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British crew Richard and Carol on Ford Zodiac of 1959.
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THE BIG PICTURE

As wildfires once again ravaged California this August, they revived painful memories for the victims of the devastation that hit the region a year ago, when 44 were killed and more than 100,000 were forced from their homes. But sometimes beauty can be born of tragedy, and the 'Art out of Ashes' project hopes to harness that beauty to support those affected by the fires.

Inspired by Richard Misrach's images of the 1991 Oakland Hills fires, Russell Hyzen and photographer Scott Maddern set out to capture automotive remains in the Santa Rosa area for a series of dramatic studies, including this 1931 Ford Model A Five Window Coupe. The images have been reproduced as limited-edition prints and a beautiful hardback photobook; to order, or make a donation, visit www.artoutofashes.org **AC**





Welcome

Has it really been 20 years? The Goodwood Revival Meeting remains so fresh, so exciting every time September rolls around that it's hard to believe that 2018 marks two decades since Lord March (now the Duke of Richmond and Gordon) first dusted off the old Westhampnett airfield perimeter track. In doing so, he brought some of the finest historic racing the world has ever seen to a new (and ever-expanding) audience.

If the above has made you groan, or perhaps you didn't go this year because you think you've seen it all before, I have a tip: find a petrolhead friend who has never been to the Revival, and take them with you next year. I did, and watching it through the wide eyes of a first-timer reinvigorated an event that I have always adored.

One sight my newly indoctrinated friend didn't get to see – and his experience was all the poorer for it – was the famous orange helmet of true Goodwood legend Barrie 'Whizzo' Williams. So many of my most enduring memories of the event feature Whizzo, always sideways, in everything from Morris Minor to Tojeiro-Jaguar. I was lucky enough to see him just a short while before he passed away, ever the enthusiast as he enjoyed the cars on

show at Bicester in June, and feel privileged to be able to bring you his last interview this month – complete with that infectious smile that was so missed in the Revival paddock.



ALASTAIR CLEMENTS

Editor in chief, *Classic & Sports Car*



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'These fusions of science and beauty are thrillingly different conclusions to the search for the ultimate grand touring car'



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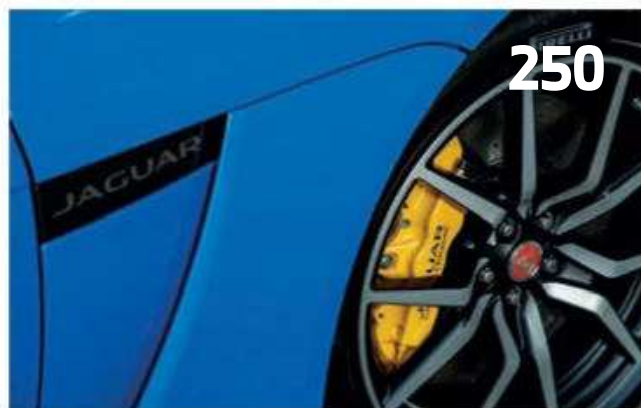
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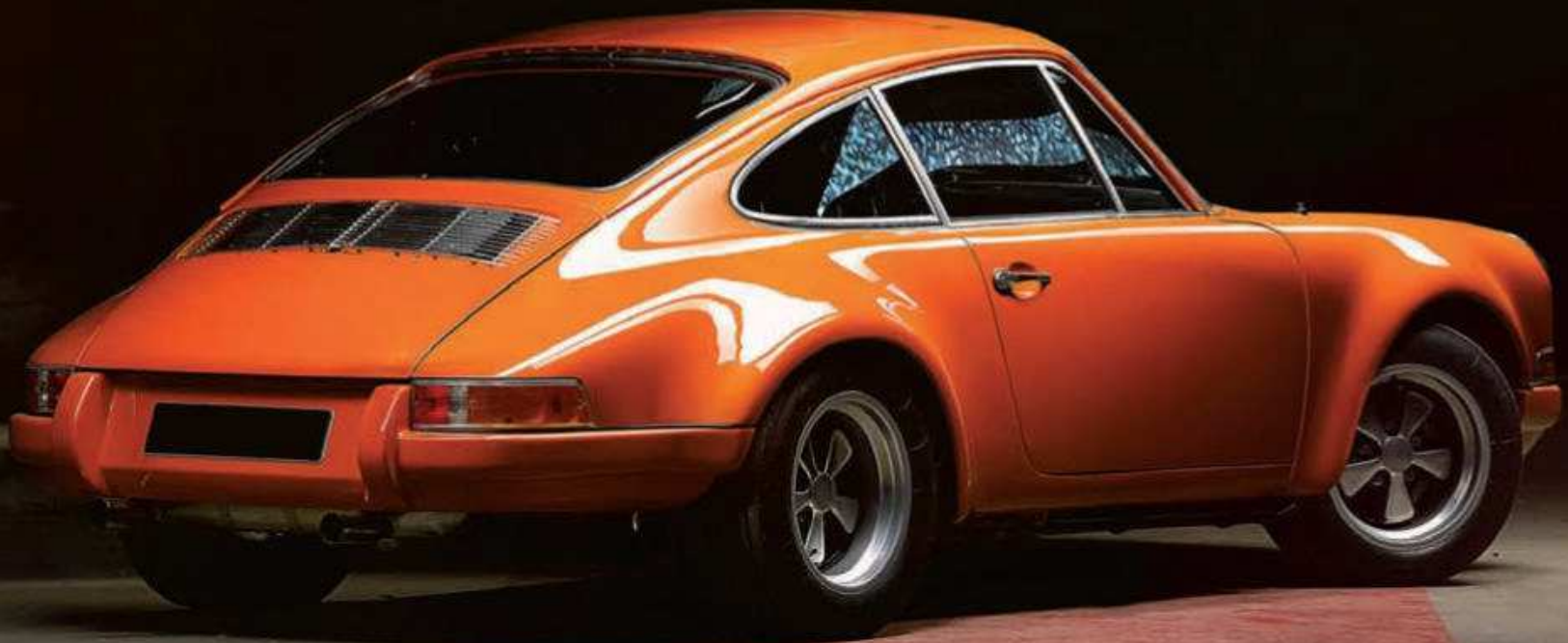


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WILD DICES LIGHT UP REVIVAL

Close racing made the 20th-anniversary Goodwood Revival among the best yet

WORDS LIZZIE POPE/MICK WALSH PHOTOGRAPHY JAMES MANN/ERIC SAWYER/WALSH

The first race of 2018's Goodwood Revival kicked off the 7-9 September event in the best-possible way, with an epic duel in the Kinrara Trophy. The contest, for pre-'63 closed-cockpit GTs, tempted 11 Maranello exotics to the grid, including Carlo Vögele's fabulous ex-Col Ronnie Hoare 330GTO.

When the flag dropped, pole-sitter Niklas Halusa made a clean getaway in father Martin's Ferrari 250GT SWB 'Breadvan', with Jon Minshaw (Jaguar E-type) chasing him into the twilight. The dice continued after the driver change, as Le Mans legend Emanuele Pirro reeled in Phil Keen, before getting the Ferrari ahead to take a popular victory. "Someone wanted some bread really quickly, so we had to speed up," joked a delighted Pirro.

As the battle for the lead cooled, it intensified behind for the final podium spot between the E-types of Rob Huff and Nigel Greensall. Huff's bonnet came loose, leaving him blind under braking and adding to the drama, yet he was able to sneak by on the penultimate lap as Greensall ran wide at Woodcote, fortunately avoiding further damage to the car, whose nose had been remodelled by contact with Vögele's GTO off the line.

Saturday's action kicked off with the Fordwater Trophy for pre-1955 roadgoing sports/GT cars. Poleman Sam Tordoff (Porsche 356) fell to last place at the start, leaving Darren Turner (Aston DB2) to get the better of David Franklin (Ferrari 225S) and Stuart Graham (Jaguar XK120), but BTCC ace Tordoff fought back to claim an impressive second behind Franklin.

The St Mary's Trophy, this year for 1960-'66 saloons, is always a fan favourite. In the first race, featuring

a number of star drivers, reigning BTCC champ Ash Sutton's Lotus Cortina was swallowed off pole by the similar car of Huff, and Matt Neal's Studebaker Lark Daytona 500. Huff's great start proved too good to be true, however, earning him a 10-second penalty.

The fierce battle continued until the chequer, with Neal and Sutton joined by the Cortinas of Pirro and Andy Priaulx, who slipped past to take the win from Neal, with Andrew Jordan a brilliant third after a technicality meant his Cortina had to start from the back.

Owners and 'amateurs' were driving for race two, and Mike Jordan took the lead from pole in Howard Donald's Lotus Cortina ahead of Roger Wills' hard-charging Mercury Comet Cyclone, which slipped back after a hairy trip across the grass. The race was red-flagged after just seven minutes, when Duncan Pittaway's Plymouth Barracuda thumped the chicane.

Jordan was swamped at the restart, with Ambrogio Perfetti's Cortina leading into Madgwick as Nick Swift's Mini rallycrossed around the outside, followed by 19-year-old Olivier Hart (Alfa GTA) who soon took the lead. Another big shunt, this time with Peter Chambers barrel-rolling his Cortina at St Mary's, led to the field being bunched up behind the safety car, but Hart retained the lead when racing resumed and took a crowd-pleasing victory from the Mercury and Steve Soper's Cortina – with third enough to secure an aggregate win for Soper/Priaulx.

The Goodwood Trophy drew a superb pre-war single-seater grid, with nine ERAs and a remarkable set of Maseratis. The Rettenmaier brothers always bring something special, and this year they united 8CLT 3031 and 8CL 3035 for the

Main: breathtaking Kinrara Trophy grid roars into the evening, headed by winning Ferrari 'Breadvan'. Below, left-right: Pittaway's big Plymouth strikes chicane; Olivier Hart was an RAC TT star in dad David's Cobra





REVIVAL CAR SHOW STARS

Few classic car shows match the diversity of Goodwood's incredible spectator car park. From spindly vintage BNC cyclecars to raucous American Gassers, the eclectic range is a major attraction away from the racing and the 'Over The Road' vintage marketplace.

The event continues to attract overseas visitors, this year including a spectacular group of Facel Vegas that convoyed in on Friday morning. As well as HK500 and Facel II exotics, the Gallic rally included a host of Facellias and a stylish two-tone Ford Comète.

Sue Wright (below) is a Revival regular and recently swapped her Hillman Imp Californian for a 1963 Chevy Corvette. "We spotted it on holiday at the Bakersfield Hot Rod Reunion and had to have it," she enthused. "It has had three lady owners from new and covered just 62,000 miles. My partner Dave went through the car mechanically, but we've kept it original, right down to the crossply white-band tyres. Other 'Vette owners are often critical of the crazed paint but we love it that way."

Woodies always attract strong interest, none more so than Richard Meehan's '54 Austin A70 Hereford Countryman. "We found it near Le Mans in 1987 on a wet day at the 24 Hours," said Meehan. "We just checked the internet to see if anything interesting was for sale locally and this popped up. An elderly collector was selling before moving to Madagascar. It was sold new to France and was used for shooting parties on a Tours estate. It's really torquey and the perfect picnic car for Goodwood."





Clockwise: spectacular St Mary's before crash for Chambers (10); Colasacco (Ferrari) and Middlehurst (Lotus); Mk1 Jags in Sears Trophy; O'Brien nudges victor Hibberd's Lotus 22; evocative loco in steam



first time since the Indianapolis 500 in '53. Tom Dark made a rapid start from the front row to take an early lead in the Bugatti Type 73C, which never raced in period, and his oily wake caused mayhem behind as Christian Gläsel and Matt Grist's Alfa Romeo Tipo Bs plus Duncan Ricketts' ERA E-type spun off at Lavant. As Dark slowed, Calum Lockie's Maserati 6CM and Mark Gillies in ERA R3A fought hard on the slippery track, but after swapping the lead several times the Maser finished just 0.4 secs ahead.

There was another enthralling, race-long battle in the inaugural Jack Sears Memorial Trophy for cars of a type that contested the 1958 British Saloon Car Championship, this time between the Mk1 Jags of Justin Law, John Young and Grant Williams. In true touring-car style there was much incident throughout the field, and lots of sideways action from Williams, who was third behind Law and winner Young. Sears' championship-winning Austin A105, driven by Nick Jarvis, was the final finisher.

Huff was back for the 25-minute, eardrum-splitting Whitsun Trophy for pre-'66 sports-prototypes, this time in a Lotus-Oldsmobile 19, and he snatched the lead from second on the grid. Mike Whitaker (Lola T70) got past on lap two and held on for his first Whitsun win while Turner (Hamill-Chevrolet SR3) caught Huff and managed to pass at Woodcote to finish second.

Saturday's final race was the 20-minute Freddie March Memorial Trophy, for cars in the spirit of the Goodwood Nine Hour races. Martin Hunt (HWM-Jaguar)

surged into the lead from pole, from Richard Woolmer (HWM-Cadillac) and Darren McWhirter (Lagonda V12), the latter in pursuit of his fifth Freddie March victory. A collision leaving a car marooned at Lavant brought out the safety car, and when it came in it was Hunt, McWhirter, Woolmer into Madgwick – and that's how it finished, despite McWhirter struggling with fading brakes.

Sunday opened with a Formula Junior contest, the Chichester Cup, where Andrew Hibberd (Lotus 22) rocketed off pole pursued by Cameron Jackson (Brabham BT2). Nick Fennell's stranded Lotus 27 drew another spell behind the safety car, and when racing recommenced Jackson stuck it down the inside at Madgwick to take the lead. There was another moment for Hibberd when Michael O'Brien (Lotus 22) mounted his rear tyre out of the chicane, but Hibberd held on and sliced past Jackson at Woodcote on the penultimate lap, winning the race a decade after his father had done the same.

The safety car was back out in the Richmond and Gordon Trophies for 1954-'60 GP cars, when oil on the track caused several spinners. At the restart, Nick Padmore (Lotus 16) had the advantage from early leader Will Nuthall (Cooper T53), but Nuthall was able to seize victory when Padmore missed a gear at Lavant, just a few corners from home. There was an impressive fifth for Ben Mitchell in the fascinating BRM Type 48, making its debut and still sporting its original magnesium body and unusual rear transmission brake.



Robbie Walker, son of Rob, leads tribute in his father's old Delahaye

RWR RACERS ON PARADE

The Blue Riband RAC TT Celebration, for closed-cockpit GTs, was a fine spectacle. David Hart (Cobra) led from pole, but nudged the chicane and earned a five-second penalty in a move he later described as "a little greedy". Following the driver changes, however, son Olivier soared to victory with a dominant performance, setting the fastest lap on his final tour. Behind, after the Martin Stretton/Karsten Le Blanc Cobra faded, and following retirements for the Oliver Bryant/Andrew Smith Cobra and Huff/Meins E-type, the Minshaw/Keen 'semi-lightweight' E-type was second. Triple Le Mans winner André Lotterer (Cobra) was pipped to the final podium spot by Mike Jordan's TVR Griffith.

In a captivating race-long battle, Joe Colasacco's epic-sounding Ferrari 1512 came from sixth to pip Andy Middlehurst's Lotus 25 in the Glover Trophy for 1961-'65 rear-engined GP cars. Behind them, a last-lap move around the outside took Jon Milicevic (LDS) to third from Timothy De Silva (Lotus 24).

To round off a meeting where many felt they had seen some of the best racing in the event's two decades, it was fitting that the Sussex Trophy for 1955-'60 sports cars closed the weekend in style. Pole-sitter Keen started from the pits in the Lister 'Knobbly', before scything through the field to challenge Wills (Lotus 15) for the lead with two laps remaining. A mistake from Wills on the penultimate lap let Keen through for a fairytale victory. Behind, Sam Hancock (Ferrari 246S) oversteered his way around the circuit, battling with Bryant (Lotus 15) who eventually pipped him to the podium.

It was a fitting end to a wonderful festival of motorsport, warmed by late-summer sun, with Turner a popular Driver of the Meeting after scooping his maiden Revival win.

One of Britain's greatest privateer team owners, Rob Walker, was honoured in style at the Revival with an impressive set of racers in his signature colours of dark blue with a white noseband. Walker's son Robbie led the parade in his father's Delahaye 135S, in which Walker senior famously switched suits during his stints at Le Mans in 1939 (see *Full throttle*, p53).

The glorious parade included both TT-winning Ferrari 250GT SWBs, which Stirling Moss drove to victory at Goodwood in 1960 and '61. Sir Jackie Stewart stepped in for the ailing Moss to drive the 1958 Argentinian GP-winning Cooper T43, which kicked off the rear-engined revolution. Walker's road cars included the Facel II now owned by motorsport commentator Bob Constanduros, and the only key machines missing were his treasured ex-Richard Seaman GP Delage and Jo Siffert's 1968 British GP-winning Lotus 49B R7.

Few automotive aural treats match the majestic sound of an Eagle-Weslake V12, and in honour of the much-missed Goodwood hero Dan Gurney, the Revs Institute sent over his 1967 Belgian Grand Prix-winning Eagle for Derek Bell and Stewart to demonstrate. To mark the occasion, marshals painted 'VIVA Gurney' on the Goodwood grid. As an aspiring racer, Bell had watched Gurney test the Eagle at Goodwood, and was overjoyed to be asked to drive the historic single-seater. "An incredible car," was the five-time Le Mans winner's verdict.

Other parades included a celebration of British Transport – joined by a full-size steam train beside the track – and a set of 50 Revival winners headed by Ludovic Lindsay in ERA R5B 'Remus', in which he won the first race in 1998.





'WHIZZO' WILLIAMS – 1938-2018

Half-way into the Goodwood Revival weekend, and only weeks after talking to *C&SC* for this month's Firenze feature (see p152), came the sad news that Barrie 'Whizzo' Williams had passed away on the morning of 8 September, just shy of his 80th birthday.

The last surviving member of the 'terrible trio', whose other alumni were Tony Lanfranchi (d2004) and Gerry Marshall (d2005), 'Whizzo' was a racing institution, known, recognised and loved in paddocks throughout the world. With somewhere between 700 and 800 races plus 250 rallies – and many wins – behind him, he only retired from competition in February.

His first event was at Prescott in 1957, followed by seat time as a works driver for his father's Fastakart business, and his first car race was in 1960 at Rufforth in a Morris Minor. He earned his nickname in 1964 when he won the Welsh Rally (an International, and his first experience of forest stages) in the Mini Cooper 'S' that he owned until his death. He won the first F3 race he took part in, the Wills International Trophy at Silverstone in 1966, but

retired from single-seaters after teammate Chris Lambert was killed in a Formula Two race.

A BRDC member since 1971, he tamed the fearsome Jaguar-Egal, with its 7-litre Ford V8 – “always like driving on a wet road” – and his success continued in saloons in the '70s, as a works driver for Colt in the BTCC, plus outings in DTV Vauxhalls. He also won a series of one-make titles in the 1980s. His talent – sideways as you like, or neat and quick as the pace demanded – was a perfect match for the surge in popularity in historic racing, where he shone for the next 25 years.

For all his larger-than-life persona, he was a humble man who cared about the sport and its people, and was entirely without airs and graces. He was a fixture at Silverstone as an instructor, bringing many a student (including this one), through their ARDs courses. As a long-time supporter and president of the British Motorsports Marshals Club, he would regale audiences at club dinners with hilarious tales of his career – which invariably turned out to be true.

Paul Hardiman



A regular at Goodwood, 'Whizzo' was a ubiquitous presence at historic events both great and small, and held MSA competition licence number one





Stunning Touring-bodied 1937 Alfa Romeo 8C-2900B first broke cover at the 1937 Paris Auto Salon, before heading to the USA in 1956



1949 MTY Siluro won dedicated Osca class



Talbot-Lago T26 spent 47 years in storage

Alfa Romeo 8C triumphs at Pebble Beach

The sporting 1937 Alfa Romeo 8C-2900B Touring Berlinetta of David and Ginny Sydorick won the top award at the 68th Pebble Beach Concours d'Elegance, beating stiff competition on 26 August from a supremely sophisticated 1948 Talbot-Lago T26 Grand Sport and a 1929 Duesenberg Model J.

The victory came 60 years after the Alfa was exhibited at the Berlin Motor Show, and was particularly fitting because the car has recently been returned to its historic specification following an impeccable restoration by its current owners.

Previously victorious in the Most Elegant Closed Car category in 2001, it proved a popular winner as it roared onto the ramp at the famous California golf club.

The 1929 Duesenberg J Murphy Town Limousine of the Lehrmann Collection was also making a return to Pebble Beach, having first taken to the fairway in 1971. The defunct manufacturer has scored six wins since the concours' inception in 1950 – two examples of which were bodied by Murphy – but this year settled for victory in the hotly contested Duesenberg class.

The final Best of Show nominee was Robert Kudela's 1948 Talbot-Lago T26 Figoni Fastback Coupé, bodied for the Paris Auto Salon and one of just 26 surviving Grand Sports. First owned by Mr Fayolle – best known as the 'Zipper King' – it features horizontal chrome strips across its bonnet. Kudela acquired the Lago in 2015 before undertaking a fastidious rebuild.

Away from the top three, this year's concours featured a number of special classes dedicated to Osca, Post-war Custom

Citroëns, Eisenhower Era Dream Convertibles, 1960s Indianapolis Racers and Tucker 48 Sedans.

One of the most eye-catching classes gathered a set of Motor Cars of the Raj, with a glittering selection of rarely seen machines making the journey from India. Class honours went to the 1931 Cadillac 452A Pinin Farina Boat-tail Roadster of Anne Brockinton Lee, while the incredibly well preserved, 3000-mile 1921 Rolls-Royce Silver Ghost James & Co Open Tourer of Kesri Dev Singh also proved a hit.

Monterey Car Week Part 2

SPACE-AGE LANCIA STARS AT THE QUAIL

The Quail seems to grow in stature with each passing year, and on 24 August the bar was raised once again, with top honours going to a truly captivating study of jet-era design: Anne Brockinton Lee's 1953 Lancia Aurelia PF200C Spider by Pinin Farina.

Testament to the striking, torpedo-shaped prototype's quality was the strength of its competition, which included the 1958 Le Mans-winning Ferrari 250 Testa Rossa of event chief Sir Michael Kadoorie.

Other highlights included the fiercely contested Post War Sports Cars 1961-'75 class, topped by the 1966 Lamborghini 400GT of Robert Ross, while other prize-winners included Bruce Meyer's 1988 Ruf CTR 'Yellowbird' and a 1967 Ferrari 275GTB/4 NART Spyder.

The Spirit of the Quail Award, meanwhile, went to a life-sized recreation of the 1:16-scale Tamiya Sand Scorcher radio-controlled car. It was presented alongside a full-size control set, too!



THE BEST OF THE WORST

Any '80s film buff knows not to feed Mogwai after midnight – advice clearly not heeded by James Callahan, whose 1977 AMC Gremlin (above) won Worst in Show at the Concours d'Lemons.

Best Kommunist Kar went to a 1953 IFA F9 Limousine, while a 1919 Franklin Series 9B Touring scooped the Dedication to the Cause award, having been driven from Redington Beach, Florida, by owner James Eby. A near-death Jaguar XK120 with no glass, hardly any floor and steam billowing from its bonnet also caused a stir.



Clockwise from main: Lancia took top gong; life-size Sand Scorcher; Kadoorie's 250TR





MICK WALSH

Mercedes S-type was commissioned by Earl Howe to tour the Continent during the '30s



Isotta has returned from a stint in the USA



Nice 21st-birthday present: Alfa 8C-2300



ZAGATO CENTENARY GIFT

Aston Martin is to produce a limited run of 'new' DB4GT Zagato continuations, but you'll only be able to buy one as part of a set with a new DBS GT Zagato – for £6m. The DBZ Centenary Collection will be released next year. See www.astonmartin.com

S-type seals victory in London

American collector Bruce McCaw scooped his second Concours of Elegance win with his dazzling 1929 Mercedes-Benz S-type at the 31 August-2 September show.

The 2017 Pebble Beach winner scored an outright victory at Hampton Court, which is now the permanent home of the premier British concours. Unlike other events, the awards are voted for by fellow entrants rather than a judging panel. McCaw's Barker-bodied beauty was first owned by Earl Howe, who used it in the 1930s.

The classy show also featured special awards judged by decade for the first time. The earliest class went to Harold Peter's cute 1909 Isotta-Fraschini FENC Tipo A, which has recently returned to Europe from the USA. Other class winners included a highly original Alfa Romeo 8C-2300. This Figoni-bodied spider was previously owned by a Frenchman for 67 years, having been gifted the car as a 21st-birthday present. Unseen for decades, it was discovered in time-warp condition near Paris in 2013.

Further highly original classics on display included Anthony MacLean's Lancia Astura Farina Bocca, which looked very rakish with the 'screen folded flat. Just four of six survive, and this car was first owned by one of Mussolini's generals. Unique features include a novel lattice-style leather interior.

Among the other winning highlights were Andreas Mohringer's lovely ex-Stirling Moss Maserati 300S, the Finburgh family's Porsche 917K and Coxinga Widjojo's Lamborghini Miura.



BEAULIEU BARGAINS

More than 34,000 enthusiasts flocked to the National Motor Museum on 1-2 September to hunt for automotive treasure from a whopping 2000 trade stands. The Best Stand Award went to long-time autojumblers Andrew Honeybill and Martin Gee.



Andrea Vesco and Andrea Guerini were second in their 1929 Alfa Romeo 6C-1750

Italians rally with style

This year's Gran Premio Nuvolari, held from 15-17 September and running for 1070km, featured 48 teams, five all-women and five all under 30 years old. One of the star drivers was former BMW works team ace Dieter Quester in a BMW 328, while Jaguar XKs, Triumph TRs, Rileys, vintage Bentleys and Porsche 356s also competed.

The first day skirted Bologna and took in the plains of the Po

Valley before finishing in the glitz of Rimini. Saturday was the longest day, the highlight being Siena (returning to Rimini via Urbino), while Sunday finished back at the Mantua start. The routes were interspersed with timed sections.

The winner was the 1939 Fiat 508 Balilla Sport of Giovanni Mocerri and Daniele Bonetti; 508s have finished in the top three 14 times since the event started in '91.

USA INVADES KNEBWORTH

More than 1000 cars attended the 28th Knebworth Classic Motor Show on 26-27 August.

One of the more unusual cars on display was Terry Fleckney's 1953 Lincoln Capri Coupe – a recent import from the USA. Another American of note was a 1969 Buick Riviera, first owned by a Seattle bank and used to convey important customers.

One of the oldest cars in attendance was a 1929 Austin Heavy 12/4 Special (below) that was discovered in 1958 at Jacks Hill, near Stevenage, purchased for £16 and lovingly restored.



DESIGNER'S DREAM CAR

Some exceptional cars headed to Switzerland from 6-9 September for the first Grand Basel. Among the displays was the premiere of the Linea Diamante, an advanced saloon designed 65 years ago by architect Gio Ponti, but never built.



DARTS OUT IN FORCE

The Kop Hill Climb returned to Buckinghamshire on 15-16 September, as vehicles of all eras tackled the famous Chilterns hill. Star attractions included C&SC's Simon Taylor with the Stovebolt Special, and an amazing set of 40 Daimler Darts from the DL0C.



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In all, 20 cars joined this evocative anniversary meander through the marque's homeland



Owners brought cars from across Europe



Islero and Espada S3 from factory museum



PLUG-IN MGB REVEALED

RBW Classic Electric Cars is crafting electric 'classics', blending tech from Zytec Automotive with MGB bodysells. Initially, 30 will be built, priced at £83,000 each, using new shells in partnership with British Motor Heritage. See rbwclassicelectriccars.co.uk



DON PANOZ RIP

American Le Mans Series founder and motorsport entrepreneur Don Panoz has died; he was 83 and had been suffering from cancer. He became involved in racing in the 1990s, working as a team principal and constructor, series boss and track owner.

GTs gather for birthday tour

When Lamborghini has an anniversary to mark, it does so in serious style, and because the Espada and Islero both hit their half-centuries this year, Lamborghini Polo Storico – the marque's in-house restoration and certification arm – organised a near-800km (500-mile) tour to celebrate.

Starting in Perugia on 7 September, 20 Isleros and Espadas followed a picturesque route crisscrossing the Italian countryside, taking in the regions of Umbria, Tuscany and Emilia-Romagna.

Two of the cars – a *Blu Notte* Espada Series 3 and a stunning *Rosso Amaranto* Islero – were from Lamborghini's museum, the rest coming from enthusiasts.

At the end of the tour, some of the privately owned Lambos received special mention from Chairman and CEO Stefano Domenicali, including a 1973 Espada that scooped an award for being the car owned the longest by a single keeper. This British-owned S3 was bought in January 1977 and used as a daily driver, and has since

been restored and registered for the tour to mark its owners' golden wedding anniversary.

A 1968 Islero S that belongs to an English collector was also singled out for recognition as being 'most faithful' to Sant'Agata Bolognese, because it's driven to Italy every year to be serviced.

The prize given to the car that had come the furthest to join the event went to a super-rare Espada Series 2 – one of just 12 produced in VIP spec – from Oslo, a trip of some 6000km (c3700 miles).



BUSFEST'S 25TH YEAR

Busfest, the world's largest Volkswagen Transporter event, returned to the Three Counties Showground from 7-9 September. Tino Ertel, shown here, drove his 1963 Type 2 pick-up 1000 miles from Germany to be there.



BOOST FOR CAR COLLECTION

Turkey's premier car collection, the Rahmi M Koç Museum in Istanbul, has added a raft of new exhibits purchased via Bonhams. The additions range from a 1907 Ford Model N 15HP Runabout to a '39 Ford Model 91A Convertible Coupe: www.rmkmuseum.org.tr

HAGERTY HELPS OUT

The inaugural Hagerty Renaissance attracted more than 250 classics and 1000 visitors to Bicester Heritage on 9 September.

Organised for those who couldn't make it to this year's Goodwood Revival, the event was an opportunity to watch all of the action via a live stream in the company of fellow enthusiasts.

It also included vintage hairdressers, air displays and Home Guard demonstrations, with many visitors getting into the swing of things by wearing period dress. Goodwood's chosen charity, the RAF Benevolent Fund, was supported to the tune of £255.



It's time to have your say!

Calling all car club members. There's still time to get your nominations in for the Classic & Sports Car Club Awards, our annual celebration of the best of the great British car club community, supported by Lancaster Insurance.

Our awards are nothing without you, so please submit your entries for the 10 award categories now. These will be presented at a ceremony on Friday 9 November, after

the first day of The Lancaster Insurance Classic Motor Show at the NEC Birmingham. Five more awards will be decided at the show.

For full details and to make your nominations, visit www.classicandsportscar.com/clubawards. The deadline for submissions is 11.59pm on 22 October.

We look forward to honouring the stars of the UK's classic car scene with you.



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The Type 55 Bugatti beat a Delage D8-120 and a Lamborghini Miura S to win Best in Show



Ferrari 250LM took People's Choice award



Porsche concours attracted myriad models

Bugatti roadster is Bleheim's best

A 1933 Bugatti Type 55 Roadster scooped the top gong at the 13th Salon Privé Concours d'Elegance, which took place in the spectacular grounds of Blenheim Palace on 6 September.

The highly original and unrestored Type 55 took class honours in the Pre-War Bugatti category on its way to being crowned Best of Show, edging ahead of the runner-up 1937 Delage D8-120 – which was victorious in the Pre-War Luxury Tourers group – and the third-placed Lamborghini

Miura S, which came top in the Supercars of the '70s class.

A crop of Ferraris also did well, with a 1964 250LM taking the People's Choice award. No fewer than five class winners came from the Prancing Horse, including a 1973 Dino 246GTS (Preservation at its Best), a 1964 250GT Lusso (Grand Tourers of the 1950s and '60s) and a 1965 275GTB (Streamlined Closed Sports Cars).

Greater variety marked the special prizes, with a 1963 Ford Galaxie 500 Lightweight taking the

Endeavour Award, a 1934 Alfa Romeo 8C-2300 Tipo Le Mans getting the Spirit Award, and a 1994 Jaguar XJ220 winning the Most Original Post-War accolade.

This year's event included a second concours dedicated to Porsche, the Owner's Choice going to a 1988 944 turbo Cup, the Chairman's Award to a 1968 912, and the Duke of Marlborough Award, as chosen by the event host, to a 1957 356A Carrera Speedster.

Brabham Automotive was also on hand to show off its new BT62.



Type 37A Bugatti took part in the Grand Prix de Monaco Historique

Type 37A wows at Stroossen

The second Stroossen Klassik played host to a wealth of impressive machinery on 16 September.

A huge variety of cars – from big Cadillacs and Chevy El Caminos to tiny Fiat Tropolinos – made their way to Bertrange, Luxembourg. The line-up included an array of Porsches (356 Coupé, Cabriolet and Speedster, plus an early 911 targa), along with Citroën Traction

Avants and DSs plus a Fiat Dino Spider. Three Alfa Montreals were joined by a pair of Fiat 131 Abarths and a Vespa Faro Basso.

The most impressive car was a 1927 Bugatti Type 37A, which began its life in Liège, Belgium, before moving to Luxembourg in 1936. After spells in Holland, the USA, the UK and Japan, it returned to Luxembourg in 2014.

MASERS IN ST MORITZ

Passione Engadina, the annual celebration of Italian cars and engineering, returned to St Moritz, Switzerland, from 24-26 August. Featured marque this year was Maserati, with a strong turnout of Trident machines in both the regularity rally and the free car show alongside.

"About 100 cars were entered, ranging from pre-war machines to the modern day," said C&SC reader David Wood. "The really interesting aspect was that these cars were not 'trailer queens'. All were driven on the event, and their owners weren't scared to have the cars crammed into the narrow streets."



Federation update

Planning to visit the Classic Motor Show at the NEC from 9-11 November? Don't miss our stand in Hall 5. We're celebrating our 30th anniversary in style, with several vehicles on display.

First is a car launched in 1988, the iconic BMW Z1. We'll also have a Rolls-Royce Silver Ghost and a Stanley steam car. Fresh from a complete restoration we have a 1931 AEC Regent double-decker bus that was sold new to the City of Birmingham Corporation.

For something totally different, look out for our JCB Type 1 Grave Digger and our Aveling Barford Scout Carrier – hopefully, NEC



BMW's Z1 roadster made its debut in 1988 – the same year as the FBHVC

security permitting, complete with armaments. Sent to north Africa for use by the British Army, it still sports a bullet hole sustained during enemy action. It then found its way to Australia in March 1943.

We also have a feature on Abingdon King Dick, the only British spanner manufacturer, and Kerry Abingdon motorcycles; the author of *The Quest for King Dick* will be signing books, too.

Younger enthusiasts will want to see the Lego traction engine, part of the Lego Ideas concept, and visitors will be able to vote to secure its production. To complete our display, we will have a Bedford CA van from the Vauxhall Heritage fleet. Do come and say hello!



DAVID WHALE
FBHVC CHAIRMAN

The FBHVC lobbies in Westminster and Brussels. Call Emma Balaam on 01708 223111, e-mail secretary@fbhvc.co.uk or see www.fbhvc.co.uk

1984 Rolls-Royce Corniche Convertible
Formerly the property of the Emir of Qatar
Sold in 2016 NEC Classic Motor Show Sale for (£) 135,000



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1972 De Tomaso Pantera
Est: £40,000 - £60,000



1963 Jaguar E Type S1 3.8 Roadster
Est: £72,000 - £80,000



1948 Bristol 400
Est: £45,000 - £50,000



1933 Lagonda 3-Litre Tourer
Est: £80,000 - £100,000

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CLASSIC DIARY

All the shows, festivals, tours, meets and races that matter

OCTOBER

6 Thatcham Classic Car Show

Charity fundraiser organised by C&SC's Martin Port. Thatcham, Berks [facebook.com/thatchamclassic](https://www.facebook.com/thatchamclassic)

6 Castle Combe Autumn Classic

Historic racing, plus displays including a GT40 retrospective. Chippenham, Wilts 01249 782417; <http://autumnclassic.co.uk>

6 Jaguar Breakfast Meet British Motor Museum, Gaydon 01926 641188; britishmotormuseum.co.uk

6 The Edinburgh Trial Ignore the name: this navigational rally takes place in the Peak District 07941 328613; themotorcyclingclub.org.uk

6-7 Prescott American Autumn Classic 'The biggest, brashest and most iconic cars' from the USA. Glos 01608 644999; www.vsc.co.uk

7 Sunday Scramble Bicester Heritage, Oxon 01869 327928; bicesterheritage.co.uk

7 Shuttleworth Race Day Sprint

Paddock, air show and more. Old Warden Aerodrome, Beds 01767 627927; www.shuttleworth.org

7 Goodwood Breakfast Club: Japanese Sunday West Sussex 01243 755055; goodwood.com

7 Brooklands Morgan Day At the historic Surrey venue 01932 857381; brooklandsmuseum.com

10-13 AACA Eastern Fall Meet One of the biggest autojumbles in the US. Hershey, Pennsylvania 001 717 566 7720; www.hersheyaaca.org

11-14 Malta Classic Concours in the stately surroundings of Mdina www.maltaclassic.com

14 Autumn Motorsport Day At Brooklands, Surrey 01932 857381; brooklandsmuseum.com

14 Malvern Transport Festival Three Counties Showground, Worcs 01484 667776; classicshows.org

18 Cobb, Campbell and the Kings of Speed At Brooklands, Surrey 01932 857381; brooklandsmuseum.com

19-21 Algarve Classic Festival Historic racing in Portugal 00351 917 515 665; algarveclassicfestival.com

19-21 Lombard Rally Bath In the spirit of the '70s and '80s RAC 07591 212391; lombardrallybath.co.uk

20 Classic Virgins Experience Day At the BMM, Gaydon 01926 641188; www.britishmotormuseum.co.uk

26 Imola Classic Historic racing on the famous Italian circuit 0033 1 42 59 73 40; peterauto.peter.fr

NOVEMBER

3 Jaguar Breakfast Meet At the BMM, Gaydon 01926 641188; www.britishmotormuseum.co.uk

3-4 Classic vehicle restoration show Royal Bath & West Showground, Shepton Mallet 01507 529529; cvrs.bristolclassicarshows.com

3-4 Hilton Head Concours Big US show in South Carolina 001 843 686 6802; www.hhiconcours.com

3 Regent Street Motor Show Concours prelude to the Brighton Run, London 01483 524400; regentstreetmotorshow.com

4 Bonhams London to Brighton Veteran Car Run The world's oldest classic event 01483 524433; www.veterancarrun.com

4 Brooklands Autumn Classic Breakfast Surrey 01932 857381; www.brooklandsmuseum.com

7 Classic Daytona Historic racing at the Florida home of the Daytona 500 001 727 573 1340; hsrrace.com

9-11 NEC Classic Motor Show Massive Birmingham event features the C&SC Club Awards 020 7384 8140; necclassicmotorshow.com

For full event listings, visit www.classicandsportscar.com/calendar

Pick of the month October 2018

Looking ahead



MOTORCLASSICA 11-14 OCTOBER

It's a long way to go unless you already live in Australia (and possibly even if you do), but Melbourne's Motorclassica is well worth making the effort for. A four-day event, it kicks off with a parade through the centre of the city and includes both a concours d'elegance – the southern hemisphere's finest, according to the organisers – and a classic motor show, with more than 80 exhibitors. If previous years are anything to go by, it should be quite special: 2017's Best in Show was a 1913 Rolls-Royce Silver Ghost. 0061 1300 884 226; www.motorclassica.com.au

AUTO E MOTO D'EPOCA 25-28 OCTOBER

Billed as 'The biggest vintage car market in Europe', Padova's Auto e Moto D'Epoca features an astounding 5000 classics for sale, plus spares for a huge number of cars and enough automobilia to delight even the most dedicated of enthusiasts. Themed exhibitions – last year's were 'Monza' and 'Police cars' – manufacturer displays, auctions and a 'Future Hub' ensure there's plenty to keep you occupied in the unlikely event that you find yourself all shopped out. 0039 049 7386856; www.autoemotodepoca.com



THE GREAT BRITISH LAND ROVER SHOW 25 NOVEMBER

The events calendar gets a little bare by November, but Landies have always thumbed their noses at weather that would send most classics scrambling for the garage. This is not just a winter event in the UK, but one with a sizeable outdoor element – you can even tackle Stoneleigh Park's 2.4-mile off-road course. The less hardy can enjoy indoor features such as workshops. 01283 553244; www.greatbritishlrshow.com



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Andrew Kirkaldy was a double winner at Oulton Park as the Chevron B8's half century was marked



MICK WALKER

CHEVRONS CELEBRATED AT OULTON

The 50th anniversary of the Chevron B8 was honoured with a special race at the Oulton Park Gold Cup meeting from 25-27 August. Andrew Kirkaldy led away the grid of B6/B8s, with Andy Wolfe and David Pittard giving chase. Pittard got ahead of Wolfe before the pitstops, which caused a nervous moment for Kirkaldy when he struggled to get his car going again.

The delay reduced his advantage over Pittard, then a safety car eliminated it completely. When the field was released, Kirkaldy built a lead as Pittard fought to hold off Wolfe, who moved into second on the final lap. Dan Eagling, meanwhile, won the class for Dunlop-shod cars. The awards were presented by Chevron ace Digby Martland.

Kirkaldy also took the B8 to victory in a wet Guards Trophy race, while Simon Hadfield – in Andy Yool's B8 – charged through to second from the back of the grid, despite losing his windscreen wiper on the warm-up lap!

Andrew Park won both Historic Formula Ford 2000 races, while father-and-son Mark and Alex Morton took a win apiece in Formula Junior. Jon Milicevic's



Clockwise from above: Jon Milicevic en route to victory; the Super Touring cars were an evocative sight; Calum Lockie won twice in the March 717



Brabham was the class of the Historic Formula Three field, John Davison (Lotus Elan) won in Historic Road Sports and John Williams came out on top in 70s Road Sports.

Calum Lockie tamed Richard Dodkins' mighty March 717 to take comfortable victories in the Pre '80 Endurance races, John Cleland twice won in Super Touring, and other race winners included Jon Minshaw and Phil Keen (Jaguar E-type), Paul Hogarth and Chris Boardman (BMW M3), Richard Belcher (Lotus Cortina) and Ben Mitchell (Merlyn).





A sea of GT40s gets off the line – the polesitter (92, blue and white) retired three laps in



Chris Ward (Lister) was victorious at Spa



D'Ansembourg won twice in his Lola-Aston



CANAVAN WINS RPS CUP

Ian Canavan has won the year-long Rally Preparation Services Tin Cup, having completed 12 rallies in his Porsche 911 (above) and Nissan Stanza, including the 1000 Mile Trial and Le Jog. See www.rpsrally.com/tincup



CERTIFICATION FOR F1s

McLaren Special Operations unveiled a freshly rebuilt F1 GTR Longtail at the Hampton Court Concours of Elegance on 31 August. Chassis 25R is the first to receive official certification as part of a new factory programme for all 106 McLaren F1s.



DUTCH 'SHARKNOSE' DEMO

'Little Art' Merzario got back behind the wheel of a Ferrari during the Historic Grand Prix Zandvoort from 31 August-2 September, demonstrating a 'Sharknose' replica. Jan Lammers led Saturday's parade in his 1978 Ralt RT1. See historicgrandprix.nl



BAXTER FASTEST AT LOTON

The VSCC visited Loton Park on 7-8 September. James Baxter claimed a new VSCC hill record of 60.84 secs in David Hawkins' Riley-ERA, more than half a second inside the previous best. It secured him Fastest Time of the Day and the TT Humber Trophy.

GT40s battle for Spa success

Ford GT40s once again dominated the Spa Six Hours, filling the top six places as the event returned to the majestic Ardennes circuit from 14-16 September. It was tight at the top, however, with the Marcus von Oeynhausen/Nico Verdonck car crossing the line only 2.477 secs before that of Craig Davies, John Young and Andy Newall. Gordon Shedden was third alongside Miles Griffiths and Philip Walker.

Qualifying offered a sign of things to come as GT40s locked out the top 10 slots on the grid.

Oliver Bryant, dad Grahame and James Cottingham took a comfortable pole, but their race lasted only three laps before retirement. Richard Meaden, Nick Padmore and Martin O'Connell lined up third on the grid, but they'd dropped to sixth by the chequered flag.

A stellar supporting cast of races was led by the FIA Masters Historic Formula One Championship, with Christophe d'Ansembourg (Williams FW07C) on top in race one on home soil. The Belgian had to settle for second in race two

behind the FW07 of Michael Cantillon, but had the consolation of a brace of Endurance Legends wins aboard his Lola-Aston Martin.

Rudi Friedrichs (Alvis) easily topped the pre-war field. Other winners included Chris Ward (Lister) and Olivier Hart, who not only won the U2TC race solo (Alfa GTA), but also the Gentlemen Drivers contest beside dad David in a Cobra. And Von Oeynhausen rounded off a successful weekend by taking his E-type to victory in the Jaguar Classic Challenge.



F5000s star at Laguna Seca

The highlight of the Rolex Monterey Motorsports Reunion at Laguna Seca (23-26 August) was a sensational grid of almost 40 Formula 5000 cars, 14 of which were on tour from New Zealand and Australia. However, US driver Craig Bennett (Shadow DN6) took a brace of victories and also won both Can-Am races in his DN4.

William Ockerlund took Trans-Am honours in his AMC Javelin, and Cameron Healy (Porsche

908/3) won the FIA Manufacturers Championship contests. The pre-war races attracted a strong turnout, with Peter Giddings (Alfa Monza) winning one, Erickson Shirley (Tipo B) the other.

This year's featured marque was Nissan, while the late Dan Gurney was remembered at Saturday's Picnic in the Paddock, and Mika Häkkinen performed sonorous demonstration laps in the 1995 Le Mans-winning McLaren F1 GTR.

RAMM DENIED XJ-S HAT-TRICK

It was nearly a triple win for James Ramm (below) in the Jaguar Saloon and GT Championship races at the CSCC's Late Summer meet on 15-16 September at Donington Park, but last-lap woes in the third contest handed victory to Patrick Doyle (XJ-S). Tim Bates (Porsche 911SC) was victorious in the Future Classics race, while Miles and Piers Masarati led an all-Porsche top five in their 964 turbo in a chaotic Modern Classics race. Ian Whitt (MG Midget) took the first Swinging Sixties battle, and Will/Richard Plant were the class of the field in the second race (Morgan Plus 8). Alasdair Coates (Cobra) won in Classic Series K.



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1993 ALFA ROMEO 155 GTA STRADALE



1939 HORCH 830 BL CABRIOLET

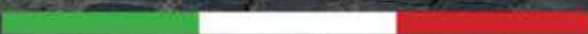


1960 JAGUAR XK150 3.8-LITRE
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Cabriolet Astura could be the only one in existence. It was built in 1932 but has been in storage for nearly 60 years

SOFT-TOP GEM EMERGES IN GENEVA

Swiss historic-car specialist Christoph Grohe has recently unearthed a 1932 second-series Lancia Astura in a village close to Geneva. Its history is unknown, but it had been in the same family ownership since 1941 and the individual who sold the car to Grohe remembers having driven the car at the age of 14. The Lancia was laid up in 1959 and never driven again.

The Astura was born when Lancia needed to replace the ageing Lambda with a new model in a lower price bracket. It first appeared in 1931 and continued in production, with various modifications, until 1939.

It is thought that this example was the first chassis in the second series, while the body is a cabriolet by Pinin Farina and it looks as if it could have been a one-off, because so far no period pictures of this style have been found.

“The body is in rather poor condition,” says Grohe, who is now offering the car for sale (e-mail: info@christophgrohe.com). “The wooden frame is rotten and the doors are hanging very badly. The original colour seems to have been a dark grey, which fits perfectly with the dark-blue interior. The

whole of the cabin remains in surprisingly original condition. The V8 engine is seized, but the gearbox appears to be free.”

The Astura is quite a large car, with a long, luxurious folding roof that is fitted with two very strong pistons, which help when closing it. The whole design aims to take up as little space as possible, but even so there is a lot of hood to stow. In its open form the side windows fold down and, for reasons unknown, all of the glass is stamped ‘Sekurit’.



‘The whole interior, in dark blue, is in surprisingly original condition’



The windows descend when the large hood is folded – the mechanism uses strong pistons



The V8 will need work to recommission, but the gearbox is reported to be in better order



The 1932 Arrow was rescued from this Bristol garden but never quite got fully restored



Look familiar?

Want to track down a lost love or looking for history on your current classic? Send details and pictures to the p14 address or e-mail your requests to alastair.clements@haymarket.com



EARLY HISTORY REQUEST

Graeme Lynch has owned his 1976 BMW 3.3LiA since 2001. The second owner was the Hot Oven Co of London, from 1977, and third owner Dr Speight had it from 1982 until 2001. The first owner, for just a year, is rumoured to have been the Saudi Embassy in London, but was it? E-mail: graemelync@hotmail.co.uk



EYES ON THE PRIZE

In 1970, Jim Billett won The Daily Telegraph Driver of the Year competition. His prize was a new Jaguar XJ6 4.2-litre saloon in white, registered EMH 777J. Billett's son Paul would like to know if it's still around. E-mail: paulbillett@hotmail.com



MIDGET MODS QUERY

Phillip Beresford's '63 MG Midget Mk1 has a number of Downton Engineering mods and a works hardtop, and it spent its early life in Oxfordshire. If you know who had the car modified, e-mail phillipberesford@hotmail.com



MICHAEL WARE
Former curator of the National Motor Museum, Beaulieu. Send submissions to waremichael29@gmail.com

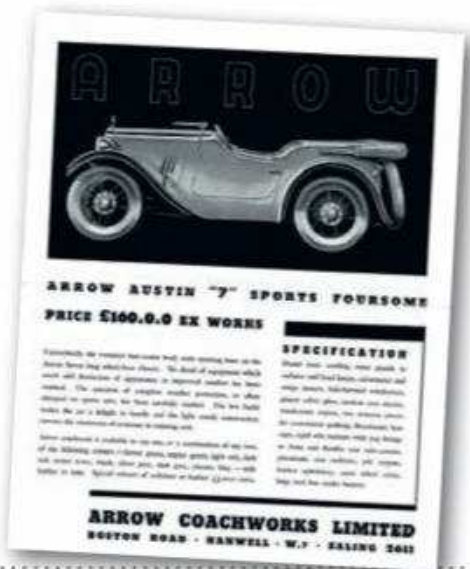
Austin Seven Arrow will fly again

Thornbury-based members of the Bristol Austin 7 Club became aware of an unusual Seven in a local garden a while ago. "Many in our fraternity peeked through the fence, but only two took the bold step of knocking on the door to ask for a viewing," said Ron Hayhurst.

From a picture taken in 1990, Austin Seven Arrow registrar Jim Blacklock was able to identify the car as being a 1932 long-wheelbase Arrow Sports Foursome, 17 of which are known to survive.

When Austin Seven enthusiasts Graham and Frances Byles moved into the Bristol area, they heard of the car and Graham was eventually able to buy it. An expert woodworker, he began a restoration and started to replicate each piece of the car's rotting wooden frame, but became distracted and the Austin remained unfinished.

Following Byles' death last year, the car has since passed to another club member, who now plans to complete the rebuild.



SODOMKA SURPRISE

Every June, the east Bohemian town of Vysoké Mýto in the Czech Republic holds Sodomka's Mýto, a tribute to local coachbuilder Sodomka, which bodied a wide range of chassis. Nationalised after WW2 and renamed Karosa, it produces Iveco buses today.

Reader Ivan Pacht attended this year's celebration and spotted a bizarre three-wheeler, which arrived on a trailer but was subsequently driven around the town square. "The futuristic vehicle was built in 1967 as a styling exercise by apprentices of the Karosa factory," said Pacht. "It's powered by a two-stroke Jawa 350cc engine good for 70kph."



One-off has DZ scooter underpinnings



Major's story starts in 1959, but not much is known until '72. Can you help owner Collins?

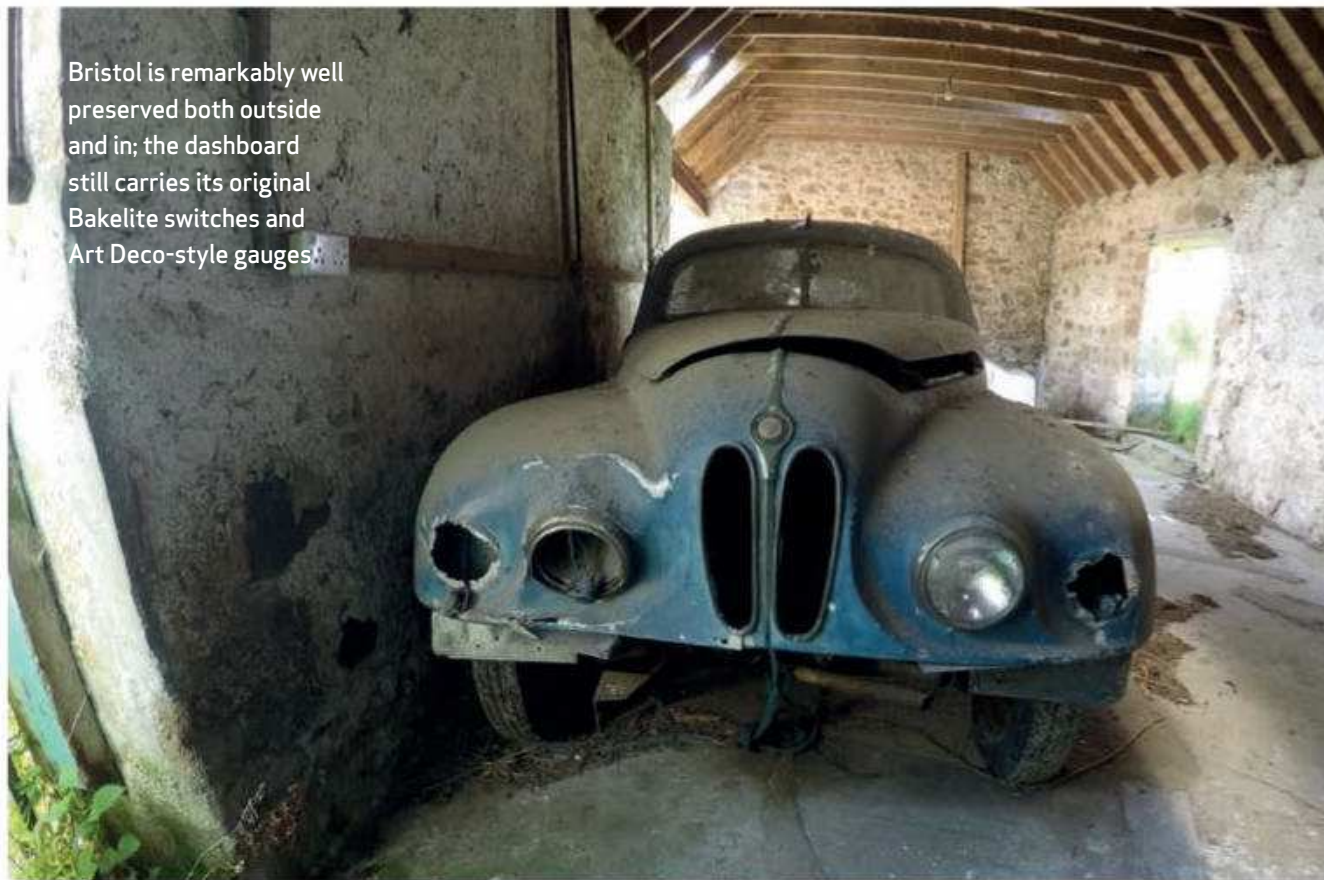
Filling in the blanks

The best-known cars of Air Vice Marshall Don 'Pathfinder' Bennett are the Fairthorpe Electron and Electron Minor. There were earlier models, among which was the Atom Major, with a Standard Ten engine, and until recently it was thought that only one survived. Martin Collins has since bought a 1959 example, 126 VMV, which was the first produced and last had an MoT in 1972. "It came from Ian

Makepeace, who had driven the car in his early teens on his father's land," said Collins. "It was raced several times in 1959, including the *Autosport* three-hour race at Snetterton, when it was driven by Chris Meek and fitted with a supercharger for the event."

Collins would like to trace the missing parts of the early history, from 1959-'72. E-mail: kartman.nascar24@btinternet.com

Scottish hideaway conceals Bristol rarity



Bristol is remarkably well preserved both outside and in; the dashboard still carries its original Bakelite switches and Art Deco-style gauges.



Scotsman David Hendry enjoys exploring WW2 sites, and loves metal-detecting in his spare time. Recently he discovered an abandoned farmhouse in the north-east of Scotland – “tucked away in the middle of nowhere” – and stumbled across a 1952 Bristol 401.

Hendry never found out who owns the blue Bristol, but decided

to photograph the once-grand saloon in its secretive hiding place.

Like the Bristol, the barn looks aged, too, although the roof with its beautiful wooden structure seems to be in an excellent state, which must have helped to preserve the 1950s ‘business express’. The 401’s 2-litre, six-cylinder engine and gearbox are missing, but the car’s

chassis frame and aluminium body-work by Touring of Milan certainly seem salvageable. The interior looks to be complete, too.

Priced at £3212 when it was new, the 401 was an exclusive car. Customers could, for example, choose on which side they wanted to have the bonnet hinged; this one’s hinges are on the right.

‘The barn is in an excellent state, which must have helped preserve the Bristol’

Reader find of the month

Send in a 200-word story plus a selection of photographs of your discoveries to the usual C&SC address or e-mail alastair.clements@haymarket.com and you could win £100

This Mercedes-Benz 190SL has been recently been disinterred from a shed near Echunga in the Adelaide Hills of South Australia. The original Australian-delivered two-owner car has been off the road since 1976, following a ‘failure to proceed’ – apparently due to a cylinder-head problem. There’s a brand-new head stored in the boot.

Nearby Macclesfield resident Roger Ingerson knew about the 190SL through a friend of the family, and he takes up the story: “Fortunately the car has been dry stored, despite a couple of moves since its decommissioning. The owner must have contemplated a respray because all of the external hardware – lights, bumpers, grille and hubcaps – had been removed. Shelving adjacent to the car contained everything that had been taken off, including the manifolding, carburettors and radiator from the engine bay. The body is in exceptional condition, with no rust



or damage, and there was no evidence of occupation by rodents, with the soft-top wisely left erected. Amazingly the tyres still held air.

“There are several other new components – including a pair of carburettors – brought over from Germany by the owner’s family on a previous visit to Australia.”

The existence of the 190 was apparently known locally, but when the Mercedes fraternity became



aware of a possible sale following the owner’s death, the car changed hands quickly, and it now resides on the east coast.



Cooper engine was removed in the '70s

Cooper ‘S’ conundrum

Mini Cooper Register member Andrew Sparrow is keen to trace the history of his Surf Blue/Old English White Morris Cooper ‘S’. Built in 1965 but not registered until November 1966, it was sold by Stewart and Arden in Ilford.

By ’73 it had been modified with a Weber carb, glassfibre flip front and Speedwell rear anti-roll bar, but the car was then put in a shed until Sparrow bought it last year.

If you recall HOY 500D, e-mail andrew.1275s@btinternet.com

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Above: Bentley 4½ Litre rumbles along a cobbled street on a foggy evening in the 1930s. Right: Roy Salvadori's Aston DBR1 chases Phil Hill's Ferrari 250TR under the Dunlop Bridge at Le Mans, 1959



MOTORING ART

KEITH WOODCOCK

This talented Yorkshire artist relives a golden age of motoring through his atmospheric paintings

Be it Mike Hawthorn gunning his Ferrari 250TR after rival Stirling Moss' Aston DBR1 around the Nordschleife, or a race mechanic working late in a deserted garage, Keith Woodcock's paintings have a unique angle and atmosphere. Although photographic reference is key to all of Woodcock's work, he goes to great lengths to create original compositions. "I find myself elevating the viewpoint well above that of a crouched photographer," he explains. "That way, you can see more of the following cars and the track behind."

Dramatic lighting is also fundamental to Woodcock's style. Rather than looking at other motoring artists, it's the classic work of both American Edward Hopper and fellow Yorkshireman John Atkinson Grimshaw that continually inspires him: "For me, the subjects always have to be technically correct, but it's the mood that's most important. I'm fascinated by how light and reflection work to create the right atmosphere. Hopper was the master."

Walk into Woodcock's studio and it's clear from his collection of models and books that the 1950s is his favourite era: "As a teenager, I used to travel by train to races at Aintree and Oulton Park. The atmosphere was more relaxed then and you could walk around the paddock. I was lucky to see all my heroes race including Fangio, Moss and Hawthorn, but I never had a camera back then. Reg Parnell always had time for a chat."

Surprisingly, there's no history of artistic talent in Woodcock's family but he had always drawn since he was a child: "Both my father and brothers were great sportsmen, but it was my elder brother Donald who most influenced me. We both built model aircraft kits and went into the aviation industry with English Electric, but I'd always wanted to be an artist and went full-time in 1984." Woodcock's talent was soon in demand, with worldwide commissions for both aircraft and automotive subjects.

Amazingly, between busy commissions, Woodcock has recently written an impressive guide for aspiring automotive

artists, *Drawing and Painting Cars* published by Crowood Press: "I've always enjoyed writing and the idea of encouraging budding artists to be more experimental appealed."

With Woodcock's technical drawing background and success as an artist, the book comprehensively covers all aspects, from perspective to promoting artwork. **MW**

For more, call 01652 660601 or see www.keithwoodcockart.com



Clockwise from below:
Mike Hawthorn's Ferrari
250TR chases Aston and
Porsche, '58 Nürburgring
1000km; Aston Martin
DB4; Nuvolari tribute

THIS IS NOT YELLOW.

THIS IS 1973 RANGE ROVER BAHAMA GOLD

Do you see what we see?

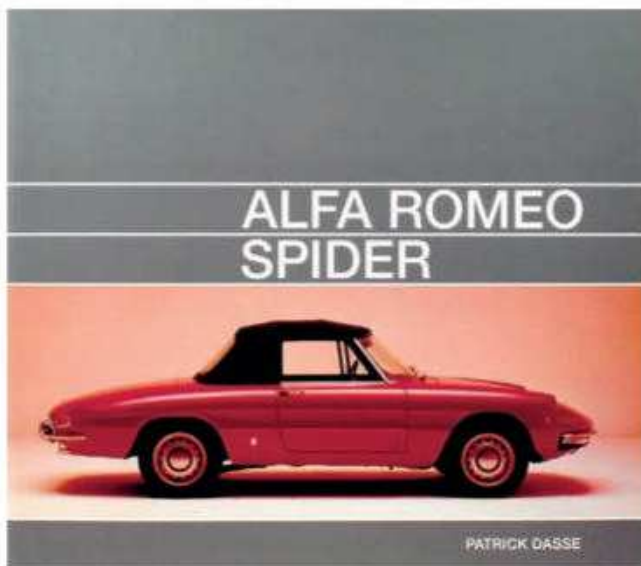
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Book of the month



'A remarkable six-book set of 1700-plus photographs, many of which have never been published before'

ALFA ROMEO TIPO 105 COLLECTION

Patrick Dasse and publisher Dingwort Verlag have produced a unique account of Alfa Romeo history in this remarkable six-book set of more than 1700 photographs from the 1960s and early '70s, many of which have never been published before; all six are available online (visit <https://dingwort-verlag.de/en/alfa-romeo/>). Beautifully designed and produced, the series features a fantastic selection of contemporary imagery, sourced from both the factory archives and *Quattroruote* magazine, that presents an wonderfully vivid record.

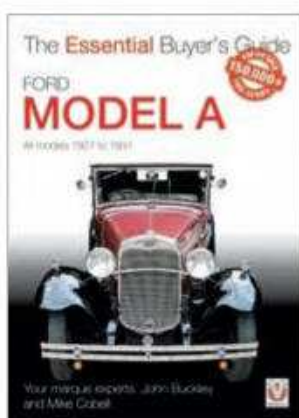
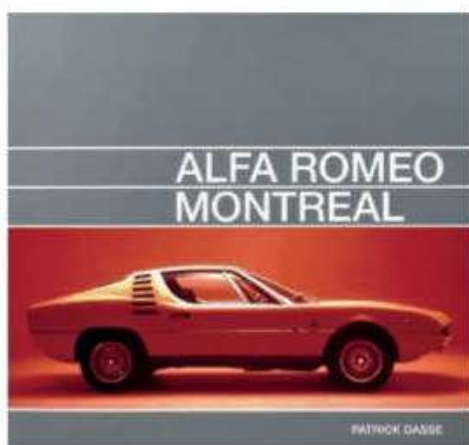
As well as an in-depth focus on the Tipo 105 range, with separate volumes on Berlina, GT, Spider, Zagato and Montreal, the set includes a general look at the factory (*Arese*: ISBN 978 3 87166 163 1, €89). Not since Robert Doisneau's homage to work at the Renault plant has such a rich range of photographs illustrated production life. From the foundry and forge at Portello through to crash testing at Balocco, the 384-page *Arese* study celebrates an age before robots took over.

As well as absorbing images of assembly lines, the book also highlights the dedicated workforce at every stage of the build. Even the Ricambi spares distribution is showcased, with amazing shots of fresh parts that will make Alfa specialists drool. Second only to time travel, these inspired books offer a unique window into one of the greatest eras of the marque.

The set features six volumes including *Giulia* on the saloon variants (ISBN 978 3 87166 166 2, €119), *Spider* highlighting both Duetto and 'Kamm tail' models from 1966 to 1977 (ISBN 978 3 87166 126 6, €79), and the *Giulia GT* book that includes all of the Bertone-bodied beauties, the GTA among them (ISBN 978 3 87166 156 3, €119). There's also a *Junior Z* volume on the 1970-'75 Zagato-bodied cars, such as the Tipo 115 (ISBN 978 3 87166 196 9, €59), plus there's one on the 1971-'77 *Montreal* (ISBN 978 3 87166 157 0, €69).

The books vary in length, combining both monochrome and colour archive photos with German and English text. Each offers key reference for restorers, with a fine selection of detail studies of engines and interiors, but this is no dull anorak's guide. Complementing the car imagery are glorious motor-show scenes, prototype testing, press launches and promotional events. For example, the *Spider* volume includes rarely seen shots from the May '66 launch of the Duetto on the Italian liner *SS Raffaello*, where three cars were unveiled and driven around the deck *en route* to New York. Other fascinating features include the spectacular Montreal Group 4 racer that was developed by Autodelta and campaigned unsuccessfully by German dealer Dieter Gleich.

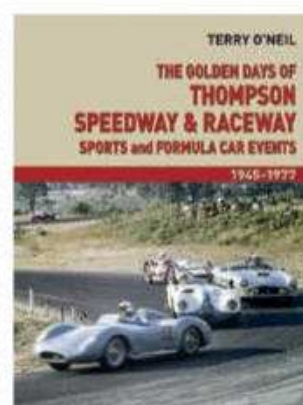
A fantastic publishing achievement and a real must-have for all passionate *Alfisti*. **MW**



Ford Model A

The latest *Essential Buyer's Guide* provides a useful catalogue of the many variations of this iconic Ford, as well as giving stacks of practical advice – from restoration pitfalls to

the buying basics. The best value comes from the 'Key Points' and '15 Minute Evaluation' sections, which should ensure you don't forget to check a vital area when viewing a Model A and which easily justify the cover price. **GM £12.99** John Buckley & Mike Cobell, *Veloce*. ISBN 978 1 78711270 4



Thompson Speedway & Raceway

Many more famous tracks haven't had a history as exhaustive as this two-volume limited edition. The Thompson complex

started in 1940 as a 5/8-mile banked oval and was extended to a road course in 1952. As one of America's first purpose-built circuits, it attracted top US aces and Brit Terry O'Neil has done an amazing job of capturing its character. **MW £170** Terry O'Neil, Dalton Watson. ISBN 978 185443298 8



Aston Martin Lagonda

Although aimed at serious enthusiasts – with images of 400 of the 645 'wedges' built, plus brief histories – this large paperback's

254 pages are an enjoyable look at the bizarre Towns-styled saloon. Highlights include press releases and brochures, plus the unique two-door. Owner/author Vaughan writes with passion, but unless you own one the cost is hard to justify. **AC £95.90** Richard Vaughan, *363 Insights LLC*. ISBN 978 1 38791270 4

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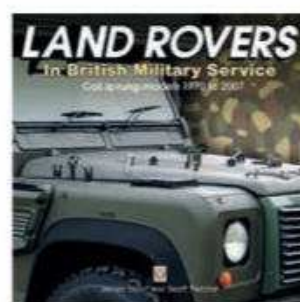
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Land Rovers in British Military Service

This is the follow-up to 2015's guide to leaf-sprung military models, again authored by Land-Rover historian James Taylor and military specialist Geoff Fletcher.

Putting aside the debatable Photoshop work and dubious choice of body-text font, it's another authoritative publication that will have huge appeal to both Land-Rover and military enthusiasts alike. From considerable lists of military asset codes to chapters on the main conversions and applications, this is an important volume of reference material. It is, of course, packed with images and although each is worthy of inclusion and helps illustrate the huge variety of vehicles in service, the quality is patchy - understandable because many are shown either in the field or at shows once retired. It's not cheap, but you get 176 pages of technical information and it's certain to be one you return to if your interest extends to post-leaf-sprung Land-Rovers and Range Rovers. **MP £37.50** James Taylor & Geoff Fletcher, Veloce. ISBN 978 1 787112 40 7



Gentleman Heroes

Specialist books on a single car are all the fashion, and this impressive first from new publisher Speed Age focuses on the third of Tim Birkin's Bentley 'Blower' team cars, best known by its registration YU 3250. The core of this handsome 248-pager is research

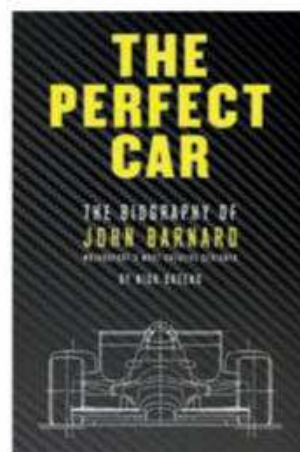
by marque specialist Clare Hay, renowned historian for Cricklewood-built Bentleys, with production management by James Mitchell.

The only long-chassis version of the four racing Blowers, YU 3250 did not have the most glorious of competition lives but, to give it context, Hay and co-author Giles Chapman relate the background, characters and development of these famous titans. YU 3250 was later restored and enthusiastically driven by legendary Bentley enthusiasts Harry Rose and George Daniels, as well as being much-modelled. Present custodian Chip Connor opens the book with a story about his passionate fascination for YU 3250 and meeting the great Daniels.

The book's landscape production perfectly suits the dramatic subject and Julian Balme's elegant design brilliantly reflects the Blower's era. And although American Michael Furman's studio photography is undoubtedly exquisite, a set of driving shots would

possibly have better suited the subject. **MW**

£95 Clare Hay and Giles Chapman, Speed Age. ISBN 978 0 9930251 1 2



The Perfect Car

Few racing-car designers have had the influence of John Barnard (see p122). From Lola and Chaparral to McLaren, Ferrari and beyond, his long and varied career provides rich pickings for author Nick Skeens, who worked closely with Barnard to produce this fascinating biography. There's no dumbing down of complex issues, but at all times this remains a highly readable account that doesn't shy away from reflecting Barnard's often-prickly character.

Skeens has interviewed all the key players from the designer's life and career, including Ron Dennis - in something of a coup, the book concludes with the two men reuniting for a tour of McLaren. Ironically, the design is somewhat basic, but it's in-depth, entertaining and definitely recommended. **JP**

£40 Nick Skeens, Evro Publishing. ISBN 978 1 910505 27 4



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Model of the month



1986 ROVER SD1 VITESSE

1:18, Minichamps, £179.99

The long-established German model manufacturer Minichamps has been promising to produce a 1:18 Rover SD1 for a few years, and it has finally arrived in three colours: blue, silver and red. As with so many large-scale releases now, this is a sealed resin body casting without opening features, but this results in more accurately scaled shutlines and the crisp miniature perfectly captures stylist David Bache's Ferrari Daytona-inspired design.

The standard of detailing is excellent, with plenty of photo-etched parts, in particular the interior. Racing versions are scheduled to follow later, but frustratingly only in German Touring Car liveries. We'd love to see Minichamps release some of the colourful British team versions, such as Andy Rouse's 1984 BSCC winner, the 1983 ex-Soper/Metge RAC TT victor, or any of Tom Walkinshaw's successful FIA team cars.

1:18

- 1** Matrix's 1966 Bugatti T101C Ghia Exner roadster, £302.99
- 2** Minichamps' 2013 Porsche 918 Spyder, £169.99
- 3** Minichamps' ex-Kox/Ravaglia/Helary 1997 Le Mans McLaren F1 GTR, £169.99
- 4** Schuco's Porsche 356A coupé, £144.99

1:43

- 5** Matrix's 1954 Rolls-Royce Silver Wraith LWB Vignale, £104.99
- 6** Matrix's 1929 Rolls-Royce Phantom I Barker tourer, £107.99
- 7** Spark's 1954 Le Mans Cunningham C4-R, £53.99
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- 11** Matrix's 1952 Porsche 356 America Roadster, £89.99
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- 13** Matrix's 1973 Daimler Double-Six, £104.99
- 14** Matrix's 1931 Cord L-29 Special LaGrande, £95.99
- 15** Spark's ex-James Hunt 1973 Monaco Grand Prix March 731, £53.99



Unless stated, all items are available from St Martins Models (08448 878888; www.diecastlegends.com); 10% discount for orders from C&SC readers quoting 'CS1118'

TAZIO'S VICTORY SCULPTURE

Nuvolari's greatest drive to win the 1935 German Grand Prix, beating the Teutonic titans with his outdated Alfa Romeo Tipo B, has inspired several artists, most recently French sculptor François

Chevalier. Measuring 12in long, his bronze sculpture brilliantly captures the moment. Just six will be cast, priced at €3000 each. <http://francoischevalier.blogspot.co.uk>; frachevalier@googlemail.com



Getting hooked

Pre-war Riley specialist Blue Diamond, based at Bicester Heritage, has produced a range of car-key racks, priced at £30 each. The profiles are hand cut with etched outline details and have four handy hooks. The ever-expanding collection includes ERA *voiturette*, various Rileys, an Aston Martin DB5, plus MGs including P-type, TC, A, BGT and B roadster. 01823 490429; www.blue-diamond-services.co.uk



A dash of colour

The Brooklands Museum has produced a colourful new range of coffee mugs (£6.99), coasters and fridge magnets (£3.99) based on an evocative Art Deco-style Wayne Hemingway design. The full collection includes posters, keyrings and tea towels. www.brooklandsmuseum.com/shop

Hero Bentley Boy's timepiece

The legendary Bentley 'Blower' single-seater developed by Sir Henry 'Tim' Birkin has inspired Christopher Ward's latest watch design. The 137mph Brooklands record-holder also has watch connections with former owner George Daniels, one of Britain's greatest horologists. The C8 TMB Limited Edition's face evokes the Bentley's rev counter and is powered by a Calibre SH21 movement. Just 90 of these watches will be produced by Christopher Ward's team – they are priced at £2495 each. www.christopherward.co.uk



New 911 carbs

Weber carburettor specialist Webcon is to restart manufacture of its 40IDA3C and 46IDA3C carbs, which were fitted to classic Porsche 911s. They are being produced using brand-new tooling that's based on the original Weber factory drawings, and are claimed to benefit from a number of new technologies. Prices are £1554 and £1674 respectively. 01932 787100; www.webcon.co.uk

Tested this month

RECORD THE ACTION

With the price of a market-leading GoPro starting at around £200, demand for more affordable alternatives is booming. Latest to the party is the EZVIZ S2, which packs many of the same features – such as 1080px recording, Wi-Fi, Bluetooth and a touchscreen – for a fraction of the cost (from £66.05 at www.amazon.co.uk). It's versatile, too – as well as being a decent action camera for capturing track days and classic rallies, it also has a dashcam mode, with lane recognition, emergency recording and more. We had a play around with the EZVIZ and found it to be well-built and easy to use in all modes, capturing both high-quality video and stills. Disappointingly, though, it doesn't come with a Micro SD card included, so make sure you factor one into your budget. It does, however, include a raft of mounts, as well as a protective, waterproof case, clear instructions and all the cables you could need. **GM** www.ezvizlife.com



BRUSH UP YOUR INTERIOR

Gunson has paired a Nylon-bristled brush, for cleaning dials and switches, with a three-pronged microfibre wand, useful for vents and louvred panels. We found the brush did a fine job and the results were impressive – but the microfibre ends were too big for the style of vents on our classic. Still, for just £3.36 it's a handy tool to have and cheap to replace. **GM** www.gunson.co.uk



Super stoppers for Mazda MX-5s

This Wilwood upgrade should be just the thing for better braking on Mazda MX-5s. Moss now offers bespoke kits for 1989-2005 (Mk1-2.5) cars, including beefy four-pot calipers beautifully finished with black powder-coating, the firm's own BP-10 compound brake pads and large 11in slotted or cross-drilled discs. No modifications are required and everything you need is included. Prices start at £690 for vented discs. Each should fit behind 15in wheels, but check before ordering. 020 8867 2020; www.moss-europe.co.uk



Racing artwork

The Spitzley/Zagari collection, one of the finest motorsport photo archives, is now offering limited-edition prints. Just 200 images from more than 700,000 are available, ranging from the racing life of Enzo Ferrari to the early post-WW2 Grand Prix scene. The silver gelatin prints are priced at £350 each. www.spitzleyzagari.com; diana@spitzleyzagari.com

Easy-out tool

Dzus fasteners have been the go-to method for vibration-free panel fitment in motorsport for decades, but undoing them can be a real pain. This handy new tool from Aero Flow allows quick and easy operation of both sizes of fastener, featuring curved blades that match to their form. It's lightweight, thanks to its billet-aluminium construction, and sturdy so it should be up to the rigours of regular use, as well as being small enough to slip into your pocket. The tool is priced at £41.99. www.b-gdirect.com



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Simoniz's Shampoo & Carnauba Wax is one of the more affordable car-cleaning products, just £5 for a litre at Halfords, and sometimes available for less at discount stores. The all-in-one solution serves as both a cleaning shampoo and wax, and is designed for those who don't have a great deal of time. Our initial test was promising, with plenty of thick bubbles produced as we filled our bucket, but the on-car performance was less impressive. The solution seemed very thin and didn't provide a great deal of lubrication when passing the mitt across panels, although it did make rinsing simple and water marks were minimal. Good if you're in a rush, but next time we'll try doubling the dose. GM www.simoniz.com; www.halfords.com



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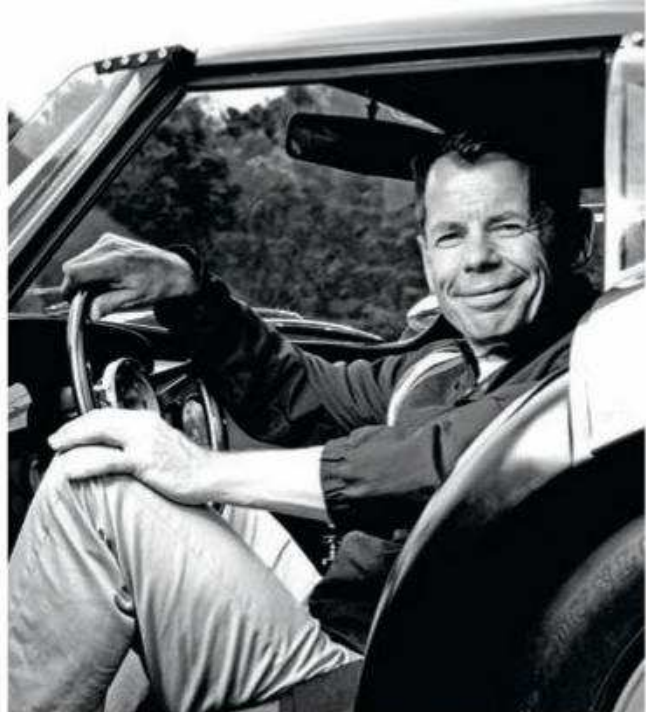
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Mick WALSH

To see the Goodwood Festival of Speed Cartier Style et Luxe Best of Show trophy on my pal Colin Mullan's kitchen table last month was one of the highlights of my summer. It had just returned from Cartier's engravers, with Mullan's name and Monteverdi 375L listed alongside an illustrious group of mostly billionaire collectors and famous owners. To read my favourite mechanic's name with HRH Prince Charles, Ralph Lauren and serial concours-winner Peter Mullin will keep me smiling for the next 12 months.

Mullan has been on a high since receiving the invitation from Goodwood to enter his super-stylish Monteverdi for the prestigious contest. The Swiss exotic has been the 69 year old's pride and joy since 1972. Only the second owner, he's restored the car himself and has driven it regularly to events ever since. Highlights include a road trip across Europe with his wife, Bev, and last year it served as his son Jim's wedding car.

The 375L has always looked very smart but, ever the perfectionist, Mullan set about detailing the coupé for Goodwood. As well as preparing the engine bay and restitching sections of the original upholstery, he resprayed the bonnet. On the Tuesday before, a previously unseen scratch was spotted on the rear wing, so that night he resprayed the complete panel before retiring.

It was appropriate that this car was in the 'Playboys' Toys' class because its first owner, George Bell, was a larger-than-life Chicagoan who headed to Europe in the late '60s to indulge in various high-octane, alcohol-fuelled pursuits. His passion for speed first led to sponsoring German sidecar-racing ace Helmut Fath through his business involvement with Friedi Münch. Always attired in his signature black suit with sneakers and striped shirt, Bell had a very distinctive style. His road cars were as loud as his voice, including a black Iso Grifo and a Bristol 411 prior to the Monteverdi – and he always upgraded his exotic transport.

"Many of my customers came through recommendations from John Wolfe Racing," Mullan says. "George first arrived in this big blue Bristol fitted with a Keith Black racing engine, front air dam, rear wing and Minilites. He wanted a pair of oil coolers fitted, and after that first encounter my life took a dramatic turn. George was totally off the wall but we got on really well."

Already a successful drag racer with his self-built, factory-sponsored Vauxhall Funny Cars all

'The Tuesday before Goodwood a scratch was spotted, so that night Mullan resprayed the panel before retiring'

From top: Mullan's drag-racing team with his self-built Firenza 'Invader'; surprise 60th-birthday portrait of the man and his cars by pal Rick de Tomaso



christened *Invader*, Mullan teamed up with Bell to run a pair of Pro-Stock racers, a Dodge Challenger and a Plymouth Duster.

The spectacular imports wiped the board, winning the European championships for two years, and Bell arrived at events in his new Monteverdi with special 8.2-litre racing motor. "From the first time I saw the car, I thought the styling was amazing," recalls Mullan. "The shape was much better than any Ferrari. And with that modified engine, the performance was mind-blowing. Fuel rationing was a challenge, so George had GP Metalcraft make a special tank and we'd go to Blackbushe for 45-gallon aviation gas drums, which he kept in his basement in Belgravia. His neighbours had no idea."

After UK rivals complained about his cars' Lenko transmissions and demanded handicaps, Bell lost interest in drag racing: "George gave me the Monteverdi and headed back to America where he seems to have vanished. The Cartier win would have really tickled him." And Mullan is still on a high from it, too: "I'll never forget seeing Darcey Bussell running her hand along the Monteverdi's low swage line."

Back to reality, and back home, the restoration of a Triumph Spitfire for his daughter and a Ford Model T Doctor's Coupe await his attention. "I can't help thinking about a US road trip in the Monteverdi – doing the Amelia Island Concours would be a dream," he says. Knowing Mullan's enthusiasm, I wouldn't put it past him.

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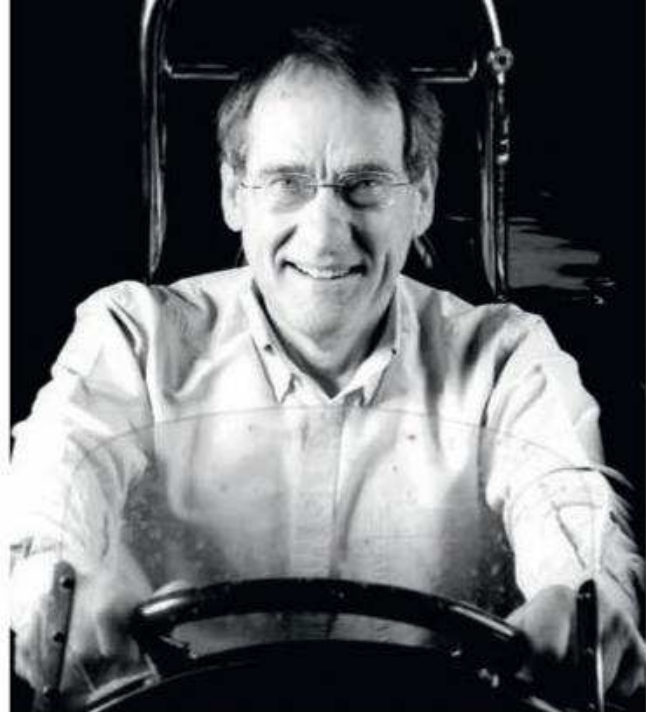


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Simon TAYLOR

Among the many joys of the Goodwood Revival was the parade of Rob Walker's cars, dark blue with a white nose-band, 60 years after Stirling Moss famously beat Ferrari in Argentina on tyres worn through to the canvas. Much has been written about the deeds of Rob's racing team, but watching the parade I remembered Rob the man.

After he disbanded his team in 1974 he wanted to stay around F1, so he contributed beautifully written reports to *Road & Track*. I was BBC Radio's F1 commentator then and, gossiping in press rooms, stranded in departure lounges and eating in bad restaurants around the world, Rob became a colleague to us journo's. Hilarious stories about his life kept coming in his deep, almost lugubrious upper-class voice. When he reached the punchline he'd look at you straight-faced and wait for you to laugh, and when you did he would laugh with you, uproariously. He always dressed immaculately and had distinctively neat handwriting, all the letters separate, written with a thick-nibbed pen. He gave me a copy of his biography and signed it in that unmistakable hand.

Rob had never actually done a job of work, and his passport listed his profession as 'Gentleman'. One side of the family's wealth came from the eponymous whisky distilleries, the other from tea and rubber trading in the Far East. He once told me proudly that he had owned 21 cars by the time he was 21. He got the first, an upright Morris, when he was 11, and raced it up the drive to his mother's stately home, which was a mile long. "It had plenty of interesting corners," he said. "We had two chauffeurs, and the second chauffeur became very good at fettling Master Rob's cars." While still at school he had a Lea-Francis Hyper, and at Cambridge a Rolls-Royce Silver Ghost with an immense two-seater body.

He also had a Delahaye with Cotal electric gearbox. This had four gears and a separate lever to engage forward or reverse, which meant, Rob reckoned, that it would go as fast backwards as it would forwards. Trying to prove this he got up to 60mph looking over his shoulder before the car veered into a ditch and turned over. There were enough friends aboard to right it and get back to Cambridge, although one had a broken leg.

Then came the ex-Prince Bira Delahaye 135S. Rob entered it for Le Mans, asking the experienced Ian Connell to co-drive. Soon after midnight a leaking exhaust heated the pedals so dreadfully that Connell's feet were badly burned.

'At dawn, during a stop for fuel and a glass of champagne for the driver, he changed his suit for a Prince of Wales check'



So Rob did the remaining 16 hours himself, plunging his feet into a bucket of water at each refuelling stop. He started the race wearing a blue pinstripe suit and tie, a pair of goggles his only concession to the fact that he was in a motor race. But at dawn, during a stop for fuel for the car and a glass of champagne for the driver, he changed his suit for a Prince of Wales check. I can still hear that slow voice: "You have to understand, Simon, it wouldn't *really* be right for a chap to wear a pinstripe on a Sunday morning." He finished eighth overall.

When he promised his wife he would give up racing he became an entrant instead. With Moss, Jo Siffert and other top drivers he took on the works teams and often beat them. Moss, without his career-ending accident, would have raced a Ferrari in 1962 – and Enzo had agreed that it would be painted blue with a white nose-band and be run by Rob's team.

With Siffert Rob had a special relationship. The Swiss driver's glorious win in the 1968 British GP was up there with Moss' consecutive Monaco wins. Then, driving for BRM, Siffert was killed at Brands Hatch. As we heard the news I will never forget Rob stumbling blindly along the pitlane with tears running down his cheeks.

There are no gentleman private owners in F1 now. Anyway, I can't see Rob enjoying Grand Prix racing today. I can imagine his slow verdict: "You see, Simon, people in racing today seem to have *raaather* bad manners."



Jo Siffert won the 1968 British Grand Prix for the Rob Walker team. Rob (above) was in the pits as always with the stopwatches

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Martin BUCKLEY

My pal John (not the Tube driver or the lawyer, but another one) is from the great tradition of British eccentrics. The first encounter with him was in the form of an e-mail, ticking me off for the rude things I'd said about the cult of Steve McQueen worship. Though not always a man to be allowed near a laptop after a couple of glasses of red wine, in this case he was probably right, and yet still big enough to say sorry face-to-face when he made himself known to me one year at Goodwood.

John No 3 freely admits that he looks a bit like Mr Bean, does a wicked impression of him, and even did a year as a stand-up comic. He is also a frustrated poet and a passionate Francophile who, among his many attributes, likes to look after his friends. Being lucky enough to count myself among their number, I was invited on his sortie to the Le Mans Classic. No camping or smelly bogs for us: this John does things in style and had organised a *château* just half an hour up the road from the circuit. I was not sure what I could contribute, but when it began to look as if our host would be short of an old car to drive (his Alfa Giulietta Spider is still mid-rebuild), I had the bright idea of organising a loaner in the form of a Datsun Fairlady: 1965, right-hand drive and property of Jeremy Nash, who brought it over from his native South Africa 20 years ago.

Gus Meyer, my gem of a motor engineer – 'mechanic' doesn't do him justice – was tasked with getting the little car up and running. Unfortunately, I'd got my dates wrong so instead of a month to work on the Datsun, Gus got a week – not much time to go through brakes, fuel, and all the other stuff that dies when you don't use an old car for a long time. All subsequent events can thus be attributed to my schoolboy error...

Having said that, first impressions were good. Between John's base near Redditch and our Le Mans digs the Fairlady, unused for 18 years, didn't so much as cough. Instead, it suffered a sort of post-traumatic stress over the ensuing days. An overheating episode in a traffic jam on the way into the circuit was soon followed by brake failure – and the scene was set. Rather than enjoying the event, there was lots of head-scratching among the male guests over carbs, points and master cylinders. Meanwhile, I was feeling bad for all concerned and wishing I'd insisted on John taking the wimp's alternative – my boring, reliable, air-conditioned Merc SL.

'The traumatised Datsun was just one element of a trip that was making us feel as if we were stuck in a 1970s *Play for Today*'

From top: Buckley with Datsun's saviour, Jaguar man Simon; Fairlady – and driver John – resists the temptation to break down in French traffic



Eventually, we got lucky when a local called Simon agreed to help. He had a garden full of Jags and was no stranger to old cars. The trouble was, every time he fixed one issue something else would crop up, until we hit a snag with the carb float chambers. For this there was no quick fix, putting the kibosh on thoughts of getting the poor thing home under its own steam.

In truth, the Fairlady was just one element of a trip that was beginning to make us feel as if we were stuck in a '70s *Play for Today*, a rejected Dennis Potter script about seven middle-aged optimists on a misguided road trip. The heat, the booze, the traumatised Datsun, the increasing pain from John's dodgy knee and the tension between what boys and girls find entertaining were all ramping up the febrile atmosphere.

It was much more interesting than anything on the track – which is to say that I was enjoying it, but not for the right reasons: when there is a column to fill once a month, seeing one write itself before your eyes has a certain appeal.

I'm still not sure of the real story behind the late-night golf in the garden and the resulting broken roof tile (and windscreen). Likewise the bloodbath on the top floor, after one of our not-very-magnificent seven, having indulged in more than a couple of adult beverages, sliced an artery in his thumb on a glass lampshade.

Still, nobody died, and we're all mates again. John's now off to collect the Datsun, so another adventure is hopefully not about to unfold.



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Letter of the month

Chic made metal in Kellner's pre-war Rolls-Royce sensation

I was interested to read the article on Jacques Kellner in the November 2017 issue, which had a 'works' photo of my Rolls-Royce, 68SK, taken outside his atelier in Billancourt, Paris. It was subsequently bombed by the Americans when they targeted the nearby Renault factory in WW2, and today the site is now under part of the Périphérique. You will be pleased to learn that this car is alive and well, still landing concours d'élégance awards, and living in Kent where I've had the pleasure of owning (and slowly restoring) it since 1989.

In common with many works photos of the period, it appears that in your shot the car was painted in gloss black and matt grey, to show the coachbuilt lines to the best effect with the black-and-white imagery of the time. (You can see that it is a works photo, because apart from the headlamps there are no further lights fitted to the car to 'spoil' the lines!) The lighting subsequently fitted was a Marchal 'Aerolux' set, which is still with the car today.

The car represents the height of the haute couture of the '30s French

automotive industry, and was the show car 'Spéciale' at the Salon de Paris in October 1934. It must have been one of the most breathtaking cars on the road in the mid-1930s, and was probably the most expensive Royce built to date when new, given its one-off status and the special materials used for the interior.

It was built on a high-performance Phantom II 'Continental' short chassis, and was both designed and built by Jacques Kellner for the Maharani Chimnabai II of Baroda. In common with many rich people, she became annoyed at the delay in Kellner's producing a 'one-off' show special ostensibly to her order, so she bought another Royce instead! However, she had taken the trouble to send a Baroda tree from India to Paris for the marquetry, which is Baroda wood inserts set into a base of japanned mahogany, all in an Art Deco interior that I understand is also unique.

It was eventually bought after the Salon for the Princesse de Faucigny-Lucinge, a noted Parisian society lady, by her husband the Prince Jean-Louis de Faucigny-Lucinge et Coligny.



Gorgeous Phantom II in 'Tulipe Noir' shows the elegance of Kellner's lines

I wrote to her at 64 Avenue Marceau, Paris in the early '90s, soon after I acquired the car, to see if she had any memories about it when in her ownership but, alas, she didn't reply.

Phantom expert Steve Stuckey was excited when he first saw 68SK at the centenary invitation event at Donington Park in 2004, and congratulated me on matching the exact original colour scheme of 'Tulipe Noir' (which was particular to the Maharani's requirements).

Simon Bibby
Via e-mail



Unique interior with Baroda wood inserts



Send contributions to the usual C&SC address. Those lucky enough to be chosen as our Letter of the month win a Gliptone leather-care kit



Roadgoing racer

I enjoyed Mick Walsh's article on the Ropner Jaguar E-type very much (C&SC, September), but may I make a few corrections?

I did indeed acquire the car from Brian Classic via Martin Johnson, but we were all well-acquainted with its history. The car arrived in a strange mustard colour, with a standard black E-type hardtop. The bootlid was standard E-type and the interior was red leather.

The Jaguar came with a ZF five-speed 'box, Dunlop alloy wheels to D-type spec, triple Weber carbs, aluminium bonnet and doors, Lightweight E-type seats and a wide-angle head. It drove very well

and was very quick, although a trifle noisy for central London.

I raced the car at Oulton Park, gaining a third, and at Silverstone, but it wasn't as fast as the factory Lightweights so when the opportunity arose to buy the Cunningham E-type from Anthony Bamford, I didn't hesitate. By then the Ropner car was looking resplendent in navy blue and I was sad to see it go.

A big thank you for reviving some very pleasant memories.

Michael Fisher

Via e-mail

Prom queen Landie

As a subscriber for many years, I've never written to your magazine before but Martin Port's latest write-up in the September edition (*Our classics*) inspired me. The reference to one of my favourite tracks (by AC/DC) and the Series II Land-Rover as a prom vehicle was simply too much to resist!

I've been a car nut since before I can remember, learning to drive in a Triumph Dolomite (in the same shade as Greg MacLeman's 2500TC). Back in those days, I had a good friend who was into Series II Landies. I've been extremely fortunate to blag a career that has enabled me to dabble in interesting cars, much to my girls' dismay! My eldest hit 16 earlier this year and, with the school prom beckoning, I always thought she'd go for one of the more obvious brash, noisy and colourful Italian cars in the stable. She doesn't pay much attention, and only ushers an, "Oh, dad!" every now and again.

But when she wandered down the garden, she discovered the new 'shed' I was building and the SIIA I had just acquired to go into it. I'd seen an ex-Lucas Factory fire truck, with 29,000 original miles and original paint and interior on a certain auction site... I hadn't intended to buy it, but fell in love and won with a last-minute bid. I've

always wanted a Landie and adore it, even though I had to cope with the wrath of my wife for breaking her 'one in, one out' policy!

Anyway, when my daughter saw 'Bertie' she said: "What's that? It's sick, how many people can you get in it?" Four *Snapchat* messages later, the consensus among her friends was: "We're going in that!" They were only upstaged by a girl whose dad took her in a huge John Deere tractor, and I'm proud to have brought up a girl who is far more discerning than me!

Gareth Richardson

Via e-mail



Landie all dressed up with somewhere to go

Pedant of the month

Pedant of the month wins a C&SC baseball cap. Send your observations to alastair.clements@haymarket.com



Chitty at speed in the 1968 musical

I think Mick Walsh is confused in his *Chitty Chitty Bang Bang* piece (*From the cockpit*, July). The eight film Chitties might well have been built by Alan Mann, but the other replica cars were built by John Mitchell, a movie-car specialist who also did the cars for the film *Sahara* – one of which came up for auction recently.

He apparently fitted one Chitty with a Jaguar 3.8-litre engine, which went alarmingly fast, and it's still a fun sequence!

Andrew Noble

Comments & clarifications

In the July issue, there is a photo of Greg MacLeman's Triumph 2500 (*Our classics*), which is far too good for him. The caption says there is a Rover P5B Coupé in the background, but it is a saloon. The Coupé has a lower roofline and slender pillars.

Bryan Gower



Richards' stunning Bentley 'Blue Lena'

Keith Richards' 'Blue Lena' was a '65 Bentley S3 Continental Flying Spur, not a Cloud III as described in September's *Case history*.

Fen Tidey

[We ought to know, having driven the car in October 2015... Ed]

In September, you featured 8 WPD and its former owner Bruce Ropner. You say that Bruce co-owned Mallory Park with Chris Craft, but in fact he did so with the late Chris Meek.

Richard Spittles



The Mills with their much-loved – and well-travelled – Stag

Stag defender

It was interesting to read the article on '50 Great Classics To Buy Now' in June's *C&SC*, and I was surprised the Triumph Stag was mentioned at all – even with the usual derogatory comments. I believe that the Stag has been greatly underestimated, and that its high survival rate has added to its overall low value in comparison to other classics.

I decided to buy a Stag because I wanted a prestige grand touring sports car to accommodate my wife and two children, and in early 1980 bought a Stag with a manual 'box and overdrive, and 33,000km on the clock. Since then, it has reached 500,000 without any of the problems warned of by 'experts' who have never owned or driven one, even though it has been thrashed.

It is still largely original, but has had a bare-metal respray and engine overhaul. My concern when purchasing the Stag was purely one of overheating, which I hoped I could cure even though I had limited mechanical knowledge. However, even living in Melbourne – where temperatures range from several degrees below freezing to 40°C-plus – and crawling along motorways from one side of the city to the other in rush hour, it always ran hot, but never overheated.

I was informed by dealers that there was only one thermostat setting, so I decided to drill one or two holes in it to improve coolant flow. On purchasing a replacement in case my attempt was unsuccessful, I was then told there were three thermostat settings: 88 cold, 82 standard and 74 hot. I removed the 88 and replaced it with the 74; it is still there today after 35 years. The needle has never been more than halfway up the gauge, even when the ambient temperature reached 47.3°C. After speaking to owners in the UK and the Antipodes, I am convinced that many Stags were supplied with the wrong settings.

I understand that there are about 6000 Stags in the UK and 1000 in Australia and New Zealand, plus others around the world. There were 25,939 manufactured, which indicates that 27% have survived – giving the Stag the highest rate of just about any classic car, except where only a few were made in the first place. I have lived and worked in six countries and owned many different prestige makes, and the one that has cost me the least, been the most enjoyable and is still going strong is the Triumph Stag.

Ron Mills

Melbourne, Australia



It's not often you spot a 250GTO in a field!

Exotic in the wild

I attach a photo I took at an autocross event near Stockton-on Tees in '68. It shows a Ferrari 250GTO, registered 2 PT, parked among the regular Minis and Anglias. I often wondered who the owner was, and on seeing your Bugatti article in the August issue, the number '2 PT' leapt from the page so I now know.

At the same event I saw Ian Burdon, the most charismatic car salesman ever, driving a demo Vauxhall Viva to great effect. Two weeks later I bought that very car, complete with his modifications. At the next Stockton Motor Club meeting I learned that Ian blew up the Viva engine at the autocross!

Ian subsequently told me that a minor issue had been fixed before I bought it, and it was faultless in my ownership. Great memories.

Ian Smith

Grosmont, North Yorkshire



Imp unit could be made reliable, says Head

Improving the Imp

It was interesting to read the Roger Nathan article in the August issue. I knew him in the mid-'60s, when I was a sales engineer for Klingers, involved in gaskets for industry. I was also engaged in VSCC racing and had started playing with cars at the age of 15, converting an Austin Seven saloon into a sports car. I called on Roger in Brixton, and in those days I could get development gaskets made in the works through my contacts in the factory.

At that time I was in contact with Paul Emery, who also had Imp head-gasket problems. I made him samples, too, and remember saying to him that his engine at its biggest bore looked like an upturned tray with four opened baked bean tins!

I was later headhunted by Reinz in Germany to look after its UK business, and when I called on the production engineering side of Rootes at Whitley, I was pulled into Leo Kuzmicki's office. The Imp was still having trouble, which no-one was able to solve, so I flew to Stuttgart with a block wrapped in brown paper, plus a cylinder head and the bolts in my pocket, to get some load tests done at Reinz's factory in Ulm. The outcome was a very good gasket design, which saved this engine – we started with an order for 60,000 to resolve the problem in existing cars. I saved the last of them for The Imp Club to use when supplies ran out.

Those were happy days: design developments depended on good-thinking engineers, not computers.

Mike Head

Otford, Kent

Identity crisis

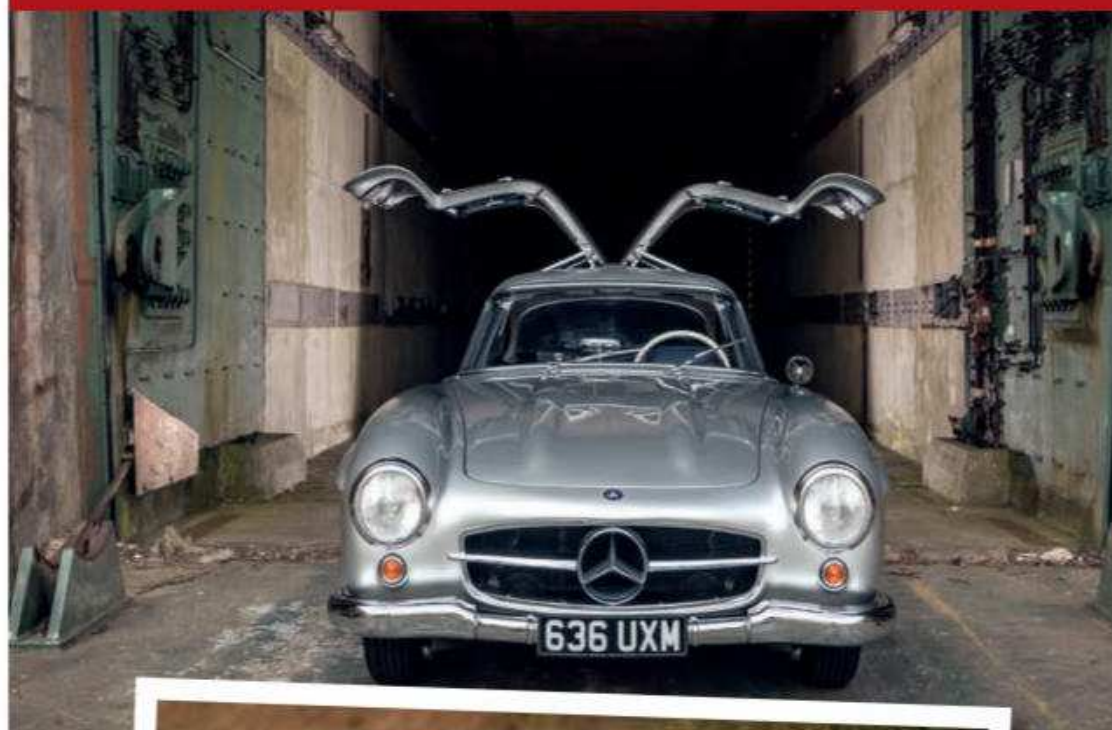
Regarding 'Overseas BL Oddballs' (*Top Ten*, August), Ashok-Leyland is not Turkish. The Turkish Austin lorry was the Austin Sanayi, later to become the BMC Sanayi, then BMC (Turkey), the latter company having found a niche market in the UK in the 21st century for buses, coaches and schoolbuses.

Ashok-Leyland is an Indian firm, the successor to Ashok, which imported and built Austin cars immediately post-war. Ashok-Leyland later had ties with Iveco,



IN THE DECEMBER ISSUE* Cold War Gullwing

The '50s supercar that escaped from behind the Iron Curtain



PLUS An Oldsmobile 442's journey from first car to concours restoration

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leading to such curiosities as lorries recognisable to our eyes as Ford Cargos badged as Ashok-Leylands.

Ashok-Leyland, which also made buses and trucks in Sri Lanka as the Lanka Ashok-Leyland, now owns Optare, a major British bus builder, and markets the Solo as an Ashok-Leyland in some markets.

Turning to the Rodacar (later Parkway) Maestro, these were given tougher Maestro diesel van suspension to cope with Bulgarian roads.

Lewis Burrell

Risca, South Wales



Cologne engine was based on 3-litre block

Essex to Cologne

With reference to the story on the 'Cologne' Capri (*C&SC*, August), there are a few factual errors.

Cosworth was not a Ford subsidiary in 1967, it was an independent company. Also, the GAA didn't have any roots in the 2.6 Cologne engine, and used special blocks from Ford, always based on the 3-litre Essex engine. Ford ordered 100 sets of parts, but insisted on using an SG iron crank, which it supplied and that caused endless problems with the bearings.

Mike Hall designed the engine, and when Keith Duckworth saw it, his comment was that it had BRM-style cam covers – a reference to where he employed Mike from.

It was Mike's favourite engine, and ended up being used for F5000 and hillclimbing. The problem was

that there was a hundred sets of everything, except cranks and blocks – both Ford-supplied items.

Neil Lefley

Via e-mail

Underrated Alfa

I must take issue with one element of your otherwise shining review of the new Alfa Giulia (*Future classic*, September). It's a stunning car, and well worthy of the Alfa roundel.

The front-wheel-drive-era Alfas might not all have been worthy of the badge, but I submit that the 156 GTA certainly is, and in spades. I was privileged to own a rare Sportwagon for four glorious years, and was very sad to let it go. It had that sonorous iron-block V6, which made the GTA shimmy at idle and often heralded my arrival long before I reached my destination.

It had great handling, though wasn't the most nimble at Waitrose, with 10-point turns needed on occasion. A beautiful interior with comfortable Recaro buckets and a great Bose sound system added to the enjoyment. There were some nice Alfa styling cues, such as the hidden rear doorhandles and the very *Spinal Tap* 200mph speedo! The induction roar and acceleration, coupled with extraordinary braking, made it a delight. Plus the 156 range was very pretty, too – especially the Sportwagon.

Before buying it, I asked my local garage how they felt about looking after an Alfa. They were very sniffy and tried to put me off, but both the proprietor and his chief mechanic insisted on testing it – and soon the latter bought his own 156!

Yes, Alfa produced some turkeys in the recent past, but the 156 GTA was certainly not among them.

Charlie Newman

Via e-mail

Alfa GTA Sportwagon was as good to drive as it was to look at, says former owner Newman



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Ferrari 212 Inter Prototype

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£POA

Aston Martin DB5 Convertible (RHD)

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£POA

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Flake Paint

Interior: Black & Spicy Red Leather

No: 23 of 24 Worldwide

Price: £2,500,000

2016 Aston Martin Vulcan - right
(Vat Qualifying)

Colour: Special Verde Ithaca

Interior: Black & Green Alcantara

No: 14 of 24 Worldwide

Price: £2,250,000+VAT



1955 Aston Martin DB2/4 Mk1
(Goldfinger)

Colour: Grey Metallic

Interior: Blue Leather

Price: £349,975



2015/65 Aston Martin GT12 Vantage
(1 of 100 Worldwide)

Colour: China Grey and Orange

Interior: Grey Suede with Orange Inserts

Price: £349,975



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Interior: Natural Light Beige Hide

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1952 Bentley R-Type Continental Sports Saloon

Finished in black with tan upholstery & fitted with manual transmission. Only 3 owners from new with the last owner having cherished this magnificent continental for over 30 years. Benefitting from a number of unusual extras, including rear window black out blind, special edition steering wheel & 'built for comfort' seating arrangements. Please call or email for further details.



1960 BENTLEY S2 CONTINENTAL SPORTS SALOON Coachwork by JAMES YOUNG

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1960 Jaguar XK150 SE 3.4 Drophead Coupe

Finished in green with tan interior this XK150 is one of 662 right hand drive drophead coupes. Benefitting from a body off restoration some years ago & manual overdrive transmission, it has been used sparingly since. Last owner 42 years. Extensive history file, MOT'd & ready to be enjoyed for Autumn motoring events. Please call or email for further details.



1954 Lancia Aurelia B20 GT 4 series with Nardi floor gear change

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DINO 246 GT CHAIRS & FLARES, 1972, red / black



DINO 246 GT, 1972, silver / black



FERRARI DINO 308 GT4, 1980, grey / red



FERRARI DINO 308 GT4, blue sera matalizato / black



FERRARI 365 GT 2+2, 1969, blue / tabacco



FERRARI 365 GTC, 1969, blue sera / tabacco



FERRARI 308 GTS QV, 1984, black / red



FERRARI 308 GTS, 1984, black / black



FERRARI 308 GTS, 1980, white / blue



FERRARI TESTAROSSA, 1991, red / black



FERRARI 512 BB, 1981, red / tabacco



FERRARI TESTAROSSA 512 TR, 1991, red / black



FERRARI 365 GT/4 BB, 1974, silver / black



PORSCHE 964 TURBO, 1994, blue / black



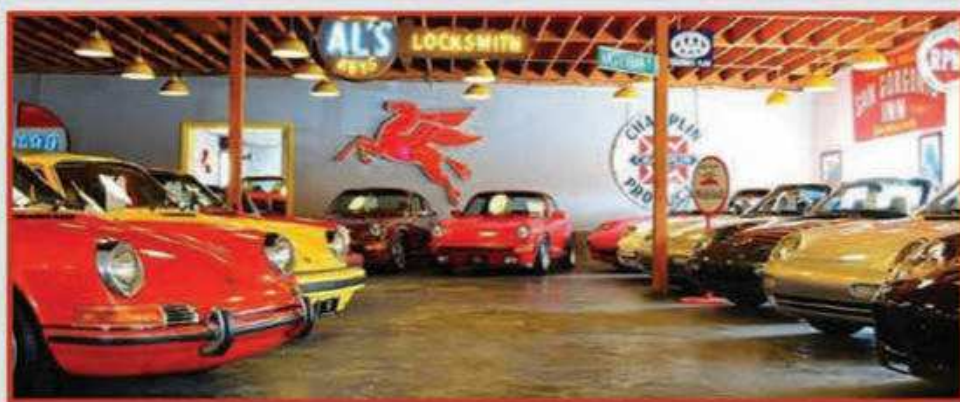
FPORSCHE 930 TURBO 3.3, 1980, silver / black

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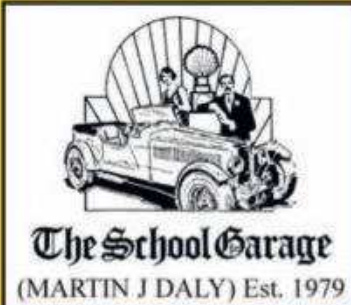
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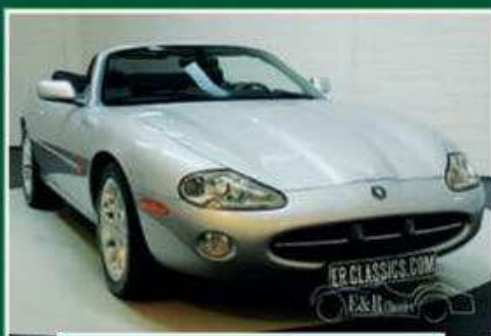
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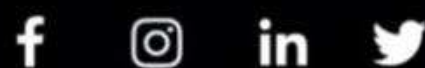
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CHANGING OF THE GUARD

In the mid-'60s, the new breed of 'supercars' pioneered the mid-engined layout, but can our confirmed GT Man trade Ferrari Daytona for De Tomaso or Lamborghini?

WORDS **MARTIN BUCKLEY** PHOTOGRAPHY **TONY BAKER**





Here we are again: Daytona vs Miura. But we make no apologies for revisiting these rivals. Individually or in a natural pairing they are as exciting and fascinating as ever, the two key products from the beginning of the great age of the Italian supercar. Fusions of science and beauty, they represent thrillingly different conclusions to the search for the ultimate GT car, that happy 'problem' of how best to transport two wealthy people as quickly and entertainingly as possible.

It was the Miura's precocious challenge that made the Daytona so eagerly anticipated in '68, and cast the Italian art of exotic-car building in perhaps its best-ever light. But if the Miura was precocious, where did that leave our third and most intriguing protagonist, the De Tomaso Mangusta? An upstart at the very least, powered by a 'humble' Ford V8 and created by a man of dubious character, it would be easy to dismiss it as an elegant hot rod that was never quite the sum of its parts. Yet the Mangusta was fast, beautiful and rare, qualities that earn it the right to be compared with a Miura and a Daytona, even if you think you know the outcome.

Change was in the air at the end of the '60s, and it seemed that Lamborghini was stealing Ferrari's thunder. Yet the new 365GTB/4 was not the expected mid-engined wonder, but a classic front-engined transaxle Ferrari: 4.4 litres, 12 cylinders, four cams and the potential for a mere 174mph. It was destined to become the

Clockwise from above: Miura has no bad angle; original flaws were ironed out for SV; V12 is mounted high over the transmission; reclined driving position

LAMBORGHINI MIURA SV

Niall Holden

"I bought it from Talacrest four years ago. It had spent time in Hong Kong with a collector, and Valentino Balboni did a lot of work on the engine. It's an ex-Rod Stewart car – he had three Miuras, bought with the money he made from *Maggie May*. I like cars with a musical connection: I also own an ex-Eric Clapton Ferrari 275GTB/4.

"I wouldn't have a modern Lambo, but I do prefer the tougher look of the SV over the P400. It's generally not bad to own, though it does get warm in traffic and the clutch is heavy – it's a 'sports tractor' really!"



most commercially successful of the firm's V12 two-seaters with 1285 built, plus 123 Spiders.

In truth, the Daytona was less Maranello's answer to the Miura than merely the next logical step in the development of its fastest road car: bigger engine, better brakes, wider track and a Pininfarina-styled, Scaglietti-built body that eschewed its 275 predecessor's fine-boned delicacy for an elegant, chisel-nosed brutality.

The Miura, first seen as a chassis in 1965 and a prototype at Geneva in '66, had been on sale for a year by the time of the Daytona's launch but still felt like a glimpse of the future: impossibly low-slung, its body unitary steel with unstressed nose and tail sections. Inspired by mid-engined sports-racing prototypes, the architects of the Miura sought the agility of those cars but with civilised packaging for two and space for a 43in, 4-litre V12. Only by mounting it transversely, Issigonis-style, against the bulkhead on top of a five-speed transaxle (with which it shared its oil supply) were the required inches liberated without having to resort to a longer wheelbase.

Just 401 Mangustas were built from 1967-'71, making it the rarest here. Like almost anything connected with Alejandro de Tomaso, all kinds of myths surround the car, which stood just 43.3in high and seemed so full of contradictions and compromises that it was hard to reconcile its fabulous shape with its alleged shortcomings.

Styled by Giugiaro during his short but creative time at Ghia, it was revealed at Turin in '66 and had its roots in both a proposal for a mid-engined Iso and the Pete Brock-designed Ghia



De Tomaso sports-racer built and shown in '65, but never raced. Nobody was surprised by any of this, because nothing that sprang from the fertile mind of de Tomaso during the '60s came to much. Easily distracted, the Argentinian former racing driver, team owner and constructor of many *prototipi* was a good starter but not much of a finisher, although his mid-engined, Cortina-powered Vallelunga had shown promise.

Little was expected of the Mangusta. The name was clever (Italian for mongoose, the cobra's only predator), the idea of a Ford V8 seemed sound and using an uprated Vallelunga backbone chassis was not unreasonable, yet few believed the prototype would be seen again. But

de Tomaso, by then married to a well-connected American, had US money behind him; thus, momentum behind the project was maintained.

A handful were built in '67 and full production started in '68. Customer versions differed from the show car in detail, but still had the trademark 'gullwing' engine lids and American V8 power – the Ford 302 Windsor, procured via its 'industrial power' arm. They also had the distinction of being the first production cars with wider tyres at the back than the front; this made a nonsense of the spare wheel, but when you had to remove the engine cover to get at it anyway, who cared?

The plan was to sell the cars through Kjell Qvale's US dealerships for \$11,500 – a useful

LAMBORGHINI MIURA SV

Sold/number built 1971-'73/148 (762 all)
Construction steel unitary, aluminium panels
Engine all-alloy, qohc 3929cc V12, four triple-choke Weber 40IDL-3L carbs; 385bhp @ 7850rpm; 286lb ft @ 5500rpm
Transmission five-speed manual, RWD
Suspension wishbones, coils, telescopics, anti-roll bar f/r **Steering** rack and pinion
Brakes vented discs **Length** 14ft 3½in (4356mm) **Width** 5ft 11in (1803mm) **Height** 3ft 5¼in (1050mm) **Wheelbase** 8ft 2½in (2502mm) **Weight** 2862lb (1298kg)
0-60mph 6.5 secs **Top speed** 172mph **Mpg** 13
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\$10k less than a Miura. De Tomaso had even managed to organise immunity from the upcoming Federal safety regs and by '68 he was doing reasonable business, at the rate of four cars a day. The steel body was mated to the arc-welded steel backbone at Ghia, then sent to Modena for finishing. In truth, it's doubtful that any left the factory truly 'finished': the car was mauled in the US specialist press for its build quality (rust, coolant leaks, disappearing brakes) and detail design issues, from the heavy clutch to the fact that the power windows did not lower fully.

Such failings were far from unheard of in the world of Latin exotica, where there had long been a tendency to design a pretty shape first and worry later about where people would sit. What seemed less forgivable were reports that the Mangusta's handling was suspect. Tyre choice, a flexible chassis and unfavourable 38:62 weight distribution were cited as the reasons for a tendency towards unpredictable snap oversteer; specialists have since found that the explanation is more likely to be that the rear wheels toe out undesirably in 'bump' for the lack of a rose-joint on the top link of the rear uprights.

Limited to around 5000rpm by their hydraulic tappets, smog-equipped US-market cars posted top speeds as low as 128mph, against 150mph-plus in Europe. This is one of the final 50 American cars from '71, when De Tomaso's crash-test dispensation ran out – hence the headlights that flip out via a manual linkage. Like the Miura it lurks at waist height, on beautiful magnesium wheels that are unique to the car and

Classic GT style, with long bonnet covering the big quad-cam V12. Mighty Daytona is the quickest car here as well as being practical and comfortable

FERRARI 365GTB/4 Mike Birtwistle

"This is my first Daytona, but I've had a 400, 412, 330 and 365GTC/4. The latter was lovely to drive, with factory hydraulic power steering – my car's electric system is a bit light, like a Jaguar XJ-S. But I love the car: it is the ex-Col Ronnie Hoare Daytona, delivered in March 1972, featured in an *Autocar* group test in 1973, and later part of the Maranello Sales historic fleet from 2001-'04.

"It doesn't have a bad angle, and it's practical so I use it quite a lot. It's also easy to live with: it costs £2-3k a year to run and always starts, even if it's left for months."



cost £15k a set (if you can find them). But even these don't have the allure of the Lamborghini centre-locks, with their *Ben Hur* spinners.

The Daytona sits high on doughnut-like Michelin XWXs, with only messy exhaust boxes to mar its profile. Its strong, sensual and beautifully blended curves do not offer the theatre of the Mangusta or Miura, but it has a decent boot, a magnificent bonnet full of engine (complete with dual distributors driven off the camshafts), and a sense of authority that makes it big enough to fill a rear-view mirror, but compact enough to mean driving it is a very personal experience.

Inside it's all about business, with big, clear Veglia instruments and that thick-rimmed, man-sized Momo wheel. The equally meaty gearlever allows you to swap ratios with swift, satisfying precision once the oil is warm. It is easier to get into and out of than the mid-engined cars, and is roomier, better finished and more comfortable.

The Ferrari is hefty to drive but not a lorry. The manual steering (this one has the dreaded electric PAS) is initially heavy, for a poor lock, but accurate and thoroughly in tune with its aura of substance and stability. The brakes are strong and easy to modulate, the ride good with an impressive facility to flatten as you gather speed; in fact, all three impress in that respect.

With its 50:50 balance, the Daytona is a car that wants to look after you, its clearly telegraphed limits ample but not so high that ambitious drivers will never approach them on the road. That substantial feel includes the acceleration, which is still epic in the first three gears

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Delicate styling of the pert tail is at odds with the car's muscular look. Below, left-right: classic perforated leather seats and three-spoke wheel; six Webers top 352bhp powerplant



and keeps pushing hard at speeds that would get you locked up. Perhaps more importantly, it still feels very usable, so you can gather speed in a usefully brawny yet relaxing way.

The Miura and the Mangusta are a different game. Built for snake-hipped playboys, they ask you to leave your dignity at the door as you lower yourself into their snug cockpits. Over-the-shoulder vision is poor, but the Lambo at least offers a close-up view of its Webers, while the De Tomaso shows just glimpses of what is going on behind the aluminium heat shields. These seem to cover the engine as if ashamed of it: the 302 is not a thing of beauty, and is mostly hidden by the prosaic air cleaner for the four-barrel carb.

Whatever benefits the V8 might have in terms of maintenance schedules are somewhat negated by the lack of accessibility, although you can get to the front pulleys via a panel between the seats and you don't have to endure the five-hour plug-change ritual suffered by Miura owners.

This Mangusta has been rebuilt to a level that must set a new benchmark for a model that tends to be sneered at – probably for the lack of sorted ones on which to pass judgement. The limited clearance under the sump makes any owner understandably wary of where they use the car, but in other respects it isn't as impractical as you might think, with a carpeted luggage bay in the nose and another beside the engine. It has the air

FERRARI 365GTB/4 DAYTONA

Sold/number built 1969-'74/1285

Construction steel tubular chassis, steel and aluminium body **Engine** all-alloy, qohc 4390cc V12, six Weber 40DCNF carbs; 352bhp @ 7500rpm; 318lb ft @ 5500rpm

Transmission five-speed manual transaxle, RWD

Suspension wishbones, coils, telescopics, anti-roll bar f/r **Steering** worm and nut

Brakes vented discs, servo **Length** 14ft 6in (4420mm) **Width** 5ft 9in (1756mm)

Height 4ft 3in (1295mm) **Wheelbase** 7ft 10½in (2400mm) **Weight** 3527lb (1600kg)

0-60mph 5.4 secs **Top speed** 174mph **Mpg** 12

Price new £9992 ('72) **Price now** £650,000+



of a big 'Whizzwheels' toy; details such as Fiat 850 tail-lights fail to break the spell, and I consider it the near equal of the Miura aesthetically.

It compares well under way, too, once you put aside the disappointment of the plank-like dash and minor discomfort of the offset wheel-to-pedals arrangement. Not that the Lamborghini is all that wonderful: you would have to have short arms *and* short legs to achieve a natural driving position, with the wheel between your kneecaps and the sense that you can drag your knuckles across the inside of the vast windscreen.

A good percentage of the excitement in both comes from the sense that you are sitting so very low, skimming across the surface of the road, with further drama provided by the shattering noise that accompanies sustained thrust in every gear. There is real urge from idle to 5000rpm in the Mangusta, with pull that feels at least on a par with the Miura and Daytona, accompanied by an uneven boom from the exhausts that doesn't do justice to the engine's essential smoothness.

In the Lambo, the tachometer surges towards 7000rpm, the hum of its 800rpm tickover rising to a crescendo of valve, camshaft and timing-chain noise that dominates your world. Serious effort is asked of you by the pedals, and you tend to slip the clutch when pulling away in the long first – a small price to pay for the race-car-responsive pick-up. On the other hand, the brakes are curiously soggy and you feel the need to glance down at the gearlever to manipulate it through the chrome-fingered gate: the Mangusta's ZF shift is superbly slick in comparison.

Clockwise from above: rich Oxblood leather lifts cabin; taut rear is the Mangusta's best view; 'gullwing' engine covers; restricted access to 302cu in Windsor V8

DE TOMASO MANGUSTA

Doug Blair

"It was bought in boxes from a specialist in 2008, so it's been a long-term project. I feel as if I'm continuing the design's development, but the fact that it was a sort of prototype is part of the appeal. The lack of ground clearance is a problem and it still needs some long shakedown runs.

"The gullwings draw people to the car, but it's the artisan build process of Italian supercars that fascinates me – and the rarity. There are six or seven here: most RHD cars are in Australia. It's hard to establish a value until a benchmark car comes to market."



The ratios in both are perfectly judged to keep the acceleration flowing. The Mangusta is not bothered which gear it's in, and will run down to almost nothing in top then give smooth pull on a wide throttle. The Lambo is not so tolerant and, although flexible, demands care to get the gears home at the right moment because the revs shut down so quickly. Get it right and the way the Miura winds itself out will never fail to amuse.

From inside, its *Barbarella*-style dashboard, with bold speedo and rev-counter nacelles, seems to float between the curves of the bright yellow bonnet beyond as you reel in the road. You feel as if your legs are stuck out among the suspension components in a giant go-kart, the outstanding feature of which – engine aside – is its light, sensitive steering. It manages to let you know exactly what the road surface is doing without loading up or transmitting shocks to your fingertips, so the impression is simply of a very fast and flat car with endless grip.


On our brief drive this Mangusta felt so good, so capable that I questioned how standard it really is. Yes, its steering is low-g geared and less responsive than the Miura's – this, combined with the tail-heavy weight bias, could be the key to its oversteering reputation, but I never got anywhere near its limit. It doesn't have the total 'feel' of the Miura, but is otherwise a delightfully fast and roll-free car that simply goes where it is bidden, happiest under throttle but apparently not unsettled by having the taps shut off, either.

The De Tomaso would be a liberating choice for those who struggle to reconcile the costs of a



hardcore exotic, and I liked it without reservation. As for the Miura, anyone who loves cars secretly wants one. It is a beautiful object, a thing made entirely for pleasure. Sanctioned reluctantly by Ferruccio (who was delighted to find he could sell Miuras for half as much again as the 400GT), its exquisite beauty and groundbreaking engineering put his firm on the map, without ever going near a circuit. There was a fantasy element to this dream car that connected with people from all walks of life, and it still has the power to make grown men go weak at the knees. I totally get that – and, yes, of course I want one.

Yet it is the Ferrari that has the most attraction for me. It was not a dream car wrought in metal

but a developed product from a dynasty of front-engined GTs. For each armchair critic who bemoaned the ‘old-fashioned’ configuration there were 100 buyers for a car that was likely to be the last of its kind, a car they could actually use or even race – in some cases long after production had ended. Where the Miura and Mangusta aspired to sports-racing layouts, the Daytona – which was never built to go racing – was the only one with a decent competition history. That says a lot about the car, all of it good. 

Thanks to *Rardley Motors (rardleymotors.com); Emblem Sportscars (emblemsportscars.com); Winchester Auto Barn and Drivers' Club*

DE TOMASO MANGUSTA

Sold/number built 1967-'72/400

Construction steel backbone chassis, steel body with aluminium bonnet and engine cover
Engine all-iron, ohv 4950cc V8, four-barrel carb; 230bhp @ 4500rpm; 310lb ft @ 3800rpm

Transmission five-speed manual transaxle, RWD

Suspension: front wishbones **rear** top links, lower wishbones, radius arms; anti-roll bar f/r

Steering rack and pinion **Brakes** discs, servo

Length 14ft 1/4in (4274mm) **Width** 6ft (1829mm)

Height 3ft 7 1/4in (1099mm) **Wheelbase** 8ft

2 1/2in (2502mm) **Weight** 3120lb (1415kg)

0-60mph 6.5 secs **Top speed** 155mph **Mpg** 17

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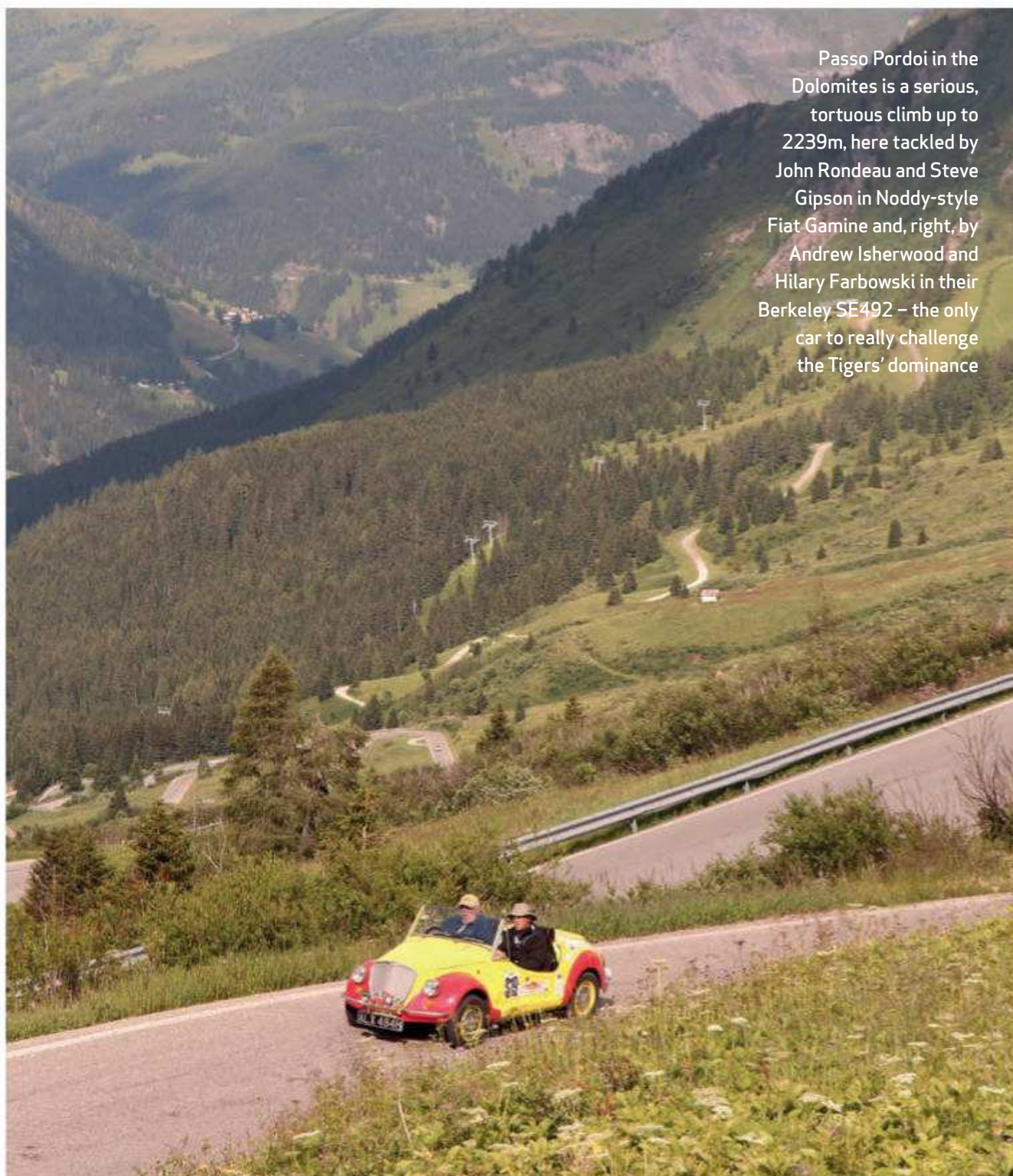
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An indomitable spirit, great camaraderie and a determination to never give up carried crews through this unique historic rally, held from 11-22 July this year. Nursing fragile, underpowered microcars for 2000 miles over numerous steep mountain passes is a special challenge for driver and navigator alike: you drive flat-out most of the time, without breaking speed limits, and navigation must be spot-on.

Mick Bell had won Spirit of the Rally with wife Sara in the 2008 event in their BMW Isetta 300, driving all night to catch up after replacing a main bearing in Ljubljana. This time a last-minute family emergency forced Sara to stay at home, replaced by 15-year-old nephew Chris. They had a fantastic rally, tackling all of the toughest passes, performing well on the circuit tests and, because theirs was the smallest-engined car to find every passage control, Chris earned the Best Navigator Oscar at the prize-giving dinner back in Liège.

Two rallies in one, Liège-Brescia-Liège 2018 was contested by 19 sub-500cc cars in the Authentic Category (of a type that could have competed in the original 1958 event), and 19 more in the Spirit Category (of a type built before 1968 and sub-700cc). Autobianchi Bianchina Trasformabile and Panoramica, Berkeley SE328, SE492 and B95, BMW Isetta and 700, CAP Scoiattolo, Citroën 2CV, Fiat 500 and Gamine, FMR Tg500, Heinkel 200, NSU Prinz 3 and Sport Prinz, Steyr-Puch 500 and 650, Trabant P601, UMAP 2CV, Vespa 400 and Zundapp Janus – the list of entries was a catalogue of rare and tiny machines – entered from the UK, Ireland, France, Germany, Belgium, The Netherlands, Austria and the USA. All had to plot the route on maps provided, then navigate the event using only those maps.



Passo Pordoi in the Dolomites is a serious, tortuous climb up to 2239m, here tackled by John Rondeau and Steve Gipson in Noddy-style Fiat Gamine and, right, by Andrew Isherwood and Hilary Farbowski in their Berkeley SE492 – the only car to really challenge the Tigers' dominance



Above: Authentic Category winners Mark and Jane Smith (FMR Tg500) had incurred just 3 secs of penalties after 10 days. Right: Ladies' Team victors Patty Schwarze and Dorothy Dansberger are followed through the lanes of southern Germany by another US-crewed 2CV, plus Austrian-entered Prinz and Steyr-Puchs





'This being a true endurance rally, there was a penalty if the RAC worked on your car, so they simply provided tools while competitors fixed their own machines'



Left: super-rare UMAP of Jaap van den Broek and Roel Dijkstra from The Netherlands enjoying a gravel pass through the Slovenian forest – this may be the actual car that finished 12th on the 1958 rally. Above: Martin O'Donovan welds a driveshaft to keep his Autobianchi (shipped over from the US) in the rally

LIÈGE-BRESCIA-LIÈGE 1958

At the Royal Motor Union of Liège, Jacques Ickx – father of Jacky – had the inspiration to run a ‘Little Liège’ rally for cars of up to 500cc. The Suez Crisis of 1956 had spawned a froth of bubble cars surging onto the market – only for the Suez bubble to burst, leaving them high and dry. Ickx conceived a rally to show the world which of these early economy cars were capable of hacking it on a serious rally route – and therefore likely to be practical alternatives to a conventional car in long-term daily use.

There was a lot of interest:

Berkeley Cars entered three 328cc models (including one for Pat Moss and Ann Wisdom) and three of the newly announced 492cc three-cylinder cars. Others, including Frisky, went back on their promise to enter, and the entry list of 35 dwindled to 27 setting out from Liège in a slow convoy to Spa on 17 July 1958, for the timed start that evening.

It began well for Berkeley, with one of the firm’s 492 models setting fastest time on a hillclimb into the Ardennes, 30 secs quicker than the Messerschmitt Tiger, which retired that night, ‘driver ill’. The Tiger was itself 30 secs faster than the quickest Fiat 500.

The Berkeley held that lead all the way through Germany, where the route took competitors down the *autobahns* – with a higher required speed – and on into the Alps. Cars were already falling by the wayside and, as Pat Moss explained, the Liège organisers would publish the official permitted average speeds, but if you did that the time control would be closed when you got there: you had to drive flat-out.

That would be the downfall of the Berkeleys, especially on the Yugoslavian passes on Friday afternoon. While all the other cars had fan-cooled engines, Berkeleys relied on airflow from forward motion over the engine to cool it, and up steep, twisty passes in July heat, there just wasn’t enough. Moss said: “They told me, ‘It’ll seize. When it does, stop, have a cigarette, and by the time you’ve finished it will have freed off’. And it did – but we had to have so many cigarettes, we couldn’t make the time control!”

The route headed east and south to Ljubljana, then back up into the Alps to tackle the Route des Cols (where the last of the Berkeleys retired) and over the Stelvio and Gavia passes in the dark, to reach Brescia at 10am on Saturday. A maximum of eight hours’ rest was possible, with the cars in *parc fermé* before they set off back over the Gavia and Stelvio, and on through Austria and Germany to the finish at Spa. Just 13 cars made it, with the Fiat 500s dominant: all seven starters completed the rally. Equally impressive were the three 250cc Zundapps, which took the team prize, and the sole Lloyd, an older 600cc model sleeved down to 500cc, which came third. The only other car to finish was the French UMAP, a glassfibre-bodied 2CV.



Arturo Brunetto, with novice co-driver Andrea Frieder from Argentina, won in 1958 in a Fiat 500 Sport, while Pat Moss and Ann Wisdom (below) struggled in the Berkeley




Authentic Category runners up Roger Adams and Andy Woolley (FMR Tg500) climb the Passo di Gavia, followed by Spirit Category winners Ian Jenkins and Dennis Greenslade in their 650cc Fiat 500



Great parallels with 1958 included the entry of no fewer than six Berkeleys – and the fact that the first test, on the brilliant Liedolsheim kart circuit in Germany, was won by a Berkeley SE492, crewed by Ian and Melanie Danaford, who hit the target time bang-on by pure luck, leading the rally into the Alps. This time, however, the two FMR (Messerschmitt) Tigers were both just one second behind, and would soon take an unassailable lead as they ticked off every passage control and showed amazing time-keeping on the two remaining tests, including a three-lap consistency challenge at the impressive Autodromo di Franciacorta near Brescia. Rally legend Willy Cave wasn't far behind, navigating a Citroën 2CV, at the age of 91.

The RAC rescue van was cheerily crewed by Simon Courtney and Mike Collins, helping competitors along the way by changing the clutch on a Berkeley and a flexible brake hose on the NSU Sport Prinz. This being a true endurance rally, however, there was a penalty if others worked on your car – so on quite a few occasions the RAC simply provided safety and tools while competitors fixed their own machines.

Battling away doggedly and cheerfully at the back of the field was the father-and-son team of Xavier and David Kingsland. Xavier had just rebuilt his Berkeley SE328 and gamely brought it along, despite no shakedown time, expecting to drop out of the rally after day one. With constant fettling, however, the car not only made it, but also steadily improved. Xavier said: "The spirit in which all of the competitors undertook the event and the fabulous terrain that the route covered, not to mention the climbs and hairpin turns, will remain most wonderful memories for us both for years to come." 

The 2019 Liège-Brescia-Liège Rally will be for Triumph TRs. The next Micro Marathon hits the Pyrenees in 2020. See www.classicrallypress.co.uk



Above: organiser Malcolm McKay flags away car 1, a 204cc 1958 Heinkel driven by indomitable 83-year old John Ducker, who battled through with the smallest-engined car despite having to train a novice 13-year-old navigator from day two



LU 1 8987

A teal Alfa Romeo Giulietta Sprint is shown from the front-left corner, driving on a road that curves through a golden-brown field. The background features a line of green trees under a clear, light blue sky. The image has a motion blur effect, particularly on the trees and the road, suggesting the car is moving quickly.

A PASSION FOR IMPERFECTION

It takes a special owner to fastidiously restore a rare classic – but then this Alfa Giulietta Sprint is like no other

WORDS **MICK WALSH** PHOTOGRAPHY **JAMES MANN**

Paul Gregory's attention to detail is second to none and it has handsomely paid off in this labour-of-love project, which has taken 10 years to complete



Most major restoration projects are a challenge, but when a car is the oldest-surviving example with hundreds of handmade, pre-production differences the task becomes much more involved, as Alfa Romeo enthusiast Paul Gregory discovered.

When a blue Giulietta Sprint prototype was launched to the public in April 1954 at the Turin show, Alfa had no idea of the demand the brilliant 1290cc, 65bhp GT would achieve, and after a few days orders had to be suspended. To cope with the overwhelming sales, the car was rushed into pre-production late in 1954 with a series of handbuilt cars co-produced by Alfa, Bertone (bodywork) and Ghia (interior and electrics). Later builds focused around Bertone, with work subcontracted to myriad artisan specialists near Turin, before a new production facility was completed at Grugliasco. To raise extra funds, even a bond ticket scheme was set up for early orders, with a blindfolded boy drawing out the numbers before the press.

How many of these so-called 'transition' Giuliettas were built remains a mystery, with estimates ranging from 200-1000. Chassis 24, the turquoise beauty featured here, is believed

'Details such as the lower roof, curved rear wheelarch and lack of badging give clues to its fascinating history'

to be the oldest survivor and has body number 16 stamped and etched all over its inner skin.

It might initially look like a standard early Sprint, but details such as the lower roof, curved rear wheelarch and lack of badging give clues to a fascinating history that includes an order from a young Swedish racer called Jo Bonnier. The 25-year-old came from a wealthy publishing family and, after studying at Oxford for a year, he had decided to pursue a motor-racing career as well as dealing in sports cars in Sweden. The determined youngster already had links with Alfa, having ice-raced and rallied various 1900s including a Disco Volante, and later drove a Giulietta Sprint Alleggerita on the 1956 Mille Miglia, the year he entered Formula One.

From its completion date on 5 January 1955, the early history of 00024 remains a mystery.

After his order was confirmed, Bonnier waited until May before his mechanic KG 'Kage' Kanrell drove the dazzling new Giulietta back from Italy on Milan plates. The compact *Blu Chiarissimo* coupé was probably the first in Sweden, and no doubt created a stir around Stockholm before Bonnier sold it to Ivan Blom, a wealthy company director, well known in Swedish racing circles. "We think it was used by Bonnier for demonstrations, but we found no evidence of competition," concludes Gregory.

Frustratingly, Stockholm registration records were destroyed in '55, but with the help of local *Alfisti*, Gregory has pieced together its ownership history. In 1963, 00024 was acquired by Bo Dahlström, a Stockholm-based local who lived life to the full, taking the Alfa on various dates, but over the winter he rolled it on snow-covered roads. The Giulietta wasn't badly damaged, but during the body repairs it was resprayed a different blue and retrimmed. Over the years the car was upgraded to later specification including the engine, while a floor-mounted five-speed gearbox replaced the column change before it was taken off the road in the 1980s.

As with so many restoration projects, this Giulietta Sprint found saviour Gregory almost by accident. Since 1971 this respected engineer has been addicted to Alfas, starting with a '64

Giulia Sprint GT: "I was looking for something more practical for my commute and spotted it in *Exchange & Mart*. I later rebuilt the engine in the kitchen. Like all Alfas it was mechanically wonderful but the body started crumbling away. My friend Nick Savage introduced me to earlier Giuliettas and I've been hooked ever since. For me it's a nicer car than a 105 series. With just enough grip to be involving but not at stupid speeds, it's the perfect package. Great engine, good brakes, superb steering and beautiful aesthetics. From just 1290cc, it'll pull over 100mph and cruise happily at 80mph."

Gregory's passion for Giuliettas eventually led to him editing the club magazine and his election to club chairman. Holding that dedicated position meant he received telephone calls from

members right across the world, including several from Sweden: "In 2006 I was contacted by Axel Lind from Sävedalen, a suburb of Gothenburg. He phoned to say he had a very early Sprint and needed a valuation. My estimate for insurance had been generous, and 12 months later Axel made contact again to report that he was thinking of selling the car."

The idea of an early car appealed and immediately Gregory contacted specialist Chris Robinson and pal Savage about a trip to Sweden to investigate: "It was just as Axel had described the condition. Someone had started the restoration in the 1970s but thankfully hadn't spoiled the car. I had no idea I was about to become a self-confessed anorak on the early cars, but the process of learning has been great fun."

The handmade early construction became very clear as soon as the paint was removed from the bodywork: "The standard of workmanship was high and very labour-intensive. The body was made of fabricated panels, which were skillfully formed and welded together. Once stripped, all the body pieces and fillets of beaten and shaped metal became clear. For reference, we marked out all the sections for a photograph to record the construction."

John Holden of The Old Coachworks in Over Wallop took on the task of the bodywork, where Gregory's biggest challenge was to convince this perfectionist not to improve on the original workmanship. "The body was sandblasted because I didn't want to dip it," says Gregory. "With none of the structural members of the later production Sprints it was a little floppy, but from the start we decided to return it as closely as possible to the original specification, just as it left Carrozzeria Bertone. Ultimately that task was fascinating and frustrating in equal measure."

The rebuild quickly revealed the nature of its construction, with surprising bodes in previously unseen places, such as the front bumper brackets and floor. From the fabricated chassis legs and front frame to the flat sheet for the rear bulkhead, the secrets of its hand-crafted inner structure were revealed: "There's little stiffening and even the tops of the shock-absorber columns just used folded metal for reinforcement. The inside of the boot was really patchwork, and the simple door construction was folded box-sections. The propshaft cover had been crudely hammered down just to make the seats fit properly. When the door trims were remade, we also discovered that the door lengths differed by 10mm on each side. It pained John to leave such bodging in the interests of preservation."

Once the body was repaired, the shell was sent to Sean Watson, also of The Old Coachworks, for the paintwork to be done. Although the car



'Our' car is one of these Bertone shells being prepared in December '54. Above: Lucas electrics mimic those of the original

had been resprayed blue and later red, evidence of the bold original *Blu Chiarissimo* (clear blue) was discovered inside the glovebox. “We tracked down the original code, AR310, which turned out to be a pretty lively blue with a hint of green,” says Gregory. “I was apprehensive about the tone at first, but since it was sprayed in authentic Lechler cellulose and fitted out with the grey trim, I’ve grown to love it.”

The interior’s unique details provided more challenges but, although the door panels had been changed, the original seat frames and covers were discovered underneath a later retrim. “The style was unique to the first 100 cars,” says Gregory. “We sent the sample to Humphries Weaving of Sudbury, who did a superb job of remaking the fabric. None of the carpets were left so these also had to be remade using early photographs. The headlining and sunvisors were trimmed with grey cloth.” With the distinctive early-style, body-coloured painted dashboard and lower-hinged glovebox, the finished result looks very stylish. You can just imagine the reaction on opening the door on the Alfa stand when the prototype Sprint was unveiled at the Turin show in April 1954.

The windscreen for the early cars is a different size due to the lower roof profile and the higher bottom edge. The missing front glass had to be specially formed by Pilkington Automotive’s classic department on the Isle of Sheppey: “They were really helpful. The first attempt didn’t quite fit. We took it back several times so they could grind off more glass and put it back in the oven for a few days to reshape it.” The green-tinted rear screen thankfully just required a polish, but all the sides were too scratched, and had to be recut. For the final touch, the ‘Vitrex’ logo was etched into the replacement windows.

The next challenge was the engine because the original had long since been replaced. Again the casting of the early 750 series is different,

with narrow vertical strengthening ribs, unique front cover stud spacing, and a contrasting backplate: “As with many of the Giulietta’s revisions, changes were made following customer problems. Thankfully, I eventually found an early block in Italy through Claudio Giorgetti.”

Gregory’s pursuit of authenticity continued throughout the mechanical specification. A Solex 32PAIAT twin-choke carb was sourced, but the early manifold had to be made from scratch using factory drawings and photographs: “We knew it would hamper performance, but it had to look correct. Solex 32 parts also proved difficult, so we’ve now made our own jets. To complete the engine bay I really wanted an early coal-scuttle-style air cleaner rather than the later canister type. Again, my Swedish friends came to

the rescue. Chris Robinson did a super job of rebuilding the engine while I set about the challenging task of finding parts.”

The first Giulietta Sprints had a cable-pull starter mounted under the dash, so Gregory had to fit this early design. Setting up the starter pinion slide to engage the flywheel proved difficult: “There’s no Bendix, and after careful adjustment we finally sorted it. It soon became clear why the design was superseded.” Another mystery feature of the early Giuliettas was the fitting of Lucas electrics including dynamo, distributor, coil and starter: “It’s amazing that Alfa didn’t use an Italian supplier such as Magneti, but maybe timing was the problem. Early engine photos show the coil mounted on the front of the head, but during testing the



Italian-style numberplate is the icing on the cake.

Right: period-correct luggage adds to the look. Above: dapper owner Bo Dahlström pictured in '63





Body-coloured dashboard and lower-hinged glovebox mark out this chic coupé as a very early example; column gearchange has now been reinstated

factory quickly found that heat and vibrations caused problems. This was soon replaced by the fuel pump high at the front of the engine. We've retained this but to make it more driveable we've fitted a modern pump at the back to avoid problems with vapourisation and modern fuels."

For the wheels, the Fergat Torino original specification was restored. These feature rolled rims, which were used up to 1955 but were later changed by Alfa Romeo due to corrosion problems. A successful search for a set of early hubcaps with 72mm badges was another final detail to complete the project. Cosmetic touches included making a toolkit bag after sourcing original-style canvas and tracking down a set of factory tools at considerable cost. "I've bought cars for less," jokes Gregory.

"A Giulietta Register member kindly found me an original *provvisorio* instruction manual, while Claus Menzel helped source a correct original jack." The final touch was a set of period-style Italian plates sourced via an American specialist based in Florida.

There was further fettling until the historic day when 00024 drove for the first time in four decades: "After some fine-tuning to the ignition and the jetting on the Solex carburettor it ran well. With the small-bore exhaust system it produced a lovely note. Chris wanted to upgrade

the suspension, but I love the soft ride quality. The column change is a little rubbery, but with additional miles it's getting better."

Gregory and Robinson clocked up the first 400 miles on local Hampshire roads as the debugging continued. Again the determination to keep the car authentic proved a challenge: "A frustrating vibration was traced to the propshaft fork support. The centring design was made of aluminium, which was later superseded by a stronger steel version. Again it would have been easy just to modify but, amazingly, AFRA sourced an original replacement." Where Giorgetti finds these incredibly rare parts is a mystery, but his AFRA family business in Milan has links to Alfa that date back to 1946.

The restored car is still running in, with a rev limit of 3500rpm, so the performance has yet to be fully tested: "It's frustrating because this is the point at which the engine comes on cam. The early cars were considerably lighter than the production versions and it will be fascinating to finally get it on a weighbridge. At some stage the car was fitted with a 10/41 back axle which might prove a little sluggish with just 65bhp, so I have a replacement 9/41 on the shelf just in case."

Since completion, 00024 has been proudly exhibited in the rotunda at the RAC's Pall Mall Clubhouse, where it was much admired. Other

outings have included the Concours of Elegance at Hampton Court Palace, but Gregory's not a concours man and has always preferred using his cars: "The predicament is that it's too important a car to use as a daily driver. It really should be displayed in the Alfa museum at Arese, but I hate the idea of it being locked up."

So far it appears that 00024 is the earliest survivor of the first batch of Sprints: "Ten cars were completed before mine, and nothing has popped up yet. But you never know – there could still be one out there stashed away in an Italian barn." Collector Corrado Lopresto has chassis 002, but this is little more than a chassis plate because the car was reshelled in 1958 by the factory and rebuilt to Veloce specification for Eduardo Weber. The general opinion is that this was a tax dodge for a trusted supplier.

The ultimate future of this beautiful car is undecided. For now, Gregory and his talented team of specialists should feel very proud of their achievement. The decade-long project is the perfect tribute to the original design team, engineers and artisans who created a car that changed the course of Alfa Romeo's history. Every one of chassis 00024's early handmade features tells a vivid story, and the dedication to preserve them says everything about Gregory's inspiring passion for Giuliettas. 🇮🇹



“YOU HAD TO DESIGN DIFFERENTLY WITH IT – YOU HAD TO LEARN”

John Barnard changed the face of Grand Prix racing with his revolutionary use of carbonfibre, but his time at McLaren wasn't all plain sailing

WORDS **JAMES PAGE** PHOTOGRAPHY **JAMES PAGE/LAT**



Chief designer Barnard in heated debate with star driver Niki Lauda in the pits at Monza ahead of the 1982 Italian Grand Prix

Modern Formula One is a high-tech business, with aerospace levels of engineering and premises that more closely resemble laboratories than workshops. And if there's one man who helped to set that standard, it's John Barnard, whose uncompromising quest for perfection made him one of the most successful designers of all time. He pioneered the carbonfibre monocoque and the semi-automatic gearbox, and ploughed considerable time and energy into developing wind-tunnel set-ups that gave results which were as accurate and relevant for racing cars as they were for aircraft.

Barnard worked for Lola, Vel's Parnelli Jones and Benetton, had two stints with Ferrari, established his own design company and introduced ground-effect technology to Indycar racing courtesy of the Chaparral 2K. But it's what he did immediately after the last of those for which he's best remembered. Chaparral boss Jim Hall had been rather too keen to take credit for the 2K, which Barnard designed in the front room of his childhood home in Wembley, so the two men parted company. Patrick Head of Williams then made the introduction that led to one of Grand Prix racing's most formidable partnerships.

"Patrick phoned me up," recalls Barnard, "and said, 'There's this guy Ron Dennis who's running a team and he wants someone to do a Formula

Two car.' I said, 'I don't really want to do a Formula Two car. I want to get into Formula One.' The next thing I know, Ron's on the phone: 'No, I want to do a Formula One car. Come and see the place.'

"I went down to Woking and met Ron, had a look around Project Four and we did a deal. That's when I started the carbon chassis."

The ground-effect technology of the time demanded a narrow monocoque. Metal tubs built in such a way tended not to be stiff enough, and if they were stiff enough they were too heavy. What Barnard needed was a structure that was both stiff and light, which led him to carbonfibre. The material had been around Grand Prix racing for a few years, but no one had harnessed its potential on the scale that he intended: "Some people were using it to stiffen rear-wing endplates and things like that, in some cases wrongly, and they snapped. [Brabham's] Gordon Murray had done one or two panels – he'd substituted some aluminium flat panels for carbon ones, still glued and riveted in the same way."

Designing a carbon monocoque presented a range of problems, one of which was how to create mounting points for major components without compromising the main structure. The answer came when Barnard went on a tour of BAE's facility at Weybridge: "They were doing RB211 engine cowlings, which was a big but fairly simple shape with a honeycomb-core sandwich construction. They were making

inserts – it was one bloke in this portioned-off area and he'd got a pillar drill and some really basic bits of gear. The trick was that they made stock blocks – plies of carbon cured to give you a thick block. You then cut a piece out so, where you were going to fix things in your honeycomb sandwich, you could fit your stock block, which would get bonded in when you cured everything. Then you could drill your stock block and put in a hard-point fixing. It bonded well to the honeycomb, it bonded well to the other carbon, its coefficient of expansion was correct and so on.

"I came away thinking, 'This is possible. I can see a way forward.' Then I met Arthur Webb, who'd been involved in composites for a long time. We got chatting and he gave input on how you could use it. You had to design differently with it. You couldn't just design bits as you would for a fabricated monocoque. You had to learn."

The use of composite construction – skins of carbon on either side of a central aluminium honeycomb – was Barnard's real breakthrough, but he still needed to find someone with the expertise to actually build his revolutionary design: "Once I'd got some drawings done, Ron and I went around the companies in the UK that had been doing carbon composites. The bottom line was that they said, 'That's way too complicated – forget it. You're running before you can walk.' Then I got chatting to Steve [Nichols]. He mentioned that he'd worked at Hercules and they had an R&D centre. We got on a plane to



Brit John Watson slides the Barnard-designed MP4/1 Ford to victory in his home Grand Prix at Silverstone in 1981

Salt Lake City with a third-scale wind-tunnel model and got a totally different reaction: "That sounds interesting, we'd like to have a go."

Not long afterwards, American engineer Nichols moved to the UK to join Barnard in a team that was no longer just Project Four – John Hogan from Marlboro had instigated a merger with the ailing McLaren outfit: "Hogan said to McLaren, 'Look, you're going to have to do something. We're not going to keep putting money in if you don't turn things around.' Ron was desperate to get in – the money that he'd pulled in to do the monocoque was almost running out. If Marlboro hadn't stitched the two teams together, I doubt it would have been made into a Formula One car."

Barnard and Dennis were made shareholders in the new company, and Barnard's carbonfibre Grand Prix car would make its debut in 1981 as the McLaren MP4: "My aim was to improve the torsional rigidity over a normal aluminium monocoque, but also reduce the weight a bit. The first one turned out to be almost the same weight as the aluminium version, but it was about two and a half times stiffer, so on the second we reduced the skin plies and took some material out of various places. It ended up being about twice as stiff as aluminium but some 25% lighter. That was the balance I was looking for."

There were many in the paddock who feared that carbon would shatter or disintegrate in a heavy impact, fears that were laid to rest at the

'Fears that carbon would disintegrate were laid to rest when Watson had an enormous shunt and simply stepped out of the wreck'

Clockwise from below:
Johnny Rutherford heads for eighth in '82 Indy 500 in Chaparral 2K; McLaren owner Teddy Mayer talks to Barnard beside Prost's M29C, 1980; naked MP4/1 at launch in March 1981

1981 Italian Grand Prix, when John Watson had an enormous accident but simply stepped out of the wreckage. Barnard calls the moment: "The rubber stamp for carbon monocoques."

Behind the scenes, however, there was much to be done. Barnard's period at McLaren in the early 1970s had left an impression, but not necessarily in a positive way: "It seemed to me that the drawing office would produce the basics, but lots of the bits and pieces might get done down in the workshop. You had a couple of mechanics working on each car. One would build a bracket for an oil cooler, then the other guy would build something slightly different. And they just put them in their toolboxes."

"I worked in that system during my first stint at McLaren, but there were times when I drew stuff and was told it was no good, it wouldn't work and so on. That caused a few head-to-heads! It was the germ of me thinking, 'This is wrong, this is not the way to do it.'"

When Barnard returned as McLaren's technical director, he therefore insisted that everything had to come out of the drawing office, that everything had to be drawn: "And if there was a problem, it had to go back to the drawing office to be fixed properly. That was one of the big fights that I had with people in the workshop. I wasn't going to stand for anyone outside the drawing office doing something that was, in effect, undocumented. That upset a lot of people. It was difficult to instil that approach."



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Instil it he did, though, and in 1984 it all came together when Barnard's MP4/2 was mated to a new, TAG-funded Porsche turbo engine. He'd pushed the German company hard during the development phase: "I sat down with them and discussed the package. I knew what I wanted because we were still building ground-effect cars. I wanted an engine that would match the chassis, that was slim at the bottom. I gave them all these requirements – I wanted the pumps and everything at the front, not down the sides like the Cosworth. I followed the whole process, going over to Weissach. They'd have a little boss with a bolt sticking out and I'd say, 'You've got to move that – we can't have it like that.'

"Towards the end of 1982, politics intervened and the ground-effect cars got chucked out. Ron came back from a meeting and said, 'They've changed the rules – it's got to be a flat bottom.' I said, 'Well, that's 50% of the advantage of this engine out the window.' Fortunately it was a good unit, and still allowed more packaging room than the Renault, the BMW and the rest of them. It worked, but as a ground-effects package it would have been much, much better."

'It worked' is an understatement: the MP4/2 won 12 of the 16 races in 1984, Lauda pipped Prost to the title, and McLaren dominated the Constructors' Championship. It claimed the double again in 1985, but although Barnard and Dennis were enjoying great success together, their relationship was never the smoothest. The

design office was directly below that of Dennis, and Nichols has said that you could gauge the severity of their arguments by whether or not you could make out the exact words they were shouting at each other. One such occasion was in 1986, when Barnard informed Dennis that he was leaving: "Around the end of 1984, I decided that I wanted to sell my shares. At that time, I was on an equal shareholding with Ron, and Creighton Brown had the remainder. As a partner, you have the same powers, in effect. Ron said, 'Leave it to me – let me do a deal for you.' He did a deal with Mansour [Ojeh] to buy me out. I think Mansour bought out Creighton as well, so Mansour ended up with 60% of McLaren and Ron had 40%.

"I carried on the same job in the same position – nothing else had changed. The problem is, there *is* a change. It's an imperceptible balance of power that you can't put into words. It's just different – he now has 40%, I don't have any."

Clockwise from below: pioneering carbon tub of MP4/1; young Ron Dennis in 1980 with Watson and Barnard; 1984 champion elect Lauda *en route* to victory at Dijon; Barnard with MP4/1B, Italy 1982

Despite the shift in their relationship, Barnard wasn't necessarily keen to leave: "I was ready to sit with Ron and speak about a different aspect of my deal, which never happened. It should have, but then Ferrari stepped in. Let's face it – anyone in F1 has to work for Ferrari at some point."

Barnard therefore left for Italy. Or rather, he didn't. He was adamant that he wasn't going to uproot his family so, in an astonishing concession that shows how much the Scuderia coveted his talent, it offered him the chance to set up his own UK base from which to work. It became the aptly named GTO – Guildford Technical Office – and so began a new phase of his career.

Barnard had a reputation as not being the easiest person to work with, but he has mellowed over the years and a dry sense of humour often surfaces. He delights in telling the story of the Aston DB2/4 his father bought him for £480. The original 'six' threw a rod, so Barnard put in a Chevy V8: "It was a real E-type basher!"

He also looks back with fondness at his time at Eric Broadley's Lola, and in California with Parnelli Jones, who once took him for a 130mph test across the desert in a Baja racer. His career was as varied as it was successful, yet one thing remained constant: "I just enjoyed the challenge of finding a new way; a new answer."

The Perfect Car, Nick Skeens' biography of John Barnard, is published by Evro and priced at £40; ISBN 978 1 910505 27 4 (evropublishing.com)



A TASTE OF WHAT MIGHT HAVE BEEN

Impeccably styled, inside and out, it's not just rarity that breeds desire in the case of the gorgeous Moretti 2300S

WORDS **RICHARD HESELTINE** PHOTOGRAPHY **TONY BAKER**





He displays every tooth he still possesses, the sun glinting off his hairless pate like the refraction from a diamond. Our new friend cannot help but pass comment, enquiring as to the origins of the glamorous ragtop being manoeuvred into place before him. Letting on that it's a 1963 Moretti 2300S elicits a reaction, just not one of recognition. He raises a bushy eyebrow, smiles blankly and nods before walking away, only for another inquisitor to sidle up and take his place. It has been like this all morning.

No, it isn't a Maserati. No, it doesn't have a V12. Yes, Moretti is a type of beer. Your jaw unclenches only long enough for you to wonder openly why we're photographing it in a layby in deepest, darkest Surrey; one that is apparently best avoided after dark unless you enjoy peeping through steamed-up car windows of an evening.

All of which is a world away from the images the Moretti conjures in your mind's eye; ones that flicker before you like a slide show. It's a coachbuilt exotic that screams *La Dolce Vita*, that brings to mind a star of the silver screen with a bombshell in the passenger seat, or a bootstrap industrialist on a romantic assignation above the Italian Lakes with his mistress. Or a... Well, you get the idea. This car fires your imagination long before you get behind the wheel. It looks sensational. Beneath the veneer of artistry, however, it is essentially a gussied-up Fiat.

None of which matters. Moretti straddled the line between *carrozzeria* and car manufacturer, and nowhere is that more apparent than with the 2300S, which was among the highlights of a back-story not exactly lacking in milestones. Marque founder Giovanni Moretti was nothing if not ambitious, that's for sure. Born in Reggio Emilia in 1904, he received an early grounding in all things mechanical following the death of his father just eight years later. He supported his family by toiling away in his uncle's workshop prior to joining aircraft firm Reggiane. Then, in 1920, he took a train ride to Turin to take up a position at the Ladetto motorcycle factory. He quickly rose through the ranks to become the company's chief engineer before going it alone and constructing the first Moretti motorcycle in 1926. He followed through with a series of small, three-wheeler lorries that featured CM engines, then moved on to producing a skimpy cyclecar that remained unique.

Scroll forward to the early 1940s, and Moretti brought various electric commercial vehicles to market. He also attempted to introduce a battery-powered saloon car, but it failed to find favour. Undaunted, a new prototype with an internal combustion engine was already on the drawing board, the tiny Moretti Cita 600 being unveiled at the 1949 Turin show. This twin-cylinder device failed to take flight, but it did lead to a raft of spin-offs. The only ones that caught the public's imagination were the four-cylinder 600 and 750 models, which spawned saloon, convertible and estate-car variants. The latter strain found some level of fame, if only at home, after a brace of works entries finished first and second in the 1100cc class of the 16,000km 1952 Algiers to Cape Town Rally. A special twin-overhead-cam engine was also produced, which went on to find success in sports-car racing and single-seater applications. This same unit – with





'It is breathtaking, the styling echoing everything from BMW 507 to Ferrari 250; it's hard not to stare at this car without drooling'

a 1.2-litre displacement – also found its way into an achingly pretty, Giovanni Michelotti-styled coupé that was sold primarily in the US, where it was a prolific winner trackside.

But there was a problem, in that the profit margin on these cars was slender at best, and manufacture of in-house engines was all but over by 1960. Dressing mainstream fodder clearly represented the future. In 1960, Fabbrica Automobili Moretti offered its own take on every model in the Fiat line-up. It also dabbled in Formula Junior single-seaters with a design by Aquilino Branca. The firm soon replenished its coffers thanks to strong sales of its vans and small trucks based on the Fiat 600 Multipla, before creating a halo product: the 2300S.

Unveiled at the November 1962 Turin Motor Show, the dazzling range-topper was penned by

Michelotti and based on a Fiat 2300 platform. This brave new world was sharply styled, if perhaps not cutting-edge, and further variants inevitably followed, of the mix 'n' match variety. Some editions featured standard Fiat running gear and pressed-steel rims rather than wire wheels. Lightly restyled four-seater open and closed editions boasted straighter beltlines and squared-off rear bodywork, as here. In 2500SS form, the donor car's straight-six engine was bored out to 2458cc (from 2279cc), its makers claiming a power output of 135bhp. That, and a top speed of 130mph. What's more, it cost only Lire75,000 (about £800 in today's money) more than the Ghia-styled Fiat 2300S Coupé.

'Our' cabriolet is one of only two known survivors, the other living in The Netherlands, while a single two-seater Spider exists in derelict condition in Malta. This leads you to suspect that production of all kinds didn't amount to much; it probably didn't even stretch into double figures. How it came to be in Blighty remains unrecorded, but it landed in 1967 and stayed with one owner for 39 years. Its current keeper, Paul de Turrís of DTR European Sports Cars, invested – rather appropriately – around 2300 hours over seven years restoring the Moretti.

"I first saw the car in 2006," he says. "It had had numerous and varied repairs to all the lower

Clockwise from above: Fiat's sweet and refined straight-six sounds great on song; the coachbuilder's styling is well resolved and the roof folds away neatly; bright red leather replaces the original vinyl in the Moretti's comfortable and stylish retrimmed cabin



'Between 3500 and 5000rpm, it gets into its stride and sounds superb; a deep growl spliced with faint induction roar'

sections, and had clearly been involved in an altercation at some point. It had lost most of the correct shaping along with the front bumper. It started, but that was about it. I made an offer, but the owner wanted to auction it and the car was sold to a chap on the south coast. I contacted him repeatedly over the following five years in an attempt to buy it, but without success. In the meantime, he dismantled the car and removed various panels for future replacement but got no further. We eventually agreed on what I thought was a lot of money, and the deal was done.

"The Moretti came to our workshop in March 2011 and we set about stripping the car to a bare shell then garnet-blasted what was left. The damaged front panels were remade correctly by using the offside one as an inverted pattern. This, it turned out, was not how Moretti built it. The panels were not remotely symmetrical, or even similar from one side to the other. Typically of coachbuilt cars, the doors are a different length. We put about 1000 hours into the metalwork and reshaping the body, and took the sills apart to put a little more strength into the centre section because we were concerned that, due to the size of the car, there would be too much give in the middle. Door skins were remade, and we fashioned the front bumper, which accounted for around 100 hours. The chrome fixed nose

sections were the reference point and we built it back from there. The mechanicals were all Fiat 2300S, so were not too difficult to work on. We lightened and balanced the bottom end of the engine and everything else was renewed. The interior was rebuilt from photos, although we took the liberty of replacing the original vinyl with seven hides' worth of Scottish leather."

The results are spectacular. It is breathtaking, the frontal styling echoing everything from the BMW 507 to the Ferrari 250GT SWB Bertone Speciale, but without looking like a direct crib. It's also handsome in profile, and free from much in the way of extraneous tinsel. Only the vast rear overhang lets the side down, the cropped tail of the two-seater Spider variant being more attractive. Even so, it's hard not to stare at this beautiful car without drooling.

This continues inside. Much comes from the Fiat 2300S, not least door furniture and the passenger grabhandle. The dashboard is logical, and the gauges are easy to read behind the vast tiller. It's oh-so comfortable, too. No review of an Italian car in a British motoring title was once complete without reference to a long-arms, short-legs driving stance; the 'ape-like' cliché. There isn't even a trace of that here. Nothing is a reach away, and the seats offer decent backside anchorage. It's all very swanky and oh-so stylish.

Clockwise from main: 2300S is more laid-back cruiser than true sports car; gorgeous Michelotti-styled lines; Moretti's offering was certainly varied; it's a tragedy that so few of these beauties were built, and survivors are scarce today





It's with a tinge of anticipation that you fire up the 'six'. Yes, there's none of the theatre you get with more thoroughbred fare of the period, but that's no bad thing. The Fiat unit is more refined than you might imagine, too. It's also relatively uncomplicated, the only impediment to progress at low speeds being the steering. Halcyon turns to hellish when manoeuvring because the unassisted system feels beyond heavy, to the point that you cuss a blue streak. That, and sweat. Once on the move, however, it lightens.

This isn't a particularly sporting car – and Moretti's performance figures were always fanciful – but it's far from slow. Between 3500 and 5000rpm, it gets into its stride and sounds superb; a deep growl spliced with faint induction roar. The long, slender gearlever doesn't inspire racy changes, and there's no room for tactility when shifting from second to third in particular, but the four-speed 'box isn't ponderous. The 2300S is better over bumps than most modern cars we can think of, and there are no creaks or groans through the structure. Prior experience of coachbuilt cars of this ilk leads you to expect a degree of floppiness, but that isn't the case here. As for handling characteristics, it's hard to tell given our urban test route, but the Moretti doesn't do anything untoward when driven with a little gusto. This is more *boulevardier* than back-road tearaway, but you assume as much.

The real shame is that Moretti didn't follow through and produce further exotica. Save a one-off, Maserati 3500GT-based machine, it didn't create anything quite so dazzling in later years. A return to alternative power sources with the Elettrica (a Fiat 500 loaded to the gunwales with batteries) bombed. Rather more successful was the range of cars based on Fiat 850 running gear. Production began in 1964, with Michelotti again employed to pen their outlines. However, the design deity's understudy, Dany Brawand, was taken on that same year to run Moretti's new styling department, the Swiss conceiving a series of baby GTs based on Fiat 850 Sport platforms that sold well from 1967-'71.

By the dawn of the 1980s, Moretti had been reduced to performing chop-top conversions on the Panda, Uno and Ritmo (Strada) models. It didn't help that major manufacturers were by then bringing production of niche vehicles in-house, and this was true of Fiat. The writing was on the wall, and second-generation principals Sergio and Gianni Moretti ended all car-related activities in 1984. The firm continued to operate in the commercial-vehicle arena, before selling to rival Scioneri in the early '90s. The nameplate is currently owned by a Dutchman; don't bet against it being reheated.

Moretti isn't a marque that resounds with most enthusiasts, but it does if your tastes stretch to low-volume Italian machinery. This 2300S was the jewel of its decades-long Fiat era and remains highly desirable. It hasn't lost its power to transport you to a world of beautiful people doing beautiful things. Sadly, the on-off rain and blink-and-you'll-miss-them sunny spells during our shoot ensure that the pilot looks more like a damp dog than a '60s playboy. Nevertheless, not even repeat drenchings can dampen the Walter Mitty-like reverie, which speaks volumes. Buckle up. Relax. Enjoy the fantasy. 

Thanks to Paul de Turrís and DTR European Sports Cars (www.dtrsports.com)

WHAT A CARRY ON!

C&SC's resident film expert marks six decades of the comedy franchise with a tour of some of its most famous locations

WORDS **ANDREW ROBERTS** PHOTOGRAPHY **TONY BAKER/REX FEATURES**





'The Consul conjures that iconic scene of the lined ranks of Glamcabs, in an indelible moment in British cinema'



To the uninitiated, the appeal of the *Carry On* films is as obscure as the attractions of football or banger racing are to me. Yet 60 years after the first was screened, they have become an integral part of British popular culture, and one of their most intriguing aspects is often the street scenes. They were never devised as B-pictures, but their budgets were not far above a second feature, which meant the use of unadorned street footage. The result was frequently a 1960s/'70s version of John Betjeman's *Metroland*: FX4 taxis lined up outside Home Counties rail stations; Hillman Super Minxes and Vauxhall Victor FBs on the less-than-mean streets of Windsor, Maidenhead and Slough; newsagents with signs advertising Woodbines and *The Daily Sketch*; and pubs offering Watneys Red Barrel.

Revisiting some of those sites provided the ideal way to mark the genre's sixth decade. As for the choice of transport for our grand tour of *Carry On* locations, it had to be a Ford Consul Cortina. The series frequently had guest appearances from various models, and it was tempting to bring a Ford Consul MkII Highline in tribute to *Camping*, but the films took a serious turn for the worse in the 1970s and the 17th *Carry On* marked the point of no return. The Austin LD Wandsworth ambulance of *Again Doctor* would have been impractical, and there was little



From top: Consul pays a visit to Maidenhead Town Hall; Peggy Hawkins (Hattie Jacques) and Flo Sims (Esma Cannon) with the Glamcabs in *Cabby*



chance of tracking down a 1904 Brushmobile, as used in pseudo-horror *Carry On Screaming*.

But as the only movie in the franchise with a motoring theme – and one of the few to feature a proper car chase – *Cabby* was the natural choice. Likewise the Ford, which conjures that iconic scene of the lined ranks of Glamcabs, in an indelible moment in British cinema.

The comedy focused on Speedee Taxis, a traditional black-cab company run by Charlie Hawkins (Sidney James), and the challenge it faced from an up-to-the-minute minicab firm with a fleet of new Fords. Would the film have been so successful with an alternative marque, such as a line of Morris 1100s? Certainly, the ADO16 and the Cortina represented the zenith of affordable automotive fashion when filming commenced in spring of 1963, but BMC reputedly wanted payment for its products. This was certainly not the philosophy of series producer Peter Rogers, so the Glamcabs were to be Cortinas – much to the satisfaction of Dagenham, which had recently launched the Super version. London dealer FH Peacock & Co of 219 Balham High Road arranged the cars, and a mock-up of its showroom appeared on screen in return.

Peacocks was a large organisation with several major contracts, including one deal to supply lorries to the NAAFI, and another with the Rank Organisation, both for its Xerox division and for Pinewood. “To have the Cortinas on screen was very good for our publicity, but when you look at *Cabby*, it is obvious that there were not enough four-door Supers to go around,” recalls Phil Luderman, who was then working as a delivery driver for the dealership. “Demo cars were in short supply – Peacocks only had a couple of two-doors – and our manager was constantly ringing round other dealers. In the end, we used

a mixture of cars from other showrooms and Dagenham PR Cortinas, which is why there are De Luxes and Fleetlines on screen. We were kept busy delivering the vehicles for the film – there was a special car park at Pinewood for the Glamcabs and Peacocks provided a service vehicle to take the drivers back to base.”

None of the Glamcabs is known to survive, and ‘our’ Cortina is a 1964 De Luxe with the unusual combination of a two-door body with a split bench front seat, a four-on-the-column gearchange and a 1200cc engine. “It gets there... eventually,” says owner Stan Wilkinson. Not that Dagenham’s finest was required to travel vast distances at high speed, because the series rarely ventured beyond a five-mile radius of the studios. Occasionally a narrative would require a journey to north Wales, Camber Sands or Brighton, but in the main a *Carry On* location shoot meant a trip into the wilds of Buckinghamshire. Loyal audiences soon learned to recognise the same locations from film to film as much as they appreciated the many and varied continuity errors, plus scripts that often derived from the Dead Sea Scrolls of Wardour Street.

The key site was, of course, Pinewood itself – with a such a tight schedule, there was little point in straying beyond the confines of the studio. The Mansion Entrance served as the gates of the army barracks of *Carry On Sergeant*, the original film of 1958, while the Heatherden Hall block doubled as a hospital in *Nurse*, the governor’s residence in *Up the Khyber* and the school in *Camping*, not to mention the ‘Moore-Nookey’ clinic (oh, the subtlety!) of *Again Doctor*.

Pinewood would double as a lavatory factory in the typically understated and nuanced *At Your Convenience* and, with the addition of a left-hand-drive AEC Regal coach and some very strange accents, *Abroad* created the wholly unconvincing illusion of taking place in Spain. There is now a new entrance, but the original gates will forever be associated with the studio and, with the Cortina’s Duotone paintwork, they create an agreeable atmosphere of low-key glamour. To arrive at Pinewood in a Rolls-Royce Phantom is a cliché, but to draw up via Glamcab clone is the epitome of true style.

Our next destination is one that forms a major part of the heritage of British cinema. There are times when you can suddenly be assailed by memories when travelling through a film location; for some it may be *The Italian Job*’s Great St Bernard Pass, for others it’s Pinewood Green housing estate, a seemingly innocuous road network that will be instantly familiar for anyone raised on these films... and it’s also where Joan Sims lived in *Carry On Camping*.

No true aficionado of cinema and classic cars alike could be expected to curb their enthusiasm when at the very site of not only *Camping*, but also the Inspector’s house in *Constable* and the residence of Sid James and Hattie Jacques in *At Your Convenience*. Pinewood Green had the advantage of being just a few hundred yards from the studio, thereby saving Rogers even more £sd. The leafy roads of the estate were the location for much of the car chase in *Cabby*, and the crowning touch on our visit is a very plausible-looking K6 telephone box. The A/B button mechanism therein is wholly illusory, of course, but there is still the ever-present temptation to dial Balham 1271 and request that Peacocks supply another batch of Cortinas.

From top: front bench seat has room for three; poster reveals sensibilities from a time before political correctness; outside the famed Pinewood Studios



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Cortina looks entirely at home in the quiet surroundings of Pinewood Green housing estate. Below: 1.2-litre 'four' musters gentle pace

Before departing, there's just time to pay a visit to the adjacent Pinewood Close, which the *Carry Ons* used as their stock 'upmarket' set. These were not films with a sophisticated approach to characterisation, so Terry Scott arriving home in a bowler hat and pinstriped suit in *Camping* meant 'city businessman'. The same street was used for Bernard Bresslaw's residence in *Behind* seven years later, a picture that boasts an early Jaguar XJ6. Other more glamorous cameos include an Aston Martin DB5 (*Doctor*) and a Ferrari 365GT 2+2 (*Matron*), both the property of director Gerald Thomas.

Our final location is Maidenhead Town Hall, a fine building that was still within easy reach of Pinewood and possessed the innate ability to double as a public institution. Simply by parking a Bedford J1 ambulance near the front door, it could be instantly transformed into a hospital. In *Behind*, its noble portals served as a university campus – and looked more convincing than most of the undergraduates. As with many works of cinema, a suspension of disbelief is essential: in *Dr. No*, cinemagoers were not supposed to notice the ridiculous back-projection of the Sunbeam Alpine chase, and in a *Carry On* film you are not meant to point out that 'young people' all seemed to be at least 37 years old.

The 31 pictures made extensive use of such venues as Datchet Road in Windsor and Maidenhead High Street, but to see them today is to be reminded that the *Carry Ons* belong to another time. They were intended to be the main attraction of an evening at the cinema – together with the newsreel, *Look at Life*, Edgar Wallace and a Kia-Ora in the interval, all for just 1/9d. Experiencing a Cortina 1200 on the A4 you realise that, as with *Cabby*, it dates from a

slower-paced world. "It is spacious and enjoyable to drive," says Wilkinson, "even if the position of the gearlever means that you keep hitting the front passenger's knees!"

He also notes that "it never fails to attract attention", and this is quickly proved by the many cars that come perilously close to the Ford to admire it. By the standards of the early '60s, a Consul Cortina was generally regarded as a medium-sized car, yet it appears Lilliputian compared with the latest generation of Fiestas. This sense of vulnerability is exacerbated by yet another Astra or Galaxy hovering just inches from the rear bumper, as its owner attempts to read the wording on the bootlid.

Cinema can help to create the mythology of a car, often regardless of the money involved. The best *Carry Ons* had a polish that belied their parsimonious budgets. "It was great fun to make," says Amanda Barrie, who played Athena in *Cabby* and fondly recalls the professionalism and high standards of the enterprise. The casts comprised some of Britain's finest character actors, while the Fords darting around Wexham, Iver Heath and Pinewood Green created imagery as memorable as any Bond adventure.

This year, Aston Martin launched a limited edition of 25 *Goldfinger* replica DB5s at a hefty £2.75m each (plus tax). I would never seek to disparage the dream inherent in such a car, but merely suggest that if Ford decided to recreate an exacting Consul Cortina Glamcab it would not only be somewhat cheaper, but also equally valid for thousands of enthusiasts.



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Steering recirculating ball **Brakes** drums

Length 14ft 2½in (4331mm) **Width** 5ft 2½in (1587mm) **Height** 4ft 9in (1464mm)

Wheelbase 8ft 2in (2489mm)

Weight 2018lb (915kg) **0-60mph** 22.5 secs

Top speed 77mph **Mpg** 30

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Thanks to Amanda Barrie; Phil Luderman; Mkl Cortina Owners' Club (www.mk1cortina.com); Maidenhead Town Hall (www3.rbwm.gov.uk); Pinewood Studios (www.pinewoodgroup.com)

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CARRY ON CARS

They might not all be cinematic gems, but this film series wasn't without its automotive stars

WORDS **ANDREW ROBERTS** PHOTOGRAPHY **REX FEATURES**



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10

1 MORRIS MARINA 1.8 COUPÉ CARRY ON AT YOUR CONVENIENCE

The year is 1971, the currency is now decimal, and The Beatles are already a memory. Just to increase the mood of national gloom is a guest starring role from the Marina in *At Your Convenience*. This was also the first *Carry On* to lose money at the box office, although it is uncertain whether this was due to Sid's new Morris.

2 TRIUMPH STAG CARRY ON EMMANUELLE

To be honest, aside from the Stag and a Daimler DS420, there is little point watching this epic, so why not fast-forward through the dialogue scenes and the theme song to ogle at the cars?

3 HUMBER SNIPE MkII STAFF CAR CARRY ON ENGLAND

Almost as bad as *Emmanuelle*, but saved by Kenneth Connor's valiant lead performance and the appearance of the military Humber. Apart from those details, however, the main interest in *Carry On England* is guessing how many cinemas closed as a result of its screening.

4 AUSTIN FX3 CARRY ON CABBY

The plot here centred on the rivalry between the Glamcabs and the traditional black cabs. FX3s were provided by the London General Cab Co, and one survives in the north of England.

5 AUSTIN MAXI CARRY ON BEHIND

A Harvest Gold Maxi made up to resemble an HL provided automotive interest in this caravanning tale. By 1975 the series was starting to look tired, although Elke Sommer's guest appearance belongs in a much better picture.

6 MG MIDGET MkIII CARRY ON LOVING

The 20th *Carry On* made desperate attempts at a 'swinging' London atmosphere, but was saved by the double acts of Richard O'Callaghan/Jackie Piper, and Imogen Hassall/Terry Scott. The last-named portrayed a young (!) man about town, an illusion partially reinforced by the MG.

7 AUSTIN MINI MOKE CARRY ON CAMPING

The *Carry Ons* were not really *au fait* with youth culture. When *Camping* entered production in late 1968, the producers' idea of a rave was some

chilly-looking extras dancing in a muddy field to the groovy sounds of The Flowerbuds, with a 'psychedelic' Moke to reinforce the hippy vibe.


8 BRUSHMOBILE CARRY ON SCREAMING

Not only one of the few in the series with notable art direction, but also featuring Fenella Fielding and a Vauxhall-powered 1904 Brushmobile that later graced the National Motor Museum.

9 FORD ZODIAC MkIII CARRY ON MATRON

For many, the last decent *Carry On*, released in 1972 and featuring Sid and his seedy reprobates in their secondhand Zodiac getaway car as they contemplate a heist at a maternity hospital. The scene with Kenneth Cope, Valerie Leon and Terry Scott aboard the Bedford ambulance alone is worth the price of the DVD.

10 WOLSELEY 6/90 CARRY ON CONSTABLE

The 6/90 must be one of the finest cars to appear on celluloid, and its arrival in the first *Carry On* to star Sid James results in a cinematic classic. *Constable* is also one of the rare films to feature a chase involving an Austin A35 van! 



CALIFORNIA SHOWS HOW TO PARTY

Pebble Beach Golf Links is the epicentre of Monterey Car Week, but there's plenty to see far away from the 18th green

WORDS **GREG MACLEMAN** PHOTOGRAPHY **WILL WILLIAMS/ERIC SAWYER**

Every August, tens of thousands flock to the Monterey Peninsula from all corners of the world to take part in the annual celebration of the automobile that is Monterey Car Week. Built around the Pebble Beach Concours d'Elegance, which first appeared in 1950, the week has grown to encompass more than a dozen events, with each day giving a new opportunity to indulge in a passion for cars.

Glamour is in no short supply, from the immaculately presented multi-million-pound machines and manicured greens of the headline event to the exclusive The Quail: A Motorsports Gathering, held at Sir Michael Kadoorie's stunning Quail Lodge golf resort. Don't worry if you don't have hundreds of dollars for a ticket, though, because Carmel-by-the-Sea's Concours on the Avenue and the Pebble Beach Tour d'Elegance provide a chance to get up close with the best cars the world has to offer for free.

The headline shows are a sea of Rolex-wrapped wrists and brightly coloured trousers, but not all of the events are as highbrow, with a number of gatherings having sprung up over recent years to celebrate more down-to-earth classics. Kicking off the week is The Little Car Show (left), held in Pacific Grove and host to 100 sub-1601cc classics, ranging from Isetta bubble cars through to Japanese 'Kei' cars; this year's show even included a trio of rare Cincinnati-built Crosleys. Even more bizarre machines turn out for the Hagerty-backed Concours d'Lemons, which fêtes the mundane, eccentric and downright clapped-out in a fun and relaxed atmosphere, where judges are bribed with cheap liquor and dollar bills pinned to windscreens. US television star Wayne Carini is a show regular, arriving this year in a Siata Spring.

Motorsport plays a massive role, too, with competition classes at both The Quail and Pebble Beach, so it's fitting that Car Week is also home to the Rolex Monterey Motorsports Reunion, which draws some of the world's finest historic racers to dice for position at Laguna Seca, with its famous Corkscrew.

C&SC was at all of these and more, and here are a few of the characters we met along the way.



Eric Keller
BMW M3 EVO 2

As the owner of North America's leading M-car specialist, Enthusiast Auto Group, Eric Keller knows a good BMW when he sees one, and the stunning M3 he brought to Concours on the Avenue had covered a scarcely credible 4000 miles. "The car was bought as a present for the first owner's wife in England, and was kept by the family until 2011, when it had just 2500 miles on the clock," says Keller. "We have fantastic pictures of the lady posing alongside the car in the showroom – it's so '80s! The car was eventually bought by a gentleman who took it on a dream drive through Europe, via the Czech Republic and Switzerland.

"It's a special car and the condition is remarkable. We've detailed it, treating the paintwork with the latest ceramic coating – it gives it incredible depth, and means you don't have to worry if you park under a tree."

Aside from being one of the most desirable iterations of the E30, the BMW is notable for being a 'radio delete' car with Electronic Damper Control, allowing the suspension settings to change between Komfort, Normal and Sport.

Tony & Pat Olmo VW BEETLE DELUXE

Serial Volkswagen restorers Tony and Pat Olmo – who also own a '62 convertible and '73 Westy camper – can trace their love of the marque to 1994, when they bought their '56 Beetle Deluxe from a friend in the Carmel Valley: "It had been covered up for eight years," says Pat, "and was finished in silver. It was only when we got it home and started to take back the paint that we found, in the footwells, that it was originally Diamond Green. It was then that we knew we had to restore it, and keep it completely original."

The rebuild took two years. "Fortunately it was all there, including the matching-numbers engine and interior," explains Tony. "Everything is bone stock. We had the 36bhp, 1192cc engine fully rebuilt to the original factory specifications, and the interior retrimmed by a marque expert who won't touch anything non-standard."

A host of period-correct accessories help the car to stand out in Carmel, most dating from the Porsche era. "They're a lot more expensive as a result," says Pat. "It even has the original blanking plates in the dashboard." The car is now complete, with the exception of the small Hazet screwdriver, which has gone missing from the original toolkit. If you have a suitable replacement, the Olmos would love to hear from you...



Pete Whitehead

ISO RIVOLTA

An impressive array of historic Trans-Am machinery packed the paddock at Laguna Seca for this year's Rolex Monterey Motorsports Reunion, but lurking incongruously among the American metal was this rarely seen European racer belonging to Pete Whitehead. "It's a 1964 Iso Rivolta, number 250 out of around 800 cars built," explains Whitehead. "It's the only one racing in the United States – and there are maybe half a dozen competing in Europe. It's got a 327cu in, 450bhp engine and a four-speed transmission, and was originally delivered to California, where it spent its early life in SCCA racing before going to Australia. It was campaigned Down Under in the local historic race series for about 10 years."

Whitehead discovered the car on the other side of the world 15 years ago, before buying it and bringing it back to California and his Long Beach base: "It was set up basically as it is now, and I've been racing it ever since." But does the Iso have the performance to back up its looks? "The car is competitive, but I'm not," laughs Whitehead. "Every year I get a little older and a little slower! It's a unique car. I enjoy Italian classics, but I don't very much like Italian mechanicals, so this is the perfect compromise."



Kevin Keebler

MORRIS MINOR PICK-UP

Long-time Morris Minor fan Kevin Keebler is no stranger to little cars, having worked on the model for years as the 'single hand' in Single Handed Auto Restoration. He is also a regular visitor to The Little Car Show in Pacific Grove. "I've owned the Minor for about five years, after buying it from the original owner's estate," says Keebler. "His brother negotiated the deal. It had been sitting in the back of a workshop for 35 years. I've recommissioned it and fitted the drivetrain from a 1969 Sprite, but kept the body the same in homage to its first owner. It's only original once!"

Keebler's pick-up is one of only 500 or so to have been imported to the United States, and rather fewer thought to survive. It's the third Minor shown at the event by Keebler, who is well-known in the Morris community: "People are lining up to have me work on their cars, and some that I've restored are even here today. I've loved Morris Minors all my life."



Drew Barker

MGB GT

The tone was set at the Concours d'Lecons by a Jaguar XK120 on slot-mags – and lacking paint, glass and even a dashboard – rolling into the venue in a cloud of steam. This was a ringer (in the sporting sense) borrowed from local legend Dodi Khalil of Dodi Auto Sales, but more genuine was the daily driver MGB GT of Drew Barker.

"My friend rescued it from the crusher in Santa Cruz for \$45," explains Barker, "then I saved it from a second death for \$79 and have since added 14,000 miles to the clock. It's dirty on the outside, but with help from friends, forums, social media – and Moss Motors! – I've managed to keep it running. Not letting it fester away in the garage keeps it alive. It has what my friend would describe as 'an acceptable level of sketch!'"

Despite its down-at-heel appearance, a great deal of attention has been lavished on the car and a respray is on the cards, along with further improvements to the suspension and running gear. "Something along the lines of a works-style fast-road build is the ultimate goal."

"The Concours d'Lecons is one of the gems of Monterey Car Week," says Barker. "It's classy and trashy at the same time. Not all of the cars are garbage, but it's great to come together and celebrate the rustier side of the classic world."



Carson Chen

MAZDA COSMO 110S

One of the most exciting cars in Pacific Grove made its way there via Carmel, where it picked up a class win at the Concours on the Avenue the previous day. Carson Chen's 1967 Cosmo fits the Little Car Show brief perfectly, with a 982cc capacity and a wild design rarely seen on the road. "I first gained an appreciation of Wankel rotary technology after buying an RX-7 project to work on with my son," says Chen. "Something about this manufacturer and its innovations captured our imagination."

The lion's share of Cosmos remain in Japan, where Chen found his car: "I watched it for two and a half years, and was finally able to bring it to the US last October; 343 S1s were made and 12-16 are thought to survive. Mine has been back to bare metal and repainted, but the rest of the car is original!"



Joseph DeMeo LAMBORGHINI 400GT

Restorer Joseph DeMeo had a week to remember in Monterey, joining pal Robert Ross in bringing his superb 1966 Lamborghini 400GT to his home concours on Ocean Avenue, fresh from a win at the Hillsborough Concours d'Elegance. The car took the top gong in Carmel, and was awarded 'Best Post-War Sports 1961-1975' at The Quail.

"My friend Bruce Milner's ATS won Best of Show last year," says DeMeo. "He had no idea people cared for the car so much – and that's been the case with this one. We gave it a debut at Hillsborough just to see what kind of reaction it would get, and picked up the exhibitors' award. Then they asked us to stay a moment longer for Best of Show, and it was the same at Carmel.

"We won by a considerable margin, and to have 29 judges come to a definitive decision, against a class of cars like those at Carmel, makes you feel pretty good. The restoration took two years. There was a well-curated rebuild done about 15 years ago by marque expert Gary Bobileff, who I'll pay respect to, but I cut my teeth in the Porsche world [he is a three-time winner of the Porsche Club of America's prestigious Manhattan Concours Trophy] and Porsche people are another level when it comes to detail and preparation. I've tried to translate that into this 100-point environment, where they're looking for originality and presentation. It has worked very well.

"You turn the key and have to pay attention to know that the V12 is running – that's how you know how perfect it is. The best word to describe it is 'luxurious' – but in a 1966 way! It's like nothing else, it's a really fantastic car."



Dan Egan TOYOTA 2000GT

Event regular Dan Egan proudly showed one of the most exotic machines on Ocean Avenue. "Growing up in southern California in the '60s, cars were tested year-round at local racing venues so we saw everything – including the two Toyota GTs prepared by Shelby and raced in the 1968 SCCA season," says Egan. "We saw them at Riverside, then they disappeared; they only raced in '68 before they were gone.

"Fast-forward six years and I saw an advert in the back of *Competition Press*, which was where we went to find out what racing was going on and what was happening in Europe. Since I'd seen the cars race I knew what it was, so I called the guy. If he'd said it was yellow I probably wouldn't have bought it, but when he said 'red' I was cooked!

"The car was in Washington, so my wife and I flew up and stayed at his house. We gave him a personal cheque and drove the car home."



Clark & Jen Sopper HONDA TN3 SUPER

The Quail is known for its eclectic entrants, and none lived up to that reputation more than Clark and Jennifer Sopper's delightful Honda Acty van. "I fell in love with Kei trucks when the farm where I spent my high-school summers bought several as field trucks," says Clark, "but I left for college before I could drive them. They remained stuck in my mind, and years later when I was at a vintage motorcycle shop in Japan the owner offered to ship one back to California."

After finding a mint late-'80s example, Sopper's love of Kei cars was cemented and he set about sourcing this early truck – rare to find in this condition: "The previous owner gave it a quick tune-up and respray, but I haven't done much more to it aside from brakes, carburettor cleaning and steering-rack bushes." The pair, who own a Santa Cruz-based design studio, then put their team to work ahead of The Quail. "The studio designed and constructed the fabric cargo cover and its wooden frame – we wanted to create something that was true to the original intent of Honda and appealing to our contemporary lives," says Sopper. "It's the perfect addition for trips to the beach! Kei cars and trucks are exciting and still affordable; they're drawing a new generation into collecting."



FROM BAVARIA TO THE WEST COUNTRY

Two aeronautical giants and one chassis design that would undergo 75 years of evolution. Here's how pre-war BMW 326 sired post-war Bristol 400

WORDS **SIMON CHARLESWORTH** PHOTOGRAPHY **TONY BAKER**



R.R. JACKSON
TUNED AND
MAINTAINED
FOR THE
ROAD & TRACK





One of the first in the country, this Frazer Nash-BMW is now one of around 10 326s in the UK and owner Dawes has made mechanical improvements

Brooklands is yet to open. It's early, empty and hushed when we drive through the Campbell Gate. We proceed slowly. The 21st-century rush-hour, with its dawdling traffic, frustrated commuters and booming radios, shrivels in the rear-view mirror.

It's been a few years since I last visited this site, but you soon notice the differences. The big draw to me, however, is something that remains the same: the 111-year-old motorsport relic. It is an essential petrolhead pilgrimage, to come and bear witness to the exalted remains of the world's first motor-racing circuit.

We're here to retrace the evolutionary footsteps between Mike Dawes' 1937 Frazer Nash-BMW 326 and Michael Barton's 1946 Bristol Type 400. Why Brooklands? It was one of the venues where AFN Ltd (see panel) demonstrated the sporting talents of its Frazer Nash-BMW models. Headlines included HJ Aldington at the 1936 MCC High-Speed

Trial posting 98½ miles in the hour, before this was beaten in 1937 by Sammy Davis, who hit 103.97mph. Both records were set by the 328, which became the first sports car to average over 100mph in the hour. We're also here because of Brooklands' other significant history: the site hosted part of Britain's aeronautical industry, which dovetails with the main business concerns of both BMW and the Bristol Aircraft Company.

BMW's progress as a car manufacturer was nothing short of astounding – but then, so were the levels of the firm's funding from the German state. In October 1928, BMW purchased Fahrzeugfabrik Eisenach AG from Gothaer Waggonfabrik and continued to manufacture the licence-built Austin Seven, the Dixi 3/15 DA-1. BMW produced its first design in 1932 – the 3/20 – after cancelling the Austin licence. Interestingly, the '3' denotes BMW's third line of business, '1' used for its aero-engine interests and '2' for its motorcycle division.

Remarkably, by 1933 the company had launched its first six-cylinder model, the 1200cc

303. This was the first BMW to bear the 'double-bean' grille and it would form the basis of both the 1.5-litre 315 and 1.9-litre 319.

The 319's successor, the 1971cc 50bhp 326, was built between 1936 and '41, with production totalling 15,936. Designed by Dr Fritz Fiedler and styled by Peter Schimanowski, it was BMW's first four-door car and the first with hydraulic brakes. It sat on an extremely rigid A-frame box-section chassis with front suspension via a transverse leaf spring and upper wishbones: the Austin Seven might have gone, but its influence was not forgotten. The live rear axle was suspended via longitudinal torsion bars, with double-acting dampers fore and aft.

The 72mph 326 would sire the 320, 321, 335 and the 327 (the chic short-wheelbase leaf-sprung coupé), while its 66 x 96mm M78 engine block underpinned the 328's M328 engine. The M328 was crowned with a clever higher-compression Schleicher-Flemming cylinder head and capable of 80bhp at 4500rpm – this unit was also installed in the low-volume 327/28.



Clockwise from top: BMW has the more spacious cabin; opening split 'screen; 'six' gives 50bhp; the Frazer Nash-BMW relationship ran until 1959



FRAZER NASH AND BMW

Based in Isleworth, AFN Ltd was formed following HJ Aldington's acquisition of Frazer Nash in 1927 and 'chain-gang' models such as the TT Replica and Nürburg enjoyed success in trials, hillclimbing and racing. Motorsport would be the arena that would have a sizeable influence on AFN's direction, when at the 1934 Coupes des Alpes, the hitherto competitive Frazer Nash team was beaten by BMW 315s.

The six-cylinder sports car so impressed Aldington that he contacted BMW. By 19 November 1934, he had signed a contract turning Frazer Nash into BMW's British concessionaire. Frazer Nash-BMWs would be sold alongside the firm's existing range, and ultimately the right-hand-drive 315s, 319s, 320s, 326s, 327s and 328s would outsell total chain-gang production by a ratio of two-to-one.

Plans were made to build BMWs under licence and market them as Frazer Nash cars due to the hostility towards Germany after the Great War, but WW2 quashed any chance of this British-based manufacturing happening. Post-war, the chain-gang cars were history, as were plans for the Frazer Nash-Bristol, but BAC supplied AFN with Bristol FNS engines for its Fiedler-designed models including the High Speed/Competition, Le Mans Rep (below), Mille Miglia, Targa Florio and Sebring; production totalled just 84 cars.

Frazer Nash built its final model in 1957. Its relationship with BMW lasted until a falling out over the UK sales rights to the 1959 700.



"There's a lovely bit in the BMW board minutes from 1947," explains Mike Dawes, who is also the treasurer of the BMW Historic Motor Club (UK), "when they're lamenting making anything they can – knives, folks, saucepans and the like. To this, the finance director said: 'We've got to face the fact that we are no longer being financed by the Reich Aviation Ministry.' Göring was financing practically everything and this shows in the engineering of these cars."

In Filton, come peacetime and the cancellation of War Office orders, BAC's MD, Sir George Stanley White, knew that alternative work had to be found for the firm's 70,000-strong workforce. Among BAC's new ventures, Sir Stanley's son, George SM White, founded in 1945 what would become the Car Division. This mimicked a move BAC had taken after the Great War, which led to two prototype Monocar light cars and body-building contracts for Armstrong Siddeley and sister company Bristol Tramways' Motor Department. However, doubtless recalling its experience with the Monocar and early

aircraft designs, the company decided during the war to acquire an existing motor manufacturer.

The Aldington brothers of Frazer Nash, meanwhile, were keen to use their UK licence to manufacture BMWs and re-establish contacts with the firm. Their plan was to put the 326 into production, but there were problems: firstly, the Midlands' short-sighted motor industry was not interested; secondly, the Ambi Budd factories, which had produced the 326's body, were either completely destroyed or under Soviet control.

AFN could see that BAC would benefit from its manufacture and trade experience, while AFN, which lacked production facilities, would no longer have to deal with hostile sentiments around its products, which had been pungent enough before WW2; by late '37, it was common for AFN to conceal the 'Made In Germany' engine-bay plates by fitting them face down.

An agreement was reached and BAC bought a majority stake in the firm with a view to building a Frazer Nash-Bristol. BMW's former chief designer Fiedler acted as project consultant, but

the Bristol-Aldington union was brief. AFN extricated itself due to different thinking, methodology and personality clashes. Although some Frazer Nash-Bristol literature was printed, AFN came away with an exclusive engine supply and the car became the first Bristol.

And this is it – the first Bristol, built in 1946. 'Old Number One' JHY 261 is one of four prototype 400s built prior to the 429 production cars. The 400 was almost a BMW greatest hits compilation: the 326's 9ft 6in-wheelbase chassis; the M328 engine; and a coupé body that did a good impression of the 327 rather than being a precise copy of it. Only one 400 chassis was older, but that wasn't built into a complete car and was destroyed long ago.

BAC kept JHY 261 for development. It also competed and crashed in the 1949 Coupe des Alpes Rallye with Elsie ('Bill') and Tommy Wisdom. It remained in company ownership until acquired by Bristol's Tony Crook in 1992. Appropriately, Michael Barton – Crook's biographer and a founding member of the Bristol



This eye-catching car is 'Old Number One', the first Bristol – it's thought that it left the factory a light blue and it has had just three owners since 1946

Owners' Heritage Trust – is JHY 261's current owner, and only its third to date.

"Hugh Hunter, the Brooklands racing driver, was a protagonist of the Frazer Nash-BMW and he introduced Tony Crook to the 328," explains Barton. "Crook then bought the ex-Betty Haig 328, EYW 3, which was the car she drove here at Brooklands to cover 100 miles in the hour in 1938. Crook was in the RAF when he happened to overhear Bristol inspection technicians talking about BAC's plans to acquire the manufacturing rights to the pre-war BMW.

"Crook told the story of how he then hotfooted it down to Bristol – as an RAF officer he had access to petrol – and introduced himself to George White and team boss Vivian Selby. He was in business with Raymond Mays and Peter Berthon, as Raymond Mays & Partners Ltd, and the company came away with the very first Bristol distributorship in 1945. This was two years before Bristol had any cars for sale."

Believed to have been painted in a soft RAF blue used for desert camouflage, this 400 was

clumsily resprayed in the 1960s using a slightly brighter Fiat hue. The only other deviations from how it left Filton are its rally repairs and its 1947 1971cc Type 85 engine (replacing its original 1911cc 'imperialised' prototype 'six').

It's chipped, cracked, weathered, worn and slightly moth-eaten, but this car not only – and unusually – still has its original direct-change, non-overdrive four-speed 'box with freewheel on first, plus unassisted drum brakes and non-cancelling trafficators, but has also deliberately never been restored. Its charm is intoxicating.

You can spot the similarities, but compared with Dawes' 326, the Filtonian appears more the pretty socialite to Eisenach's comely *hausfrau*. Bristol's expensive £2373 14s 6d close-coupled 95mph two-door saloon is obviously derived from the 327, but its dress sense shuns the 327's baroque bonnet vents and detailing.

The £498 BMW, though, counters once you're inside with more room, a wider pedalbox, wind-up windows, an opening split windscreen, clearer instrumentation and features such as

self-cancelling indicators and a steering lock that some manufacturers failed to offer decades after the war. Even the fuel-filler cap and spare wheel are guarded by lock and key. In typical BMW fashion, the 326 slowly but surely grows on you.

Owned by Dawes for nine years, this February 1937 Frazer Nash-BMW was one of the first in the UK. "I don't know as much of its history as I'd like to," says Dawes. "It has been known in the club for many years, but unfortunately I don't have all of its records. It's one of about 10 326s currently known to the club in the UK, of which six are still complete. I do, though, have its AFN service records, which show that the car got some serious use before and during the war.

"It was restored by a BMW dealer, essentially as a showroom queen, 20 years ago. When I got the car, it looked like it does now – on the outside – but mechanically it was a bit of a heap of junk! When you get things such as a camshaft welded up, it's not good... So over the years we've been doing what we can. Compared with other cars of its vintage, it's an excellent grand tourer."



Clockwise from top: non-overdrive four-speed 'box in patinated cabin; the 400's 'six' has 85bhp; two of a kind; no wind-up windows here; early Bristol has never been restored



'Despite the battle-torn road, the ride of both is good enough to cease pothole-spotting'

We leave Brooklands and, because we're in Surrey, the roads are busy. Yet the speed with which you acclimatise to these cars, and the way in which they handle today's hustle and bustle, are perhaps the most astounding things about driving them. With 85bhp at 4500rpm, the 400 produces more power at higher revs than the BMW's 50bhp at 3750rpm, but on these roads the difference doesn't jump out at you. This might be because I've enjoyed far spicier Bristol 'sixes', or perhaps it's because both engines are served by SUs. Non-original on the BMW and only briefly specified by Bristol, these carbs are better at doling out mid-range punch than venturing towards the outer limits of a rev range.

The Bristol has a stiffer throttle and its unassisted brakes require more muscle but make for easy heel-and-toe footwork. The BMW initially comes across as more user friendly: its cooler cabin has more room; its rack-and-pinion steering and brakes are lighter to use; and the Bosch self-cancelling indicators lessen the multi-tasking load. Having never been restored, the Bristol

retains its wonderfully hewn-from-billet factory integrity. It fights back with a sharper, more positive gearchange, while JHY 261's unique white wheel operates Bristol's sublime steering rack – swift of turn-in and pure of feel. Held in place by its semi-bucket seat, the 400 is bliss to drive due to the quality of its manufacture and designer Jack Channer's feel for a sizzling chassis. The BMW's four-speed, with freewheeling non-synchro first and second, takes longer to master. Despite the battle-torn road, the ride of both is good enough to cease pothole-spotting.

Through all manner of bends, the 326's light, positive steering does load up more and it rolls further than the Bristol, but here I have to stop and recalibrate. This is a pre-war car; it's more than 80 years old. I've encountered cars far inferior to this that date from the late '50s. As the quiet gearchanges materialise, you realise that this surprisingly – almost shockingly – usable car is an adept distance-coverer. Objectively, this BMW is right up there with the very best pre-war machines I've driven.

The 400, meanwhile, further cements its place in my affections. As we drive, my thoughts wander. It's easy to appreciate why BAC continued with this formula – albeit enhanced – until 1960, and why Bristol, subsequently under Crook, continued to evolve the BMW design until production ended in 2011.

A memory from 2013 then emerges, from an interview I was fortunate to have with the late Syd Lovesy, a man who worked for Bristol Cars for more than 60 years. Amid his warm, gentle manner and natural modesty, the closest he came to a boast was when he ventured: "It's true to say that the Bristol 400, the very first car we ever made, was the finest car in production at that particular time..."

It's hard to think of a better way to endorse the wonderful design and intrinsic engineering quality of these magnificent cars.

Thanks to the owners, and to Richard Gatley and Paul Stewart at the Brooklands Museum (www.brooklandsmuseum.com)

A photograph of a person driving a classic car. The driver is wearing a dark jacket and blue jeans, with their hands on the steering wheel. The car's interior, including the dashboard and steering wheel, is visible. The background is a blurred green landscape, suggesting high speed. The text is overlaid on the upper left portion of the image.

“MY BROKEN FOOT DIDN'T HAMPER ME - I JUST KEPT IT PLANTED ON THE THROTTLE”

In his final interview, historic legend 'Whizzo' Williams recalls a race in which he beat the best

WORDS ROSS ALKUREISHI PHOTOGRAPHY JONATHAN JACOB





Clockwise, from main: distinctive Droop Snoot restored after taking a battering in the race; 'Whizzo' holds off Roger Bell at Thruxton; 'race' cars were in fact largely standard; Williams recalls the tight finish, when he just pipped Marshall; neat rear is stock Firenza





Standing on the gravel driveway of retired racer Barrie 'Whizzo' Williams' Northamptonshire home, the hot late-summer air is thick with anticipation. Due any second is Vauxhall High Performance Firenza registration UHO 288M, perhaps better known by its silver paintwork and 'EJ Baker Motors Ltd' decals.

A rasping exhaust note in the distance catches our attention, and 30 seconds later that famous 'Droop Snoot' visage sweeps around, before owner Ken Smyth brings the car slowly to a stop beside us. "The last time I saw it was on the day of the race itself in 1974," smiles Williams.

That's no surprise really, because the car lay in storage, accident damaged, from the early 1980s until its recent restoration. "I can remember when the Droop Snoot Group found it," says Whizzo, "it was rusty as hell." Today it looks factory fresh and good enough, perhaps, even to race. Which was this particular car's *raison d'être*. To promote the release of its new coupé, Vauxhall arranged a Whit bank holiday race at Thrupton. Run over eight laps, The Vauxhall Spring Cup featured 20 standard – save a half roll-cage, an aluminium firewall and a battery cut-off – factory road cars, each supplied and run by a Dealer Team Vauxhall Sportspart outlet.

That meant a road-tuned, single-overhead-camshaft 2279cc slant-four, running twin Zenith-Stromberg C0175 carburettors and good for 131bhp; a rally-derived five-speed ZF gearbox; and, most important, standard road suspension, with double wishbones at the front, a live rear axle and trailing arms at the back, and coil springs all round. All of which was encompassed in aerodynamics specialist Wayne Cherry's new and dramatic body styling.

Each DTV outlet nominated a particular racing driver, and that resulted in a wealth of top F5000 and Touring Car aces being brought in

to pilot them. As well as Williams, that included Vern Schuppan, Tony Lanfranchi, Tim Stock, John Elliott, journalist/racer Roger Bell and 'Mr Vauxhall' himself, Gerry Marshall.

"We all loved and hated Gerry," smiles Williams, "because of the 'Gerry' personality. We were good buddies, but he hated losing and, because we were racing Vauxhalls, he was expected to win. However, I'd already won a lot of races in the GN of Croydon non-Droop Snoot Firenza. With every car equal, it was a good, level playing field." One factor working against Williams, though, was his right foot, still in plaster after an earlier shunt at Snetterton: "It didn't hamper me at all. I just kept it planted on the throttle, left-foot braking."

Bell earned pole position but, once they were let loose all together, the drivers' dispositions ensured a riotous race. Watch the highlights reel on YouTube and there's an element of *Wacky Races* combined with 'jumpers for goalposts' grassroots competition as all 20 cars barrel into the first corner, jostling for position three and sometimes four abreast, engines screaming, rubber tortured, and bodies rolling like silver blanchmanges in a Force 10. All of that, though, is but a prelude to the kerb-cutting and grass-shredding shenanigans of later laps, something Marshall admits in his accompanying commentary was somewhat unprofessional.

With Bell in the lead, his United Services Garage of Portsmouth-supplied car OTP 553M took a nudge, allowing six HPFs to roar past. "Tony Lanfranchi went over the chicane and ripped his exhaust off," recalls Williams. "Then on the last lap, I did to Gerry what he had been doing to other people: I got a better run out of Church corner and got alongside him. I took the chicane properly, not letting him back in, so he decided to come over the top. He was so angry when I crossed the line first."

Just 0.2 secs was the winning margin from Marshall, with Roger Bell recovering to finish third and Vern Schuppan fourth. Lanfranchi took the fastest-lap honours with 1 min 45.2 secs – presumably thanks to some decidedly suspect cornering methods. Williams finished with smashed headlights, but incredibly – save the odd dent and underside rearrangement – all cars survived to tell the tale. Bell, writing in *Motor* on 5 June 1974, put that down to the Firenza's 'remarkably forgiving handling'.

That same day, 1974 DTV publication *The Sporting Digest* reported on: 'Some amazingly exciting racing, with all sorts of short cuts and outbraking techniques investigated and some mild contact.' And, thanks to a second in class for his Mazda in the Castrol Production Saloon Race, the be-crutched Williams also took the Man of the Meeting award.

The highlights reveal the relaxed and convivial spirit in which the Droop Snoot race was run, but Williams says that shouldn't fool you: "Gerry said he ran out of petrol on the last lap, but the car drove round on the victory lap okay. He was a lovely lad, but a terrible loser. Beating him made me the most popular person among the other drivers. Ralph Broad went up to him afterwards and said, 'Just imagine how quick Barrie would have been with two good legs.'"

Our discussion of the race while kicking the Firenza's tyres has allowed owner Smyth to unfold himself after his long journey, having left Northern Ireland during the wee small hours of



Although it's softly sprung for a racetrack, on the road the High Performance Firenza feels taut and lively. Evocative livery has been reinstated in rebuild





“The boardroom probably didn’t approve of the race – if we’re honest, it looked like a bunch of hooligans hooning around”

Clockwise from far left: stylish Avon Safety wheels were standard fitment; torquey slant-four; ‘Whizzo’ slides back into his race-winning seat, 44 years on; smooth glassfibre front end gave the HP Firenza a futuristic look

the morning. Time for him to re-adopt a seated position, this time on the passenger side of the Vauxhall as Williams takes us for a spin.

Once inside, Whizzo grabs the meaty wheel and takes in the once-familiar surroundings. “It was always quite a roomy car – ah, I remember that,” he says, pointing to the rev counter. “Keeping it in fourth at 5500rpm.”

He turns the key and fires up the engine, before slotting home the ZF gearbox with a firm hand: “You had to – and still have to – press the clutch right the way down. The five-speed ’box came with EP30 as standard, but EP90 made it much quieter. The car felt right, back then. And, for a road car on track, very good indeed.”

Our progress today is somewhat more relaxed than Williams’ high-octane eight laps back in ’74, but it’s clear that he’s happy to have been reunited with the car. Based on the Magnum coupé, the Firenza’s engine was tuned by Bill Blydenstein with a 9.2:1 compression ratio, hand-finished combustion chambers, valve throats and ports, high-lift camshaft, lightened flywheel and fabricated exhaust manifold.

The result is a potent powerplant that eagerly responds to Williams’ prompting, pulling strongly (although we’re well shy of that 5500 maximum power mark today) and emitting a delightful bark. The Magnum’s rear anti-roll bar was deleted for the HPF, a thinner one was fitted at the front, with increased front spring rates and reduced rear roll stiffness. Through corners it feels remarkably planted – perhaps helped by the journalistic ballast in the rear – the rack-and-pinion steering following our driver’s inputs faithfully, and with relatively little roll.

That’s something *Motor Sport* commented on in its January 1975 road test: ‘The ride is choppy but shock-free over rougher going, but the suspension stiffness makes this a very fast car, roll-free over twisty roads.’ With regard to the latter, perhaps journalist Bill Boddy hadn’t been present at – or seen video evidence of – the Thruxton race, but then his testing regime was no doubt somewhat less fierce than those 20 racers’ challenges to the laws of physics. Of his succinct verdict there’s no doubt: ‘This Firenza coupé must be acclaimed as rapid indeed.’

“Barrie actually drove the sister car to this one, UHO 287M, at the club’s 25th-anniversary celebration of the race at Thruxton,” says Smyth. “But I’ve always wanted to let him have a go in this.” Having owned two Droop Snoots, and fully restored one of those, Smyth eventually managed to persuade the two committee members of the DSG who owned the winning car to sell it to him: “I paid £3000 in 2009, which was strong money. It was in a dismantled state, but required a full restoration. After I started work, I kind of regretted it.”

That, however, has now passed: “Because I did so much work myself, it didn’t cost a lot. I paid for the delicate rear wheelarch and sill repairs, but the rest of the welding I carried out myself. Despite the race history, the original engine was in decent condition, but because of the long-term storage many internal components were heavily pitted with rust, so it was rebuilt.”

The engine, gearbox and suspension are original to the car, says Smyth, and despite numerous missing small parts – including the sump plug – he was able to use his contacts within the club to source them. “We’re a group of friends who swap bits,” he explains. “I was very lucky to get

a complete set of the original, correct seats to replace mine, which were missing, as well as a set of replacement headlights.”

He cites his biggest challenge as repairing the damaged glassfibre nose cone and blending it into the front wings: “Sanding the panels to an acceptable standard was also a very tedious chore, and I have to thank my good friend Sammy Reid for his help and advice in this process. He also finished the final silver coat for me, and of course it had to be in race livery.”

In all, the rebuild took eight years to complete, with the car making its debut at last year’s Vauxhall Bedford Opel Association National Rally. “There’s been a positive response,” says Smyth. “People are glad to see it out.” Incredibly, of the original 20 cars, the DSG has records indicating that 17 or 18 survive today, with two racing and a further seven on the road: “Someone pointed out that the rear numberplate is wrong, so I’ll adapt that at some point, and of course it didn’t have mudflaps but our roads aren’t the best.”


After our spin, Williams invites us in for a cup of tea and a chance to pore over the race reports and photos that Smyth has brought with him. It also gives me the opportunity to relay my conversation with Simon Hucknall, Head of Product PR & Heritage at Vauxhall. “The interesting thing during the 1960s and ’70s was that GM did not support motorsport in Europe, so we came up with the idea of DTV,” says Hucknall. “A contribution – a tiny percentage – made by all dealers on every part sold went towards the motorsport programme that was responsible for Big Bertha, Baby Bertha, the Chevette HS, plus Magnums and Firenzas.”

The Thruxton race was a publicity device that followed the previous year’s ‘Selling Plate’ race for the earlier Firenza: “It’s a horse-racing term, and after the post-race ceremony the cars were corralled into the paddock and put up for auction – how much this ‘instant’ provenance actually resulted in helping them sell is unknown.”

The following year, the winning EJ Baker car was advertised for sale, with the Aldershot-based dealer careful to ensure that it stated the inclusion of a ‘full manufacturer’s warranty’. Williams confirms that he had no involvement with the supplying dealer until the day of the race itself, but by canny coincidence it also supplied Frank Gardner’s winning car the year before.

“Of the race itself, the boardroom probably didn’t approve,” says Hucknall. “If we’re honest, it looked a bit like a bunch of hooligans hooning around. Some 1000 cars were planned, but only a quarter of that were built. For us, like many, the fuel crisis put paid to sports-car development.”

Although just 204 coupés and 197 Magnum Sports Hatch estates were made, the Droop Snoot occupies a lofty place in Vauxhall lore. Some of that is down to its aesthetics, which became a *de rigueur* styling cue on Vauxhalls through to the ’80s; mostly, though, it’s largely down to the exploits of Marshall.

However, sitting here reminiscing about the utterly daft launch race, there’s no doubt that, on that particular day at Thruxton back in 1974, the bragging rights belonged to Whizzo. And as he gazes at the Firenza through the open window, it’s clear he’s rather proud of that. 

Thanks to Barrie’s partner, Kathryn, for allowing us to run this story. The C&SC team sends our deepest sympathies to his family





THE CATS THAT GOT THE CREAM

As the Jaguar XJ celebrates its half-century, it remains a contender for the 'best saloon of all time' crown

WORDS **MARTIN BUCKLEY** PHOTOGRAPHY **JOHN BRADSHAW**

'A masterful fusion of tradition and modernity that no subsequent Jaguar saloon has ever recaptured'



The Jaguar XJ6 is still the perfect British saloon car, and also the perfect British compromise – a skilful blend of earlier, well-proven concepts and components, massaged and refined into a beautiful new shape. This long-running benchmark of saloon-car refinement was a masterful fusion of tradition and modernity such that no subsequent Jaguar saloon – indeed, perhaps no other saloon car from any manufacturer – has ever recaptured its brilliance.

It could hardly have been otherwise, benefiting as it did from the taste and judgement of Sir William Lyons. As well as being that curious combination of hard-nosed tycoon and artist, Lyons had an equal talent for nurturing the best engineering brains in the industry; the likes of Bob Knight, Wally Hassan and, perhaps most important of all, Technical Director Bill Heynes.

Heynes' original idea for the XJ project in the early '60s was to create a four-door, four-seat E-type, a low-slung sports saloon that would take the fight to the Europeans in the '70s and recapture the interest of an American market that still loved its XKEs but never quite took the MkX or S-type to its heart in the same way. The XJ was, in fact, a long-overdue fillip to the Jaguar

range when Lyons personally launched it in September 1968. The optimism and certainties of the 1950s and early '60s were fading. The existing saloons were looking old, sales were tailing off (the MkX/420G was proving a particular disappointment) and it was no longer true to say that Jaguar could sell every car it built. Lyons himself was tiring. He had no heir after the death of his son John and was already two years into an uncertain merger with BMC, to form BMHC. As a means of securing supplies of bodyshells for his new car from Pressed Steel-Fisher (which had become part of the BMC group in 1965), it was an alliance of necessity that can't have sat well with a man who had been very much his own boss for 40 years.

Learning the chassis lessons of the S-type, 420 and MkX/420G, the XJ was conceived around wide-track, anti-dive, double-wishbone front suspension, with a quad-damper independent rear and a new kind of low-profile ER70VR15 tyre specially developed for it by Dunlop.

It was the first Jaguar saloon with rack-and-pinion steering and, with five different kinds of synthetic and natural rubber in the front subframe mountings alone, it represented a giant leap forward in the understanding of what caused road-excited noise inside a motor-car bodyshell, so much so that even 20 years later



(when the last Series III XJs were being built) the opposition was struggling to match it. Lots of resonance damping, carefully isolated engine mountings and a double-thickness bulkhead were part of the secret and the XJ always enjoyed a remarkable lack of wind noise, too, around that beautifully resolved, thin-pillared glasshouse.

It also represented an advance in detail refinements now that Jaguar, for the first time, took complaints about its slithery armchair seats, feeble heating and ventilation systems seriously. The new body was virtually built around a sophisticated heater box feeding modern eyeball vents, while front passengers were supported in semi-bucket seats that were more E-type than MkX in shape. This was important in a saloon car that could now generate cornering forces more akin to the former than the latter.

Quickly settling down to a 25,000 output (about 650 a week, 56% for export), the XJ6 easily outsold the so-called 'compacts' (240/340/S-type/420) and the bulbous 420G. By the end of 1970 it had replaced them completely, usefully simplifying a once-complex range and streamlining the production lines, and gained a new badge-engineered sister, the Daimler Sovereign.

Even so, the XJ remained in short supply for years, so much so that a black market of £1000 over list on delivery-mileage cars was soon established in the UK.irate Swiss customers even felt moved to picket Lord Stokes, outside the British Leyland headquarters in Berkeley Square, over the length of the waiting lists. Browns Lane couldn't build them fast enough, to the extent that Jaguar published full-page ads in the motoring press thanking customers for their patience. Press reports dripping with superlatives about the XJ's poise and refinement only whetted buyers' appetites further for a car widely considered to be the best saloon in the world at any price, never mind the mere £2365 Jaguar asked for an overdrive-equipped 4.2.

The XK straight-six, at 20 years old, was still a magnificent engine and drew almost nothing but praise for its smoothness and torque. But Lyons was not satisfied. Keen to unleash his V12 secret weapon, it was with some reluctance that he had agreed to launch the car in six-cylinder form only, with the short-stroke 2.8 offered as a supplementary variant mainly for European markets, where engines over that swept volume were heavily taxed. The 2.8, later infamous for burning holes in its pistons, was sweeter and freer-revving, but gave away a lot of urge to the burly 4.2. Since few wealthy European buyers cared about the extra tax on an already-expensive car, or the fact it got two or three extra miles per gallon, they tended to buy the 4.2 anyway.

The original plan had been to offer this short-block XK engine in 3-litre form as the six-cylinder alternative to the V12. The decision to fit the twin-SU 4.2 was made late in proceedings, its additional height necessitating last-minute changes to the bonnet pressing.

Development of the flathead, single-overhead-cam-per-bank V12 was languishing in the midst of punishing new safety requirements that were taking up too much of the tiny Browns Lane development team's time and attention. The evidence of this could be seen in the fact that the XJ6 was the first Jaguar saloon without a bonnet 'leaper' to maim pedestrians and the first to have crash-friendly rocker switches rather than eye-gouging toggles; the ignition switch moved to the steering column for similar reasons, so no more push-button starting.

When the XJ12 finally appeared in the summer of 1972, it almost seemed like overkill. Nobody really needed an even-more eerily silent, near 150mph, 11mpg four-door saloon powered by the world's only mass-produced V12 engine, but Jaguar decided to build it anyway. After all, the XJ bodyshell had been designed to take the V12 from the beginning and it only

LIFE AFTER THE SIII

XJ40 (1986-'94)

'XJ40' was the internal code for the Series III replacement. It was better built, easier to service and cheaper to run. Later cars are the best, but aren't immune to rust. They were all AJ6 'sixes' at first – including the single-cam 2.9 – with the 6-litre V12 offered for the final year. Today, interest is quietly growing in these cars.



X300 & X308 (1994-2003)

A better-looking successor using 3.2- or 4-litre twin-cam 'sixes', voted 'most beautiful car in the world' by a panel of Italian style gurus. The XJR was the first to use Eaton's M90 supercharger, meaning 0-60mph in 5.5 secs. For the 1997 XJ8 (X308), V8s replaced 'sixes' and V12s. The XJR 4-litre was then the most powerful Jaguar road-car engine, boasting a supercharged 370bhp – with a rare Daimler variant called the Super V8.



X350 & X358 (2003-'09)

This laid to rest the XJ40 genealogy with an all-new aluminium monocoque, bonded rather than welded for huge weight savings and gains in strength. There were petrol V6s and V8s, plus a diesel V6. The supercharged V8s give the most thrills, but complex technology and electronics don't auger well for today's enthusiast owners. The 2007-on facelifted X358 attempted to answer critics of the car's 'golf-club' styling.

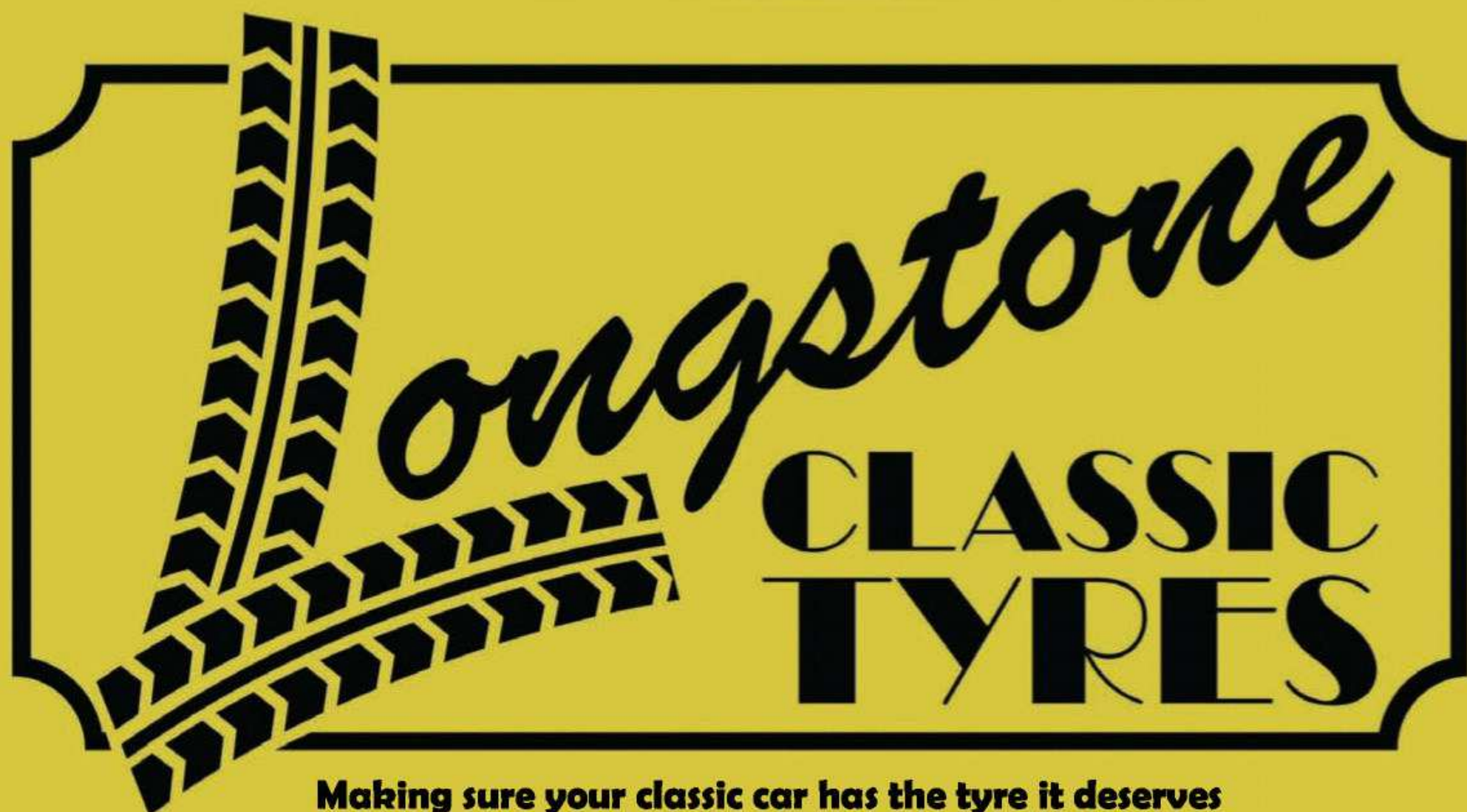


X351 (2009-DATE)

The current, Ian Callum-styled flagship is based on the previous model and is one of the lightest cars in its class. Standard- and long-wheelbase versions plus lavish specs maintain the XJ's reputation for refinement and value. There are V6s and V8s, while the 2013-on XJR is a 542bhp rocketship. Special versions include an armoured variant, as used by the British PM.



Clockwise from main: the S1's low-slung cabin is elegantly appointed; 4.2 'six' is smooth; space is part of the luxury for the rear-seat occupants



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'XJCs were widely touted as surefire future classics, but have only recently begun to be appreciated for their rarity'



Clockwise from main: just 9119 two-doors were built; gentle evolution inside; muscular 'six'; Daimler was the more upmarket brand; ride comfort still impresses

weighed 60lb more for a power increase of 70bhp. The exquisite one-upmanship factor over the 'mere' V8s of Mercedes, Rolls-Royce and the Americans must have been hard to resist.

Revisit any of the three XJ series today and you will be surprised by how genuinely low-slung they are, particularly in a motoring environment where everyone wants to sit sky-high in their SUVs. You slide down to assume a driving position that is close to perfect, the superb vision and the sense of isolation relaxing you immediately; it feels like coming home. 'Our' early, dark blue, low-bumper Series I looks and even smells of the '60s inside, and there's a strong appeal to its no-nonsense rocker-switch dash, its line-up of minor gauges and its cool, slim-rimmed steering wheel.

The Series II dashboard, with its chunky push-buttons, stalk-controlled wipers and improved air-blending heating system, is more rational, but less pleasing. Short- and long-wheelbase SIIs were offered alongside each other until the LWB was standardised late in 1974, just before the introduction of the XJ 3.4 poverty model (to replace the 2.8) and Lucas injection on the V12 to curb its monstrous thirst.

Our SII representative is an XJC, the most exciting new model in the revised high-bumper/narrow-grille Series II range of 1973. It was also



a supposed personal favourite of Lyons, who had conceived this pillarless version of the XJ in the mid-'60s as a response to a trend towards two-door hardtops on the American market; his US dealers were even telling him they would struggle to sell a four-door XJ6. Sadly, the coupé was a project that kept getting put to one side, not helped by the fact that pillarless side windows proved hard to seal against wind noise. That was why the first XJCs didn't reach customers until 1975, by which time the arrival of the XJ-S had made it somewhat redundant.

In fact, XJCs were only offered for two years and, while it was widely touted as a surefire future classic (almost from the day production ended), it is only recently that the coupés have begun to be appreciated for their rarity. Just 9119 were built (fewer than 1000 of those being V12s) and they came, naturally, as Jaguars or Daimlers, this one being the latter.

Its cloth seats, common in the coupés, pandered to '70s tastes, but the vinyl top was there to disguise the additional heft in the rear roof pillar. On the move, these early and middle-period 'sixes' drive fairly similarly, except that the manual SI really does feel like a close relative of an E-type, whereas the Borg-Warner three-speed auto-equipped SII is more suavely 'executive'; there is nothing much to do except

point it in the right direction, enjoy the general mechanical hush, and the still-remarkable lack of rumble and bump/thump in the car's ride. SIIs had more pollution-control equipment even in UK-delivered form, although the apparently startling difference in power compared to the SI (170 versus 245bhp) is mainly due to the more realistic DIN rather than gross measurement.

Both will purr through traffic like mayoral limousines if required, but the manual has lots of low- and mid-range thrust, long legs and an effortless authority that belies its years, so much so that you would happily forgive the mismatch of its fairly heavy but smooth clutch and power steering that summons a strange combination of accuracy and almost American-style over-lightness. You soon get the hang of it, though, by not over-steering the car; rather, guide it gently with your fingertips.

While the manual is fun, an automatic transmission was what the XJ was all about from the beginning: they far outsold the three-pedal versions and the XJ12s – or XJ 5.3s as they were called from late 1975 – were only ever Borg-Warner Model 12 or GM400 autos.

Introduced in March '79, the Series III cars were an unintended holding operation while the XJ40 was being developed. No doubt missing the input of Lyons (he retired in 1972), Jaguar



'The engine makes itself apparent more by the whirring of fans and drivebelts than any true mechanical sound'



ANORAK'S GUIDE

SERIES I 2.8/4.2 & V12 (1968-'73)

59,077 built in 4.2 form, plus 874 LWB cars. No 'Jaguar' badges anywhere on the car at first, such was Lyons' confidence in the public's recognition of the shape. £2254 for non-overdrive car, £1897 for the 2.8 De Luxe; supposed 'standard' 2.8 with Ambla seats, manual steering and no rear armrest was never built. Auto-only XJ12s from 1972 were £3726 (the simpler grille had vertical bars only) and had four Zenith carbs plus a manual choke, giving 146mph and 11mpg. Mercedes engineers admitted that this V12 was "the best production engine in the world".

SERIES II 2.8/3.4/4.2/5.3 (1973-'79)

The long-wheelbase 4.2 was far and away the most popular, at 57,804 cars out of a total of 127,000 S11s (all engines and bodies). Short- and long-wheelbase versions at first, after which the SWB was reserved for the XJC coupés with 4in-longer doors. All four-door V12s were LWB, but still on carbs until the 285bhp/147mph injected 1975 car, badged XJ 5.3. 'Blazer button' steel wheels with hubcaps or GKN alloys on S11. Greatest oddity of the S11 was the 170 export-only 2.8s, but the 1975 3.4, with cloth seats and other luxury items deleted, is much preferred.

SERIES III 3.4/4.2/5.3 (1979-'92)

Injection for the 4.2 (the 3.4 stayed on SUs), and a limited range of solid colours on early cars from the troubled new Castle Bromwich body plant. Later improvements meant that with the final update for 'sixes' in 1985, Jaguar came fifth in that year's JD Power customer satisfaction survey with the standard XJ6 (tweed trim) and Sovereign (leather trim) that bowed out in April 1987. Rare five-speed manual from the Rover SD1 later replaced four-speed, but most XK 'sixes' have Borg-Warner auto; the GM400 was later mandatory with the V12, which became the HE in 1981, boosting economy to 20mpg.

DAIMLER SOVEREIGN & VDP (1969-'92)

Today the Daimler marque is dormant, but it was important to the XJ line-up until the early '90s, for customers who thought Jaguar ownership a trifle racy. The first XJ-based 2.8/4.2 Sovereigns of '69 featured overdrive, updated trim and a heated rear window. The V12 Daimlers, named Double-Six, were first to get the long-wheelbase shell with the option of Vanden Plas trim. There were Sovereign and Double-Six versions of the coupés, the latter very rare at 407 examples.



Clockwise from main: cocooned in comfort within the S11 cabin; the big saloon is still a joy to drive; the 12-cylinder unit makes for refined and deceptively rapid progress

turned to Pininfarina for styling tweaks that included a taller, more crisp roof and glass area, injection-moulded bumpers and flush-fitting doorhandles. The Series II dash architecture largely remained – hardly the latest in ergonomics, but 'traditional'. A variety of brittle plastic details are less welcome, the trip computer on this late Double-Six being particularly grating, but this is understandable when you consider the value for money the cars represented.

You still have to swap between the 11-gallon pannier tanks in the rear wings, using a switch on the dashboard, but the HE (High Efficiency) V12s, featuring Michael May's swirl-action combustion chambers, made 20mpg a realistic possibility for the first time.


In Series III Double-Six Daimler form it is still the most silky car imaginable to drive. From the outside, the engine makes itself apparent more by the whirring of fans and drivebelts than any true mechanical sound. From within the cocoon-like cabin, cooled by deliciously efficient air-conditioning, the V12 feels more like an electric motor than a reciprocating unit. The car covers ground with an ethereal rush of energy that perfectly complements its superb chassis refinement; even by the early '80s it was more than a match for its fresh-faced German rivals, which were still on the drawing boards in Munich and Stuttgart when the original XJ was five years into its production run.

The end for the Series III V12s finally came in 1992, five years after the last of the 'sixes'. Those were too heavy and too expensive to build compared to new XJ40s, which were nimbler and supposedly better-quality vehicles. Reluctant as many were to point it out at the time, though, these were nothing like as pretty as their predecessors – even if they were traditionally Jaguar in layout and feel.

Through the 1970s and '80s the XJ became such a routine sight on British roads that we

tended to forget how superlatively good they were – and still are. They are truly great machines, even when you remove your rose-tinted spectacles and waft away the fog of nostalgia that tends to surround anything with a Jaguar badge on it. In a funny way, these cars seem almost better now, at 50, than they did 20 years ago (when we first considered them truly 'classic'), possessed of a lithe and compact curvaceousness that is in startling contrast to the obesity of 21st-century luxury saloons.

Like every Jaguar four-door before it, the 1968 XJ6 was fast and refined beyond its price-tag, yet offered a modern interpretation of saloon-car elegance that would have floored the opposition even if the engineering underneath had not been so accomplished.

It was a brilliant parting gift from Sir William Lyons to the company he created, the final car designed under his autocratic but wise leadership. It is widely acknowledged as his masterpiece in a career of superb cars. 

Thanks to Satiris Shangolis (S11) and Robert Hughes (S1 and S11): www.roberthughes.co.uk



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BC205N	30/200	£179.98	£215.98
WBC240	45/240	£159.98	£191.98
BC520N	50/100	£179.98	£215.98
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WBC180	35/180	£139.98	£167.98
BC205N	30/200	£179.98	£215.98
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WBC180	35/180	£139.98	£167.98
BC205N	30/200	£179.98	£215.98
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910	400	900	£69.98	£83.98
JS1100C	500	1100	£76.99	£92.39
4000	700	1500	£124.99	£149.99
JS12/24	1000	2000	£149.98	£179.98
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Jet9500	1600W	2030psi	£124.99	£149.99
Jet8500	2100W	2610psi	£149.98	£179.98
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Tiger2600	170/2465	4	£289.00	£346.80
Tiger3000	200/2900	6.5	£349.00	£418.80
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CDF10EB	350 / 5	5	£79.98	£95.98
CDF15EB	450 / 12	12	£149.98	£179.98
CDF20EB	450 / 16	16	£189.00	£226.80
CDF45EB	550 / 16	16	£229.00	£274.80
CDF10B	370 / 12	12	£199.99	£238.79
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CAX6TP	6	333-500mm	£28.99	£34.79
CAX-6TBC	6	400-615mm	£34.99	£41.99
CAX3TA*	3	295-395mm	£49.98	£59.98
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MODEL	CAPACITY	EXC. VAT	INC. VAT
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CS10BRK	10 tonne	£149.98	£179.98
CS10SBRK	10 tonne	£144.99	£173.99

Clarke ANGLE GRINDERS

MODEL	DISC (MM)	MOTOREXC. VAT	INC. VAT	
CAG800B	115	800W	£24.99	£29.99
CON1150	115	1150W	£27.99	£33.99
CON115	115	1010W	£36.99	£44.99
CAG2350C	230	2350W	£52.99	£63.59

Clarke ENGINE STANDS

Rotates through 360°. Fully tested to proof load. Folds for storage.

MODEL	CAPACITY	EXC. VAT	INC. VAT
CES340	340kg	£44.99	£53.99
CES450	450kg	£64.99	£77.99
CES560	560kg	£74.99	£89.99
CES680F	680kg	£99.98	£119.98

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Clarke ENGINE STANDS

Rotates through 360°. Fully tested to proof load. Folds for storage.

MODEL	CAPACITY	EXC. VAT	INC. VAT
CES340	340kg	£44.99	£53.99
CES450	450kg	£64.99	£77.99
CES560	560kg	£74.99	£89.99
CES680F	680kg	£99.98	£119.98

Clarke BODY REPAIR KITS

Fast snap connector attachments for quick & easy assembly. Hydraulic pump, ram & hose with various tubes, pieces & connectors. Includes metal case. Fast action pump.

MODEL	CAPACITY	EXC. VAT	INC. VAT
CS4BRK	4 tonne	£84.99	£101.99
CS10BRK	10 tonne	£149.98	£179.98
CS10SBRK	10 tonne	£144.99	£173.99

Clarke ANGLE GRINDERS

MODEL	DISC (MM)	MOTOREXC. VAT	INC. VAT	
CAG800B	115	800W	£24.99	£29.99
CON1150	115	1150W	£27.99	£33.99
CON115	115	1010W	£36.99	£44.99
CAG2350C	230	2350W	£52.99	£63.59

Clarke ENGINE STANDS

Rotates through 360°. Fully tested to proof load. Folds for storage.

MODEL	DESCRIPTION	EXC. VAT	INC. VAT
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CTC900B	9 Dr Chest	£74.99	£89.99
CTC800B	8 Dr Combination Chest/Cabinet	£109.98	£131.98
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Mann's new Mustang GT is already causing some head-scratching. Here Darryl Setchell tries to diagnose the 4.7-litre V8's reluctance to idle

SO, IS IT AN 'AFFORDABLE' CLASSIC?



FORD MUSTANG GT

RUN BY James Mann
OWNED SINCE May 2018

Ever since our June issue cover shoot, where I championed the Mustang as an affordable classic, I've had my heart set on a GT. Surprisingly there are very few over here, despite more than 40,000 having been built in the initial years of production: 1965 and '66. Although many cars were fitted with dealer GT packages, the ones to go for are the factory-fit GTs, because these feature the structural changes to the chassis and body that make them more desirable.

How do you identify a GT from 'regular' Mustangs? Differences externally are cosmetic, with fog-lights in the grille and twin exhausts exiting through the bumpers, along

with fender badging and side stripe. Under the hood there is the uprated 'A' code 225bhp, 289cu in V8 with a four-barrel carburettor, quicker steering box plus thicker anti-roll bar and springs, with front disc brakes as standard.

I'd been to look at a couple of stock Mustangs but found only one other GT for sale within budget. However, when I saw it in the metal it was far too rusty and didn't run.

I'd set up alerts on eBay for 'Mustang GT' and one eventually popped up in Derby. So I trekked up from home in Dorset on a rainy April day to find the car sitting outside, not looking promising at all. Further investigation revealed some rust in the chassis and a little on the body but at least it started and ran, and as a bonus was a four-speed manual. After some serious haggling I decided to go for it and came away with a car that had cost me nearly a third less than it was advertised for, with the owner promising to deliver it down south.

When it arrived I drove the GT around the corner and settled it

into the garage next to my Big Healey. I then got in touch with Darryl Setchell – who had brought that Mustang from American Auto Parts in Redhill along to our group test and cover shoot – and asked him to come down to Dorset to check on my new arrival.

I'd heard that Darryl is the go-to Mustang mechanic in the south, having rebuilt and restored more cars than he'd care to remember, so I was fortunate to nab him. Typically, he found all sorts of things I'd missed that were wrong with the car, particularly rust in the floors and one of the rear spring hangers, and a hole in the fuel tank, but nothing he said he couldn't handle, with parts readily available in the UK. He couldn't get the car to idle, so took the Autolite carb apart and found a lot of sludge in the float bowls. Despite cleaning them and fitting a carb service kit the problem persisted. Setchell had a used Holley carb with him so he fitted that, but the car still wouldn't run smoothly. So he's taken both units away to check in the workshop.



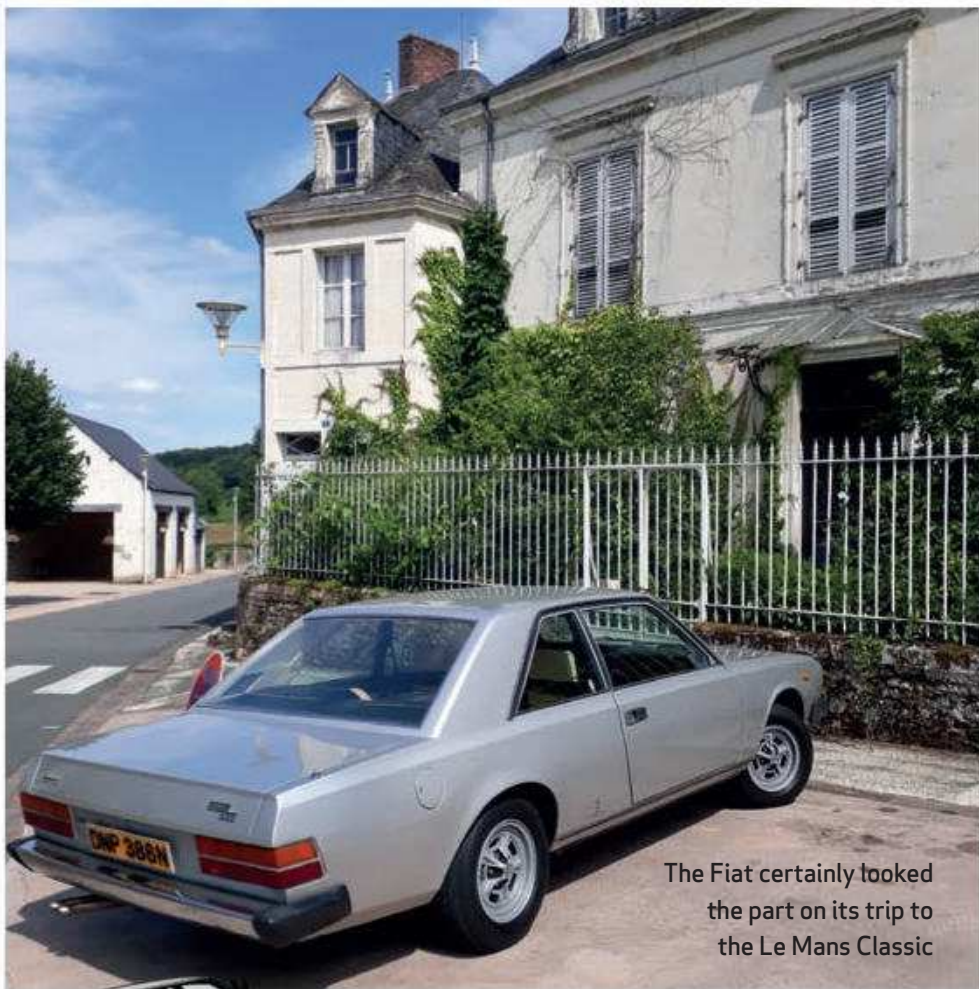
Carb-related woes are top of the 'fix' list



VIN shows that Mann's is a New Jersey car



Mann missed the floor rust. Setchell didn't



The Fiat certainly looked the part on its trip to the Le Mans Classic



FIAT 130 COUPÉ

RUN BY Martin Buckley
OWNED SINCE April 2009
PREVIOUS REPORT March 2018

Given its left-handedness and the fact that it is now reasonably dependable (I took it on a photo-shoot in Swansea with no problems in March), I decided that the Fiat 130 Coupé was the natural candidate for a forthcoming trip to the Le Mans Classic, organised by my friend John Holland.

With all fluids checked, the appropriate wind in the Michelin XWX tyres and the air horns mended by mechanic Gus Meyer (using an Edelweiss compressor, not Marelli, strangely), we set off three-up with wife Mia in the rear – which was no hardship because there are big armchairs and loads of legroom – and my pal Merrill as a 6ft 5in front-seat passenger. It was the longest trip I had tackled in the car, certainly since the gearbox conversion was done.

In convoy with our host John in a borrowed Datsun Fairlady, we drove from my shed on a perfect Thursday evening. Chaperoned by Leslie and Chris Marsden in a modern, we had a cracking back-roads trip to Southampton in the twilight, skirting Salisbury Plain.

The Fiat is now a nicely high-gearred car for long trips and I was

happy enough that its various drivetrain wobbles had been suppressed to a point where they would no longer drive me daft. In fact, with the wheels balanced the car is extremely smooth at speed and very competent on narrower, twistier roads, taking a wide variety of surfaces and cambers in its stride. Certainly it rolls a lot and feels under-damped at the back, but I can't decide if this is age/wear or just what a Fiat 130 feels like.

Our subsequent adventures are worthy of a column (see *Backfire*) so I will say no more, other than that the Fiat only disgraced itself by somehow deciding it didn't want to put its engine fan on in the roasting heat. That was fine on the move, but not so good when we were lining up to get off the ferry.

We made it without further incident to our lodgings at St Pierre De Lorouer and, as luck would have it, there was an Englishman called Simon living a mile up the road with a garden full of old Jaguars who was more than happy to rig up a remote switch for the fan. The heat also caused a couple of bits of trim on the seats to come adrift.

I don't really want to think about the fuel consumption, although in view of the fact that we were rarely overtaken on the *péage* on the way back, it wasn't unreasonable.

I ran around in the Fiat for a week or so, and then put it away for a month with every intention of sorting the fan switch and flushing the radiator, which was full of dark-brown coolant. I didn't get a chance to do either before a trip to London for the Concours of Elegance, but I managed to get into the middle of



Wire-brushing the arches is making a mess



Pads are fine, so grumble is still a mystery

Twickenham before I shattered the suave GT Man illusion by having to jump out of the car in a traffic jam and flick the switch.

I heard what sounded like the limited-slip diff growling when making tight turns in a multi-storey car park, then became more alarmed by a grumble when braking. I decided that it needed front pads and ordered them on eBay, but when Gus investigated upon my return home the pads all round had plenty of meat on them – and the diff is only slightly low on oil – so that one is still a mystery.

I've yet to give the Fiat another try because it is still up on axle stands in the shed, after I got all enthusiastic and started wire-brushing the rusty suspension bits and painting the inner wheelarches with Waxoyl stone-chip.

The Fiat's electrics are still a bit eccentric. Somehow I get hazard lights when indicating left or right if I have the headlights on, and the drivers-side window switch works the wrong way round.

I sometimes feel as if I'm running hard to stand still with this car. But I can't give up now: with its engine nicely detailed, wiring tidied and the majority of the electrical gremlins resolved, I think I am in danger of having a truly sorted Fiat 130. Having gone through a dozen of them over the past 25 years it's about time, really.

THANKS TO

- Gus Meyer
- Jeremy Nash
- John Holland
- Sarah at Le Chaton Rouge: www.lechatonrouge.com

AND IN OTHER NEWS...

FORD MUSTANG

Spoiler alert: the Mustang made it to France (and back!) without major mechanical malady. Okay, so it wasn't all plain sailing but it was huge fun – and the warm, friendly reception the car received wherever we went was an unexpected bonus. Full report next month. **LP**



CHEVROLET CORVAIR

With the heads returned from being machined, Gus Meyer put the Corvaire engine together mid-August and by the end of the month was ready to have the rest of the car over to his garage. But we noticed a broken tooth on the cam drive that wasn't evident until the gearbox housing was removed; the bits aren't expensive and all we can do is plough on. **MB**



AUSTIN-HEALEY 3000

It's been a last gasp of a summer with the Big Healey. Having decided to sell it, there initially appeared to be little interest in the car so I've enjoyed the stunning weather to the max, driving it to local shows with my son Alex, and to the George Inn at Longbridge Deverill. **JM**



JAGUAR E-TYPE

Boo's last outing before surgery was to be the Bo'ness Revival in Scotland. Len decided to replace the leaking rocker-cover gaskets when he noticed a stripped stud on one of the camshaft caps. Land-Rover to Bo'ness and Boo to bed! **GC**



Clockwise: conveying through West Sussex before taking to Goodwood hill (below); assistance with fitting the new head gasket; bedding-in involved a 225-mile round trip to Weymouth; contents of radiator confirmed that attention was needed



LAND-ROVER SERIES II

RUN BY Martin Port
OWNED SINCE September 2016
PREVIOUS REPORT Sept 2018



It's rapidly approaching two years since I took ownership of the trans-Africa Series II and I'll admit to still being surprised by the reaction it gets, thanks to its unique decoration. Not a week goes by without someone asking: "Did it really do all that?" Well, the simple answer of course is "yes", and thanks to its travels the 88in was lucky enough to be selected by Roger Crathorne to be one of 70 Land-Rovers to drive up the hill at this year's Goodwood Festival of Speed.

With everything from Dunsfold Land Rover's 'centre-steer' replica to more contemporary offerings in attendance, the Series II took its place at the circuit before conveying to the site and embarking on a slow but impressive parade up the hill and past the house. It was uneventful but an honour to be part of, and I breathed a sigh of relief for having completed the drive to Le Mans and back, and then Goodwood, without any issues from the recently overhauled water pump.

Next and final stop of a busy 10 days was a more sobering affair as we said our farewells to chief sub

editor David Evans. Naturally, the *C&SC* team arrived in classics – David regularly drove his BMW and Citroën hundreds of miles in a day, so a trip round the M25 and into London was nothing, but arriving home that evening I noticed that in eight days I'd managed to rack up 900 miles. Needless to say I gave the Land-Rover an emotionally charged pat

'I stood and watched as a stream of brown, frothy, coffee-like liquid poured out over the forecourt after I'd stopped for fuel'

before heading inside and smiled to myself that David would still consider that to be peanuts – after all, it's hardly Blackheath to Tan Hill and back in a day is it?!

With temperatures still being consistently in the 30s through all of this, I can forgive the Series II being a little thirsty, but I'll admit to expressing some concern when noticing water exiting the radiator overflow when stopping after a

long run. Being of a pessimistic disposition didn't help, as I wondered if perhaps the head gasket had failed, but I managed to temporarily allay my fears when a compression test revealed even and just about acceptable readings across the board.

A subsequent 150-mile round-trip to Bournemouth in the 88in proved to be productive: not only did I achieve a dip in the sea, but also collected a set of vintage Dunlop tracking gauges courtesy of *C&SC* reader, Peter Harris, who had kindly offered them after I used a similar set on the Series II.

Crucially, though, the Series II performed faultlessly once again, even if I did return to its street-parked location after a pleasant day on the beach to find a chap asking the familiar "Did it really...?" question once again.

But then, suddenly, things took a turn for the worse as my dad was admitted to hospital. With another mishap taking place, I was left joking to a friend that I'd better not take the Series II when I went visiting later that day, just in case

something broke, but I did. Inevitable, really, that when I stopped for fuel on the way home, I stood and watched as a stream of brown, frothy, coffee-like liquid poured out over the forecourt.

This time, though, I didn't bother with a compression test and whipped the head straight off. The copper gasket didn't look too bad, but there were signs of leakage between the water jacket and oil-ways rather than between cylinders.

I ordered an OEM composite gasket and then spent a Saturday morning putting it all back together with help from son Dylan. A quick run up to temperature, a re-torque then it was ready for a proper road test... so I took it to Weymouth!

Apart from a concerning moment when the coolant 'found its level' and chucked a bit out on the first stop, it ran noticeably cooler and displayed no further symptoms on the six-hour circuit. Let's hope it stays that way.

THANKS TO

- Peter Harris
- Roger Crathorne

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Left: Balme doubted he would hold on to 'The Bird' for long, but many happy memories of time with mum (above) changed his mind. Below: stripped Spit on the rotisserie, ready for welding. Bottom: the Triumph went down a storm on trip to Le Mans



**TRIUMPH
SPITFIRE MkIII**
RUN BY Julian Balme
OWNED SINCE 1967

Sentimentality is a dreadful thing. It turns sane, rational people into hopeless lost causes – or, in my case, an accountant's worst nightmare. Not for me the family blown Bentley 4½ or Bug Type 35 – I inherited a modest, mass-produced ragtop from Coventry. When my mother passed away in '06 I was bequeathed her car, a MkIII Spitfire that she had owned from new and used pretty much every day until the last six months of her life. Much as I liked the idea of my mum driving the diminutive Triumph, I couldn't really see myself in it. Like an embarrassing number of men, I considered it – wait for it – a bit of a 'hairstylist's car' and I thought I'd end up moving it on.

Of course, the minute I was confronted with it, the memories came flooding back. Such as the first time I rode in it home from Padstow in Cornwall, aged 10. Dad and I had gone down there on the Thursday in his car, leaving mum to pick up her new, special-factory-order-black convertible on the Saturday, whereupon she would 'run it in' on her solo trek to the West Country. Or travelling back from school trying to mimic her by steering the car with the passenger

grabhandle. Or witnessing her one and only competition win at Woburn in a club hillclimb, where she landed the dubious title of Fastest Lady on the Hill. I learnt to drive in it and, once finally qualified, was let loose in it on my own, only to discover all about the limitations of rear-axle location.

After her death I found myself using 'The Bird', as she called it, quite a lot. With good fuel economy, small size and with the option of putting the hood down, it was fun and perfect for running errands in and around town, along with small road trips.

If anyone is to blame for my decision to restore the car, it's the French. I drove the Spitfire to the Le Mans Classic in 2014, whereupon it was totally reinvented for me. The reaction to it from the locals was fantastic. Forget grey Porsche 911s, the MkIII was considered just as chic and more unique. A clip of Jean-Luc Godard's film *Weekend*, shown in an exhibition at the V&A, cemented the deal. Halfway through the traffic-jam scene is a MkIII Spit on wires. Job done, and all common sense promptly left the building.

I wish I could say the Spitfire was totally original and had never been repainted, but just keeping it going had given way to a number of nasty repairs in the '70s. As the classic-car craze gathered momentum, mum had it 'restored' in the early '80s. Sadly, enthusiasm was no substitute for skill and nearly 80% of the work I have committed to do is to rectify the inventive repairs carried out 30-odd years ago by would-be marque specialists.



'Most of the work I have committed to do is to rectify the inventive repairs carried out 30 years ago by would-be specialists'

Mechanically the Spitfire is very sound, but the paint – and, more importantly, what lies beneath it – is what has prompted me to sort it out once and for all. It being a black car, I've enlisted the services of Wilf Stacey, who did such a stellar job painting my black Ford Galaxie and who restored a MkIII for his wife Diane when they were living on Canvey Island. Wilf can't bear

to do anything half-heartedly, and if ever there was a man who lived by the mantra of 'If the job's worth doing...' it's him. Now embedded in Lincolnshire, he has stripped, blasted and primed the car ready for local body man Barry 'Baz' Hilliard to set about welding it all up.

Thankfully, Triumph specialist Rimmer Brothers is barely 20 minutes away from both of them, and a visit proved to be more fruitful than an initial cursory search on the website had suggested. Stock changes quickly, yet we were able to come away with everything we needed including new sills, floorpans, door skins, plus inner and outer wings.

My head told me not to, but my heart has won the day and I'm genuinely excited at the prospect of renovating The Bird for a return to Padstow, 52 years after the first trip.

THANKS TO

- Rimmer Brothers: 01522 568000
- Wilf Stacey: 07851 870432
- Barry Hilliard: 07508 555784



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Getting out the old diff took longer than it should have, but the refurbished one fitted nicely with its new poly mountings



New coil springs front and rear? Check...



...fully adjustable shock absorbers? Check



TRIUMPH 2500TC

RUN BY Greg MacLeman
OWNED SINCE June 2017
PREVIOUS REPORT August 2018

You know you're getting deep into a project when the sum total of the parts that just arrived comfortably eclipses what you paid for the car – by some margin. That's the position I was in post-Le Mans, with a growing pile of shiny components gradually taking over the floor space in the master bedroom, and an understanding wife beginning to exhibit the signs of a woman on the edge. Something had to give, so as soon as the October issue had been sent to the printer, Martin Port

and I took a day off to see how much progress we could make.

The biggest outlay went on a set of CV-jointed driveshafts and lightweight alloy hubs from upgrade specialist Classic Driving Developments, which should solve the long-standing problem of spline lock with the original components. Beautifully machined and incredibly smooth in operation, they essentially replace 1960s engineering with technology found on the

'On the road the car is transformed, and while the rattly exhaust is still unbearable, the severe vibration has been cured'

latest modern vehicles. Paired with the new driveshafts was the replacement differential that had been expertly refurbished by Bill Hardy at Hardy Engineering, along with fully adjustable shock absorbers from Gaz. Chris Witor provided the front 205/400lb progressive springs and uprated 575lb rears, plus trailing-arm shackles from a pre-facelift 2000 that I hoped would correct the comical – and probably slightly dangerous – negative camber.

Despite our early start, a good three hours was spent trying to free the diff from the quill shaft, with the topmost of four bolts proving impossible to access. In desperation I called guru Witor, who quickly

diagnosed the problem – we had jacked the car on the subframe, which was pinned against the floor, preventing the diff from dropping.

Diff now free, it was time to tackle the old driveshafts, which came out without protest. Once removed from the car it was plain to see that the passenger-side UJs were completely shot – the worst either of us had seen, and I suspect the cause of the violent rumble above 50mph. With about an inch of play, it was incredible it hadn't completely let go. Sobering stuff.

The rebuilt diff was then offered into position and mated well with the quill shaft, and we took the opportunity to replace the old rubber mountings with SuperPro polyurethane versions. Each trailing arm connects to the subframe via two brackets, which in my post-'74 facelift car produce excess camber when paired with lowering springs. The outside shackles were replaced with earlier units, and the inside with 1.5° camber-correction brackets from Witor, which raise the inside anchor point of each trailing arm to bring the wheels into a normal alignment. With the trailing arms dropped, swapping the springs was simply a case of lifting out the old and seating the new. Removing the dampers, held in place by a nut at either end, was almost as easy.

Totally exhausted, we decided to leave the front end of the car for another day and dropped it back



New driveshafts are a real work of art

onto its wheels, which were now much more upright and correct-looking. An unwanted side effect of straightening the wheels was the close proximity of wheelarch to tyre – touching in the case of the passenger side. Patience now wearing thin, we took an angle grinder to the arch to create enough clearance for the drive home.

On the road, the car is transformed, and while the rattly exhaust is still unbearable, the severe vibration at motorway speeds has been completely cured. The only minor issue was a slight shimmy from the back end while on the sliproad entering the M25; further investigation is required.

THANKS TO

- Martin Port
- Classic Driving Development: www.classicdrivingdevelopment.co.uk
- Gaz Shocks: www.gazshocks.com
- Hardy Engineering: www.hardyengineering.co.uk



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Howell has had a lifelong love of American cars, but it was only a couple of years ago that he was able to buy this glorious Mustang. He also owns a modern version!

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OWNED BY James Howell
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BEST TRIP To the Nürburgring in my 5-litre Mk3 Ford Capri

Having been brought up in a family that was interested in machinery and older cars, I suppose it was inevitable that it would rub off on me. My initial purchase at 16 was a VW Beetle in need of a lot of TLC; this was ultimately superseded by a Ford Escort Mk1, which was written off in an accident.

I would have dearly liked to buy an American car, but we had no room for a large project at home so I set my sights lower and purchased a white Ford Capri 1.6 that, again, was an ongoing restoration.

I then had the chance to purchase a rare 2.3-litre Capri, which was a left-hand-drive import and perfect for me as a project. Eventually the



Previous owner sourced parts from the US

car was finished to a point where I was happy with it, and it became my pride and joy. Then, one day before Christmas 2015 when I was working on the car in my garage, there was an explosion. The car had caught fire and every attempt to douse the flames failed – even the fire brigade had trouble putting it out. I was left with badly burnt hands and a written-off Capri.

I then owned – and was enjoying – a new Ford Mustang when I saw a 1969 Mach 1 version advertised for sale. It had been fully restored to perfection, the previous owner having painstakingly taken eight years to complete it. I knew I really wanted this car, but then I also liked my new Mustang, not least because I didn't have to take a boot full of spares and tools with me!

So I took time out, came home, talked to my parents and decided not to swap. About a week later I was contacted by the seller, asking



Howell has kept it in concours condition...

if I was still interested. I was, of course, so I looked at the numbers again and we struck a deal. I decided to keep both Mustangs, and so my story with 'Green' began.

After a few teething problems (such as the steering column trying to catch fire because of some bad wiring, and the brakes locking on), I enjoyed putting as many miles on the car as I could – about 1500 in the first three months of ownership. My first outing to Simply Ford at Beaulieu resulted in a People's Choice award for Show and Shine and we went on to win another couple of trophies.

The car was laid up over the winter of 2017 for basic maintenance, but has since won a People's Champion award with *Classic & Sports Car*. I am always happy to let people young and old start it up and give it a rev; the kids enjoy the noise and I hope they get the bug, because they're the ones who will



...and continues to pick up show awards

carry the hobby forward. Also, the parents always get in and out with a big grin on their faces.

My Mustangs are my pride and joy and I hope that what I do with my cars will spur others to change their 'keep off' views – after all, we own cars, not museums. So long as people are respectful, just remember that they can't break it any worse than you can.

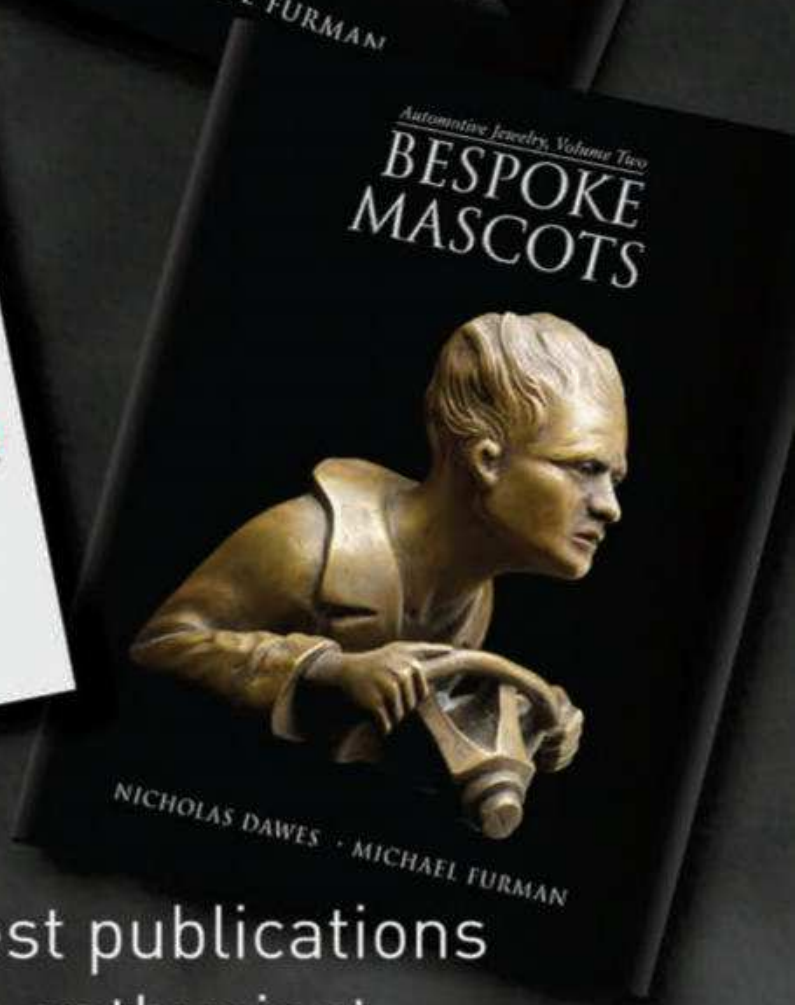
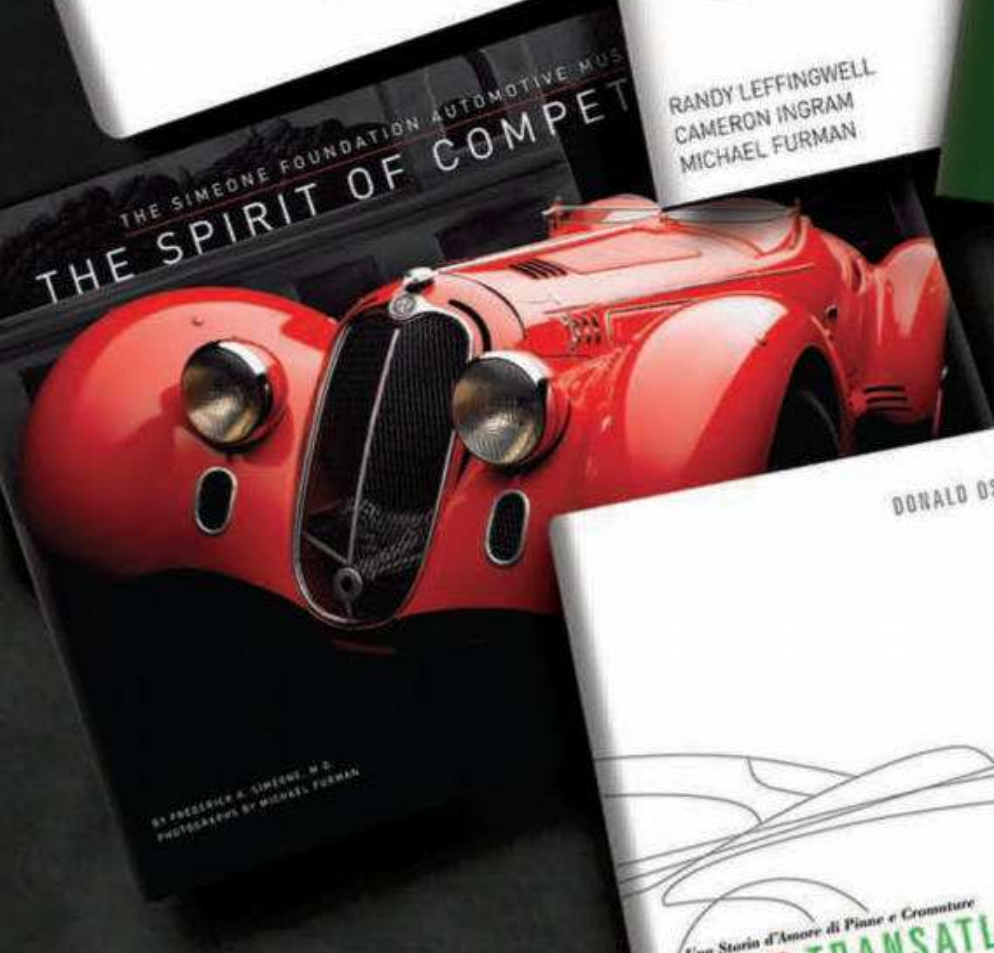
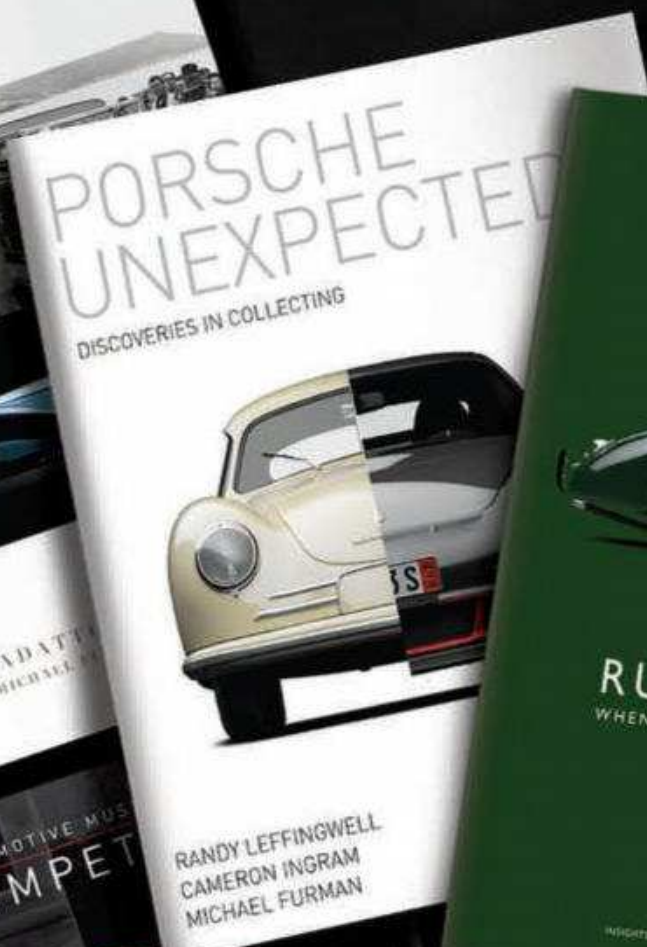
Luckily I have understanding parents, so no need for a mortgage. Who knows what may happen next with my classic car ownership?

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Frop top: Warsop with beloved Rolls-Royce and portable battlefield organ; vintage American reed organ lives in the garage

MARTYN WARSOP

An expert musician whose eye for quality extends from instruments to classic cars

WORDS GILES CHAPMAN PHOTOGRAPHY WILL WILLIAMS

Diploma-standard organist – and gold-standard organ enthusiast – Martyn Warsop has played some of Britain’s most revered instruments, including in Westminster Abbey and Buckingham Palace. He’s a keen member of the Cambridge Organists’ Association, and compares it favourably to... the Rolls-Royce Enthusiasts’ Club. “People are so knowledgeable and helpful,” he says. “It’s a similar fellowship to the organ world.”

For Warsop, meeting Kenneth Tickell was a life-changer: “He was the greatest organ-builder of his generation. A self-effacing genius and unusual in having engineering skills *and* musical ability. One day, he asked me to stand in for him playing at a wedding. Then he asked me to work with him. I was working for the county council and hated it, so I thought, ‘Why not?’ I was never a builder, though, just a general factotum.”

It was the early ’80s and Tickell was forging his reputation as he designed, built and installed chamber organs in Westminster Abbey and St Paul’s, and the main organs in Worcester and Newcastle Roman Catholic cathedrals: “We also did organ transplants – rescuing organs from one church and putting them in another – which is where I came in. The two of us shifted a huge one from Ripley to Stoke Bruerne; I don’t know how we did it, but I still play it now. Ken was a

ALSO IN MY GARAGE



mentor to me. His brilliance was in making sure the organ always looked right for the building.”

Warsop’s grandfather worked at Joseph Mason Paints, supplier of Rolls-Royce ‘Mason’s Black’, and took one of Martyn’s toy Rollers to work to paint it in the famous liquid, which derived its gloss from fish scales. The solvent was so strong it melted the plastic windows, and Warsop yearned for a real Royce: “I bought my 1979 Shadow II in 2004 after I was left some money by an eccentric uncle. It was the first one I looked at, so that was probably a mistake, but it’s rare, one of 75 ‘red-badge’ UK anniversary

cars. Since then, it’s done more than 100,000 miles and I use it all the time. That’s the best way with a Silver Shadow: if you don’t use them regularly, you’re constantly recommissioning them, and Rolls-Royces keep going even when they’re dropping to bits. Rather like organs, really.”

The car shares garage space with one of his two vintage American reed organs: “I’ve had it since the late ’60s. It was in a church army hostel chapel in Derby that closed down, and they gave it to me.” The other, a rare portable battlefield example, hogs a corner of the living room, jostling for space with a vast collection of recordings and a clavichord, the first instrument Tickell built from scratch in 1981: “Clavichords hit the strings, whereas harpsichords pluck them. Every key is handmade; they look like wooden wheel spokes. It was in Ken’s factory for years and one day his widow just gave it to me.”

Tickell passed away in 2014, leaving his team to complete his swansong, an enormous organ for Manchester Cathedral. Warsop then went into the hi-fi industry, using his highly sensitive ear for organ timbre to fine-tune the equipment for discerning audiophiles. “It’s often where you play an organ that inspires you,” he says. “You can live with a terrible organ in a magnificent building because of the surroundings. But if you manage the double whammy – for me that would be Worcester Cathedral – that’s wonderful.”



THE SPECIALIST

TIMEWARP GARAGE

E-type restorer, classic dealer and petrol retailer
Classic Connection has revived a 70-year-old
village service station in the New Forest

WORDS & PHOTOGRAPHY MALCOLM MCKAY



Clockwise from top: the old Dawson Engineering garage; Charles Ramsay (on right) with 190SL; XK140 under restoration; six-Weber 6.1-litre V12

“**T**his garage is on a road I’ve driven on many times over the years, but I never realised how much workshop space it had at the back,” says Charles Ramsay. “When I heard it was on the market, we came and had a look – and just had to have it!”

Dawson Engineering was founded in 1947 and became a village garage in 1949, remaining in the same family until bought by Ramsay two years ago. It’s a wonderful timewarp, with the original stores upstairs stacked with boxed parts dating back up to 65 years, and Ramsay has added to the atmosphere with his own extensive collection of automobilia. “We extended the showroom,” explains Ramsay, “doubling its size. And we’re planning to build a new two-workshop bay at the back. But we won’t be changing the front – it’s so rare to find an original garage such as this and we’re determined to preserve it. My wife Andrea really enjoys serving petrol to local people, many of whom have been coming here all their adult lives to fill up – and many still buy their petrol on account. As, now, does a certain popstar who lives locally.

“We do MoT tests and servicing on modern cars, and we get asked to do all sorts of jobs, from mending punctures on wheelbarrows to storing the trophies for the annual vegetable show – which is a very serious responsibility!”

An IT contractor until 2005, Ramsay had always had a passion for classic cars, so when an inheritance came along, he then invested it in setting up a classic car sales and restoration business, specialising in E-type rebuilds. With a small team of restorers,

including a Jaguar Mastertech-trained engineer, Classic Connection has turned out several very fine full restorations: the white S1 4.2 coupé pictured has had a total rebuild with mostly new panels. The V12 was a sound car that needed work only on the wheelarches and boot floor, but it was repainted and trimmed to the customer’s order, and fitted with a 6.1-litre engine with six twin-choke Webers. On a brief test, it drove well, feeling exceptionally tractable and untemperamental, as well as extremely potent. It looks like new under the bonnet, two years and 5000 miles after completion. “It’s the quality of powder-coating and anodising that makes it last – we pay a lot of attention to that,” says Ramsay.

Inside, an S1 3.8 coupé is being reassembled with newly painted bulkhead and engine frames, while an XK140 Roadster is coming back together well after being brought to Classic Connection as a failed restoration. “It took a full day to get the headlights to fit correctly,” says Ramsay. “We do every job with the passion to get it right – just look at the door shuts now, you don’t see many XKs with them like that.

“We use a third-generation painter in Dorset – he takes his time, but the results are well worth

waiting for. The engine was supposedly rebuilt – we dropped the sump before attempting to start it and found that the oil was full of swarf and the oil pump hadn’t been primed. The customer couldn’t face another rebuild, so we cleaned it all out and it’s running well now.”

In the showroom, Ferraris rub shoulders with E-types and many more cars are in the reserve store at Ringwood: the future looks very bright for Burley’s once-neglected little village garage.

The knowledge

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ENTRIES INVITED



This Ferrari 250GTO, chassis 3413, is now the most expensive car ever sold at auction

REWRITING HISTORY IN MONTEREY

Records tumbled during August's Monterey Car Week, the biggest being when RM Sotheby's established a new best for the most expensive car sold at auction with a 1964-spec Ferrari 250GTO that hit \$48,405,000. It eclipsed the previous benchmark (set by another GTO in 2014) by \$10m.

The \$158m sale also included Aston Martin DP215, which in 1963 became the first car to top 300kph at Le Mans. That sold for \$21,455,000, while one of the GT40s that took a clean sweep there in '66 made \$9.8m and a 1957 Porsche 550A Spyder went for \$4.9m. Modern supercars included

a '98 Mercedes CLK GTR – one of 25 – that set a new high-water mark for the model at \$4.52m.

A 1935 Duesenberg SSJ was Gooding & Co's star Monterey lot and at \$22m it became the most valuable pre-war car to sell at auction. One of the most anticipated entries was Admiral Robert Phillips' 1955 Ferrari 500 Mondial, which he'd owned for 58 years. It achieved a record-breaking \$5m. Other gems included a 1959 Porsche 718 RSK that sold for an unprecedented \$3,740,000.

At Quail Lodge, Bonhams raised \$37.7m, with European sports cars dominant. A new record was set by

a '53 Siata 208S that hit \$1,655,000, plus the sole-surviving 1928 Bentley 6½ Litre tourer by Barker sold to a US collector for \$1,655,000.

Duesenberg was also on top at Mecum, with a 1933 Model J making \$3.85m; a glassfibre replica of a Ferrari 250 California that starred in *Ferris Bueller's Day Off* made an astonishing \$407,000.

Fisherman's Wharf in downtown Monterey hosted Russo & Steele's three-day sale, where the highest price (\$1.54m) went to a 2017 Ford GT. But the focus was on affordable classics, including an as-found '62 Alfa Giulietta Spider rescued from the Arizona desert (\$50k).



ERIC SAWYER

At Bonhams' Quail Lodge sale, this 1953 Siata 208S, the 18th of 33 Motto-bodied Spiders built, was sold for \$1,655,000



Green light for electric E-type

Following an overwhelmingly positive reaction to the E-type Zero concept, Jaguar Land Rover Classic has announced that production of electric E-types is to go ahead. The cars will be restored and converted to electric power at the firm's Classic Works in Coventry, incorporating technology from the latest I-Pace SUV; purists will be pleased to know that all work is reversible.

Final specs and prices for the production car have yet to be finalised, but the range from the lithium-ion battery pack is expected to be more than 170 miles, while acceleration promises to be faster than that of the original; the driving experience is said to be similar, too. See www.jaguar.com/classic



Number 8 Dover Street is the new London location for Aston Martin's Heritage operations

Heritage hits the capital

Aston Martin has launched a new dealership dedicated to its classic models in the heart of London. In what is believed to be a first for a car manufacturer, the Aston Martin Works Heritage site on Dover Street, Mayfair, is intended to complement the marque's modern showroom on Park Lane.

By showcasing its Newport Pagnell expertise and restoration services in an accessible location

and bringing a new-car-style buying experience to its classics, Aston hopes to broaden its reach.

This, together with the marque's Assured Provenance Programme, is further evidence that Aston Martin is investing more than ever in its history and in supporting owners of its classic cars – indeed, go into any dealership across the world and you can order classic parts from Newport Pagnell.



The British company hosts 250-plus sales a year, including one at the Goodwood Revival

Bonhams sold to private equity fund

The London-based auction house Bonhams has been acquired by Epiris Fund II, an institutional private equity fund advised by Epiris LLP. The company, founded in Covent Garden in 1793 by print dealer Thomas Dodd, currently holds 250-plus sales a year and in 2017 generated more than £450m from some 50,000 lots that

included fine art, antiques and jewellery as well as classic cars.

Matthew Girling, Bonhams CEO, said: "During the past 20 years we have pursued a growth strategy that has turned the company into a truly global organisation. Epiris has a successful track record of investment in growing brands, and we believe that together we can continue to expand the business while still offering the highest-possible level of service wherever we operate." The acquisition of Bonhams from its private shareholders is Fund II's fourth investment. The financial terms of the deal have not been disclosed.



Buckley's market matters

I bought a cheap P38 Range Rover the other week – and I mean really cheap. So cheap, in fact, that I didn't have the heart to bid the man on it. It had plenty of miles on it, mind, plus faded paint and an ominous tap from its 4.6 V8, which I fondly believed was a hydraulic tappet, but is almost certainly a little end. Still, it drove beautifully and had the most anally compiled history file that I've ever seen; thousands have been spent on it, some quite recently.

My wife commandeered it at once. Meanwhile, I advertised it at a healthy mark-up with no expectation that it would sell. Not being able to figure out how to work the heater, I sent a brief note to the former owner asking how to switch it off or at least turn it down (the manual didn't make it obvious). I wish I hadn't bothered. He pointed out that he had spotted my advert and that he could see now 'what sort of person' I was. The way he was talking you'd think I'd swindled him! I merely paid his asking price, saved him the bother of dealing with the great unwashed and promised I wouldn't break the



Range for spares. Anything else is just business, and none of it his. Still, it really is quite a seductive thing to drive and the passing of the years have, I think, given its shape a lot of charm. For the money I'd get for it there seems little point in selling it, really.

In other news, I am probably about to buy my first Scimitar GTE, although a conversation with a Mercedes-Benz specialist of my acquaintance who worked for a Scimitar specialist when he was a lad reminded me why I have left it until now. "They were a bodger's car," he said, "and owners would make their own modifications, such as the bloke who brought one in with toilet-roll holders for internal doorhandles; we sent it back to him fully serviced, plus bog rolls fitted both sides..." Wish me luck!



Despite himself, Buckley is falling for his new, super-cheap Range Rover P38. Top: Scimitar GTE ownership may yet be on the horizon



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This factory-prepared Shelby Cobra – one of 32 – claimed the sale's highest price at £1.4m



Jaguar XJR-11 set a new record at £1.2m



Ex-Rolling Stones Dino went for £442,750

First place for Cobra at Revival

A 1964 Shelby Cobra 289 raised the highest price of the day at Bonhams' Goodwood Revival sale on 8 September. One of only 32 Competition cars prepared by the factory, chassis CSX 2340 made a mid-estimate £1,390,000 – a European record for the marque, and £214k more than when it last changed hands at auction in 2014.

By way of comparison, a 1990 Autokraft 427 S/C roadster with a new-old-stock 1965 'crate' engine sold for a more accessible £140,300 (est £120-160k), while a 1960/'97 six-cylinder AC-powered Ace that had been beautifully assembled from original factory components made £108,333 (£150-180k).

The second most expensive vehicle at the £16m event was a 1990 Jaguar XJR-11 that, alongside the Shelby, was one of only two lots to make seven figures. Chassis 490 established a new record for the Coventry marque's Group C racer at £1,191,000. The top three was rounded off by a rather more genteel Rolls-Royce Phantom IV that had been kept at the Royal Mews from 1959 until 2002. The fabulous 1955 State Landulette featured one-off coachwork by Hooper and, against an estimate of £1-2m, looked to be something of a steal at £800,000.

An ex-Keith Richards 1972 Ferrari 246GT clearly caught

bidder's attention, the Dino besting its £300-400k estimate to sell for £442,750, but by far the most eye-catching lots on offer – by dint of their considerable size – were two historic race transporters. Very much in keeping with the spirit of the Revival, they included an ex-Maserati works team Fiat-Bartoletti Tipo 624 that starred in the Steve McQueen film *Le Mans* and an ex-Comps Dept 1959 BMC 5-ton transporter with bodywork by Marshall's of Cambridge. The Fiat fell short of its £500-600,000 estimate, selling for £402,500, but the BMC machine managed to edge past its upper pre-sale figure at £64,400 (£45-60,000).



JD Classics is famous for its racing Jaguars

Buyer revealed for JD Classics

JD Classics has been saved, just a week after it entered administration. A deal for the company's workshop, classic car restoration business and racing team was secured by administrator Alvarez & Marsal Europe LLP (A&M) with Woodham Mortimer Ltd, whose chairman and chief executive is

former JD Classics CEO Jean-Marc Gales, safeguarding the jobs of around 60 staff at the firm's base in Maldon, Essex. "Despite the difficulties of the recent past, JD Classics remains a world-class organisation with a workforce of dedicated and highly talented individuals," said Gales.

BARONS' BIG BIRTHDAY

Barons will be celebrating its 20th birthday at its Sandown Park sale on 27 October. The firm has held 164 auctions since its first in September 1998, with the highest price to date being £781,000 for an unrestored Aston DB6 Vantage Volante in 2015. To mark the milestone, the firm is offering free entry for cars consigned to the October sale, and will be waiving the £15 catalogue fee for bidders. Early lots include a 1998 Maserati Ghibli GT (below, estimate £7-9k). See www.barons-auctions.com



Auction diary

OCTOBER

6 Bonhams The Zoute Sale, Belgium 0033 1 42 61 10 11; bonhams.com

8 Bonhams Philadelphia, USA 001 215 395 6252; bonhams.com

11-12 RM Sotheby's Pennsylvania, USA 001 519 352 4575; www.rmsothebys.com

13 Coys Syon Park, Brentford 020 8614 7888; www.coys.co.uk



H&H Classics is offering this quad-headlamp E-type at its Duxford sale

17 H&H IWM, Duxford, Cambs 01925 210035; www.handh.co.uk

19-20 Branson Missouri, USA 001 800 335 3063; bransonauktion.com

20 Richard Edmonds Allington Bar Farm, Wiltshire 01249 444544; richardedmondsauktions.com

24 Brightwells Bicester Heritage 01869 229222; brightwells.com

25-27 Mecum Illinois, USA 001 262 275 5050; mecum.com

26 SWVA Parkstone, Dorset 01202 745466; www.swva.co.uk

27 Bonhams Padua, Italy 020 7468 5801; www.bonhams.com

27 RM Sotheby's Georgia, USA 001 519 352 4575; rmsothebys.com

27 Barons Sandown, Surrey 02380 668413; www.barons-auctions.com

NOVEMBER

2 Bonhams L2B Veteran Car Run 020 7468 5801; bonhams.com

3 ACA King's Lynn, Norfolk 01553 771881 angliacarauctions.co.uk

4 Charterhouse Somerset 01935 812277; charterhouse-auction.com

4 Artcurial Automobiles sur les Champs, Paris, France 0033 1 42 99 20 20; www.artcurial.com



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1960 Borgward Isabella Coupé
very original car, longterm ownership



1981 Ferrari 512 BB carburettor
just 14'000 km since new



1952 Lambretta 125 C
older restoration, very good condition



1951 MG TD
RHD, older restoration, very good



1960 Chevrolet Nomad Station Wagon
very original and well maintained car



1947 Citroën 11B Légère
completely restored, very good



1962 Lancia Flaminia GTL 3C 2.8
just 300 cars, longterm ownership



1964 Mercedes 230 SL
manual, longterm ownership

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ROOTES' ARROW RANGE

Quality cars at a bargain price, then and now, good Arrow coupés and saloons are rare today

WORDS MALCOLM MCKAY PHOTOGRAPHY WILL WILLIAMS



The final new cars designed under Rootes ownership, before the Chrysler takeover, 'Arrow' saloons were styled principally by Rex Fleming, with Roy Axe responsible for the coupés.

It was Rootes' answer to the Ford Cortina – and the Capri – and although produced in much smaller numbers, they make an interesting alternative. Robust running gear made base models popular taxis worldwide, clocking up huge mileages, and helped the Hunter win the gruelling London-Sydney Marathon in '68; the model continued in production in Iran for decades.

There were many variants: Hillman Minx/Hunter, Singer Gazelle/Vogue, Sunbeam Vogue and Humber Sceptre saloons, plus Sunbeam Alpine/Rapier coupés, each with a range of trim, spec and engine options. Base models used the iron-head 1500 (or 61bhp iron-head 1725 in automatic form); the iron-head 1725 was optional for manuals from late 1968 and can be found in a few other models, such as early Singer Vogues and all Singer Gazelles. The standard alloy-head 1725 had 72bhp, but the twin-carb version in the Rapier and Sceptre put out a useful

79bhp, which, with a close-ratio 'box and over-drive on third and top, gave it lively performance. The ultimate spec was the Holbay-tuned Rapier H120 and Hunter GLS, with 'Holbay' cast into the rocker cover and twin Webers. If you find one, check its history before paying top price, because many parts have been swapped from car to car: make sure the spec is correct.

Rot is the biggest enemy, and once it gets established, it's rarely eradicated properly when repairs are made, due to the cars' low values – so check restored cars very, *very* carefully and don't be taken in by a shiny exterior. A restoration, unless you do it all yourself and don't count your time, will always cost more than the car is worth.

Arrow saloons, in particular, tended to be chosen by ageing middle-class customers who garaged them and used them sparingly – some still turn up, long-cocooned, in remarkably original condition and are well worth rescuing. There's a keen following, if fragmented between different marque clubs, and a small but dedicated group of specialists, so keeping a sound car in running order is neither difficult nor expensive.

Compared to some of its period rivals, the Arrow range of cars represents good value and deserves greater recognition.

Trouble spots

UNDERNEATH Sills, floors, outriggers, rear spring mounts and other structural steelwork are all prone to corrosion

FRONT/REAR WINGS External rot is easy to spot; beware sound outer wings attached to rotten inners

FRONT VALANCE Rust around tie-rod mounts behind the valance is an MoT fail

BODY PANELS All panels can rot: new panels are rare, but repair sections are available

ALLOY HEAD Internal corrosion is the enemy of all higher-performance models

MISSING TRIM Parts availability is good for running gear, but not for body and trim items

SEATS & DASH TOPS Plastic trim is prone to splitting and cannot be found new



Distinctive and practical, the fastback Rapier provides brisk, stylish and comfortable classic motoring for four



Refinement is high in the luxury Sunbeam and Humber models. Once you get used to a bit of wander from the steering box, and a fair degree of roll in corners, they're very pleasant to drive. Performance from twin-carb models such as this is adequate, and distinctly lively from the Weber-equipped H120 and GLS



Plastic seat **trim**, dash top and rear shelf crack from age, UV degradation and wear. Hunters had leather, vinyl or cloth. Some used parts are around

Most had a rugged all-synchro manual **gearbox** with overdrive on top models (optional on others). Autos were three-speed, four-speed from 1974



Cared-for **engines** will do 200k+ miles between rebuilds. Neglecting antifreeze/corrosion inhibitor in alloy-head cars leads to corrosion, blocked radiators and coolant passages, overheating and warped/cracked heads. Check for damage/overheating; listen for bearing knock/rumble; and look for 40psi+ oil pressure

The Holbay-tuned Rapier H120 and Hunter GLS went well – the Hunter best of all, because it was lighter. Check for **originality** and full spec

15° of play is acceptable for the **steering**; more or a gritty feel and it's rebuild time. Check the **suspension** for wear and for effective damping

Never mind which of the many variants you test, all should pull smoothly through the gears – and be certain to try both the brakes and handbrake



On the road

The Arrow cars encompassed a wide range of trim and performance levels, from the rubber-matted and rather pedestrian iron-head 1500 Minx and Hunter DL, through iron-head 1725s, alloy-head 1725s with single carbs, alloy-head with twin Strombergs and alloy-head with twin Webers, spec levels also going up through the range to the ultimate leather-trimmed Sceptre with a dashboard stacked with instruments and even a separate cigar lighter for rear-seat passengers. Some variants were very rare, such as the desirable Sceptre Estate, and one-off specs were ordered including, it's believed, Holbay power in a Sceptre and a Sunbeam GT saloon.

Parts are available to rebuild engines and running gear, carburettors etc, but a car with missing or damaged trim may be difficult to put right. Through the clubs you can usually track down most parts, lurking in private hoards: a great many have been broken over the years.

Check for a smooth pull through the revs commensurate with engine spec, with no untoward noises or overheating, or excessive oil breathing or leaks. The gearbox should change easily without baulking and overdrive, if fitted, should engage cleanly in third and top. Post-'73 J-type overdrives are the most robust; Rootes used an unusual relay so if that's failed, it may be tricky to find. If you prefer an auto, try to find a late model with the Borg-Warner 45 four-speed.

Check brakes – upmarket models had servoes – as well as handbrake for effective operation.

Owning one



Father-and-son **John and Adam Bryant** have run fastbacks since 1971. "I've owned Rootes cars since 1962," says John. "In the 1970s, I bought two H120s for £50 each for spares: we gave all the parts to the Rapier club.

I've had about 15 fastbacks in total – they were used for my daily transport until 1989"

Adam has owned 115 Minis, buying his first at 12, but is now more likely than his dad to be seen in this exceptionally original 46,000-mile Rapier. The Bryants also have an H120, which has been in the family since it was three years old, and do all of their own work on the cars. They restored another H120 to concours condition, but sold it because they couldn't bear to drive such an immaculate car: they were shocked when the new owner used it for historic rallying!

'They restored an H120 to concours condition, but sold it because they couldn't bear to drive such an immaculate car'

Alternatives



FIAT 124 1966-'75, 1,823,000 built

Compact and modern-looking, with lively engines, this saloon/estate/coupé range had much to offer, but rusted; survivors are rare.

Price now £4-12,000



TRIUMPH DOLOMITE 1970-'80, 275,000 built

Traditional British middle-class luxury with a frisson of excitement in the 16-valve Sprint. Parts availability good, tendency to rot less so.

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The knowledge

TIMELINE

1966 Hillman Hunter/Singer Vogue introduced
1967 Apr Hillman Minx, Humber Sceptre, Singer Gazelle, Hillman/Vogue Estates and Sunbeam Rapier fastback (99mph, 12 secs 0-60) launched
1968 Hunter wins London-Sydney; H120 added
1969 Hillman GT and Sunbeam Alpine arrive
1970 Minx, Estate and GT become Hunters; Singer Vogue becomes Sunbeam, then Hunter GL
1971 Range facelift; Hunter GLS (Holbay) added
1974 Oct Humber Sceptre Estate added; auto transmission cars get four speeds
1976 Sceptre and Sunbeams dropped
1977 Rebadged Chrysler Hunter
1979 Production ends (Peykan in Iran to 2001)

FACTFILE

Sold/number built 1966-'79/c640,000

Construction steel unitary

Engine iron-block, iron/alloy head, ohv 1496/1725cc 'four', single/twin Stromberg or twin Weber carburettors

Max power 54bhp @ 4600rpm to 93bhp @ 5200rpm **Max torque** 73lb ft @ 2500rpm to 106lb ft @ 4000rpm

Transmission all-synchro four-speed manual, overdrive on Sceptre and Rapier (optional on others), or three/four-speed auto, RWD

Suspension: front independent, by MacPherson struts, anti-roll bar **rear** semi-elliptic leaf springs, telescopic dampers, live axle

Steering recirculating ball **Brakes** discs front, drums rear, with servo on Sceptre/Rapier/Vogue

Length 14ft-14ft 6³/₄in (4267-4439mm)

Width 5ft 3¹/₂in-5ft 5¹/₂in (1613-1664mm)

Height 4ft 6¹/₂in-4ft 8in (1384-1422mm)

Wheelbase 8ft 2¹/₂in (2502mm)

Weight 2000-2275lb (909-1034kg) **Mpg** 25-35

0-60mph 17.8-10.5secs **Top speed** 83-109mph

Price new £1223-2072 (Hunter DL-Rapier H120, 1974)

CLUBS

Hillman Owners' Club 07929 259448; www.hillmanownersclub.co.uk

Sunbeam Rapier Owners' Club 01829 770762; www.sroc.org.uk

Post Vintage Humber Car Club www.humber.org.uk

SPECIALISTS

Speedy Spares 01273 417889; www.speedyspares.co.uk

Alpine West Midlands 01527 401498; www.sunbeam-alpine.co.uk

Macs Factors 01553 841252; www.macsfactors.co.uk

Rootes Post Vintage Spares (NL) www.rootespares.com

WHAT TO PAY (Minx, Hunter, Gazelle/Vogue, GT, Alpine/Sceptre, GLS, Rapier/H120)
Show/rebuilt £6000/7000/9000/11,000
Average £2500/3000/3500/4500
Restoration £300/400/750/1000

OUR VERDICT

Prices are quite low for these attractive classics, but it's likely that their rarity will soon have an effect on values, meaning that now could be a good time to buy one of the Arrow range. Buyers can choose from a wide selection, from simple, practical and durable to comfortable, lively and well-equipped: just don't buy a rusty car, or one that's been messed with, or an example whose trim parts are missing or damaged.

FOR

Good value, reasonably economical, highly durable and pleasant to drive; an appealing classic option

AGAINST

Base models have a simple charm but won't suit all. Rust is public enemy number one and bodged cars are common – as are those whose original specs have been lost in the mists of time



One you can buy

Year 1976 **Recorded mileage** 41,850

Asking price £3500 **Vendor** Dave Hawkins, Essex (private sale) 01375 676953/07961 562148

For Commendably unaffected by rot; newish motor

Against Seat splits; small holes in dash/rear shelf

This facelifted Hunter has survived well, due to being rust-protected from new, and having a limited mileage and two careful owners.

There are a few spots of surface rust and both front wings have had repairs, but the floors and sills are solid, and have never been welded; ditto the front inner wings, boot floor and fuel tank. There's a little filler in the front of the right rear wheelarch and a repair will soon be needed between the slam panel and the right wing, but it's otherwise impressive. The exhaust is in fine shape; the tyres are old, but with decent tread. The vinyl roof is perfect, the brightwork mostly tidy. The seat covers hide splits, but the rest is smart and the dash moulding is largely good.

The motor's bottom end was new six years ago. There are no leaks and the engine has an Aldon Ignitor instead of points. The coolant is slightly rusty but to a good level, the oil darkish.

It starts easily, with no smoke or nasty noises, and drives nicely. The gearchanges and synchros are good, and it tracks and brakes straight.

The car will be sold with a handbook and proper Rootes workshop manual – plus the old short engine, a gasket set and five bottles of Redex lead substitute in the boot.



Low-mileage and much-loved late Hunter drives sweetly



Interior is good, but the very period seat covers hide splits



New bottom end 1200 miles ago, and the engine runs well

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Prototipo
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Prototipo
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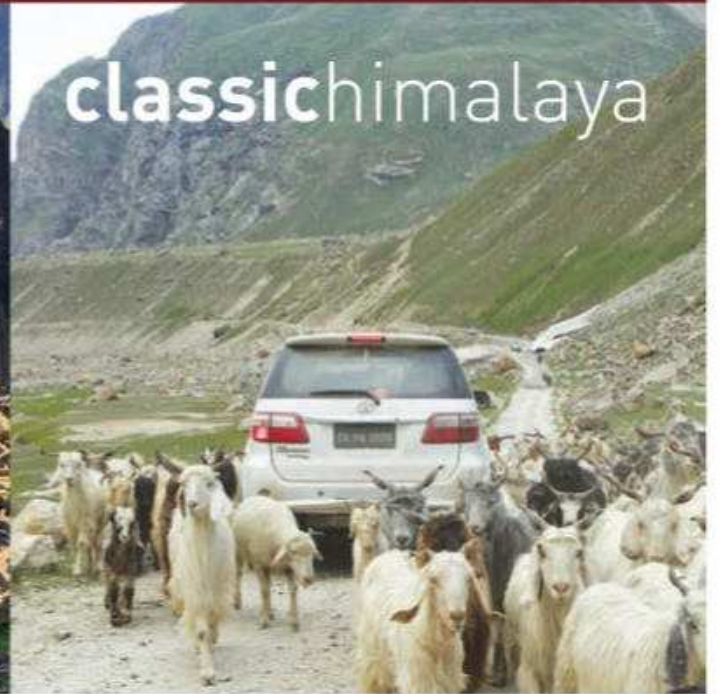


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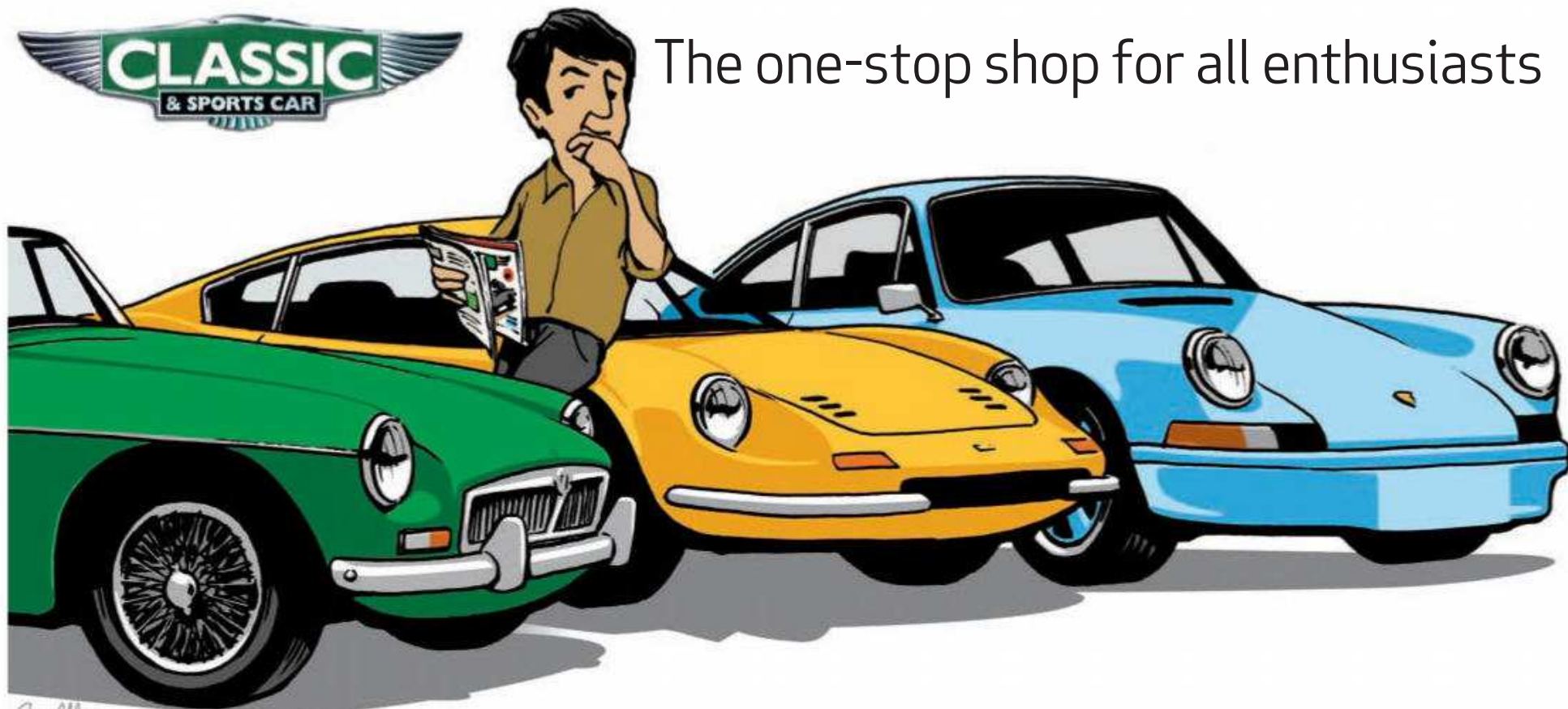
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CASE HISTORIES Cars for sale we've tested this month



'54 Aston Martin DB2/4 p201



1971 Audi 100S Coupé p208



1930 Lagonda 3 Litre T2 p213

Tests are carried out by experts and are a fair reflection of the cars on the day they were viewed. They should not be taken as a full inspection, and buyers must satisfy themselves of a car's condition before purchase. Cars are sold without tax unless stated

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IN THE WORKSHOP Essential products & services guide

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1962 JAGUAR E TYPE SERIES 1 FHC. 3.8 ltr, UK original RHD matching numbers, manual gearbox, finished in Red with Tan interior, 4 previous owners, believed to be 100th E Type built, wonderful history file including a fresh MOT until April 2019. A very rare opportunity to acquire an extremely genuine example to appreciate and enjoy, starts on the button and mechanically sound however this E Type will at some point require some cosmetic TLC or a fantastic foundation for a restoration project. **Enquire for further details.**

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Left, GT40 MKV. Chassis #1094, Mathwall 289 on injection, removable door tops, wonderful condition, UK road registered and very usable, spectacular.

Right, 427 COBRA. Chassis #CSX 3315, correct S/C specs, Peter Knight 427, current HTP, Show condition ready for road or race.



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Case histories

We test the classics that you can buy



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WHEN IT WAS NEW

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This Feltham-built Aston was first owned by the Hon Squadron Leader Philip Ingram Cunliffe-Lister, son of the first Earl of Swinton, and is said to be the inspiration for the original James Bond car. *Goldfinger*, written in 1958, refers to a 'grey Aston Martin', and Swinton held senior roles in the government during WW2, including dealings with MI5, so would have been known to Ian Fleming. The car is said to have regularly visited Hope Bay Studios, near the author's home in Deal, and retains various features that Cunliffe-Lister fitted for rallying, such as strengthened bumper mounts, hidden compartments and a Halda Speedpilot. Details of its original Oxfordshire rebuild are in a massive history file.

It's not long out of restoration by a father-and-son team, and is in superb order. The body is straight, with good panel gaps for a 2/4 – tightish, though they do vary. The bumpers are straight, the chrome okay with a few polish marks, and the headlight rims are slightly pickled, with perished gaskets. The paint is all good except for a couple of tiny bubbles in the left side of the roof. The brake drums are polished, the wire-wheel spokes pass the 'ring' test when tinkled with the back of a pen, and the tyres are correctly tall and little-used Michelin Xs. The exhaust looks fairly new and the outside of the diff is dry.

Inside, the leather looks almost unused, the headlining and carpets are new, and the dash has been refinished with instruments that are likely original.

The motor is clean and tidy with no leaks, wearing original-type air filters. The fluids are clean and to the right levels, the spring towers are polished, and there are braided brake hoses. The straight-six starts easily (once you've remembered to turn on the battery) and goes well, with a guttural roar from the twin-pipe stainless-steel exhaust that sounds mightier than its 2922cc. There's very little play in the steering, and the gearchange is precise, with the synchros all working, but the brakes remind you of the car's age, with rather a long pedal. Oil pressure is 40psi on the move, temperature in the middle of the gauge, and the ammeter shows charge.

SUMMARY

EXTERIOR

Straight body; good paint with two tiny bubbles

INTERIOR

Still almost new

MECHANICALS

All rebuilt and feels healthy

VALUE ★★★★★☆☆☆☆☆

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WHEN IT WAS NEW

Price £2513 **Max power** 112bhp **Max torque** 118lb ft
0-60mph 10.6 secs **Top speed** 112mph **Mpg** 23.6

This 100S is believed to be the 1971 Paris Salon car. It was converted to right-hand drive by an Audi dealer in Holland for its first owner; the second, a motor engineer from Cardiff, bought it in the mid-'70s and gave it to his son in the '90s. It was restored in 2000 and had a brake overhaul in 2013. It comes with a huge history file that includes every MoT since 1979 (the current one runs to March 2019), along with all of its original handbooks, an Audi service book stamped up to 1992, and invoices for items such as new tyres (correct Continentals all round). There's a selection of spares in the boot, too.

The 18-year-old repaint has held up well, though some swirl marks on the trim and a few bits of overspray suggest that not all the brightwork was removed. The doors close beautifully, with even gaps, and most of the chrome is at least presentable, although there is pitting on the rear light surrounds, doorhandles and the C-pillar vents. The Webasto roof is a period extra but looks right and works well, although there is slight staining around the screws holding the trim surrounds to the headliner. The floors, inner arches and boot have nothing to hide, and suggest that the car has probably not been welded.

The 'S' wheels – actually covers over saloon steels – are in good order apart from flaking of the contrasting grey finish. Inside, the only thing to offend the eye is a non-original wooden gearknob. The driver's seat has collapsed slightly, but the black velour is in fine condition, as are the door cards and the flecked carpets. The cigar lighter is not original but the radio is – shame it doesn't work.

Under the bonnet, the car is dry and well cared for, but not to show standard. The fluids are clean and to level, and beneath there are new hoses and recent shock absorbers. The engine sounds tappety from cold but smooths once it gets warm, which takes a while, and the Audi drives as well as it looks. There is a rattle from the dash (and the front suspension), but the brakes are excellent and it pulls smoothly through the gears. However, the clutch bites rather high and synchromesh in second is weak, requiring careful double-declutching.



SUMMARY

EXTERIOR

Excellent, apart from some pitting on rare chrome parts

INTERIOR

Reflects low mileage; driver's seat cushion needs looking at

MECHANICALS

All good, other than gearbox linkage

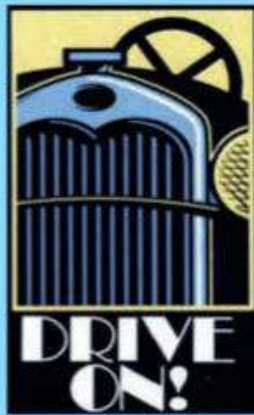
VALUE ★★★★★☆☆☆☆

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SHOULD I BUY IT?

The 100S is one of the few really collectible Audis. Minor issues aside, this is as good as they get



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Lancia Stratos HF Stradale, 1976.



Opel Manta 400, 1984.



Aston Martin DB4 S3 RHD, 1963.

Alfa Romeo Giulietta Spider Veloce, 1958.
Allard J2 Cadillac, 1950. Ex Frank Curtis.
Bristol 401 project.
Chevron B16 BMW S2, 2004.
Diva GT 1300 C, road-registered. FIA.
Diva GT 1300 Le Mans, alloy bodied.
Fiat 130 4-door Limousine.
Fiat 124 Abarth Rally replica, 1975.
Grac MT-14B, 1972. Alfa 2.0 engine. FIA.
Lotus FJ 20/22.
Lancia Delta Evo-2.

Lancia Delta EVO-1, 1992.
Maserati 4.9 Bora.
Mercedes 300 SEL 6.3, 1969.
Mini Cooper S, 1971. FIA G2 racing-car.
MG Magnette ZB racer, 1958.
Morris Mini Moke, 1968.
Mustang GT Fast-back 2+2, 1965.
Peugeot 402 Eclipse, 1937.
Porsche 356 Pre-A Coupe.
Porsche 911T, 1968.
Porsche 911 2.4S Targa, 1972.

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Year of manufacture 1930 Recorded mileage 6796

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WHEN IT WAS NEW

Price £650 (chassis only) Max power 75bhp Max torque n/a
0-60mph n/a Top speed 83mph Mpg 20

This handsome and tidy-looking 3 Litre was rebuilt from a low-chassis saloon (car Z9007), having been found derelict in a field in 1990. Just 66 3 Litres are believed to remain. The chassis side rails had to be replaced with new replicas during the rebuild, though the crossmembers are original. The replica T2 Touring body is nicely made, dead straight and in very good order, with the only blemish being one tiny bit of wear to the fabric at the edge of the left-hand bonnet leaf. The chrome on the radiator shell and Lucas headlights is all good, and the wheels pass the spoke test; they're shod with Firestones, two-thirds worn and probably new at restoration, with the same on the spare. It wears a lovely, swoopy pair of aluminium running boards.

The seat leather, beautifully made by the late Anne Taylor, is holding up extremely well, while taking on a lovely patina – likewise the dashboard, stocked with matching Smiths instruments and fronted by a nice Bluemel's sprung wheel, with a useful spotlight on the right 'screen pillar. The carpets are newish and the hood is serviceable, but there are no sidescreens.

The Lagonda has covered only 17,000 miles in the 18 years since the restoration, and is in basically good mechanical health. The motor is of 'used' appearance, filled with waterless coolant, and the oil is brownish but a good level – checked by a dipstick rather than a float on this car.

The 2931cc straight-six starts easily with a lovely timbre and goes very well, though the clutch – to the right of the centre throttle – feels a bit soft. Lagondas of this period have a right-hand gearchange with a back-to-front pattern (first and second in the right-hand plane) and can be awkward, though this is probably the nicest we've tried, giving a fast change that's easy to master. It tracks straight, with no noticeable slop in the steering, the oil pressure is 45psi on the move and it didn't get hot. A very usable, fast tourer – it will cruise comfortably at 65-70mph, at around 2500rpm – with decent brakes, and still half the price of a Bentley 3 Litre.



SUMMARY

EXTERIOR

Good replica body

INTERIOR

Lovely patina to the leather; nice dashboard

MECHANICALS

Goes well; good gearchange for a Lagonda

VALUE ★★★★★★☆☆

For Very usable

Against Rebodyed; no sidescreens

SHOULD I BUY IT?

Yes, if you want a car for driving rather than showing. The price reflects the overall condition and slightly non-original status



1967 SHELBY GT500



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1964 FACTORY BUILT AC COBRA MK IV LEFT HAND DRIVE. MR. STEVE HITCHENS COMMISSIONED THIS CONTINUATION CAR FROM AUTOKRAFT (BRIAN ANGLISS) - AC CAR FACTORY. MR. STEVE HITCHENS COMMISSIONED 2 UNITS TO BE MANUFACTURED FOR HIMSELF WITH THE CORRECT RARE 7 LITRE SIDE OILER 427 ENGINE AND TOP LOADER GEARBOX FITTED AT THE AC FACTORY. SEMI LIGHTWEIGHT SPECIFICATION BUT FITTED WITH THE COMPETITION BONNET AIR INTAKE. APPROXIMATELY 10 IN TOTAL WERE MANUFACTURED BY THE AC FACTORY WITH THE 7 LITRE ENGINE. THERE IS A COMPREHENSIVE HISTORY FILE THAT COMES WITH THE CAR AND A VAST AMOUNT OF EXPENDITURE ON THE CAR ITSELF WITH JD CLASSICS AND CLASSIC MOTOR COMPANY (CMC) WHO CARRIED OUT A FULL ENGINE REBUILD WITH LESS THAN 1000 MILES SINCE AT OVER SIXTY THOUSAND POUNDS. THERE ARE VARIOUS INVOICES/ RECEIPTS DOCUMENTING ALL EXPENDITURE. CORRECTLY REGISTERED AS A 1964 AC FOR EASY WORLDWIDE REGISTRATION! NOTE THIS IS ONE OF MY OWN PRIVATE CARS AND IT TOOK ME MANY YEARS TO FIND THIS GENUINE ALUMINIUM AC FACTORY BUILT COBRA.



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This high-spec Phase 3, originally a Berkshire car though it's since lost its 'JB' registration, presents well in its older paint finished with good chrome. Up close, the paint has a few sink and water marks, there are some bubbles near the door bottoms and there's one ding in the right headlight rim, plus a small crease in the bootlid, but the overall appearance is good. Plugs in the sills suggest rust protection from new, and the floors look never to have been welded, with all original pressings still evident and the spring hangers in good shape. The wheeltrims are good, and behind the Atlas whitewalls the tyres are newish Hankook Centums with plenty of tread. The exhaust looks sound.

Inside, the carpets were new in 2017, the headlining and dash top are original and smart, and some of the seat vinyl is recent. There are a few water and age-related marks in the C-post trims, but it is 57 years old. The parcel shelf wears an aftermarket rear window demister and there's a useful USB/power connector in the glovebox.

The engine sports two Solex carburettors and twin electric fans. The fluid levels are good, the oil cleanish, and the plugs, coil and fuel filter are new.

It starts easily enough and the 2-litre 'six' soon settles down to a creamy idle. It drives like a more modern car, with silky power delivery (it could handle an overdrive, optional on these), a fairly taut ride with no wallowing, and no slop or wander in the fluid-feeling steering. The all-drum brakes have good bite and pull slightly to the left. The floor gearchange has decent synchros on second and third, but oddly it's a bit baulky into top. Everything works, with warm oil pressure showing just under 50psi at tickover and up to 70psi on the move, the ammeter well in credit and temperature sitting under the 'normal' range. If you stop for a minute or two, the fans cut in as soon as the needle reaches the '8' of '85' (°C). It has an MoT, though it doesn't need one, current until the end of August and will be sold with spare keys, jack and tools, sundry bills, plus a handbook, workshop manual and spare parts catalogue.



SUMMARY

EXTERIOR

Solid; decent paint and chrome

INTERIOR

Good; some original, some new

MECHANICALS

Well sorted and a good drive

VALUE ★★★★★☆☆☆

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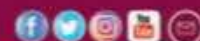


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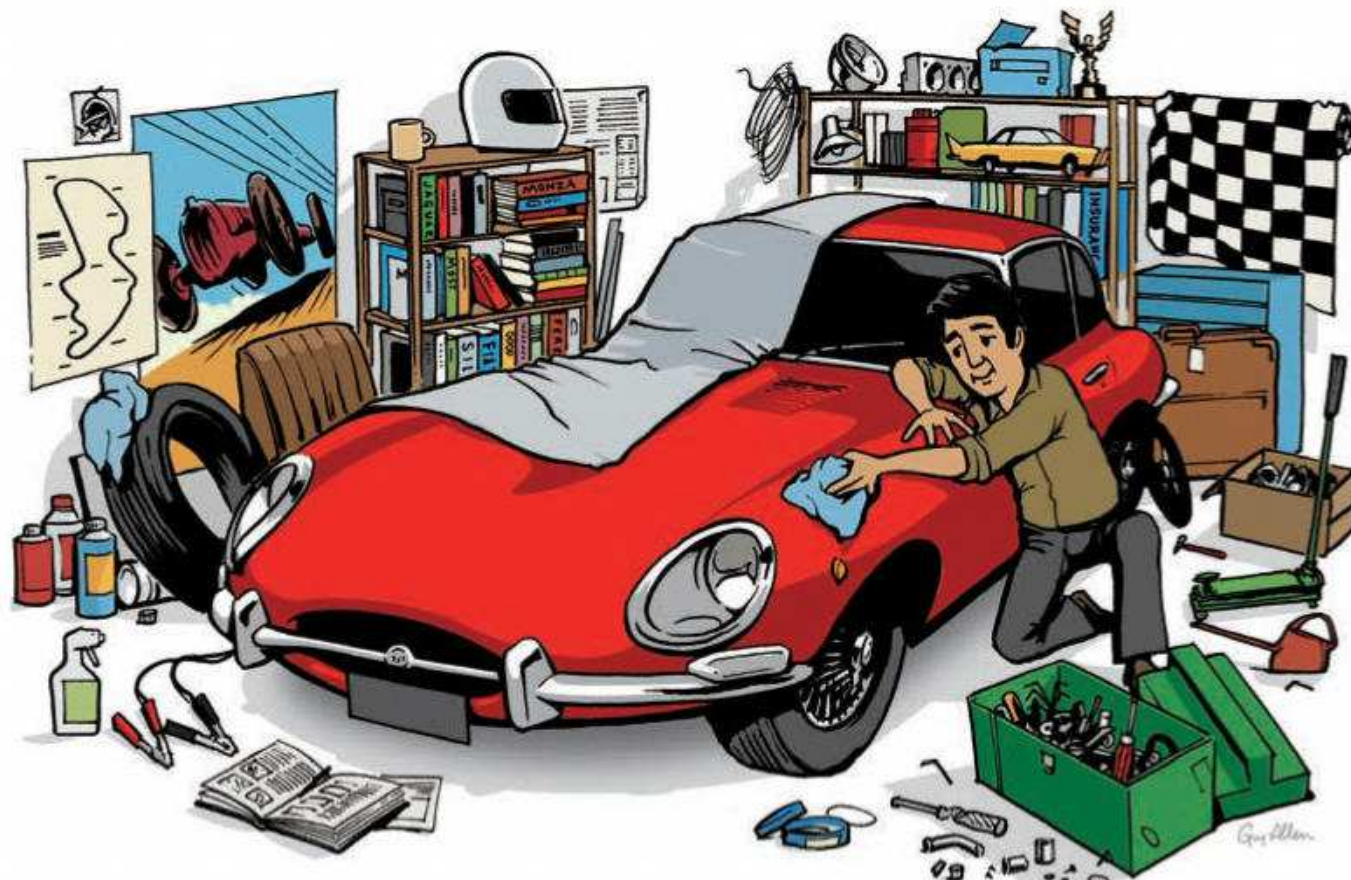
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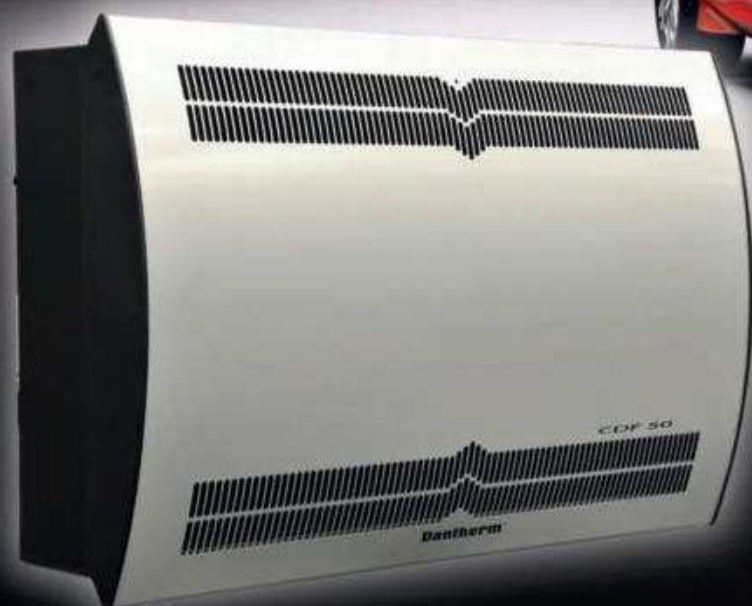
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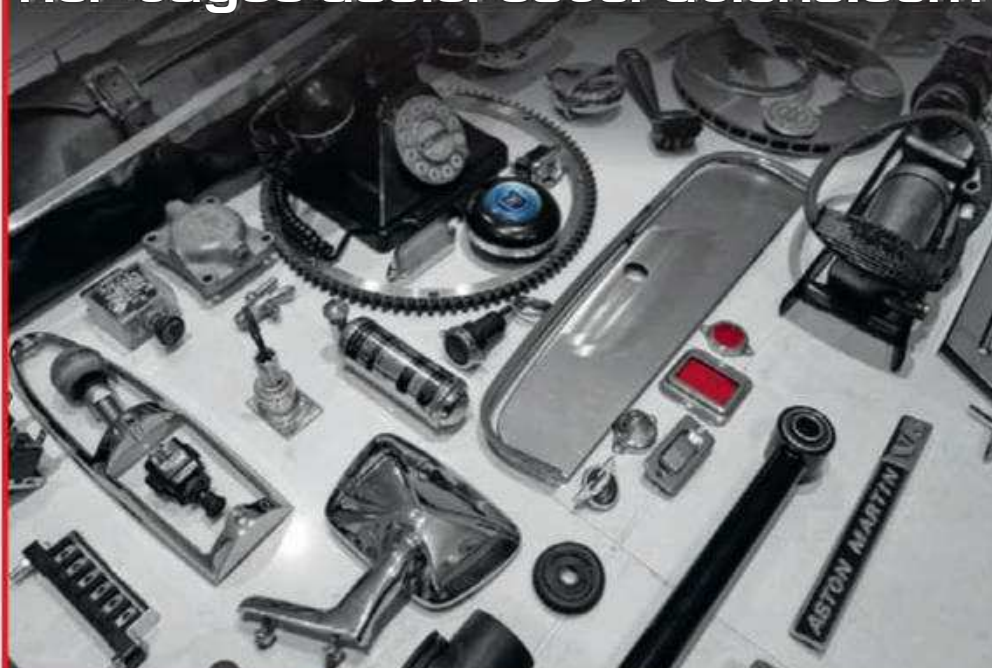
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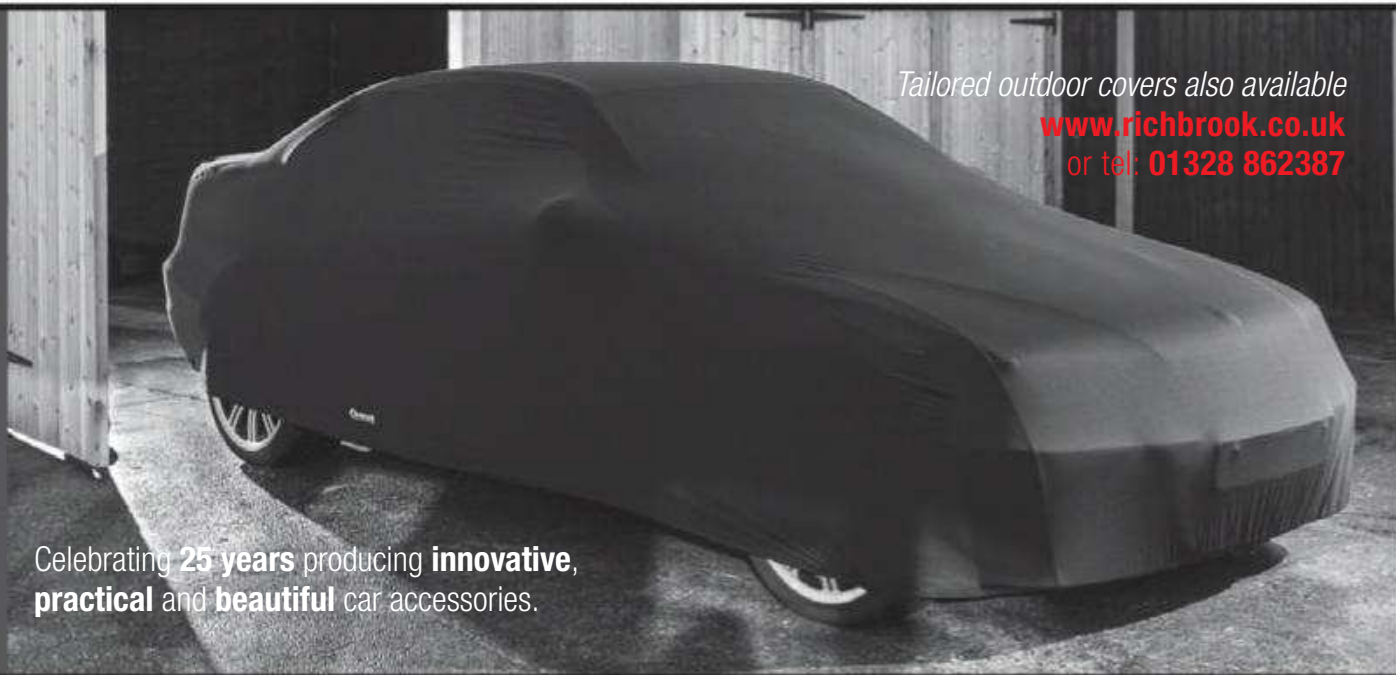
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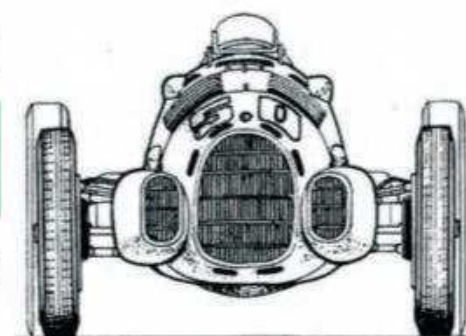
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JAGUAR F-TYPE SVR

The stripes and spoilers aren't just for show: meet the coupé that thinks it's a supercar

WORDS ALASTAIR CLEMENTS PHOTOGRAPHY DAVID SHEPHERD

Jaguar is keen for us to see the F-type as a spiritual successor to the E-type, and the ingredients are certainly there. Launched in 2013, it has various nods to the '60s icon in its styling, notably the 'mouth' and distinctive tail-lights – plus the fact that (to our eyes) it looks better as a coupé than a roadster. And, like the E, it offers the performance of far more exotic rivals for a realistic price.

We have to start with that performance. In SVR form there's 567bhp on offer from Jaguar Land Rover's ubiquitous supercharged 5-litre V8, which means slingshot pace in any gear, despite it weighing a hefty 1705kg. It smashes through the 60mph barrier in just 3.5 secs, and tops out at a supercar-baiting 200mph, all the while accompanied by what sounds like a couple of warbirds dogfighting behind, overlaid with an addictive supercharger whine. The redline begins at 6600rpm, yet on public roads things are getting pretty scary – and illegal – by 4500, even in third. A standard F-type is a noisy, hard and rapid machine; the SVR is noisier, harder and a whole lot more bonkers.

Yet more impressive than the raw speed is the way it's delivered. The smaller-engined, rear-drive F-types regularly trouble their electronic stability systems, but in four-wheel-drive SVR form traction is outrageous. Off the line the Jag just grips and goes, and the same applies when

FUTURE CLASSIC



putting the power down early out of a corner: it's composed, controlled and deeply impressive.

The beautifully weighted steering filters out any semblance of kickback, yet retains far more feedback than most modern systems, with delicious accuracy. Switch to 'Dynamic' mode and the car gets stiffer, harder and more focused, the smooth auto 'box serving up immediate, aggressive changes when commanded by the steering wheel-mounted paddles. Yet although there's grip and body control enough to ensure that your passenger will need the large grabhandle, it's delivered without the back-breaking ride you might expect, particularly when you switch to 'Normal' – but then Jaguar always was a master of chassis that blended balance and suppleness.

Inside, it's cossetting. The slightly blousy diamond-stitched leather chairs are lightweight and hip-hugging, yet comfortable; the suede dashboard adds purpose; and, although it's a strict two-seater, it even has a decent boot.

So, an E-type for the new millennium? Not really, but that's not necessarily a bad thing. The way that it nips at the heels of impractical mid-engined supercars, yet also doubles as a continent-crossing GT, capable of delivering its occupants unruffled and relaxed, brings to mind another legendary two-seater. For me it's more like a modern-day Ferrari Daytona... and you can't get much higher praise than that.



**1973 PORSCHE 911 CARRERA
2.7 RS LIGHTWEIGHT**

Delivered new to German racing driver Fritz Muller, chassis 0898 was finished in light ivory with black script ■ Specified with desirable factory options; Limited-slip differential (220), heated rear window (102) & front fog lights (433) ■ Muller campaigned '0898' from new in the European GT Championship & German National Championship ■ Previously sold by Fiskens & campaigned on events such as the Tour Auto ■ Recent ground up restoration by Porsche specialists Maxted-Page Ltd & Prill Porsche Classics Ltd

**1974 PORSCHE
CARRERA 3.0 RS**

Purchased new by German Claus Utz, chassis 9018 is the first of only 52 cars built to Group 3 Specification by Porsche ■ Run by Sixtant Racing Team in the German DRM & DARM Championships ■ Prepared by Max Moritz, '9018' amassed 29 outright wins over 6 years ■ Campaigned in the 1975 Le Mans 24 Hours & 4 times in the Nurburgring 1000 Kms ■ A prolific ownership history, '9018' has recently been the subject of an exacting restoration by Swiss Porsche expert, Marc de Siebenthal



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