut the opposition on price. Even in the 1990s, some of the former Zee Toys tooling was still being used for toys sold in supermarkets, with the original name blanked out.

While Zee Toy products are not hugely sought-after, some enthusiasts like to collect every available replica of a certain car – and this garish yellow Mercedes, with its 'flower power' roof sticker, does have a kitsch appeal.



1955 Ghia X 'Gilda'
Avenue 43 £111.95

We featured the gas-turbine concept known as 'Gilda' in *Octane* 82, and can confirm that this model is spot-on.



1966 Jaguar FT Bertone
Matrix £102.95

Handsome model of a handsome car: just two FT Coupés were built by Bertone on Jaguar 420 platforms.



1935 Alfa Romeo 8C 2300
Spark £64.95

Lots of lovely fine detail at a bargain price for this Le Mans Alfa model – note the long tail to store extra fuel.



1984 Ferrari 288 GTO
TopMarques £105.95

Oversized tyres aside, this is a fabulous replica; you can even see the engine through its slatted lid. Quite amazing.



1955 Cadillac 'Die Valkyrie'
Brausi £129.95

Also featured in *Octane* (issue 178), Die Valkyrie was a showcase for US design legend Brooks Stevens.



1994 Bentley Dominator
Kess £89.95

Intriguing model of a Sultan of Brunei commission by Pininfarina that prefigured the Bentayga by 21 years.

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Ferrari F50



With an engine derived from their 1990 F1 unit and also used in the 333SP sports racer, Ferrari's F50 was not only fast and beautiful, but sounded magnificent too!

We can't bring you the noise here, but the lines of this very rare machine are superbly captured by German-based KK Scale in this superb value 1:18 diecast model and the open roof reveals a good level of interior detail.

Available either in classic Rosso Corsa as seen here, or in vivid Giallo Fly, with delivery expected in July.

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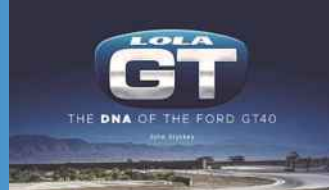
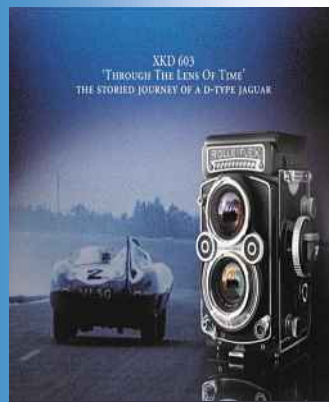
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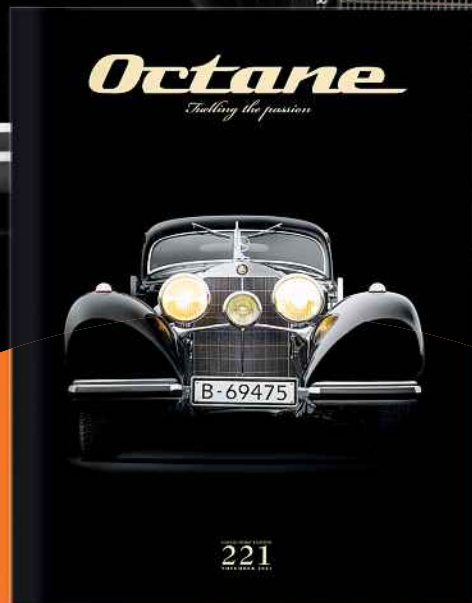
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THE MARKET

BUYING + SELLING + ANALYSIS



RM sells Uhlenhaut for €135m

Mercedes-Benz auctions 300 SLR Coupé to fund environmental work

THIS WAS ALWAYS supposed to be one of the cars that Mercedes-Benz would never sell. On 5 May, one of the two 300 SLR Uhlenhaut Coupés built was offered by RM Sotheby's to a very carefully selected group of buyers at the Mercedes museum in Stuttgart. The gavel fell with a final bid of €135,000,000.

Not only an astonishing figure, which has obviously broken all records when talking about published and verified prices, but one that's also finally answered the often pondered question of 'how much?' when talking about these until now simply unattainable cars.

Perhaps more significant is the reasoning behind the sale of this car. The money raised is being used to set up the Mercedes-Benz Fund, which aims to provide research, scholarships and education about the environment and decarbonisation for future generations. It's also important to note that Mercedes still owns the second Uhlenhaut – which can easily be identified by its blue interior.

RM followed this with its usual Monaco auction, which ran alongside the GP Historique and totalled €30,918,292 and 82%. It was dominated by the sale of Nigel Mansell's 'Senna Taxi' 1991 Williams FW14 (pictured right) for €4,055,000. Mansell also offered his 1989 Ferrari 640, which made €3,605,000. Other highlights included a US-spec '73 Ferrari 365 GTS/4

for €2,592,500, plus a one-owner Porsche 911 Carrera RS 2.7 Lightweight at €1,287,500.

Thanks to Covid, Bonhams returned to Monaco for only the first time in over four years. Sales totalled €13,223,007, with a solid 75% rate. The 1927 Bugatti Type 35B sold for €2,000,000, topping the sale figures – even at the lower end of its estimate. Next up was a 1965 Ferrari 275 GTS Convertible at a reasonable €1,495,000. Porsches were on the money, too, with a 1988 Porsche 959 Komfort making €1,437,500 and a 1997 911 GT2 realising €1,046,500. Surprise of the sale was a 2005 Mercedes-Benz CLK DTM at an eye-opening €414,000.

Bonhams also returned to Greenwich, Connecticut, for a live auction for the first time since 2019 – achieving sales of \$5,920,556 and a 94% rate. Top seller was a 1929 Bentley 4½ Litre Tourer, which attracted healthy bidding to a final \$604,500 figure.



TOP 10 PRICES MAY 2022

**£115,031,000
(€135,000,000)**

**1955 Mercedes-Benz 300
SLR Uhlenhaut Coupé**
RM Sotheby's, Stuttgart,
Germany. 5 May

£4,344,500 (\$5,360,000)

2017 Ferrari LaFerrari Aperta
Bring a Trailer, online. 9 May

£3,443,000 (€4,055,000)

1991 Williams FW14
RM Sotheby's, Larvotto,
Monaco. 14 May

£3,061,000 (€3,605,000)

1989 Ferrari 640
RM Sotheby's, Larvotto,
Monaco. 14 May

£2,201,000 (€2,592,500)

**1973 Ferrari 365
GTS/4 Daytona**
RM Sotheby's, Larvotto,
Monaco. 14 May

£2,105,500 (€2,480,000)

1971 Lamborghini Miura SV
RM Sotheby's, Larvotto,
Monaco. 14 May

£1,761,000 (\$2,200,000)

**1965 Brawner Hawk Ford
'Dean Van Lines Special'**
Mecum, Indianapolis, USA.
21 May

£1,723,500 (€2,030,000)

1958 BMW 507 Series II
RM Sotheby's, Larvotto,
Monaco. 14 May

£1,723,500 (€2,030,000)

1965 Ferrari 275 GTB
RM Sotheby's, Larvotto,
Monaco. 14 May

£1,700,500 (€2,000,000)

1927 Bugatti Type 35B
Bonhams, Monte Carlo,
Monaco. 13 May

DAVE KINNEY'S USA ROUND-UP

1966 Meyers Manx

RM Sotheby's, Sand Lots online auction, USA

25 May – 1 June

In the early 1960s, American highways were mostly filled with domestic brands, but Volkswagen's venerable Beetle really made inroads into the marketplace. The VWs had a reputation for being tough, but even they could succumb to rust – or accidents. This is where engineer and surfer Bruce F Meyers stepped in, with a little help from the growing surfing culture and California dream/endless summer lifestyle.

Meyers developed a kit that involved removing almost all of the VW's body, shortening the chassis, and adding wider wheels and a roll-over bar. This lightweight – and distinctly un-weatherproof! – glassfibre-bodied beach buggy was a weekend (or five) DIY project that appealed to many Americans of the time. Early advertising showed Meyers behind the wheel of a Manx in mid-flight over a sand dune; it was a pitch-perfect product that was in the right place at the right time. It also had real street cred, thanks to winning the very first Mexican 1000 (now Baja 1000) off-road race, besting other cars, trucks and motorcycles. Depending on where you lived, the Manx was even street-legal.



CAR OF THE MONTH

In the end, the Manx was a victim of its own success, with dozens of imitators popping up in factories and garages worldwide. As many as 6000 examples were built, but Meyers was unable to secure a patent for his idea and the company succumbed to bankruptcy. This Lime Green 1966 Meyers Manx (titled as a 1959 Volkswagen) is said to be less than 150 units into production, and sold for \$37,400. It's a well-kept example, said to have its original gel-coat, and was a bargain at that price.

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

2006 Ford Mustang Shelby
Mecum Auctions, Indianapolis



This is one of 500 Shelby GT-H coupés built for Hertz in 2006, commemorating the first time Shelby and Hertz got together 40 years earlier – stories from which live on today. In Hertz's corporate black-with-gold-stripes livery, with black leather interior, this example had covered only 8225 miles and looked very clean throughout. It was well-bought at \$36,300.

1966 Cord 8/10 Sportsman
Mecum Auctions, Indianapolis



Based on the 1937/38 Gordon Buehrig design for the 'Coffin Nosed' Cord 810/812, the 8/10 was so named because it was eight-tenths the size of the original. Built with a body made of Royaltite expanded plastic (a product of US Rubber/Uniroyal), this tired yet serviceable convertible sold at a market-correct \$15,950. Stylish and different for not a lot of money.

AUCTION TRACKER McLaren F1

McLaren may have struggled to fill its order book for the £540,000 F1 when it was launched in 1992 during a global recession, but today its rarity and game-changing engineering mark it out as the Holy Grail among collectors.

Finding one of the 64 road cars at auction is never going to be an easy mission. In the past ten years only six have been offered, five of which sold. The following list puts into

perspective the F1's meteoric rise in value over recent years: an ex-Sultan of Brunei F1 with 3200 miles fetched \$1,705,000 (£1,395,000) in 2006 at the RM Sotheby's Monterey sale; four years later Gooding & Co sold a two-owner example with similar miles for \$3,575,000 (£2,924,000); by 2013 Gooding had established a new benchmark when it achieved \$8,470,000 (£6,928,000) for a

German-delivered 13,900-miler.

RM signalled another significant upturn in prices in 2015 when a 6000km F1, upgraded to LM-spec, made \$13,750,000 (£11,247,000), before Gooding set the current auction record at \$20,465,000 (£16,739,000) for a timewarp car (pictured), finished in Creighton Brown and with only 390km, at Monterey in 2021.

Tom Hartley Jnr, who has sold even more F1s privately, explains the market. 'This is a road car that needed very few alterations before it went racing in 1995: a passenger seat was removed, a rear wing added, a few body modifications plus very little else and it won the 24 Hours of Le Mans on its first outing.

'We've sold seven different examples in the last few years alone and prices range between \$20,000,000 and \$30,000,000, depending on mileage, provenance and original specification. However,

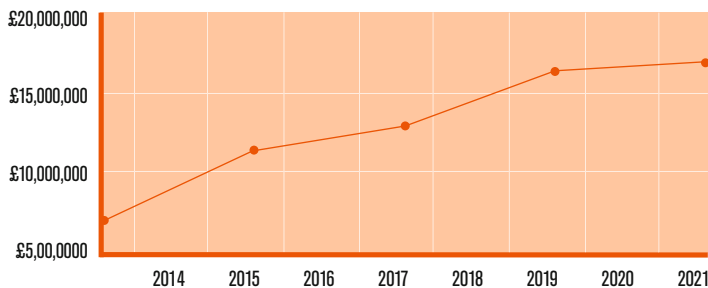


a GTR recently traded well above \$30,000,000 and if one of the LMs were on the market today, the number would probably start with a four! It is important to buy one that hasn't suffered any major accident damage and has been well-maintained. We find the best people to service or restore one of these cars are Lanzante – coincidentally also the people who ran the winning car at Le Mans.'

Rod Laws

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Line charts the top prices for comparable cars at auction.

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1954 Bentley R Type Continental - H.J. Mulliner 'Fastback'. Manual with lightweight seats



1930 Bentley 3-4½ Litre Le Mans Rep - High specification with aesthetics to match



1956 Bentley S1 Continental - Impeccable Park Ward drop-head conversion

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The original Bond's DB5

Broad Arrow Auctions, Monterey, USA 18 August

ALTHOUGH THIS ISN'T a genuine Bond car – at least in the sense that it never appeared in one of the films – it does have one particularly special owner in its history file: Sir Sean Connery. The Scottish actor who first played Bond in the film franchise bought this car later in life, having always loved the DB5 but never owned one.

Connery enlisted the help of specialist RS Williams to track down a suitable car, and DB5/1681/R was sourced. It was an original right-hand-drive UK car, which was given a full 'mechanical freshening' by the specialist.

As any real Bond Aston nerd will be able

to tell you, the original film cars weren't actually painted in Silver Birch but a slightly darker shade known as Snow Shadow Grey. This is the colour that Connery requested RS Williams to repaint his DB5, which had originally left the factory in black.

Since then, the DB5 has been serviced by RS Williams, and is offered after a recent thorough service and inspection in preparation for the auction. Offered for sale directly from the Connery estate, Broad Arrow has placed an estimate of \$1.4-1.8million on the car – which will go under the hammer at its inaugural sale at the Monterey Jet Center.

If bidding on Sir Sean Connery's personal DB5 isn't enough of a draw to the auction, there are two other sweeteners on offer. First, the Connery family has committed to donating a significant portion of the sale proceeds to benefit the Sean Connery Philanthropy Fund.

Not only that, but F1 legend Sir Jackie Stewart – an old friend of Connery – has offered to take the new owner of the DB5 out for a drive in the car. That's an honour in itself, but also an opportunity to hear a bit more about Sir Sean from a lifelong friend who, like Connery, has taken pride in charitable work for many decades.

broadarrowauctions.com

Made in Switzerland *Bonhams, Gstaad, Switzerland 3 July*



THE SWISS OFFSHOOT of Ghia, Carrosserie Ghia-Aigle bodied approximately ten Alfa Romeos between 1948 and 1988, including this particularly striking 1958 Alfa Romeo 1900C Super Sprint Barchetta.

It was originally commissioned by a wealthy Swiss businessman with a passion for Riva speedboats. He wanted Ghia-Aigle to build a car styled just like a speedboat – with no opening doors or boot and a wraparound windscreen. The story goes that it was bought for the first owner's mistress, but

his wife found out so the Alfa was sent into storage for 30 years.

It was liberated in the late 1980s by a Belgian owner, who eventually showed the car at Villa d'Este in 2001. After it was acquired by the current vendor in 2013, both the engine and suspension were restored. It's thought that the paint and interior are original and in great shape.

Rather appropriately, it will be offered by Bonhams at the Swiss Alpine resort of Gstaad, where it's estimated to sell for CHF 300,000-400,000. bonhams.com

QUICK GLANCE



1977 Renault 4 TL

Charterhouse, Sherborne, Dorset, UK
6 July, charterhouse-cars.com

We can't help but love a good Renault 4, and this UK-spec 1977 TL looks like a real delight. Finished in bronze with a tan interior, it's very original and with just 45,000 miles it appears to have lived an easier life than many of the careworn French examples you'll find on Leboncoin. It's apparently been driven daily since the end of winter without any problems, which is hardly a surprise, and it's estimated to sell for £7000-9000.



1982 Mercedes-Benz SL 'Trans-Am'

Mecum, Monterey, California, USA
18-20 August, mecum.com

Here's an SL with a difference. It's the DeAtley Motorsport/Michelob Trans-Am racer, which was built from the ground up for the 1982 season. The 5.0-litre engine was destroyed by Edwin Hatch to the regulation

4.5 litres, and it received a glassfibre widebody.

Presented today with the original paint and hand-lettering, it comes with many spare parts and panels. Mecum has not attempted to estimate a value, however.



1921 Talbot-Darracq V20 16hp Tourer

Silverstone Auctions, Broadway, UK
5 August, silverstoneauctions.com

Sometimes we can't help but point out just how affordable pre-war cars can be. This 1921 Talbot-Darracq V20 was formerly part of the celebrated Sword Collection, and is presented in great shape. Not only a fine candidate for many VSCC events, this powerful 3.0-litre Tourer is said to cruise effortlessly at 45mph, which makes it extremely usable. The price?

It's estimated at £18,000-22,000.



1955 Mercedes-Benz 300SL

RM Sotheby's, Monterey, California, USA
19-20 August, rmsothebys.com

The 14th of 29 'lightweight' alloy-bodied Gullwings built, and one of the few with its matching-numbers 3.0-litre NSL engine still in place. This one was previously owned by expert Hans Kleissl of HK-Engineering, and has more recently gone through a comprehensive two-year restoration by Gullwing specialist Robert Platz. A proven veteran of the Mille Miglia Storica and exhibited at Amelia Island, it's estimated at \$7,000,000-9,000,000.

ALSO LOOK OUT FOR...

The Gibson Les Paul Standard known to all as Lucy began life as a 1957 'goldtop' but was refinished in cherry red for Rick Derringer, who had acquired it from The Lovin' Spoonful's John Sebastian. It was later owned by Eric Clapton and by George Harrison – and, briefly, by one Miguel Ochoa...

Ochoa, a Mexican, bought the guitar on a trip to the USA in 1973, from Whalin's Sound City in LA. Both parties were unaware it had just been pinched from Harrison's Beverly Hills home, but Whalin's should have waited 30 days before selling it. Thanks to the shop's disregard for the law, Lucy was

in Mexico before anything could be done by those trying to recover the instrument. Harrison wouldn't let things lie, though, and enlisted a US-based friend of Ochoa to arrange a deal. Lucy (named after redhead Lucille Ball) was returned in exchange for this sunburst 1958 Les Paul Standard, bought from noted dealer Norm Harris.

The '58, which Harrison viewed as a ransom payment, will be sold by Heritage Auctions in Dallas on 24 September and, as a largely original example of the coveted '58-60 'Burst', with an interesting history, it is likely to fetch several hundred thousand dollars.



AUCTION DIARY

Please confirm details with auction houses before travelling

22 June

Brightwells, online
H&H, Duxford, UK

23 June

Brightwells, online

24 June

Barons, Southampton, UK
Bonhams, Goodwood, UK

26 June

Aguttes, Paris, France

29 June

Charterhouse, Sparkford, UK
(motorcycles)

30 June – 2 July

Barrett-Jackson, Las Vegas, USA

2 July

Artcurial, Le Mans, France
Dorotheum, Vösendorf, Austria

3 July

Bonhams, Gstaad, Switzerland

6 July

Charterhouse, Sparkford, UK

6-9 July

Mecum, Orlando, USA

16 July

Historics, Datchet, UK

18 July

Osenat, Fontainebleau, France

20 July

H&H, Bickenhill, UK (motorcycles)

23 July

Cheffins, Cambridge, UK

27 July

H&H, Buxton, UK

27-30 July

Mecum, Harrisburg, USA

27 July – 3 August

RM Sotheby's, online

29 July

Barons, Southampton, UK
SWVA, online

29-30 July

Mathewsons, online
Vicari, Dalton, USA

30 July

Richard Edmonds, Showell, UK

2-9 August

Shannons, online

3 August

Brightwells, online

5 August

Silverstone Auctions,
Broadway, UK

18 August

Broad Arrow Auctions,
Monterey, USA

18-20 August

Mecum, Monterey, USA

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TIM SCOTT

1976 Aston Martin V8

£95,000 from Richards of England, Lincoln, UK

WITHOUT THE LATER Vantage's more aggressive bodywork and larger wheels, there's something very appealing about the original William Towns V8. It can be hard to keep track of the various iterations, but the pre-'Oscar India' V8 does without the rear spoiler or front airdam while representing a big evolution from the DBS and DBS-V8 – initially powered by a powerful Bosch fuel-injected engine.

Offered by Richards of England, this V8 is finished in its original shade of Cairngorm Brown – and the larger bonnet scoop signifies that it features the later Weber carburettor-fed 5.3-litre engine, with 310bhp from the factory. Even this automatic variant could hit 62mph in 6.2sec and go on to 146mph.

Ordered new in the UK by Ahmed Abdelghani of Aramco Oil, one of the best things about this car is its fully documented history. Each of its seven owners has maintained the V8 correctly, including the rectification of many common V8 issues over the years. It changed owners three times between 1976 and 1981, but when Mrs Eileen Elizabeth Berthet

acquired the V8 it remained with her for over three decades. By 1990 it required some welding to the sills, which was undertaken by HWM Aston Martin. It was also given a full repaint the same year.

It then went directly to Aston Martin Lagonda for further structural work the following year, as well as what can only be described as a comprehensive mechanical restoration – despite the regular servicing.

MoT certificates suggest that, following this work, the V8 was given a rest from regular use, covering a little over 2500 miles over the next decade. There's still plenty of maintenance history during this time.

Its current owner bought the V8 in 2016, since when he has spared no expense in bringing what was an already good car up to a much higher standard. In 2017 it was sent to Stratton Motor Company for a full bare-metal respray back to its glorious original colour. Stratton has maintained the car since, undertaking significant work each year to make this a very presentable and incredibly usable example.

richardsofengland.com



SHOWROOM BRIEFS



1973 JAGUAR XJ12 PF POA

Bought off the Barcelona show stand by a Saudi Arabian prince, this Pinfarina styling proposal was imported to Sweden 30 years ago from a scrapyard. In dire need of restoration, but will be worth it. trianglemotor.com (SE)



2000 SUBARU IMPREZA 2.5RS \$30,000

Despite being naturally aspirated, the entertaining two-door 2.5 RS is an interesting part of Subaru's USA story. Finding an unmodified one is tricky, so this original 57k-mile car is priced accordingly. lilimited.com (US)



1997 PORSCHE 993 TARGA, POA

The 993 Targa wasn't really a Targa in the traditional sense, but the sliding glass roof and Tiptronic transmission in this well-historied Ocean Blue example might make it the ultimate cruising-spec 993. hendonwaymotors.co.uk (UK)



1956 VOLKSWAGEN BEETLE AUD \$74,995

This 'Cal-Look' isn't one for the purists. Based on a 1956 Type 1, it has a 1969 independent rear suspension set-up and is powered by a US-built 2.3-litre flat-four pushing out over 135bhp. classichrottleshop.com (AU)

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1974 FERRARI 365 BERLINETTA BOXER ♦ FIA SPECIFICATION RACING MINI COOPER S ♦ 1948 HEALEY WESTLAND ROADSTER
1954 JAGUAR XK 120 DHC ♦ 1960 JAGUAR XK 150 3.8 S FHC ♦ 1955 JAGUAR XK 140 FHC – FIA SPEC ♦ 1929 LAGONDA 2 LITRE – M45R ENGINE
1947 MASERATI A6GCS – MONOFARO ♦ 1960 PORSCHE 356B 1600 ROADSTER ♦ 1923 VAUXHALL 30-98 OE SKIFF BY MULLINER

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Renault 5 GT Turbo

Forget the 205 GTI: this was France's quickest 1980s hot hatch

IF AT ANY point in the past 40 years you've been in the market for a hot hatch, chances are there's been a Renault fairly high on your list. The modern RS Meganas are some of the finest-handling cars of their generation, and the Clio Williams became a member of hot hatch royalty the second it went on sale. But the company's hot hatch legacy was forged during the 1980s, thanks in no small part to the 5 GT Turbo.

Renault embraced turbocharging during the 1980s, playing off its motorsport success to invigorate its high-performance models. The legend began with the mid-engined 5 Turbo in 1980, a fire-breathing Group 4 rally car that really didn't share much with the road car. It did, however, lay the groundwork for the front-engined 5 Gordini Turbo in 1982, powered by the unsophisticated pushrod eight-valve 1.4-litre Cléon engine. The turbocharger made for a very healthy 110bhp, so it was pretty quick, but there was no getting away from the 5's ageing underpinnings and cramped, dated interior.

In 1984, the Renault 'Supercinq' solved the problem at a stroke. This was an all-new 5 based on the larger 11, wrapped up in a smart-looking Gandini-styled package – and it paved the way for the hot GT Turbo version that arrived in 1985.

Compared with the standard RS, the suspension was lowered by 38mm, and made substantially stiffer with an additional torsion rod at the rear, plus a pair of thicker anti-roll bars. An unpainted plastic bodykit, distinctive 13-inch alloy wheels and yellow foglights completed the visual transformation.

In truth, the carburetted engine hadn't evolved all that much, although power was up to 115bhp, and a smaller Garrett T2 turbo improved the power delivery over the Gordini's laggy response, while an air-to-air intercooler kept the output a bit more consistent.

With early cars weighing 820kg, the GT Turbo was a seriously quick car: 0-60mph was dispatched in 7.5 seconds, and it would run out of steam at about 120mph. It wasn't a one-trick pony, either. Get the car onto some twisty roads and it was entertaining and capable, yet very trustworthy on the limit.

In 1987 the Phase 2 model brought in some small but important changes. The turbocharger was watercooled, and a small underbonnet fan helped to prevent fuel evaporation – a problem that left the Phase 1 reluctant to re-start when warm. Ignition mapping tweaks brought the power up to 120bhp, while visual changes included a new grille, updated wheels and colour co-ordinating the bodykit. It was built until the end of 1991, with the run-out all-blue Raider edition making way for the Clio in 1992.

Throughout the 1990s and early 2000s, the GT Turbo was a favourite within the modifying scene. Cheap, fun and easy to tune to silly levels, many cars were mucked about with, crashed and abused. That means finding a tidy car has been difficult for years – far more so than an equivalent Golf or 205 GTI. Drive a good one today, though, and you'll find it's worth the effort. There's a cracking chassis to enjoy, but it's the addictive hit of boost from 2500rpm that really drives this '80s nostalgia trip. **Matthew Hayward**

THE LOWDOWN

WHAT TO PAY

As with 205s, low-mileage original examples are a law unto themselves, with the best fetching £20,000-plus.

Expect to pay upwards of £10,000 for a well-maintained example with good history and all of its original parts intact.

There are plenty of cars with good potential in the sub-£7000 category – perfect if you aren't bothered by a few period modifications or something needing work.

WHAT TO LOOK OUT FOR

Beyond the obvious crash damage, check for rust around the windscreen, tailgate and under the plastic wheelarch trims.

Engines are very strong, but poor tuning can lead to various issues. Check for any signs of head gasket failure, as well as blue smoke, which could indicate a tired turbo.

Interiors weren't the best quality, and plastics have become even more brittle with age. Make sure it's all in one piece, and that all the buttons and switches work. Thankfully, replacement fabric is now available for the seats.



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Third row: 1949 Healey Silverstone, 1964 Apollo 5000GT, 1968 Chevrolet Corvette, 1949 Bentley MKVI

Fourth Row: 1914 Rolls-Royce Silver Ghost, 1962 Facel Vega Facel II, 1954 Kurtis 500S, 2008 Ferrari F430

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1990 Aston Martin V8 Vantage Volante Zagato

Rolls Royce Blue with magnolia leather and blue piping. 1 of 37 volantes produced, of which this is 1 of only 5 RHD Zagato volantes made with the V8 Vantage engine, 9,242 miles.



2015 Aston Martin V12 Zagato (LHD)

Sunburst yellow (Q department colour) with obsidian black analine hides and contrast yellow stitching. 1 of only 61 produced and believed to be the only example in this colour, 395 miles.



2018 Aston Martin Vanquish Volante Zagato (LHD)

Cairngorm brown (Q department colour) with ivory rekona & bitter chocolate leather interior and a bitter chocolate hood. Number 69 of 99 produced, a ne owner car ordered and delivered new in the UK. 312 miles.

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1972 FERRARI 365 GTB 4
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Sunroof



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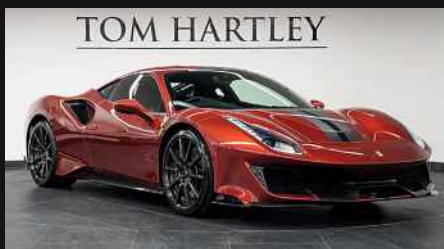
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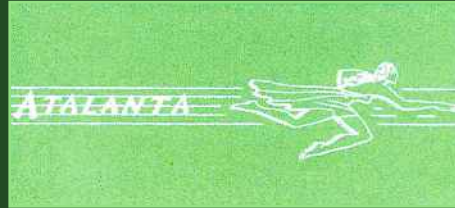


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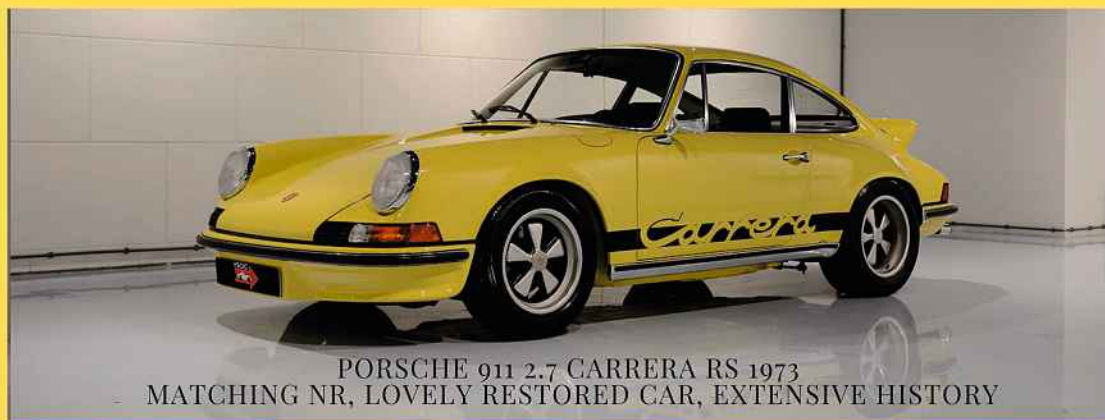
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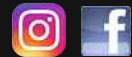
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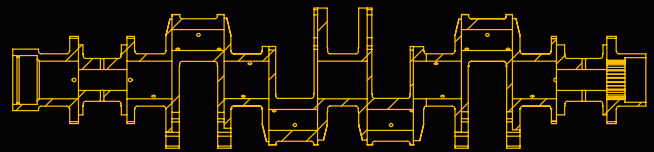
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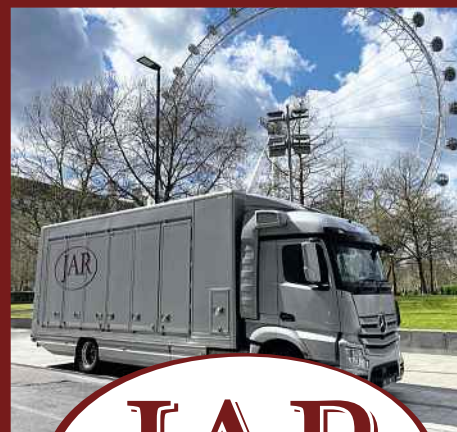
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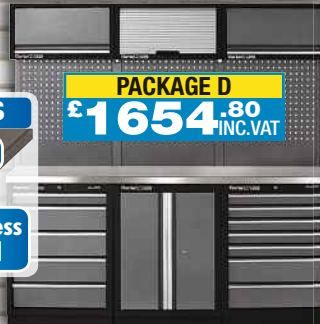
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DAILY DRIVER

Phillip Eagle

Head chef with the Aston Martin Formula 1 team

WHEREVER THE RACE IS, we arrive on the Monday before – the catering team, that is – and immediately we go shopping for produce, using whatever bits of language we have, Italian or Spanish, to get exactly what we want. Then we offload our catering equipment and set up our kitchen. By Tuesday we're normally allowed in to start preparing, and this is our most important time because it'll soon be full steam ahead.

On Wednesday the actual race team starts to arrive, so we normally serve a lunch and a dinner, Thursday is similar, and then Friday, Saturday and Sunday is breakfast, lunch and dinner for the team and drivers as well as an à la carte menu for the VIP guests.

My diet during the week is not similar to anyone else's; it's pick, pick, pick. But we spend a lot of time testing the guest dishes as we make them. For today, Friday, for example, it's char siu pork belly to start, then a simple grilled fish with Provençale vegetables, followed by desserts. In the garage they're under tough time restrictions today, so we've packed their fridges up with good sandwiches and healthy snacks – most of them don't have the luxury of popping over for a leisurely lunch. It's just making sure everyone is well-fed wherever they are. And tonight's dinner is steak.

We're not just cooking for the team, which is 80-90 strong, but also for the VIPs – 40 or so this race – and then we have the drivers, their management, the owner, his team, 150-160 covers for each meal. We're well-organised and everything's do-able. This week at Imola we have four chefs in the kitchen but we can also produce good food with three, in case there's a problem. We're 45 minutes away from the nearest supermarket.

I'm 43 and most of my career has been in restaurants and hotels. I started with an apprenticeship in leisure and tourism. I was 17 and couldn't drive, but day-release was part of the package so I was sent to a hotel in my home town. I started on front-of-house and then, after helping out in the kitchen, the chefs asked me to stay on. Four-and-a-half years later I'd got all my qualifications.

The last few years have been with event companies, and one had a contract with the Aston Martin F1 team. During Covid in 2020 I was asked to fly out last-minute as emergency cover. I enjoyed the buzz and the F1 team is



'THE F1 TEAM IS RATHER LIKE US IN THE KITCHEN, IN THAT WE WORK IN TIGHT SPACES AND UNDER HUGE PRESSURE'

rather like us in the kitchen, in that we work in tight spaces and under huge pressure, too. In 2021 I did half the races, then this season they offered me the full-time contract. It wasn't total fluke, just destiny.

Before the season starts we devise a menu for each race. We can visualise how it's going to work out, although we adapt our menus around what we find in the shops. This week, at Emilia Romagna, it's paradise for ingredients: fresh truffles and wonderful forest mushrooms.

The team has a nutritionist who we liaise with at the start of the season. A little bit of greasy food comes into play at certain times but they actually need snack food that keeps energy levels up. The drivers' coaches speak to us directly so we can help them stick to set diets. Last season there was too much chocolate about, so this season the snacks have changed to nuts, popcorn, flapjacks and protein balls with dark chocolate and dates. We make them without the bad sugars, using maple syrup and honey. Still sweet but it's certainly not junk food.

There's quite a variety because the team is looking for fuel, some healthy food and some home comforts – shepherds' pies, fish and chips, and meat usually goes down better than fish. Guests and VIPs, though, expect top-end restaurant quality.

Feeding the team is challenging because they're here in the garage for long days and need things available all the time. We just never stop for the whole day. The curfew here at Imola has been relaxed, so we've turned dinner into more street food that the team can pick at, because they have to be out of the paddock earlier. Meanwhile, in the kitchen, we'll all pitch in with the washing up, me included.

All the F1 chefs get on quite well because we're all in the same boat, away from home and our families. Knowing them is useful; you don't know when you might run out of something!

It was a big decision to do this but my wife seems happy about it. If I was still in London I'd be working a lot and on my days off I'd be tired and struggle to entertain, whereas here it's a week-on/week-off so I can plan my time better. That's one of the winning tickets for me.

I like cooking at home and I'm teaching my wife how to cook, too. I like country walks plus football, tennis, anything sporty. However, jetlag, exercise, eating and routines have taken some getting used to. In this job you need resilience plus patience – 22 times a year you turn up, build a restaurant in, well, a field, and then feed 150 people three times a day. I like pleasing people through food, and if they don't fancy what we've done they can always wander into the kitchen and I'll think of something.

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