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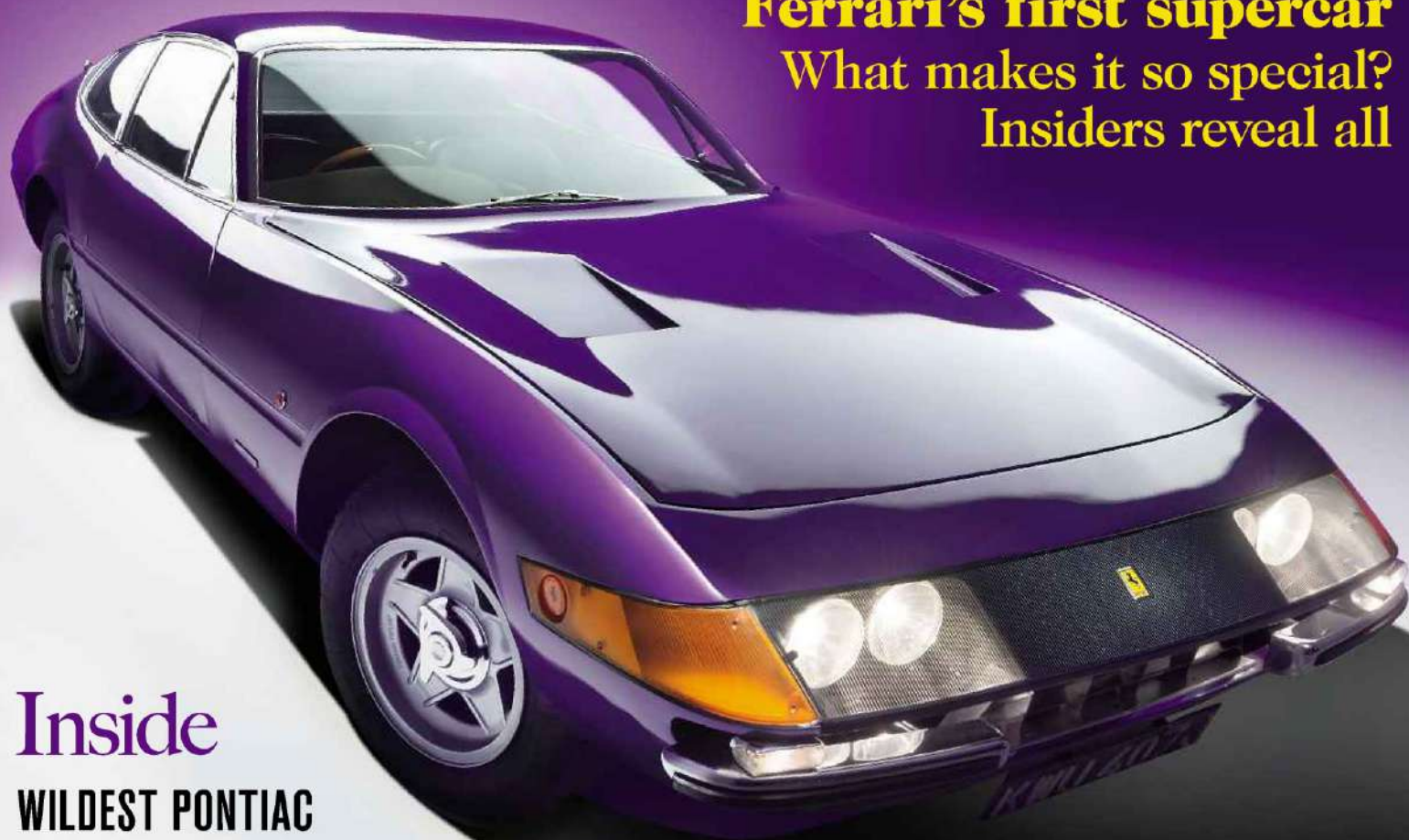
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Octane

FUELLING THE PASSION

DAYTONA!

Ferrari's first supercar
What makes it so special?
Insiders reveal all



Inside

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BEYOND ASTONISHING AND THE
CAR LAUNCHED LIKE A ROCKET-SLED'**

PONTIAC VIVANT Page 100

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1964 ASTON MARTIN DB5 SPORTS SALOON



**1962 ASTON MARTIN DB4
SERIES IV 4.2-LITRE CONVERTIBLE**



**1972 FERRARI 365 GTB/4
'DAYTONA' BERLINETTA**



The ex-Sir Elton John and Lord Sugar
1959 BENTLEY S1 CONTINENTAL SPORT SALOON
Coachwork by HJ Mulliner



1955 LANCIA B24S SPIDER AMERICA



**1963 ASTON MARTIN DB4 SERIES IV
4.7-LITRE SPORTS SALOON**



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2004 ASTON MARTIN DB7 ZAGATO COUPÉ



**1987 FORD RS200 EVOLUTION
GROUP B RALLY COUPÉ**

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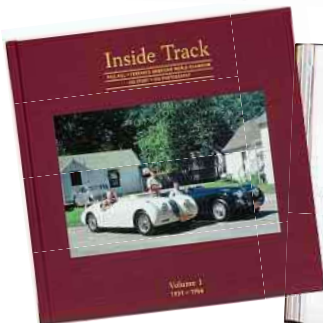
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EDITOR'S WELCOME

Daytona under the spotlight

WHAT A JOY it is to be kicking off my time at *Octane* with a wonderful *Viola* Ferrari 365 GTB/4 Daytona on the cover. If any car in any colour better epitomised its era, or captured the swagger of what so many consider to be the last truly iconic front-engined GT, it is hard to think of it.

Confession time: for years I was one of those philistines that happily uttered the words 'truck' and 'Daytona' in the same sentence. This was not motivated by some kind of inverted snobbery or jealousy, it was simply that it seemed an entirely reasonable description for the examples that I had driven (briefly) up to then, and the car-stifling circumstances in which I had done so.

But then, inevitably, I got behind the wheel of a good one, and did so somewhere the Ferrari had the space to canter, to gallop even. Suddenly the purpose of this remarkable car (and how amazingly effective it is at achieving it) hit me between the eyes. Until the Porsche 928 came along, there was simply no better device for crossing a continent at speed and in comfort – but without such levels of civility as to dull the senses – with the bonus of a crackling V12 to hum along to as you flicked the ash from your Sobranie

Cocktail out of the window. Even after the long-serving V8 Porsche came along, there was still nothing that could do it with the Ferrari's soul.

You don't have to take my word for it, either. For our special focus, we have quizzed a group of Daytona disciples ranging from its brilliant designer to long-term owners, all of whom share rare insight into the Daytona's magic, that ethereal genius that makes it such a legend. And such a tough act to follow.

Having stepped into the shoes of David Lillywhite here at *Octane* – not to mention Glen Waddington, who kept the seat warm rather better than I would have liked! – I know precisely how the Ferrari's would-be successors felt.



James Elliott,
editor-in-chief

FEATURING



MARK HALES

'It's such a pure, uncorrupted experience. Perfect distribution of minimal weight, simple unstressed engine, the best gearshift ever, no power assistance, no aerodynamics and very little grip from skinny tyres. It always leaves you feeling you should have gone faster, which is of course entirely up to you.'
Hales on Formula Ford: **pages 114-122.**



PAUL HARMER

'I've always been scared rigid by cars like this Bentley. Hugely visceral, very quick, and you know it doesn't like to stop or change direction. In comparison, the Formula Fords were perfect. I just wanted to jump in and drive one.' Paul shot the 'house-find' Bentley and the Formula Ford 50th anniversary for this issue. See **pages 88-94 and 114-122.**



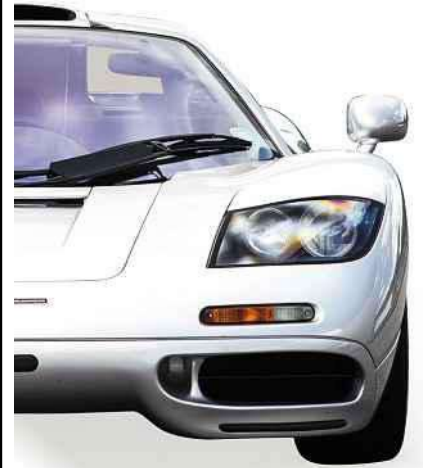
TIM ANDREW

JOHN SIMISTER

'It seems unfair that the clever people who build concept cars for big-name companies, and who keep old fabrication skills alive, stay out of the public eye. A day at Envisage, watching craftsmen build new XKSS bodies and much else, revealed huge depths of talent.' John takes us through Envisage's Coventry lairs on **pages 134-138.**



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Plus the wonderful world of
Stanley 'Wacky' Arnolt

Amazing twin-rotor Corvette

Driving the Jabbeke TR2

Le Mans Alpine M64

Mike Anthony, gentleman racer

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Chassis no. 6018

1955 Alfa Romeo 1900C SS Speciale
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If you like Octane, you'll love...



ENZO

There's still time to snap up the second issue of *Enzo*, the new quarterly magazine devoted exclusively to Ferrari from the people behind *Octane* and *Vantage*.

Highlights from the current edition include a test of Ferrari's V8 greats, 550 Maranello, F40, 330 GTC and much more.

Better still, you can subscribe at www.enzo-magazine.co.uk meaning you get issues 1 and 2 at half price (£6 for the pair) and then get the next year's worth of *Enzo* for just £22. For subscriptions in North America, visit www.imsnews.com/enzo.



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FERRARI



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Chassis no. 1451 GT

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IGNITION

NEWS + EVENTS + OPINION



Australian cars: all in the past

Manufacture of cars Down Under has come to an end with the closure of Holden

Words Craig Cheetham
Images GM Media Archives

ON 20 OCTOBER the last ever car to be fully assembled in Australia rolled off the GM Holden production line in Elizabeth, a suburb of Adelaide where cars had been made since 1963. It was a red V8-engined Commodore SS-V Redline sedan, a car that epitomised the brawn and muscle for which Aussie V8s were once proudly famous.

It was the final nail in the coffin for car manufacture in Australia, a coffin that had its lid hoisted into place more than four years ago. On 23 May 2013, Holden's arch-rival Ford announced it was pulling the plug on building cars in Australia. That was also the day when the Holden VF Commodore – which would become Australia's last home-grown car – was launched to the media.

As communications director at Holden during 2012-13, I remember it like it was yesterday. The Aussie media had assembled

in Canberra to put the new Commodore through its paces. It was a day of pride for Holden, the culmination of a seven-year programme during which the company designed, engineered and created the most sophisticated and technologically advanced Australian car ever.

To understand what this meant to Australia, you needed to be there. Holden is a national institution and the launch of an all-new Australian-designed, Australian-built car was headline material.

But it didn't take long for the day to take a dramatic turn. As the media left the launch hotel and headed off into the Blue Mountains of New South Wales, my phone rang. It was my oppo from Ford with bad news: the Blue Oval was announcing the imminent closure of its factories in Geelong and Broadmeadows, the company's two bases in Victoria.



At 10 o'clock that morning, a purple Holden VF Commodore Calais, driven by the company's then-managing-director Mike Devereux, pulled up in a car park and at least 30 of the nation's most prominent automotive and business journalists gathered around and listened as the Ford press conference was broadcast on the radio. It was the first sounding of the death knell for the country's carmakers.

Car manufacturing had been a political football for several months. 2013 was a General Election year and, while Labour Prime Minister Julia Gillard had backed Government investment of AU\$275 million into the industry, her main rival, the Liberal party's Tony Abbott, was less keen. The press were harsh, too, suggesting that Government investment into global companies to retain Australian manufacture was unnecessary.

Clockwise from top left

Early FX-series Holdens being assembled; newly built 1936 HQ at Fishermans Bend, Port Melbourne; the millionth Holden, an EJ Premier, comes off the line in 1962; 1966 HR offered a floor shift for the first time.

Ford was the first to turn the screws but, by the end of 2013, Holden had also said its future in Australian manufacturing was unviable. It was quickly followed by Toyota, which had a plant in Altona, Victoria, where it produced a domestic version of the Camry.

But in reality, the damage was done much sooner than 2013. An insistence on sticking with large cars in an evolving market, the removal of import tariffs and an unfavourable exchange rate made Australian car manufacturing impossible to sustain without Government co-investment. The decision to end car manufacturing in Australia was, ultimately, the country's own.

A ute and other beauts



GM

THE UTE

'Ute' is short for Utility, a pick-up vehicle based on a car, and is an Australian way of life. Ford Australia designer Lew Bandt commercialised it in the early 1930s.



GOSFORD CLASSIC CAR MUSEUM

FORD XY FALCON GTHO PHASE III

Arguably the best-ever Aussie muscle car, the 1971 Phase III had a hi-po 351ci Cleveland V8 and four-speed manual 'box. They sell for up to AUS\$1 million today.



BOLWELL NAGARI

Built for four years from 1970 as coupé or convertible, the Ford V8-powered Nagari was devised by brothers Campbell and Graham Bolwell. It's an Aussie legend.



BONHAMS

GOGGOMOBIL DART

Just 10ft long and 345kg in weight, the glassfibre-bodied Dart was made by Bill Buckle during 1959-61 and propelled by the German marque's 300 or 400cc two-stroke.



GM

HOLDEN MONARO

A model name first used in 1968 to take the performance fight to Ford, the hot Monaro was revived for the 21st Century – and came to the UK as the supercharged VXR 500.

NEWS FEED

Record Rolex; Ferrari's bid to attract classics; Aston apartments; new film on... the Iranian Hillman; veteran cars fetch big money



Paul Newman's Rolex is world's priciest watch

The Rolex Cosmograph Daytona originally worn by Paul Newman sold for \$17.8 million (£13.5 million) at New York's Phillips Auction House in October, after a 12-minute bidding war between two buyers. It's the most expensive watch ever sold at auction. The 'Winning Icons - Legendary Watches of the 20th Century' sale saw 50 timepieces head to the block, but none quite as significant as this Rolex (pictured above), which Newman gave to his daughter's then-boyfriend in 1984.

New Ferrari Classiche Authorised Workshops

Ferrari has nominated 48 dealerships worldwide, including nine in the UK, as Ferrari Classiche Authorised Workshops, allowing them to carry out the certification and maintenance of cars over 20 years old. They are offered direct factory support, and must keep a dedicated workshop and technician for classic cars.

Aston Martin branches out into real estate and cycling

Aston Martin's real estate debut has broken ground in Miami, Florida: a 66-storey luxury condo tower due for completion in 2021 and with private pools for the eight penthouses. The company has also announced a collaboration with Storck on a limited run of carbonfibre bicycles - 107 to be exact.

Steve McQueen's Great Escape bike comes 'home'

The Triumph TR6R ridden by Steve McQueen in *The Great Escape* is on show as part of a new £4m 'visitor experience' at the Triumph HQ in Hinckley.

Iran's national car stars in new documentary

The Paykan, Iran's licence-built Hillman Hunter, was built for 38 years. US-based Iranian car designer-turned-film-maker Shahin Armin has celebrated the Paykan's life both before and since the Iranian revolution, after which the high-trim versions were axed, in his new film *Iran's Arrow*. 'Arrow' is *paykan* in Farsi, and was also the Rootes Group codename for the Hillman Hunter family.

Hill's memoir among motoring books honoured

Damon Hill's autobiography *Watching the Wheels* has been named Royal Automobile Club Motoring Book of the Year, for books costing up to £75, by a panel of judges that included *Octane's* Mark Dixon. In the category for books over £75 the award was given to *Delage - Champion du Monde* by Daniel Cabart and Christophe Pund.

New top speed record scooped by Koenigsegg

Just a month after shattering the Bugatti Chiron's 0-400-0km/h record, Koenigsegg's Agera RS has set a new world record for the fastest production car. The Swedish hypercar averaged 277.9mph over 11 miles of Nevada highway.

Tell us what you think!

AT *OCTANE* WE are determined to make sure that every single issue of the magazine we produce is as close as possible to your ideal classic car read. That's not only in the editorial content, but also in the way it looks and feels, as well as every other element that helps make *Octane* unique in its marketplace and your favourite. To help us do this, we'd like to ask you - the people whose opinion we value most - to give us your feedback. So we'd really appreciate it if you could go to www.octane.co.uk/survey and share your views.

THEY SAID

'I take my hat off to anyone who writes. It's hard graft'

Damon Hill, after receiving an RAC Motoring Book of the Year award for his autobiography

'We don't want to be Ferrari or McLaren; this is more of a special vehicles operation'

Gordon Murray outlines his plans to put a new iStream sports car into production

'We're going to turn back the clock; it's going to be a driver's car in the way that the McLaren F1 was in '92'

Murray again on the sports car his company will build

'I can reassure classic car enthusiasts that under this government there will be no moves to curtail their absolute freedoms to use and enjoy their vehicles just as they do now'

Secretary of State for Transport Chris Grayling addressing the All Party Parliamentary Historic Vehicles Group on 31 October

'We are in probably the most interesting phase of the past 100 years; it drives us to completely rethink what the car of the future will look like'

Former BMW, GM Europe and Tata boss Carl-Peter Forster

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1972 FERRARI DINO 246 GT
FCA Platinum Award-Winning Restoration in Original Colors
Coachwork by Scaglietti | Chassis 03872



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DROPHEAD COUPE**
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Coachwork by Pininfarina | Chassis 10703



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Left and below, from top

The Duckhams-Ford LM; in 1976 Murray designed the Brabham BT45 to house the Alfa type 115 flat 12, for Carlos Pace and Carlos Reutemann; Murray's own Abarth and Alfa; inimitable McLaren F1.



(including one he has owned for 30 years and used as the benchmark for the McLaren F1's steering) to a BMW 700, they followed the theme of lightweight driver's cars, and also included a Ford Sprint car, Lotus Eleven, Abarth 1000SP and 750 Zagato, Alfa Romeo SZ2 and a gorgeous De Tomaso Vallelunga.

A pink 1957 T-Bird was a concession to Murray's love of Americana, and he said of the only Ferrari on show, a 308 GT4: 'I have never really been a Ferrari driver or collector... when I did see a Ferrari I wanted, the GT4, it was a model that nobody else seemed to like!'

Find out more about Gordon Murray in our interview on pages 108-112.

It's the Gordon Murray show

James Elliott visits a one-off exhibition of his work

A **ONCE-IN-A-LIFETIME** gathering of 38 cars designed by Gordon Murray was brought together for a week at the start of November to mark a trio of changes to his business and the announcement that his company will start work on a state-of-the-art sports car in the new year using the innovative iStream platform.

The invitation-only One Formula exhibition took place at the Gordon Murray Design HQ in Dunsfold Park, Surrey, as he unveiled a new 1500m² building, a new wing to his company (Gordon Murray Automotive) and revealed that the new cars would be marketed under the IGM brand.

IGM is the moniker under which Murray built his first car, a 440kg Ford-powered racer, in 1967. It was also the brand applied to his first bonded and riveted car, the 1971 IGM Minibug that was his daily driver in the UK for three years, and the Midas Alfa.

The exhibition featured everything from his first Le Mans racer, the ex-Alain de Cadenet and Chris Craft Duckhams-Ford LM, to the brand new TVR Griffith. In-between was a welter of Brabhams – a dozen on loan from the Bernie Ecclestone Collection – and McLaren's, including both Piquet and Senna Championship cars, plus the fabulous 1978 Brabham BT46B fan car.

There was every variant of McLaren F1, including a road car, the Lehto/Dalmas/

Sekiya F1 GTR Le Mans-winner, and the F1 LM reputedly painted in Bruce McLaren's orange livery solely to irritate Ron Dennis.

While huge emphasis was put on the great design and engineering advances made by Murray, the more modern era focused on the OX – his low-tech flatpack car for Africa – and a roster of city cars.

Said Murray, who is working on a book called *One Formula* for Porter Press: 'I thought we'd get about 12 cars together and have a press day, but everybody around the world has been so generous. I think it is going to be a one-off, so it's been quite an emotional experience for me. When the first Brabham came through the door I was flabbergasted.'

He was tight-lipped on the new car, saying only that it would be driver-focused with a surprising powertrain and built via the iStream Superlight method, which offers a 50% weight-saving. He predicted: 'This is going to be the primary body structure for the next two or three, maybe four decades. Weight is important with all cars, but with electric cars it is really really important.'

To honour several anniversaries including Murray's 50 years in design, a decade of his business Gordon Murray design and the 25th birthday of the McLaren F1, Murray also showcased more than 20 cars and a similar number of motorbikes from his private collection. From a pair of Lotus Elans

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**Left and below**

Bloodhound ran for about 20 minutes at Newquay and achieved all of its objectives.



Bloodhound is go!

200mph took just nine seconds in successful first run

Words Andrew English Photography Stefan Marjoram

WELL THEY DID IT – 210mph, faster than promised and on schedule. The *Bloodhound* Land Speed Record team lived up to its word and wowed not just 10,500 visitors over three separate days at RAF St Mawgan in Cornwall, but millions of followers live online.

Bloodhound, which will travel at 70mph at idle on its EJ200 jet engine, had to be held back on the brakes before Wing Commander Andy Green floored it for five seconds, the jet flamed and roared, and then it was over.

‘The car ran for 20 minutes and it did two full-power runs, with full power for five seconds, and 0-200mph in just under nine seconds,’ said Mark Chapman, chief engineer. ‘So the exciting bits were about 18 seconds long, but people were here from dawn to dusk; the atmosphere was unbelievable.’

It didn’t just impress the public. I might have given a little squeak and Richard Noble was typically enthusiastic.

‘This is a really big engine,’ said the project director and former LSR holder, ‘and when it runs there’s a flame and a crackle and boom, and people think, “My Goodness”’.

The team has worked hard over the last month to make that happen. ‘We’ve had some interesting times working out how carbon brakes work, because they do take a while to warm up,’ said Chapman. ‘The cockpit footage shows Andy’s eyes looking like dinner plates when he puts his foot on the brake and nothing happens for a bit.’

Green, though, was typically unflappable. ‘There was only one slight surprise on the braking and that was more to do with the engine over-swing.’ This was a tendency for the Rolls-Royce Eurofighter engine not to immediately cut off its fuel supply when the throttle was lifted. ‘That’s why we do step-by-step testing, so you don’t find yourself going off the end of the runway at 70mph faster

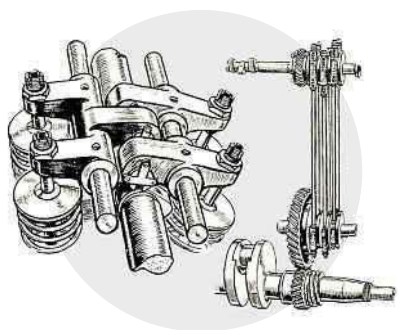
than you expect,’ he added. ‘The car is fabulous... it felt right; crisp and precise, you can feel it on the road; it’s super.’

The team now returns to its Avonmouth base, the next task being to package up the engine and replace the Jaguar V8 that drives the fuel pumps – delivering 800 litres of High Test Peroxide (HTP) rocket fuel in 20 seconds – with an electric motor.

There should be time because the schedule has been extended by 12 months for a visit to Hakskeen Pan next October to work up to a theoretical top speed of 600mph with the Rolls engine, returning in 2019 to break the current LSR of 763.035mph, and then again in October 2020 to have a tilt at *Bloodhound*’s target speed of 1000mph.

WHY WE LOVE...

Bentley camshaft drive



You’re in the 1920s before almost-silent cambelts were invented, a sequence of bevel gears is too noisy and you don’t trust a chain to drive the overhead camshaft of your new, hefty, ultra-refined six-cylinder motor. What do you do?

If you’re WO Bentley and your new Speed Six has plenty of underbonnet length, you think steam locomotive wheel-driving system and your engine ends up with not one but three crankshafts. Your near-silent system uses three slender connecting

rods to join cranks, spaced 120° apart, on the end of the camshaft to those attached to a helical-tooth gearwheel driven at half crankshaft speed by another on the crankshaft’s rear end. Using three rods rather than one keeps rotation smooth and stress-free.

It’s a bulky and slightly mad idea, the sort that arrives in a dream or in the bath. It appeared on the 8 Litre, too, then Rolls-Royce took over and it was Not Invented Here. Shame.

John Simister



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1966 ex-Works Ford MkII, ex-Bucknum/Hutcherson 1966 Le Mans 24 Hours, third overall
1966 Shelby 427 Cobra ● 1973 Porsche 911 2.7 Carrera RS ● 1988 Aston Martin V8 Volante (7.0, LHD)
1989 Aston Martin V8 Volante Zagato ● 1996 McLaren F1 road car

Please note that to respect client confidentiality not all motor cars available may be shown

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Rolla Vollstedt 1918-2017

An unconventional star of racing, says Richard Heseltine

FROM STREET RACING in the '30s to upsetting the Indy establishment by installing a woman to drive his car at The Brickyard, Rolla Vollstedt did things his own way. He took on the US motor racing elite from his basement, gave a leg-up to a legion of future stars and even ran the sainted Jim Clark in his last-ever Champ Car outing.

As he told *Octane* when interviewed for issue 55 in 2007, Vollstedt was a racer to the core. Of German descent, he arrived in Portland, Oregon, aged two. As a teenager he terrorised the neighbourhood in a '37 Buick while working at Frank Costanzo's speed shop. Called up for WW2 and having landed at Omaha Beach on D-Day, he was awarded a Purple Heart after stopping a bullet.

In peacetime, he picked up from where he left off, racing a Lincoln-engined roadster on dirt ovals. Realising his talents lay elsewhere, he installed local man Len Sutton in his car in 1947 and the partnership led to countless honours on the Pacific Northwest before a first run in the Indy 500 in 1964 with a Vollstedt-made, mid-engined single-seater.

Sutton qualified eighth and was running fourth at the halfway mark when the fuel pump broke. Vollstedt would never win in 21 attempts, but gave early rides to Mario Andretti, George Follmer and the pioneering Janet Guthrie (above, on left, with Vollstedt). After entering a car for Emerson Fittipaldi for the 1984 Indy 500, Vollstedt turned his hand to restoring vintage oval racers.

Peter Lumsden 1929-2017

James Page remembers a racer who made his name in E-types

PETER LUMSDEN is best remembered for racing E-types in partnership with Peter Sargent. When Sargent bought the ninth E-type off the line, they shared it throughout 1961 and '62, modifying it along the way. In 1963, they bought one of the new Lightweight E-types and transformed it with the help of Sami Klat. Fitted with a distinctive low-drag body, 49 FXN was raced everywhere from Le Mans to club meetings. Sargent retired at the end of 1964, and Lumsden did one final season. Although his name is inextricably linked to Jaguar, Lumsden began his career in a Lotus MkIX and then an Eleven. He later acquired an Elite and, in 1959, he and Peter Riley won their class in the Nürburgring 1000km.



REVIS INSTITUTE / ARCHIVES ERIC DELLA FALLA



HOW TO...

Winterproof your classic

There are myriad reasons to tuck your classic away in winter – such as salt, and the gentle fizzing of expensively corroding metal – but were these cars really so winter-inept when new? Well yes, they were, but there are still things you can do to protect your classic if you want to drive it all-year-round.

First, corrosion. Protect not only the underside, but also the insides of box sections and double-skinned areas. Old, flaking underbody seal traps moisture, so scrape it off and paint the steel with a tough corrosion-proofing paint (POR15 is very good in our experience), and apply a strong wax-based coating. The box sections need an internal wax spray. The best way to do this is to entrust your car to a specialist familiar with rustproofing classics. You should also smear grease over the brightwork.

Now, water leaks, one of the most pernicious eroders of classic-car love. Trace them by crawling around inside the car while a companion sprays a hose over it. Then reseal fixed glass, replace seals, grommets and doortrim membranes as necessary, and reduce the misting-up tendency at a stroke.

Heat next. If the heater is poor, and there's a low reading on the temperature gauge, replace the thermostat. If the reading is normal, then the heater matrix needs a good flush with descaler, or replacement. Poor starting and misfires caused by condensation can be cured with new, snugly fitting ignition leads. Also consider electronic ignition and a vigorously charging alternator.

Tyres should have plenty of tread and be new enough to have decent grip in the wet, and the cooling system should contain recent antifreeze – a solution of 40 to 50% is usual. Check the wipers and washers do a good job, too.

Final tip: try not to let your garden hose freeze up. You'll need it to wash off the salt as often as you can, especially under the wheelarches.

Happy slithering. **John Simister**



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MAN AND MACHINE

'Fires once every fencepost'

Mark Walker's GN Thunderbug

Words and photography Paul Hardiman

IT'S GOT A GN chassis that's nearing its centenary and a Riley V-twin hot-rodged with a couple of pots liberated from an aircraft engine: the 4.2 badges are no joke. Four drive-chains whirl an inch under your behind, and there are no front brakes. This is the favourite creation of Mark Walker, who built the Monarch (8.3-litre Curtiss OX-5 V8 in a 1913 chassis), and set multiple records at Prescott hillclimb in the Parker GN (6.2-litre Cirrus Hermes), having previously owned a 3.2 Ford-powered GN. Last summer he spectacularly blew up his 25-litre 200hp Darracq: do we see a theme emerging here?

'They were all fabulous, but none of them are really like a GN, and I wanted a proper little cyclecar. Its looks are based on "BHD" – Basil Davenport's "spare" car. I made the ash-framed aluminium body, which is why it's heavy and not very strong...

'I wanted a bigger engine, so I went to put Gipsy Moth barrels on the GN bottom end – but they were wider than the crankcase. The VSCC requires you to concentrate on cars that might have been possible in period – a good thing – so I needed a big V-twin. Duncan Pittaway [restorer of the 'Beast of Turin' Fiat S76, current owner of the Monarch] said his dad had a Riley V-twin, which has a big crankcase with internal flywheels. They came in three sizes; this was the biggest. But then the Gipsy barrels looked too small. Luckily someone had the remains of a nine-cylinder radial Salmson

engine, and I didn't mind nicking a couple of pots off it because it had only five left.

'So I made the engine. I had the remains of a Liberty [L-12, a 27-litre V12 aero engine] so I stole the rods out of that, and made the crank – it's quite simple, with the pins cold-shrunk into place. All you need is 50 quid for two gallons of liquid nitrogen from BOC... The pushrods are prodded from a machined-down GN timing case in the middle, which also drives the oil pump. 'It's roller-bearing and only holds half a cupful of oil.'

It first turned a wheel in the late '90s. 'It's a brilliant road car, with fantastic steering. It weighs 495kg, and I quickly had to make it four-speed as three wasn't enough – it's got quite a narrow rev band. I used to get valve bounce at 1500rpm so I've put in some stronger springs, but I tend to stop looking at the revcounter when it gets to 1800. In top, it's geared for 65mph per 1000rpm... and I've calculated that it fires once every five feet – so rather than "once every lamp-post" it's about once every fencepost. I drove it to Rétromobile and Montlhéry this year, and we've been to Phoenix Park in Ireland.' He's even done the 'Pom' in it – which prompted a dash home from Silverstone to make and fit plywood mudguards to pass scrutineering.

'It's my favourite. You can't win anything in it, except on handicap, but that doesn't really matter.'

And the secret of those 4.2 Litre badges on the sides? Not Jag, so Jeep? 'Nope. Holden.'



AUTOMOBILIA

Sindy doll's MGB roadster

Your Action Man might have made a daring assault on your sister's bedroom to get his grippy little hands on this little beauty. At 1:6 scale, the pint-sized warmonger was compatible with British dream-girl Sindy, so he could have squeezed behind the wheel of her MGB.

Sindy was launched by Pedigree Dolls in 1963 as a British answer to Barbie. To be strictly accurate, Sindy was actually a licence-made version of American Barbie-wannabe Tammy, but more Carnaby Street than Sunset Strip.

Sindy was a hit, and in '65 her world broadened with big-ticket 'Scenesetters' accessories such as a wardrobe and a natty sports car – this moulded plastic MGB. Even then, though, the car had US origins – Tammy gained a blue MGB in 1963 as a response to Barbie's own roadster, an Austin-Healey 3000 that is astonishingly rare today.

Sindy's MGB cost 29 shillings and sixpence. It had a fairly accurate plastic body with turning wheels and a plethora of plastic details such as chrome-effect grille, hubcaps and bumpers, and a radio aerial with a Sindy banner on the end. Two dolls could be inserted into the snug cockpit, prime candidate for the passenger seat being boyfriend Paul.

Sindy MGBs were brittle, with trim easily broken or lost. To find a pristine survivor like the one in our photo from Vectis Auctions (www.vectis.co.uk) will entail a long search. Boxes are rare, aerials very hard-to-find, and one without a buckled windscreen near-impossible.

Understandably, they make decent money at auction, this example having sold for £48 in 2013. This MGB has bags of character and certainly makes a prominent talking point in any collection. You might like to pair it up with Sindy's 1980s wheels, a two-door Range Rover Classic. Explaining that they're dolls' accoutrements might be the tricky part.

Giles Chapman



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BEST OF FRANCE AND ITALY, 5 NOVEMBER

Jay Leno's magnificent aero-engined 1917 Fiat Botafogo Special touches down at Woodley Park in Van Nuys, California.



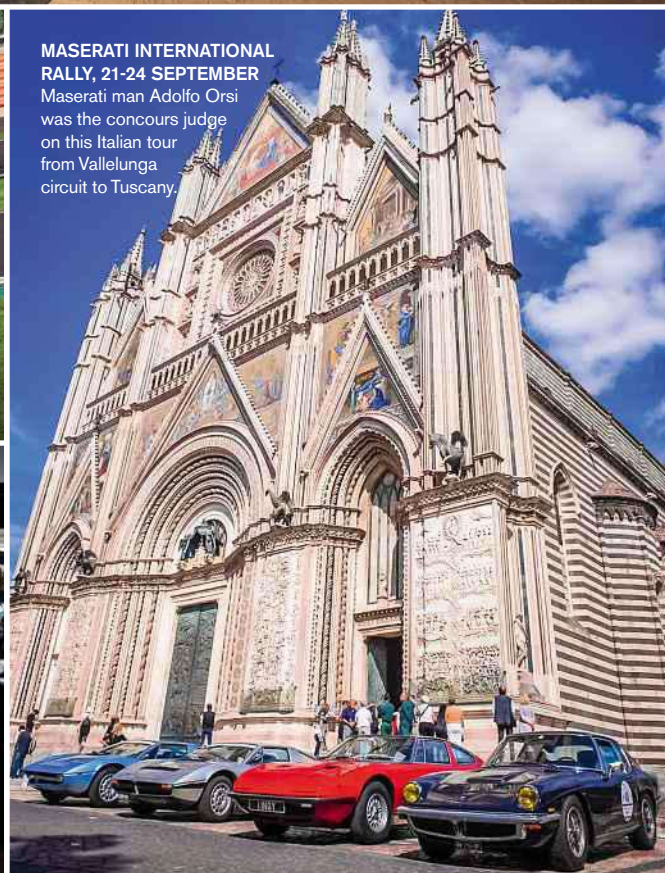
HSCC FINALS AT SILVERSTONE, 21-22 OCTOBER

Ed Glaister finds himself facing the wrong way in his Ford Anglia as Dan Lewis squeezes by in the Historic Touring Cars Race.



AACA FALL MEET, 4-7 OCTOBER

Decrepit always plays well at Hershey, and this completely unrestored (and completely undrivable) 1903 Oldsmobile Curved Dash drew curious visitors to RM Sotheby's tent.



MASERATI INTERNATIONAL RALLY, 21-24 SEPTEMBER

Maserati man Adolfo Orsi was the concours judge on this Italian tour from Vallelunga circuit to Tuscany.

LEFT-HAND PAGE, CLOCKWISE FROM TOP: EVAN KLEIN; MASERATI CLUB ITALIA; RM SOTHEBY'S; CHARLIE WOODING, RIGHT-HAND PAGE, CLOCKWISE FROM TOP: LEFT: ERIC SAWYER; MICHAEL HOLDEN x 2; REGENT STREET MOTOR SHOW

ALGARVE CLASSIC FESTIVAL, 27-29 OCTOBER

A local AC Cobra wins the two-hour GT and sports car race from 43 other entries.



HERITAGE F2 STOCK CARS, MANCHESTER, 5 OCTOBER

North-versus-South season finale at the Belle Vue Shale Way was won by... the North.



REGENT STREET MOTOR SHOW, 4 NOVEMBER

Electric cars represented the future – and also the past, as the Harrods van demonstrated.



THE MONTH IN PICTURES

Shorter days have not meant a shortage of classic car events: enthusiasts were out in force across the UK and beyond

DAYINSURE WALES RALLY GB, 26-29 OCTOBER

Historic rally cars were vigorously exercised at Cholmondeley Castle's RallyFest, the stage also visited mid-event by the WRC cars.





London to Brighton Veteran Car Run

London, United Kingdom 5 November

Words Neil Godwin-Stubbart

GLORIOUS AUTUMNAL skies, golden leaves and a chill in the early Sunday morning air of Hyde Park greeted those intrepid drivers and passengers as this year's Bonhams London to Brighton Veteran Car Run took to the roads of Southern England.

The 2017 Veteran Car Run marks 121 years since the original 'Emancipation Run' held in 1896 to celebrate the Locomotive Act, thus making it the world's oldest motoring event. Since the run's inception by the Royal Automobile Club in 1930, the route down through London's suburbs and out into the Surrey and Sussex countryside has followed almost the same route, year on year. For the drivers, names such as Crawley High Street, Hammer Hill, Whitemans Green, Burgess Hill and Pyecombe all have their own appeal and challenges. No sign holds more relief than that directing the drivers to Brighton Seafront and the finish on Madeira Drive, where the customary bowl of warming chilli and a cup of tea await.

The 2017 event had the largest entry for many years with some 401 entries setting off from Hyde Park on a revised 60-mile route that passed through Balham to avoid long-term roadworks in Brixton. Oldest vehicle on the event was an 1893 Peugeot, and notable entrants included 1996 Formula 1 World Champion Damon Hill OBE, World Speed Record Holder Andy Green OBE and motorcycle adventurer Charley Boorman.

Sarah Tunicliffe, daughter of Veteran Car Club past president Brian Moore and first lady president Ruth Moore, took an emotional trip on her late father's Panhard et Levassor, accompanied by current chairman Adrian Goding. Both of her parents recently passed away, having participated in the event almost 50 times in various cars from their collection, and taking Sarah as a passenger when she was a child.

The Moores' car was usually driven to London from Cambridge, to then drive to Brighton before returning to Cambridge the following day, children, luggage and all. Six weeks ago Sarah decided that in tribute to her parents she should take part with this car and the 2017 event was the first time she

had driven it after some coaching in its idiosyncrasies from Goding.

Despite a number of cars being diverted following an accident involving one of the participating vehicles, 317 of the 402 starters made it all the way to Brighton to claim their Finisher's Medal. This year's winner of the Chopard Reliability Trial was Robert Abrey driving a 1899 Daimler.

The Run marked the end of the Royal Automobile Club's London Motor Week – a seven-day celebration of motoring, which included an art exhibition, motoring lectures, a motoring forum and a motoring book awards evening. The run was also preceded by a Bonhams veteran car auction and the free-admission Regent Street Motor Show.



Clockwise from top
A chilly but glorious start; Michael Coatman's 1904 Oldsmobile in London; Allan White's 1903 Renault out of town; Barry Weatherhead's 1900 Daimler Wagonette and Neil Lucas's 1903 Tony Huber.

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Auto e Moto d'Epoca

Padua, Italy 26-29 October

Words and photography Massimo Delbò

THE TRADITIONAL LATE autumn show in northern Italy, formally Fiera Auto e Moto d'Epoca, tends to mark the end of the season for the Italian classic car hobby. For most it matters not only because it is the premier Italian indoor show, but also because it is the final opportunity to show a car for sale, or to buy a project, before winter sets in.

In 2017 the event offered the usual impressive selection of cars for sale, although the crowded autojumble halls had fewer NOS parts and more remanufactured items, confirming that even Italian warehouses are starting to run out of original stock.

Visitors did appreciate the significant improvements made to the format of the show and its buildings. Previously owned by a French company, the Fiera di Padova exhibition and trade centre is now run by a group of local investors that has spent large sums on the vast site. The result is a show held in far more refined and welcoming halls.

Most of the major Italian manufacturers had an official stand, with varying degrees of success. Maserati impressed with a very rich tableau showcasing a spectacular 1955 A6G/54 Allemano 2+2 Coupé, one of only 21 built, and pairing a dual-overhead-cam 2.0-litre engine with a set of exceptionally smooth lines from Giovanni Michelotti. On the same stand was an A6 1500 Pininfarina as well as a 5000 Coupé by Allemano.

The Mercedes-Benz stand was as imposing as usual but perhaps had less to appeal to diehard classic fans, with only a single W201 AMG 3.2 16 surrounded by modern fare to celebrate 50 years of the tuning company that has since 2005 been owned by Mercedes. Better covered was the 60th anniversary of

Clockwise from top left

A6 1500 Pinin Farina on the Maserati stand; Audi's Auto Union D Type; unique Peugeot 305 intended for African rally; busy autojumble; 'sporty' baby Fiats.

the 300 SL Roadster, with a Gullwing and the Roadster prototype side by side.

Peugeot's Sochaux museum brought the one-off 1981 305 V6 Sport. Originally created for the African Rally, this rear-wheel-drive car used the stronger diesel 305 chassis with its firewall moved back into the cockpit some 150mm to make room to mount the 3.0-litre V6 amidships. Its development was halted by the arrival of Jean Todt at the helm of the competition department. The then-future FIA president had spotted the potential of another car in the range and refocused the company's motor sport programme around the 205.

There was nothing too exotic among the hundreds of cars for sale, but there was a nice selection of well-preserved, highly original small Italian cars from the 1970 and '80s. Best was the Fiat 600 Multipla Mirafiori, boasting a huge Plexiglas canopy and built to ferry VIP guests around the vast Turin plant. Having been sold in Rome in the early '70s, it has had only one owner since and was rapidly snapped up by an Italian collector.

The 24th edition of Raffaele Gazzi and Adolfo Orsi's *Classic Car Auction Yearbook* was also launched during the show, which will be held on 25-28 October next year.



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ArtCenter College of Design Car Classic

Pasadena, California, USA 22 October

Words and photography Richard Truesdell

HELD ON A BEAUTIFUL hillside campus in California, the 2017 edition of the design-focused Car Classic was themed red, white and blue, representing the racing colours of Italy, the US and France respectively. Almost 150 cars – some designed by ArtCenter graduates – trickled onto the showfield just after dawn, treating early risers to the intoxicating sounds of four-, six-, eight- and 12-cylinder engines.

The red of Ferrari dominated the Italian section with such rare and historic cars as a 1951 Ferrari 340 America Berlinetta by Touring, owned by Don and Carol Murray, but it was two non-red Italians that caught the eye. The first was the beautifully presented 1955 Fiat 8V Zagato Berlinetta displayed by the Milani Classics Collection, which attracted three-deep crowds all day. The second was the 1963 Ferrari 400 Superamerica owned by Donnie Crevier. A popular Italian favourite was the Byrd family's '27 Lancia Lambda Series 7 Airway.

Two first-generation Corvettes were noteworthy class winners in the white



From top

Ferrari and Alfa Romeo head up the red Italian section; Don and Carol Murray's 1951 340 Touring; the 1955 Corvette C1 of Paul and Sherill Colony.

(American) section; Paul and Sherill Colony's 1955 Corvette and Bruce Meyer's 1960 Cunningham Corvette Le Mans Roadster, which also won one of the four coveted Designer's Awards. The other winners in that category were the 1932 Bugatti Type 55 displayed by Peter and Merle Mullin of the Mullin Automotive Museum in nearby Oxnard, a 1962 Fiat-Abarth 1000 Coupé owned by Thomas Shaughnessy, David SK Lee's 1967 Ferrari 275 GTB/4, and the 1972 Citroën DS21 Pallas of Po Shun Leong.

The blue (French) section was rather overwhelmed by its counterparts, but made up for lack of numbers with some eclectic choices that included Scott Boses' 1949 Voisin Biscooter Prototype and Erik and Jannie Ouwersloot's 1951 Panhard Dyna K Break disguised as a bakery delivery van. There were also two performance-oriented entrants: James Selevan's 1976 Alpine A110B and Bruce Milner's rarely-seen-in-the-US '81 Renault RS Turbo.

An impressive judging panel included Jonathan Ward (ICON), Franz von Holzhausen (Tesla), Freeman Thomas (Ford), Jason Castriota (Ford), and Sasha Selipanov (Genesis). Selipanov was also part of a panel hosted by *Octane* contributor Jay Leno that played to a standing-room-only audience in the ArtCenter's state-of-the-art laboratory. He told his own moving story of growing up in poverty in the former Soviet Union to a dream-come-true career as a designer for Lamborghini and Bugatti.

AUTOSPORT 2018

SATURDAY 13 JANUARY

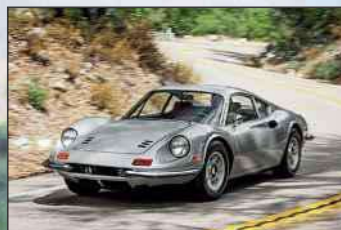
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The Winter Trial, 4-8 February
Image: The Winter Trial

COMING UP

Your guide to what's left of 2017, and some dates to note in your new diary

29 November

De Dion Bouton Motor Tricycle Races

A celebration of the 120th anniversary of Britain's very first motor races (themselves held to mark the anniversary of the first Emancipation Run), with at least a dozen tricycles competing on a quarter-mile oval circuit in sprints and the Five Mile Championship. brooklandsmuseum.com

29 November – 3 December
Sebring Classic 12 Hour

The organisers of the Classic 24 Hour at Daytona convene another enjoyable meeting. This one's at Florida's other major circuit, Sebring, where the racing cars – in five different-era groups, each tackling four one-hour races – will be joined by a large display of classic military vehicles and planes. hsrrace.com

8-10 December

Retro Classics Bavaria

The organisers of Retro Classics Stuttgart bring their brand of entertainment two hours east to the exhibition centre in Nuremberg. There will be themed displays, a large club presence, good grub, and many opportunities to lighten the wallet: cars, parts and automobilia will all be on offer. retro-classics-bavaria.de

8-12 December

Le Jog

HERO's Land's End to John O'Groats Reliability Trial is one of Europe's toughest but most satisfying classic car rallies. Crews drive through the night on notoriously difficult regularity sections, usually in the most adverse of weather conditions. Not to be underestimated! heroevents.eu

1 January

Brooklands New Year's Day Gathering

Classic car owners and enthusiasts wrap up warm and head to Brooklands to kick off 2018. Pre-'88 cars will assemble on the circuit's famous banking, and the museum will be open all day, too – so it's worth going along even if the weather is less than friendly. brooklandsmuseum.com

7 January

Bicester Heritage Sunday Scramble

The first Scramble of the new year is sure to attract a good crowd as enthusiasts blow away the cobwebs of the Christmas period. Hagerty will provide advice in the Valuation Arena, and visitors can take to the sky in a Tiger Moth for a short flying lesson. bicesterheritage.co.uk

11-14 January

Autosport International

Nigel Mansell is set to appear at this year's show, and the NEC in Birmingham should as usual offer something to please fans of just about every motor sport

discipline. There will be tyre-smoking action on the UK's largest indoor track, too. autosportinternational.com

11-14 January

InterClassics Maastricht

The popular Dutch show will be celebrating its 25th anniversary with a display of 18 'prized specimens' characterising the event over the years. ic-tm.nl

24-28 January

Cavallino Classic

This Palm Beach, Florida event is chiefly known as a top-drawer gathering of mouthwatering Ferraris, but it does also feature a concours open to other marques, plus excellent historic racing action at Palm Beach International Raceway. cavallinoclassic.com



De Dion Bouton Motor Tricycle Races, 29 November. Image: Brooklands

31 January – 7 February
Rallye Monte-Carlo
Historique

Crews set out from Oslo, Glasgow, Bad Homburg, Barcelona, Monte Carlo and Reims to gather in Isère, where the real fun begins. Over five days competitors will tackle regularity sections and 1000m-plus peaks in ever-changing conditions as they slither their way towards Port Hercule in Monaco.
acm.mc

2-4 February
Bremen Classic Motor Show

Drawing 45,000 visitors and some 650 exhibitors, the Bremen show is an inclusive affair, with all eras and most marques represented. Special displays this time will include a collection of Isle of Man TT-winning motorcycles.
classicmotorshow.de

4-8 February
The Winter Trial

As ever, the exact route for the Winter Trial is being kept secret until shortly before the off, but we know that crews will visit Germany, Austria and Slovenia. Snow is expected from the start, and in the Trial class drivers and navigators will be challenged by a pair of night drives.
thewintertrial.nl



Bremen Classic Motor Show, 2-4 February. Image: Messe Bremen

7-11 February
Rétromobile

The halls of the Paris Expo in Porte de Versailles are filled with some of the finest classic cars in the world, but there's room for quirky fare, too – the Berliet Foundation is showing an example of its Centaure truck for example. The 2018 show will celebrate the 120th anniversary of Renault and, for the first time, an area will be given over to sellers of affordable classics.
retromobile.com

15-18 February
London Classic Car Show and Historic Motorsport International

Plans for 2018 include a fun gathering of noted getaway cars, and specials will be in action on the Grand Avenue runway inside London's ExCeL. Tickets cover entry to both the Classic Car Show and Historic Motorsport International.
thelondonclassiccarshow.co.uk



London Classic Car Show and Historic Motorsport International, 15-18 February
 Image: London Classic Car Show



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Taking the 911 to a whole new level

Kyle Fortune tests Porsche's latest 'Ring-meister': the 211mph Porsche GT2 RS

THERE WAS A GAP in the traffic and suddenly we were travelling at 180mph before a slow-moving truck prevented bigger numbers appearing. The car was a prototype 911 GT2 RS. When he'd pushed the accelerator to the floor, Andreas Preuninger, Porsche's GT product line director, calmly said there'd be more to come from the production cars. Goodness.

Now, a few months later, I'm sitting in one. It is 'the alpha 911', as the GT man said during that prototype ride. You only need to look at it to see that. It's a vented, ducted, be-winged, carbonfibre lightweight monster, that is in no way shy in exhibiting its intent. The GT2 RS has always been a little bit unhinged, and this one is no exception. Rare, exclusive, collectable, but a car sought out by those who want not only low-number bragging rights but also the fastest, most outrageous 911 Porsche builds.

The formula remains the same, the GT2 RS taking elements of the GT3 RS and the Turbo S and adding new, exotic technology to the mix. It's got a 3.8-litre bi-turbo flat-six with water-cooling on the charge air system, bespoke internals and a titanium exhaust. Power is up to 700bhp. Yes, a 700bhp 911. Driving the rear wheels only.

There's PDK now, a seven-speed auto instead of its predecessor's six-speed manual. Being faster, paddleshifts are the RS way. Frankly, with that much horsepower, it's probably sensible. There's less weight, as you'd expect with the RS badge, but the GT2 RS's 1475kg kerbweight can be reduced by a further 29kg if you lighten your wallet by £21,000 for the Weissach package. You get magnesium wheels, a carbonfibre roof and bonnet with body-coloured stripe, a titanium rollcage and anti-roll bar and coupling rods in carbonfibre. We can't imagine anyone won't.

Inside, as standard, there are bright red, body-hugging Alcantara lightweight sports seats and a little less sound deadening. You hear the engine and find it lacks the rich, racer's intensity of the GT3 RS and GT3 naturally aspirated 4.0-litre flat-sixes, this turbocharged 3.8 having instead a heavier, more bassy blare. Blip the accelerator and there's less eagerness, as you'd expect, not that you'll notice that too much on the road.

That it's fast is no surprise, but it's not the engine that defines the GT2 RS. Yes, there's massive, linear shove, and the gearbox is so quick to translate your finger-pulls to swapped ratios that it cracks 62mph in 2.8sec. You can double that in 8.3sec and go on to a top speed of 211mph shortly after.

Yet, for all that, it's the chassis that shines through. In essence it runs on GT3 Cup settings for the Nürburgring. There are upside-down dampers, with every



connection, bar a single one on the rear-wheel steering, being ball-jointed, yet that uncompromising set-up does not manifest in a chaotic, harsh ride. Far from it: the way the GT2 RS copes with the vagaries of the UK's ravaged tarmac is revelatory, as it rides with tautness yet civility too. It's never the chassis that demands you slow down, rather the engine's exponentially increasing pace.

The steering is rich in sensation, quick in response and near-perfect in its weighting. This is a GT2 RS that bins the uncouth, difficult manner of its predecessors and responds with pin-sharp agility, mated to its massive power. It's engaging and interesting at any speed, which begs the question why it needs quite so much of it. Sure, nobody will be disappointed with the GT2 RS; it moves the 911 game on massively. But however incredible it is, the idea of this chassis being mated to the more intoxicating naturally aspirated 4.0-litre of the GT3 is an even more bewitching proposition.

Above

Despite some awesome performance figures – 2.8sec to 62mph and just 8.3sec to double that – it is the sublime chassis that defines the new GT2 RS.

The off-road racer

Nobody told Porsche that SUVs needn't be this quick

Words Kyle Fortune

A FREAK because of what it can do rather than how it looks, the Cayenne is finally feeling comfortable in its skin in this third generation. There are performance SUVs, then there's the Cayenne Turbo. Others have caught up a bit, but Porsche's proclamation that the Cayenne is the sports car among SUVs has a thread of truth to it. And now there's a new one.

To help maintain the gap it's borrowed some 911 tech, if calling staggered wheel widths can really be described as such, though the rear-wheel steering that Porsche added to its iconic sports car gets a look in here, too. The engine is now a 4.0-litre twin-turbo V8 – down on capacity, but no less powerful. More so in fact, the Cayenne Turbo pushing out 542bhp, enough, when equipped with the optional Sport Chrono pack, to allow a 3.9sec 0-62mph time (or 4.1sec if you're penny-pinching). It takes a while to get used to its alacrity, but the optional rear-wheel steering is worth having – especially in its most aggressive Sport+ drive mode – to see the Cayenne's nose turn-in with the eagerness of a hot hatch.

That, allied to its trick and also optional PDCC (Porsche Dynamic Chassis Control), allows the Cayenne Turbo the usually diametrically opposed qualities

of a ride that's supple and composed with agility and fine control. The slick eight-speed transmission, the massive traction and mighty brakes all play their part in making it so much faster, too.

Outwardly, visually, it's little different, Porsche as ever predictably conservative in its design changes. You'll have to believe me when I tell you it's longer, lower and more spacious, then. Lighter, too. There's a significantly neater cabin, which borrows heavily from the Panamera though it goes without the silliness of touchscreens to move the air vents.

Forget about that, though. The Cayenne Turbo is all about the performance, and it's certainly not lacking. Not one bit.

Below

New Cayenne Turbo doesn't look much different, but it conceals a ludicrous performance capability.





Ready-to-race AMG

Testing the track-focused GT4 sibling of the AMG GT R

Words Kyle Fortune

'IT'S VERY DEMANDING, very technical,' says Thomas Jäger, who's driving me round Paul Ricard in an AMG GT R and describing the best line. Demanding and technical are not words I was hoping to hear, especially as in a few minutes I'll be strapped into the Mercedes-AMG GT4, the GT R's racing twin.

With as much nonchalance as I can muster, I get in the GT4. It's not as easy as the GT R. I'm trussed-up in five-point harnesses in a deep, body-hugging bucket seat surrounded by a cage and nets, a twin-grip steering wheel in front, with a digital read-out behind it.

Jäger's telling me what all the buttons and knobs do, saying to leave the ABS setting at 7, though to start with traction control at 3 and move it up to 6 or 7. In true Spinal Tap fashion the dial goes up to 11, but we'll stick with Jäger's advice. He should know, after all, having wound 30,000km onto it, along with Bernd Schneider and Jan Seyffarth honing it to be both reliable and competitive.

That's a tricky yet necessary balance with a race car, especially a customer one. Add in the need for it to be, in Jäger's words, 'easy to drive and forgiving' for those who don't possess quite the skill-set that he has. People

like me, then, or at least people like me with the €200,000 needed to buy this Mercedes-AMG GT4 and the desire to take it racing.

Indeed, Jäger anticipates demand will be high, GT4 appealing as a category because it's affordable, relatively speaking. There's plenty of competition, too, from Audis, Aston Martins, BMWs, Corvettes, Ginettas, Maseratis, McLarens, Porsches and more.

If that sounds like a disparate bunch then their performance will be equalised by the FIA's Balance of Performance formula, Jäger

Below

With 503bhp from its twin-turbo V8, the GT4 understeers safely around Paul Ricard – although its suspension settings are highly adjustable...



anticipating the Mercedes-AMG GT4 to run around 400bhp from its twin-turbo 4.0-litre V8 engine. Today it's at 503bhp...

The relationship to the GT R helps reduce costs. There's a steel body instead of a GT3 car's carbon, the GT4 has the same track as a GT R, the wishbones are off-the-shelf, and pretty much everything bar the safety equipment, slick tyres, bigger front splitter and electronics come from the road car.

Not that you'd know it inside: it's pure racer. Trip the ignition switch, press the button on the pistol-grip wheel and the 4.0-litre V8's cacophony fills the cabin. Keep the clutch floored, pull the right paddle and the first of its six gears is fired in, with a spit of air from the pneumatic system that selected it.

Plenty of revs, lift the clutch... and stall. A quick prod of the start button and the engine fires; more revs and the GT4 pulls out of the pits, juddering as it fights the urge to drive quickly. Everything about its make-up is about the pursuit of speed. It gets easier as the pace rises; the track, as Jäger suggests, is demanding but the car is an absolute joy.

There's immediacy to its responses, the steering is sharp (though today there's some safe understeer that could easily be dialled out), grip is sensational, the brakes are mighty. The eight laps that follow are a joyous mix of highs and frustrations, as it's apparent that I'd need a lot more time and money to really get the best of it. Neither of which I have. If you do, you're very lucky indeed.

7 F E B R U A R Y 2 0 1 8

P A R I S

P L A C E V A U B A N

2002 Porsche 911 GT2
Chassis no. WPOZZZ99ZTS695174

1994 Porsche 911 Turbo 3.6
Chassis no. WPOZZZ96ZRS470389

2002 Porsche 911 GT2
Chassis no. WPOZZZ99ZTS794079



1989 Porsche 911 Speedster
Chassis no. WPOZZZ91ZKS152325

1975 Porsche 911 Carrera 2.7 MFI "Jubiläum"
Chassis no. 9115600225

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**Left and below**

XJR's supercharged 5.0-litre V8 has the pace to bend your face; the plush interior doesn't look dated – even if it should – and has an air of Bentley about it.



is worth winding up to its redline for the sound alone. The blare from those none-too-subtle tailpipes is rich and naughty, the accompanying pace never anything less than eye-widening. You'll hit 62mph from rest in 4.4 seconds, and it doesn't seem ever to let up, Jaguar quoting 186mph as its top speed should you be in Germany. The eight-speed automatic dishes out its plentiful ratios with imperceptible efficiency, making the paddles all but redundant.

All that 575ps (actually 567bhp – 20bhp up on the earlier XJR) drives the rear wheels, electronics allowing it to do so with remarkable civility even while it's bending your face. There's a lot to like then, though the chassis begins to run out of ideas before the urge abates. Even so, until then, it's agile and there's even some feel – impressive considering its size and age. You'd be much quicker in a Porsche Panamera Turbo, but you'll be travelling fast enough in the XJR 575 not to care.

The Jaguar's age inside is to its benefit, too. Yes, there's a touchscreen but it's still housed in a dashboard that was drawn well over a decade ago. It brings a whiff of old-school luxury – bullseye-style vents, plush leather and rich chrome – with a hint of Bentley about it. Every rival is undoubtedly and quantifiably better, but if you picked the XJR 575 over them all you'd not be disappointed, and we'd applaud you for doing so.

XJR's last hurrah

Final power boost for Jaguar's lovable hot saloon

Words Kyle Fortune

YES, THE JAGUAR XJR is still a thing. Jaguar might elsewhere be following its stablemate Land Rover into SUVs, but there is still room in its line-up for a flagship saloon. Enough, indeed, for a range of them, but we're not bothering with anything as hoipolloi as a sensible turbodiesel here. Instead we're going right to the top. The new XJR 575, with a 5.0-litre supercharged V8 petrol engine, has a number relating to its output.

That's more than before, Jaguar reminding us of the XJ's existence by squeezing a few more ponies from that sonorous supercharged V8, making a few minor technical tweaks inside and out, and painting the launch cars a fairly retina-testing Velocity Blue.

With the model in its eighth year, Jaguar had to do something. After all, the XJ's rivals, each ubiquitous in comparison, have all been

replaced. The big Brit will have to soldier on for a few years yet while Jaguar earns enough money by selling those SUVs to justify spending money on another. And it will, says director of design Ian Callum, but like this one 'it won't be trying to take on the S-Class, because there's just no point'.

Revel in the XJ's different take on the luxury saloon, be it stylistically or ideologically, and enjoy the fact that even so long after its launch it remains a rarity. There's no hybrid plug-in powertrain, nothing like the level of autonomy of an S-Class, 7 Series or Audi A8, and, really, it's all the better for it. The XJ has always been a car intended to appeal to the driver, and all of that stuff is just a distraction.

That's true of the supercharged 5.0-litre V8 under the bonnet, which is diverting enough to, er, make you want to take a diversion and

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1952 Lancia Aurelia B52 by Vignale



1993 Jaguar XJ 220



1964 Alfa Romeo Giulia SS



1934 Bentley 3 1/2-Litre Drophead



1958 Aston Martin DB Mark III, LHD



1961 Maserati 3500 GT Touring



1937 Jaguar SS 100



1963 Ferrari 250 GT Lusso



1989 Porsche 911 Speedster, 1 owner



1941 Cadillac S62 Convertible Coupe



1988 Audi Quattro Edition Spéciale



1957 AC Ace Roadster



1956 Lancia Aurelia B24S Convertibile



2001 BMW Z8 Roadster



1951 Jaguar XK 120 by Autenrieth



1981 Volvo 262 C, ex. David Bowie

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Chassis no. DB4/236/R

Available Centre:
1964 Alfa Romeo Giulia
Tubolare Zagato
Chassis no. AR 750046

Available Foreground:
1966 Ferrari 275 GTB/4
Chassis no. 09395

JAY LENO

The Collector

Fellow columnist Derek Bell writes a great column, reminiscing about his career and the great races he won and lost. I can't imagine how much fun it must be to sit in with fellow legends such as Stirling Moss and Dan Gurney, and just talk about the golden age of motor racing.

When I get together with my fellow motorheads, most of whom have never won or lost anything in racing, present company included, the talk is usually about foolish automotive mistakes we've made along the way. Like the time my friend Greg decided to burn up his E-type for the insurance money. To give you an idea of how long ago this was, he paid \$1200 for it. It was bleeding him dry; \$80 for a brake master cylinder? One for a Mustang is only 26 bucks.

Anyway, he was sick of this money pit. One day he drove it down a deserted dirt route out of town, which was also the hot make-out spot (does anyone still do that?), but since it was a week-night there was no-one there.

He opened the bonnet and poured about a gallon of gasoline over the engine, the idea being to tell the insurance company the gas line had leaked. He lit a match and just as it left his hand, a police car came down the dirt road. The car burst into flames, and the policeman, who was a friend's dad (remember we're in a small town), said: 'Hi Greg! Finally got fed up with this thing, huh? Can't say I blame you. These foreign jobs are trouble. So once this is done burning, you know you have to pay to tow it out of here, right? Need a lift home?'

A lot of time is also spent reminiscing about the car that got away, like the mythical 911 Porsche Turbo for \$100. Every small town has a version of this. As the story goes, there's a guy in the next town over – and it's always the next town over – who saw an ad in the paper for a late-model Porsche turbo for \$100. So he phoned and a woman answered and said, 'Yes, it runs. The phone's been ringing all morning. The first one here with \$100 drives it away.'

Well, this friend of a friend (and it's always a friend of a friend) rushes over there, money in hand, just as a black-on-black Porsche Turbo tears out of the driveway. 'How much did it go for?' he asks. '\$100,' she says. 'What was wrong with it?' he asks. 'Nothing,' she says.

'My cheating husband ran off with his mistress, and his lawyers told me to sell the car and send him the money. So that's exactly what I'm doing.'

And every car club has this guy, you know the guy, he has the stock whatever, but for some reason it's the fastest one the company ever produced. One time a guy came to my garage and told me his Dodge Viper had been clocked by the cops at 253mph but they were never able to catch him. Which begs the question, if they never caught him how does he know they clocked him at 253mph?

For some reason decent, honest people lie to your face when it comes to automobiles. A woman called me once to tell me she had a very special Mini-Cooper S, with an amazing history. When I went to view the car it wasn't a Mini-Cooper S, it was a Mini-Cooper and someone had stuck an S on to it. The fonts didn't even match. It looked like someone had taken the lazy S logo from a Raymond Loewy Studebaker and just glued it on.

She also told me the car was bought new by Sir Paul McCartney. When I told her that couldn't be true because this car had left-hand drive, she said he would convert it to left-hand drive when he drove it in America, and he would convert it back when he took it home. All this with a straight face.

Sometimes it works the other way. Back in the late 1980s a guy had a Type 37 supercharged Bugatti for sale for \$175,000. I called him up and he said: 'I'm being honest, everybody thinks it's a real car, but I know it's not because I got it from this guy who was known to buy one Bugatti and then three would come out of the shop. He'd use the pieces to manufacture a number of cars from the one. I just want to be honest about that. I know it's not real.'

So I looked at it and it sounded like a Bugatti and it was half the price of what they were going for at the time. So I bought it, and over the years I've used it. And then one day the Bugatti people came to my garage and they looked at it and they took pictures. And they said it's a real one. The guy I bought it from just assumed it wasn't a real one because the guy he bought it from was a bit of a wheeler-dealer. Sometimes a questionable story is even better than a credible one.



JAY LENO

Comedian and talk show legend Jay Leno is one of the most famous entertainers in the USA. He is also a true petrolhead, with a massive collection of cars and bikes (www.jaylenosgarage.com).

'IT WASN'T AN "S", IT WAS A MINI-COOPER AND SOMEONE HAD STUCK AN "S" ON IT. THE FONTS DIDN'T EVEN MATCH'

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The Pavilion Gardens, Buxton | 18th July
An Auction of Popular Classic Cars

Imperial War Museum Duxford | 21st March
An Auction of Selected Classic Cars

The National Motorcycle Museum | 26th July
An Auction of Classic Motorcycles

The Pavilion Gardens, Buxton | 25th April
An Auction of Popular Classic Cars

Imperial War Museum Duxford | 17th October
An Auction of Selected Classic Cars

The H&H Classics'
Motor Sport Hall of Fame Auction | 4th June
An Auction of Selected Sports & GT Cars
Held at the Motor Sport Hall of Fame event in the grounds of the prestigious Royal Automobile Club, Woodcote Park.

The National Motorcycle Museum | 2nd November
An Auction of Classic Motorcycles

The Pavilion Gardens, Buxton | 28th November
An Auction of Popular Classic Cars



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DEREK BELL

The Legend

While I am notionally a retired racing driver, no month goes by without testing something interesting. During October, I was fortunate to play with everything from pre-war leviathans to the latest Bentley Continental GT3 racer, but one car stood out from the crowd: an Alfa Romeo Tipo 33 TT12. While I am primarily remembered as a Porsche driver, I enjoyed great success with these characterful sports-prototypes during the mid-1970s, and my appreciation for this most historic of marques hasn't wavered in the interim.

I was on hand at Alfa's Balocco test track to drive three historic Alfas: a TZ2, an early V8 Tipo 33 and the flat-12-engined 33 TT12. I was there to do some shooting for a short film, and enjoyed pounding around alongside fellow Alfa old boys Nanni Galli and Arturo Merzario. It was the youngest car that really intrigued me, though, as 40 years have passed since I last drove one in anger. I often get invited to drive cars I raced in period, but most haven't improved with age and aren't as good as I remember. I recalled the TT12 with great fondness so I hoped that wouldn't be the case here.

It wasn't. If anything, my appreciation for the model was heightened. Back in 1975, my bid to become a Formula 1 superstar had been consigned to history. I tried to maintain some sort of involvement with single-seaters, but I was acutely aware that I was now considered a 'sports car driver'. Previously, I had driven them between engagements in open-wheelers. They were a means to an end. I enjoyed racing them, for the most part, but I still thought of myself as a Grand Prix driver first and foremost.

But, whereas in F1 I tended to be lumbered with cars that a lot of other drivers wouldn't so much as sit in, I often steered frontline sports cars, or near enough. Having parity of equipment made all the difference, and I relished beating Grand Prix stars of the day when they were slumming it between F1 outings.

I started my last World Championship Grand Prix in 1974 and I went into the following year knowing that the JWA/Gulf team, with whom I had raced on and off for several years, was going to shrink its sports car programme. In fact, it did only one race: the Le Mans

24 Hours, which I won in 1975 with Jacky Ickx. It was looking like slim pickings for me until Willi Kauhsen invited me to drive his Alfas. Even though Willi had raced Porsches very successfully, I barely knew him so to get a phone call out of the blue was quite a surprise. Would I like to share a car with Henri Pescarolo in the World Championship for Makes? Hell, yes!

I vividly remember going to Paul Ricard to test the TT12 for the first time. Truck after truck arrived, each disgorging more Alfas and equipment. The cars were appallingly prepared, with wheels pointing in different directions, or rear wings that were higher on one side than the other. I began to think 'Here we go again', expecting it was going to be like F1 with me now doomed to tool around in rubbish sports cars as well.

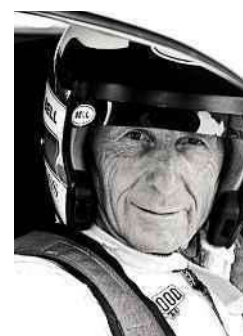
Then I ventured out on track and I couldn't believe how awful it was to drive. Now I really knew I was in trouble. But no. Willi took on the project from Autodelta on the understanding that he would run the show and use his own highly drilled team.

The cars were transformed by the time the season started. Henri and I won the Dijon and Monza 1000km races and the Watkins Glen 6 Hours, and I took a solo Interserie win at Avus. Pesca and I used to regularly rev them to 11,500rpm – sometimes more for brief periods – and they always kept going. And the sound! Few engines were more vocal than that Alfa flat-12. A personal highlight of the year was qualifying our car on pole at the Glen, and then taking second spot on the grid in the sister car. What made it even more satisfying was that Mario Andretti had joined the team. It was extremely pleasing to have out-qualified such a world-class driver.

Moving back to the present, my reunion with the TT12 was a prelude to racing it at Paul Ricard alongside Sam Hancock. Unfortunately, we were forced to retire the car while in third place, but it was fun while it lasted. I swear I can still hear it.

Willi was on hand in France and it was enjoyable to chat with him for the first time since the '70s. I wanted to know why he asked me to drive for him all those years ago. Sadly, our conversation was interrupted so I never did get an answer.

Anyway, I'm glad he did.



DEREK BELL

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

'PESCAROLO AND I USED TO REV THE ALFA ENGINES TO 11,500RPM OR MORE, AND THEY ALWAYS KEPT GOING'

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STEPHEN BAYLEY

The Aesthete

My locale is Soho, the worst place on earth to demonstrate the pleasure and convenience of the motor car. Everyone walks. No-one in their right mind would drive into Soho, although people do. And when you see them, you know they are shell-shocked out-of-towners, doomed to circulate forever in a fuming spit of futility because there is nowhere to park.

Still, it was Soho where I chose to meet a senior motor industry contact of mine. Our venue was The Quo Vadis Club which my daughter manages. We nodded and clinked our delicious glasses of Picpoul. And this prompted a comment from my motor-industry friend.

He had just acquired a new car. German, of course, with an extra-big engine and a specification to humble the most obscene dreams of the Emperor Sardanapalus.

It drove beautifully, was very comfortable and safe. 'Do you know what's wrong with it?' he asked. I took a sip and said I did not. He replied: 'It's perfect.'

A fundamental truth in aesthetics – perhaps even in life itself – is that perfection is boring. If everything were beautiful, nothing would be. Ugliness, conversely, is always interesting, never dull. I like it that the architect Rem Koolhaas goes into restaurants and challenges the staff by ordering the most ugly dish on the menu.

Meanwhile, the modern car has, on principles Darwin would have understood, reached a state of bland, enervating perfection. What a loss this is. There are, to be sure, certain differences between an Audi A4, a Mercedes C-class and a BMW 3-series, but no fundamental points of distinction. Each is so good that the finer points of discrimination are irrelevant.

Pity the poor road-tester, I often think. How on earth do you find something to say about these paragons of automotive design and production? It was all so much easier 40 years ago when merely to describe the cack-handed execution of, say, an Austin Maxi would have given you a hilariously readable article. My old chum, the Californian performance artiste Phil Garner (now transitioned into Pippa with a huge bust), used to travel with a Maxi workshop manual because he thought the exploded diagram of the cable-operated

gear selection was the funniest thing he had ever seen.

But I miss the Maxi. I am with Soren Kierkegaard who thought 'the best demonstration of the misery of existence is by the contemplation of its marvels'. So exactly how miserable would a marvellous electrified Audi A8 make you? Here is a rebuke to the entire dynamic of our civilisation: the Audi A8 is, given the existing constraints of the human mind and body, of transport systems with wheels, of the space-time continuum, about as perfect as a machine can be. And it produces symptoms of narcolepsy. Is anyone going to bed tonight dreaming of an A8? I don't think so.

No, the sovereign rule of aesthetics is that a little error, some malpractice, some malfeasance, some carelessness, a measure of ineptitude, a dash of willful cussedness, are attractive. But the fascinating question then arises: exactly how much error do we want? What

'HOW MUCH ERROR DO WE WANT? WHAT MISTAKES COULD YOU RETRO-FIT INTO AN AUDI A8 TO MAKE IT MORE PLEASING?'

mistakes could you retro-fit into an A8 to make it more pleasing? Compare with architecture: a whole city fastidiously designed by Mies van der Rohe would be intolerable. But exactly how much Jeff Koons crapola would you need to build to make it palatable?

Of course, the French have an expression for my *beau idéal* in design. This is *jolie laide*, a woman both pretty and ugly at the same time, and you can apply this to cars. You can apply this especially

to the Citroën Ami, a perpetual favourite of mine since, fascinated by its horror, I first saw one as a child.

Here are incorporated a quite exceptional number of artistic errors. First, that completely mad reverse-rake rear glass, possibly inspired by the '59 Mercury, but with just an annoying hint of the old SNCF Class 22200 locomotives. Then there is the Ami's face. Imagine someone taking a wax cast of an enraged Mauritian tomb bat and then melting it a little under a light flame. Do this and you get the front elevation of an Ami. The lozenge-shaped lights were acclaimed as an innovation. Yet what a thrillingly *interesting* little car.

Mies van der Rohe once said: 'I don't want to be interesting, I want to be good.' I rather think we enjoy things more the other way around. But ponder this: as if to prove that design is an inexact art and that our taste is treacherous, the Ami's designer was Flaminio Bertoni. His previous effort? The perfect Citroën DS.



STEPHEN BAYLEY

Author, critic, consultant, broadcaster, debater and curator, Stephen co-created the Boilerhouse Project at London's V&A, was chief executive of The Design Museum, and fell out with Peter Mandelson when he told him the Millennium Dome 'could turn out to be crap'.

ROBERT COUCHER

The Driver

Own a Ferrari? That's something I have never done, but I have driven quite a few. I'm not really sure I could pull off Ferrari ownership. The cars attract such attention, especially when painted in 'retail red', and if I ever bought one I'd have to change my wardrobe. Wearing an old tweed jacket and suede chukka boots just doesn't cut it. It would have to be *Loro Piana* cashmere all round and I'm not prepared to spend that sort of loot on jumpers, fur-lined gilets and slacks.

But there's an undeniable fabulousness to any Ferrari. Yes, the modern ones do scream 'Me, Me, Me!' but, unlike with some other flash supercars, you can tell the owners really do love their Maranello steeds. Their thrill is evident every time they take them out for a yowl, be it down the King's Road or along Rodeo Drive. And have you ever seen a dirty new Ferrari? They are always immaculate, having just been leathered down for their big reveal.

Actually there is an exception, not counting the classic racing and Mille Miglia Ferraris. About 15 years ago I spied an '80s Testarossa pulling out of a smart Kensington mews. It was absolutely filthy, red paint faded and scarred, mud sprayed up those side vents, beer cans and maps discarded on the dashboard, bloke with a shock of Boris Johnson-type blond hair at the wheel. He muscled it over the cobble stones and squirted away at full throttle. That was cool – the guy was treating a semi-sacred Testarossa like a Nissan minicab. Maybe he was just an oaf but I like to think he was an aristo using the careworn motor to drive down to the shooting estate because Mummy had purloined the Range Rover.

The most recent Ferrari I have driven is the 599. Absolutely magnificent. It makes any driver into an automotive legend. It is easy to drive really fast, it's comfortable, spacious and, er, man-sized. One Ferrari I don't get, though, is the diminutive Dino. Yes, very pretty, but it's cramped, you can't really see out of it, it's badly put together and has a sticktious gearshift, you have to rev the nuts off it and it rusts like a Lancia Beta parked at the seaside. That practical old Porsche 911 does the gig a whole lot better. Dinosaurs have by now all been restored numerous times – so they are mostly in

perfect running condition – but the money they command today seems nonsensical to me.

The more affordable 308, on the other hand, is a little gem. Sharp, accurate, balanced, beautiful and underrated. I drove one year ago in Sydney. Rory Johnston of Classic Throttle Shop let us road test a perfect cream 308 *Vetroresina*, the light glassfibre job with a dry-sump engine and Weber carburetors. I remember finding it far more rewarding than the ubiquitous 911 and was amazed at the fit and finish. I'm not sure it was actually any lighter than a standard steel one but it was utterly fabulous on the road and behaved impeccably, accompanied by the the induction roar of those carbs and the fruity V8 exhaust note.

In many instances, the older the Ferrari, the better for our driving needs. That's why '60s and '70s cars now command such strong prices. After all, what can you actually do with the modern hypercars of today? As the late Alan Clark wrote: 'Killjoys used to say, what's the point? Where can you use the performance? To which the correct answer is, just leave that bit to me.' Of course there are plenty of track days, and modern Ferraris are so easy to drive you can use them to go shopping or posing with effortless ease. And on the right road they can indeed be motoring nirvana.

In truth, the only Ferrari I have ever *really* wanted is a 365 GTB/4. It has the appearance of a gentleman's *gran turismo*, but the stonk of 352bhp at 7500rpm from its 4.4-litre V12 promises a top speed of 170mph. The Daytona used to be viewed as a big Ferrari, but by today's inflated standards it's narrow, neat and Pininfarina-beautiful. Some think of it as a heavy lorry but, as the knowledgeable owners explain in our cover feature, that's not the case with a good, correctly set-up example. I've had the good fortune to drive a Daytona alongside a later Lamborghini Countach. The Lambo is a blast but it just proves how much better a Daytona is. And as for a Miura, forget it.

The Daytona combines everything you could wish for in a GT car: performance, elegance, comfort, a glorious V12 engine, and decent independent suspension that allows it to cruise at high speed and attack corners with verve. It's not flashy. It's simply one of the most resolved, usable and glorious Ferraris ever.



ROBERT COUCHER

Robert grew up with classic cars, and has owned a Lancia Aurelia B20GT, Alfa Romeo Giulietta and Porsche 356C. He currently uses his properly sorted 1955 Jaguar XK140 as his daily driver, and is a founding editor of *Octane*.

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AND SQUIRTED AWAY,
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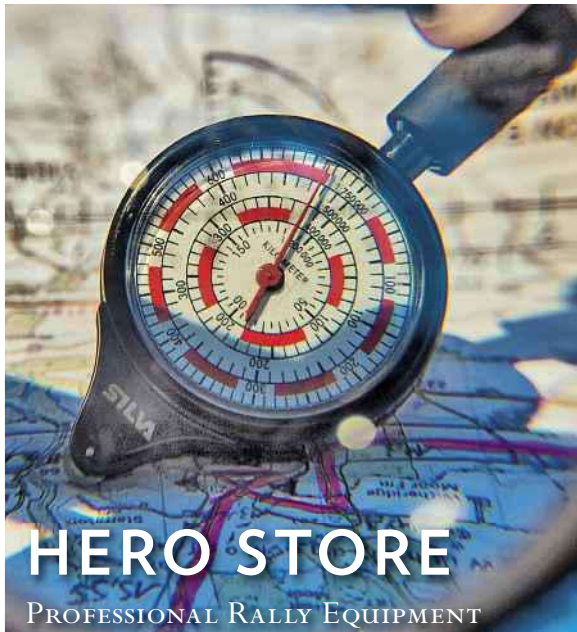


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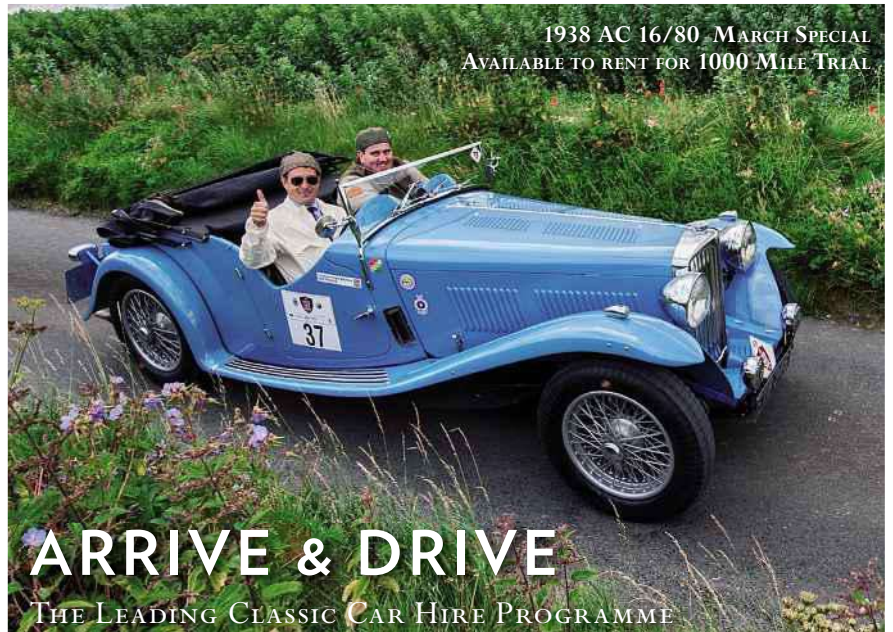
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ALLAN WINN

Retiring CEO and director of the Brooklands Museum Trust, a man with a passion for all things mechanical

Interview and photography Jayson Fong



1. This is the most important book that anyone who owns and operates a vintage Bentley can have, the ultimate owner's manual. I acquired *Technical Facts of the Vintage Bentley* when I bought my 3 Litre in 1985, and I use it constantly. It lives next to the car in the garage.

2. These postage scales sat on a desk in my father's bicycle shop. Their mechanical design appealed to my inner engineer, but because they dictated pricing they also made me think commercially.

3. After my engineering degree I didn't like the jobs I was offered, so became a journalist. For 20 years, this Olivetti typewriter was my worldwide travel companion and wrote millions of words.

4. In 2007 we celebrated the centenary of the Brooklands circuit. We brought 200 original Brooklands cars back and proved it could once again be a place where things happened. The recreations of the period armband and lunch menu from the day represent the start of many things we now do at the museum.

5. My first motor sport event was with the Canterbury University Motor Club in New Zealand. On the 1973 Heatway Rally we covered 3500 miles in six days in our Mini against some of the world's finest.

6. While we were growing up in New Zealand, my dad gave each of us a truck he had made. I got mine at the age of four or five. It reminds me of the 1950s, when you didn't go out and buy the latest toy.

7. While seated in the cockpit of Concorde on a flight from London to New York during my publishing years, I received this pen as a gift from British Airways. It now symbolises my work with the Museum and 14 years with the Concorde project. I still use it every day to write letters.

8. These binoculars come with me to every race meeting where I am a marshal and MSA driving standards observer. Their age and wonderfully precise adjustments make them incredibly satisfying to use.

9. In 1989, for the 40th anniversary of the Comet's first flight, I piloted XS235, which would be the last Comet to fly. I ended up getting changed onboard and flying it in a dinner jacket because I was running late for a function at the Savoy. This model of that aeroplane sits on my study window sill and reminds me of the fun we had.

10. After emigrating to New Zealand in 1905, my engineer grandfather patented a mechanical shovel of great mechanical simplicity. This model, always around our home, triggered my love of engineering.

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Letter
of the
month

From C-type to XK8

I HAD TO BUY your magazine after seeing the D-type cover of issue 173, because I started work at Jaguar as a new graduate in August 1951, just after my 20th birthday.

At first I worked in engine development (just four of us – chief development engineer Jack Emerson and myself in the office, with Fred Keatley as tester and Jim Eastick as his apprentice). After about ten months I began a tour of other factory areas, but was then summoned to Claude Bailey's office to work on the 9¼-litre V8 being designed for the MoD. My job was to carry out design calculations for the engine such as crank balance, valvetrain, bearing loads and many other components.

I soon became the 'stress man' for any other projects, which led to me working with Malcolm Sayer on the light-alloy forerunner of the D-type. The draughtsman putting Malcolm's and Bill Heynes' ideas on paper was Roy Kettle. I calculated sections for suspension members (and drew the front suspension) and calculated a range of torsion

bars for various spring rates.

When the D-type followed, much of the suspension carried over from the light-alloy car so my input was limited to new torsion bars to accommodate the slightly different weight. About then I began to keep a rough-calculation notebook and the first reference to the D-type is dated 20 August 1954. At that time I was still engaged on the MoD V8 engine but also beginning to work with Stan Parkin on the [Mk1 saloon] 2.4-litre's front and rear suspension, so my involvement with race projects was limited to cam and valve spring design.

In 1955 I was called up for National Service, returning to Jaguar in 1957 to much the same work on the Mk10 and the like. But in 1960 I was enticed away to the new Associated Engineering Research Centre where, with others, we designed and developed the electronic injection system later taken over by Brico. One of my fond memories of those four years was driving one of the cars we equipped: a Mercedes 300SL Gullwing that became my weekend transport!

In 1964 I was offered a post back at Jaguar by Bill Heynes to work on an infinitely variable hydrostatic transmission, based on the patents of Gianni Badalini in Italy, for Jaguar and International Harvester tractors. However, in 1968 Leyland told us the group would not support a transmission intended for Jaguar only and would certainly not supply a rival tractor maker.

Letter of the Month wins a beautiful Toccata watch by Raymond Weil, worth £595

This elegant, classically styled men's timepiece features a quartz movement inside a stainless steel 42mm case, and a stunning blue galvanic dial with appliqué indexes and date window, protected by a sapphire crystal. It is water resistant to 5atm and supplied on a black calf leather strap with an alligator grain finish.

Raymond Weil is one of a handful of Swiss watchmakers that remain in family hands. The Toccata name reflects the Weil family's interest in music, which has led to many of the watch collections bearing musically themed names. www.raymond-weil.com



Poor man's Porsche

Back in 1976 I was desperate to buy a Porsche 912, which was the only Porsche insurable at my age. In the classified advertisements of *Cars and Car Conversions* I found a 356 for sale in Rochdale. I didn't even know what a 356 was but went to view it. Dark blue with a black leather interior, it had

been fitted with Renault rear lights and Ford Escort bubble arches over its original skinny wheels but was mechanically sound, despite having a VW rocker on one cylinder head.

I bought the car for £60. Luckily, the rear arches just pulled off with no damage to the body, and I managed to get the correct rear lights.

Clockwise from lower left

Gerry Beddoes at his drawing board in the early 1950s; C-type about to leave Foleshill for the 1951 TT, driven by Phil Weaver; Gerry checking the ride height of the first D-type one Sunday morning; in Italy to develop a transmission for International Harvester tractors – note the Mk10 Jag in the garage, on right.

Just then, Harry Munday took over from Claude Bailey as chief designer of power units and I moved into Harry's old role as chief development engineer. I remained in that position for eight years, covering the XK six-cylinders, the AJ6 engine and the V12, for which my earlier years working on electronic fuel injection came in useful.

By 1976, morale was at a low ebb, and I was approached to be product engineering director of the UK division of TRW Valves, which made valves for everything from lawnmowers to marine diesels. I stayed there until retirement and one of my last jobs involved assisting old friends at Jaguar in valvetrain development, including that of the new V8. My working career therefore began and ended with a Jaguar V8!

Gerry Beddoes, Cornwall



I then lost the use of my garage and sold the 356 to a friend for what I had paid for it. My friend was not really into old cars and sold it on to an old gent in Harrogate, again for £60.

Now the sad bit... the new owner did some research and found it was the second Porsche to have been sold in the UK – and the first one had been destroyed by fire.

Is there still, lurking in Harrogate, the oldest surviving Porsche sold in the UK?
Ian Butterworth, West Yorkshire

Wheel has come full circle

The Letter of the Month in *Octane* 172 from Henny Cate referred to his and another AC Ace, and there were also photos of the cars.

That other Ace was the first production car, AE 01, registered UPJ 75. One of the photos [top right] showed the owner and driver, Bob Staples, holding the car's steering wheel in the Oulton Park paddock in 1959, for reasons unknown.

I have owned UPJ 75 since ten years after that photo was taken, and think I know the answer! When I bought the car, an alloy spoke on the steering wheel was cracked. I made a very poor brace support for that and used it on the car for a while. Another 'temporary' Motolita wheel was fitted over 30 years ago, and I finally had the original laser-welded a couple of months ago.

The attached photos show UPJ being raced at Goodwood by Paul Fletcher in June 1958 [top], and as it is today.
Alex Grenfell, South Devon

François' femme fatale

In his article about the sculptor François Bazin in *Octane* 173, Simon de Burton got a little carried away in talking about Bazin's depiction of *Femme Mangbetu*. This lovely lady is Nobossodrou, who became a huge celebrity when the Expedition Centre-Afrique was back in Paris in 1926.

Her beautiful profile was everywhere: French tobacco dealers SEITA even put a cigarette in her mouth [below]! Josephine Baker and the Revue Nègre launched a hair style *à la mangbetu*, and as Simon says she became a famous mascot too.

However, as this happened after the Expedition Centre-Afrique, the mascot couldn't have adorned vehicles taking part in this 1924-'25 expedition.
Alain Bouldouyre, Paris, France



Expensive dog kennel

The attached photo [above right] shows the bonnet of a Rolls-Royce Silver Ghost being used as a dog kennel in western Queensland, Australia. I took it two or three years ago.

The property owner told me it was there when he bought the place – and he wouldn't sell it.

That part of Australia is very remote, even by our standards. My great-uncle was found dead



out there with 36 aboriginal spears in him! And my grandfather had a Stutz Bearcat, which was pushed into the sand dunes near his beach house. We have been over the area with a metal detector, but no luck.

Justin Scott, Victoria, Australia



Revival needs revamping

I have to agree with Christopher Forrest's letter in *Octane* 173 about the Goodwood Revival.

My wonderful wife bought me tickets to celebrate my 50th birthday. Unfortunately, the day itself was mired by a total lack of seating anywhere but the grandstands, and it was impossible to buy a pass for them anywhere on the circuit.

When the weather turned wet there was very little cover, and viewing the racing was near-impossible if you were not a member of the GRRC or some other club offering respite from the elbows-out crowd. The off-tarmac adventure with my smart shoes was a challenge and my two lady companions fared much worse!

It should not have been this way. I find myself slightly embittered and feeling a little cheated of memories.

Lord March: fix the seating, the undercover spaces, the walkways and the grandstand

purchase methods. Then I might well go back.

Jim Darling, Gloucestershire

It's a small world

I was delighted to read in *Octane* 170 the *Gone But Not Forgotten* article on Mario Tozzi-Condivi. I briefly worked for him at MTC Cars in 1980, but knew nothing of his fascinating past with Maserati.

I did, however, experience an incredible coincidence related to Mario some 30 years later. His personal car was a beautiful Khamsin, registered MAR 10, which I had the pleasure of driving occasionally. Three decades later I was rationalising a lifetime's collection of motor industry related clutter when I came across a Maserati Bora salesman's colour guide, c1979. I decided it might make a tenner on eBay, but the bidding ended at an amazing £134!

I emailed the buyer to thank him and mentioned my time with Mario and his Khamsin, finishing with an apology that I hoped I hadn't bored him.

The buyer replied that he was far from being bored, because he owned that very car and also the number MAR 10.

Bill Jeffries, West Sussex



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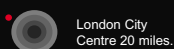
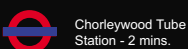
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FERRARI DAYTONA

SUBJECT



O F D E S I R E

Those in the know divulge the delights of owning Ferrari's first supercar – starting with a motor sport enthusiast who drives his Daytona all over Europe

Words Glen Waddington Photography Tim Andrew





Above and right
Bertie Gilbert-Smith has owned this 1970 Ferrari Daytona for 11 years and drives all over Europe in it.

You know, you're quite lucky that it's looking so shiny,' smiles Bertie Gilbert-Smith with a glint in his eye. 'I don't polish it very often. But I'm chief steward for the Concours of Elegance and, even though the Daytona wasn't taking part at Hampton Court this year, those chaps from Autoglym insisted on polishing every car that was there. I simply had to chamois it before bringing it to the studio.'

The impression might be of a car that's not cared for, but that is very clearly not the case. Bertie has owned the Daytona for 11 years and loves it to bits. And it's to his credit that he derives his enjoyment from driving it rather than looking at it, gorgeous though it is. If gorgeous is quite the word, that is.

Some years ago I wrote of the Daytona that 'it's diabolically beautiful, with stupefying proportions that pin down your aesthetic senses, only for its deft and subtle detailing to coax them back'. Purple prose that applies equally to this purple car. It's still knock-em-dead, and I've been up close and personal with quite a few in-between.

And much has happened in the Daytona's world in that intervening period. Is there another car that's seen such volatility in its values? The '68 car that I drove in 2001 was valued at £85,000, way down on previous

peak prices (£500,000 in the late 1980s), and I've driven one since – a decent one – that was on the market for £55,000. Such days are gone; the best are now easily beyond those previous boom prices. I'm not going to embarrass Bertie here and ask what he paid for his or what it's worth. Safe to say that, 11 years ago, a Daytona would have bought quite a comfortable home, and now it'd buy a more comfortable one.

That colour, though. We don't really call it purple. I've seen the bill of sale. It's *Viola*. And it comes with a restrained (and wholly original) black hide interior. The glorious hue of that paint was a second thought, when the factory order was modified from the intended *Grigio Ferro*. Changes of mind don't come much more, well, vivid than that.

'If you can live with the colour, you'll never get a better car,' says Bertie. 'That's what I was advised. Well, in the pictures it had looked blue, so it was something of a shock to the system when I went to see it. But the grey would have been a bit dull, perhaps, and I really don't like them in red. As with any car, you buy the best there is. It's always cheaper in the long run.'

And this was the best there was when Bertie went hunting. 'I've had my AC Ace since 1965, when it was five years old. Lord Cross [the first British person to buy an AC Cobra, the fourth in Europe] bought his

Cobra just a few months ahead of that and he did so much with it – I would have loved that car. When he died, I'd hoped to buy it but it wasn't to be. And I had all my ducks in a row, so to speak. I'd never dreamt before that I could own a Daytona but I started looking. I wanted right-hand drive, Plexiglas headlamps, and I saw quite a lot. But nothing appealed until I saw this one.'

And to want one, whatever the colour, is entirely understandable.

IT'S WORTH, at this point, decoding the car's nomenclature: 365 GTB/4 Daytona. The latter word is an epithet coined following the Scuderia's 1-2-3 finish in the 24-hour race at that Florida circuit in 1967 – not with a 365, even a *Competizione*, but with a 330 P3/4, a 330 P4 and a 412 P.

Naturally, the *Competizione* racing version followed in 1970, two years after the road car was launched, and a year after an aluminium-bodied car had raced (and crashed out) at Le Mans. The *Competizione* scored multiple class wins, notably at Le Mans among privateer entrants (including fifth overall in 1971). A total of 15 were built, in three batches of five (the last coming in 1973), all featuring lightweight aluminium and glassfibre bodywork, Plexiglas windows, and an engine that had been tuned from the standard 352bhp of the first cars up to →

**'IT'S TO BERTIE'S CREDIT THAT HE DERIVES
ENJOYMENT FROM DRIVING IT RATHER THAN
LOOKING AT IT, GORGEOUS THOUGH IT IS'**



KWU 407J

FERRARI DAYTONA

Right

Black hide interior is entirely original bar the bins mounted on the console by a previous owner. 'They're extremely useful for maps on a Continental run,' says owner Bertie Gilbert-Smith.







'WHILE THE DAYTONA LOOKED BACK OVER A PROUD 20-YEAR HISTORY, IT MARKED A NEW DIRECTION FOR FERRARI'

400bhp and then 450bhp in the second and final batches respectively.

But the Daytona was really a road car. There were 1284 closed coupés (the 'B' for *berlinetta*) produced between 1968 and 1973, plus 122 GTS spider versions, all with the same 4390cc four-cam Colombo V12 (365cc per cylinder, hence the '365'; '4' for the camshafts). Mechanically, the car followed on from the 275 GTB, with a five-speed transaxle transmission and coil-sprung wishbone suspension all-round, all seen for the first time on the 275, which had made its debut in 1964 and marked the end of live axles for the company.

Equally, that four-cam V12 was a development of the 275's, and part of the long line of V12s developed by Gioacchino Colombo that could chart its heritage right back to the first 125 S of 1947. The 275's 3.3-litre was the last development to share the original's 58.8mm stroke, and can really be considered as the final step beyond the definitive 3.0-litre 250 engine, which was so successful in racing yet spawned equally iconic road cars. The final 275 GTB/4 featured a dry sump, six-carb induction and a four-cam cylinder head configuration, with the valve angle reduced to 54° for compactness. The twin-cam-per-bank layout

meant that all 24 valves were aligned perpendicularly to the camshafts.

Colombo's engine had been upgraded for the 4.0-litre 330 of 1963, its new block featuring wider bore spacings. The Daytona's engine included many of the 275's developments, and took as its basis the 330's block but with a wider bore. It was the first 365 model to feature a dry-sump, four-cam layout; in other applications (such as the California, and the GT 2+2) the engine was run in softer tune, appropriate for more luxurious GT cars. And while the Daytona was certainly a GT, and one that could race, it was also Ferrari's first true supercar.



Yes, while the Daytona looked back over a proud 20-year history, it marked a new direction for Ferrari. The first cars were built during the takeover by Fiat, so even the company itself was changing – a sign of the times. And while the 275 GTB could be called the last of the classical Ferraris, there's no shame in suggesting that the Daytona was the first of the modern era. Its styling, by Pininfarina's Leonardo Fioravanti (see page 72), certainly nodded towards the future, with wind-cheating lines in place of classical curves and Plexiglas fairings over the headlamps... until US legislation forced a move to retractable covers in 1971.

If the Daytona's front-engine, rear-drive layout was a step behind the competition at Lamborghini, the company explored the possibilities of a mid-engined road car right alongside, with its junior brother, the Dino 206. It took the next generation of Ferrari supercar – the 512 BB of 1973 – to follow the Miura's lead, though Ferrari's car owed more to its own racers than it did to developments at nearby Sant'Agata. And anyway, the Daytona had already earned the mantle of fastest road car of its day.

THAT'S ENOUGH OF a history lesson for now. With practised ease, Bertie swings open

the Daytona's door, falls into its low-set seat, and reverses it from its parking barn in a single arc. Time for a drive.

'One of my favourite things about it is the way it starts,' he smiles. 'That voice as it turns over and fires, it just gets the hairs on your neck. And it's so effortless to drive. The only problem is that it's at its happiest at 90mph – way happier than it is at 70mph. You just can't drive it as it's meant to be driven very often, these days.'

He's a confident driver, placing the Daytona perfectly on the road and unafraid to explore the rev range once the oil is warm. 'There's so little body roll and it barely dips →



1970 Ferrari 365 GTB/4 Daytona

Engine 4390cc V12, DOHC per bank, six Weber 40DCN20 carburetors **Power** 352bhp @ 7500rpm **Torque** 318lb ft @ 5500rpm **Transmission** Five-speed manual, rear-wheel-drive **Steering** Worm and roller **Suspension** Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar **Brakes** Vented discs **Weight** 1633kg **Top speed** 173mph **0-60mph** 5.9sec

has faded. But why? It's part of its history.'

The going gets a little twistier and the steering certainly gives you a work-out, yet the gearshift's movement through the open gate responds positively to an assertive left hand. Meanwhile, Bertie continues: 'I met Jim Whitehouse once at Silverstone and told him I thought I needed to change the oil temperature gauge. "Why?" he asked. "Everything works perfectly on that car! It really doesn't even register unless you're driving it really hard."

Regular use and maintenance ensure that the Daytona still drives with great verve: there's no stickiness in the controls, and no dead spots as you accelerate. Equally, there are no creaks in the body or through the suspension, and the car feels wonderfully tight yet alive with it.

'There's been no need for any major work in the 11 years I've owned it, just maintenance. Most recently I replaced the limited-slip plates in the differential. It's nearly 50 years old! And I've never had any problems. I don't do trackdays, they don't appeal. I would rather drive to a track I've never been to before and enjoy the journey. I can't think of many cars I'd rather drive a long way in. It even has a decent-sized boot.'

Bertie combines his love for the Daytona with another occupation. He says: 'I began scrutineering in the late 1960s and I go all over Europe with the Historic Grand Prix Cars Association. I drive to every race in one of my cars, including the Daytona. I bought it to enjoy it. Cars can get damaged but they can also be repaired. If it rains, it rains. If you were worried about where to park it, you'd never use it. We're only custodians. If you use them they work better as a result.'

And he's equally nonchalant about what it might be worth. 'There's no point buying a car and hoping it will increase in value. That's a bonus if it happens, but you have to keep it going along the way and invest in maintenance and repairs. I don't play golf but many that do come back with a smile on their faces. That's why they pay green fees. And it's exactly the same with a car.'

It's difficult to disagree with that.

under braking. Yes, it has a very firm ride; you need to try one before you buy it, and to accept it for what it is. That's the whole point. But Continental trips are wonderful.'

In fact, long trips are at the root of Bertie's love for the car. 'Back in the 1980s I was invited by an AC owner friend to drive his Daytona from Colorado to Pebble Beach in California. There was a Ferrari Owners' Club meeting at Laguna Seca and we hurled the Daytona around there. It was the first time I'd driven one and I found they're totally different at high speed – they're not designed to do anything other than be driven hard. And when it's hot – really hot – the gearshift really is like a knife through butter.'

There have been long drives in this one too: 'My longest trip was to the Modena Cento Ore rally – 3500 miles in total. We drove to the start in Rimini via the Stelvio Pass and I stayed on after with friends to do the scrutineering at Monza, then headed back through Switzerland via as many passes as possible. That was a fun trip.'

He pulls over and invites me to take the wheel. I pull away and gradually build speed,

reminding myself of the way every millimetre of throttle travel translates not only into increased pace but also changes in the V12's tone, from the busy bluster of its idle via a wailing mid-range to a full-on roar by the upper reaches of the revcounter.

Bertie is a calm passenger and relays some of his car's history: 'It was in OK condition when it was sold in 1977. The engine, transaxle, bearings and brakes were all rebuilt by the second owner, Jim Whitehouse. He owned it until 2006, and it was resprayed in the original *Viola* during that time too. He was a BRDC member, and the owner of Mini racing specialist Arden Engineering.'

The car came with no bills because all the work had been done in-house. 'I was told Jim Whitehouse was "just a garage owner". But he was one of the best garage owners who could have owned it. There are so many notes in the handbook, all the settings he worked out so it would run at its best for his use.'

'When I found it, it was spotless underneath. So original everywhere too, especially under the bonnet. People ask why I don't replace the fusebox, as the labelling

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FERRARI DAYTONA





DAYTONA PEOPLE

Words Robert Coucher and Massimo Delbò

Max Girardo

'I sold my Daytona so I could start my company'

GREAT CARS HAVE BEEN my life. I became a director of Bonhams of Europe in 2006 and then spent ten years with RM Sotheby's, where I was managing director. I absolutely loved it, especially the actual auctioneering – it's just such fun. My father was a rally driver in the 1970s and I'm a collector, so classic cars are in my blood.

But there comes a time when you have to go out and do something on your own. Last year we set up Girardo & Co and really started to burn money. Sadly, I realised I'd have to sell my beautiful *Rosso Dino* Ferrari Daytona to set up the business. The Ferrari was one of the best I have ever seen: that orangey red with beige interior and I had a silver stripe painted across the front, which was an option on the pop-up headlight cars. It looked fabulous, so 1970s. I kept it on the original-spec slim alloys and those cool black Italian numberplates.

I'd known the Daytona for about seven years. It had belonged to a scrap metal dealer in the south of Italy. I'd go to his premises, which looked like a bomb site, and hidden away in what was basically a house was his collection of immaculate Ferraris. It was quite preposterous. Anyway, he sold his collection to a well-known Ferrari dealer in Milan, from whom I bought the Daytona. I knew I just had to pull the trigger! I didn't tell my wife how much it cost. I was in my thirties and must have been mad but the

Ferrari seemed to go up in value every week. Makes me seem clever...

It was fabulous to drive as it pulled like a train. I mean, a front-engined V12 with quad cams and six Weber carbs – it doesn't get much better than that. Yes, it was a bit heavy to parallel-park but the car was never designed for that. I loved driving it. As well as being really fast it was comfortable and even had its original eight-track stereo.

Yes, it drank fuel and the quarterlight window fasteners would break off but apart from that the Daytona was dead reliable and easy to live with. I have done some epic drives over the years but one of the best was in the Daytona. I strapped my young son into his baby seat and we set off to West Sussex. He, of course, fell fast asleep but what a joy to be driving him through the countryside in *my* Ferrari Daytona!

And the looks! We lived in a small house in Putney with a tiny garage. The Daytona would only just squeeze in – I'd have to take off my shoes, remove my belt, wind down the window and squeeze out through it because the garage was too narrow to open the door. It had a glass window facing the garden and often I'd just go and look at the Ferrari. But someone made an offer and then I started Girardo & Co at our great mews premises in Fulham... But I do miss it. Fortunately, I know exactly where the Daytona is. It's in Norway and I'm keeping an eye on it. →





Leonardo Fioravanti

'I designed the Daytona – in a week'

MARK DIXON

I DESIGNED THE Daytona at home during my free time, in about a week. Back then, in December 1966, I was a young designer at Pininfarina, and I had been credited with designing the production version of the Dino. Today I can claim to have designed 11 Ferraris, and I oversaw another 18 during my years as CEO at Pininfarina Studi e Ricerche.

I started to think about a replacement for the 275 GTB/4 when I shared drives in one with Pier Ugo Gobbato, Ferrari's general manager, on journeys between Turin and Maranello. It wasn't the great car we tend to remember today. Side and rear visibility were terrible, a great minus for a racer such as myself; the aerodynamics were not so good and even the shape wasn't the best.

The problem was that the 275 was then still a young car and nobody would have accepted any effort to replace it so soon. But when all my sketches were ready, the full design drafted with all the correct views, I entered the offices of Sergio Pininfarina and Renzo Carli. They quickly looked at it, exclaiming that I was crazy, that a 'new 275' was not in the programme of either Ferrari or Pininfarina.

But then, instead of ripping it up, they went on looking. They decided to show it to Enzo Ferrari and, a few days later, they came back with the news that Ferrari's engineers were checking the project.

Then I knew we were safe because I'd kept the basis of the 275. And what happened next was important: we skipped a stage and

went on directly with the one-to-one scale drawing, an unusual procedure. When that was ready, Enzo Ferrari himself came to Cambiano, and for the first time I was invited into the meeting too.

He walked slowly around the model, then looked at me and asked if I was happy. I was shocked that he talked to me and replied that, to avoid it looking like an Opel, with the wheels too far inside the wheelarches, we should widen the track by at least 5cm each side. He looked at me with a spark in his eyes and replied, allowing me a 6cm increase in total! He knew what I wanted, but he knew I did not have the courage to ask for it.

From then on, everything developed very fast. I used only 5cm of the six he'd allowed, to avoid any problems with the engineers



Geoffrey Marsh

'I've owned mine since 1972'

I BOUGHT MY DAYTONA new on 2 June 1972 from Colonel Ronnie Hoare's Maranello Concessionaires in Egham. The last MoT certificate indicates it's done 27,904 miles and it remains totally original, including the paint. It's the best classic road car I have owned.

In my first year I did 9000 miles. A memorable trip was taking the early ferry to Le Havre, driving through Rouen and Aix-en-Provence and arriving in Monte Carlo – a 730-mile run in ten hours. The Daytona is superb at these fast Continental journeys and there's a lot of nonsense spouted about it being heavy and ungainly. I'm a pretty fit 78 years of age and I still find the car wonderful to drive. At anything over 5mph the controls are light and communicative and on the open road it is still a fantastic experience.

The trouble is that most Daytonas have been 'restored' with the emphasis being cosmetic. If you see a perfect Daytona with Pininfarina badges down both sides – that's wrong. They only ever had one on the right-hand side.

And mechanical set-up is usually worse. It's crucial to have the camber, castor and kingpin inclination spot-on, otherwise the steering will be heavy and the response dull. It's also important to keep the clutch cable filled with copper grease because it can dry out and cause drag, which wears the clutch. I always carry a spare cable in the boot.

Ferrari's transaxle was very advanced for its time but you have to know how to treat it. When the car is cold I shift from

first to fourth (not to third as some advise) because that's on a different plane and so saves having to force the gears. And I'm scrupulous about using the correct Shell Helix Ultra 5W/40 engine oil developed specifically for older engines, changing it at regular intervals. I have the Dot 4 brake fluid changed every three years and have never had any braking problems on the road, but it can get hot on circuits so my workshop has replaced all the hoses with Aeroquip racing lines, which results in a significant improvement.

My engine idles at a steady 600rpm and is totally untemperamental. It never gets hot – actually it is difficult to get the water and oil temperatures off the gauge stops! Of course the radiator has been re-cored and all the hoses have been replaced, with good-quality fastening clips. It's important to use the correct fuel-resistant rubber hoses to connect the twin rear-mounted fuel tanks. With the change in regulations on refrigeration, my air conditioning works adequately but we will take another look at improving its effectiveness.

I knew Ferraris suffered rust problems from new so took precautions and had the sill plates and doortrims removed and all surfaces coated in Shell Ensis, so the Daytona remains rust-free. Another tweak was to remedy the fragile quarterlight window catches by fixing them in place.

After 45 years of ownership the Daytona remains my favourite car. It's docile, reliable, simple, balanced, manoeuvrable, fast, a pleasure to own and wonderful to drive.

in Maranello, and my only other challenge remained keeping the Plexiglas cover for the front lights.

I was able to prove to the Italian homologation office that the Plexiglas and the frame holding it were of no detriment to the strength of the headlamps, and their laboratory tests confirmed that I was not lying! But in America we had to adopt the pop-up versions because of the minimum required height of the headlamps.

I never thought then that I would still be talking about this car more than 50 years later but I was sure it came out well when, at the Paris motor show launch, I saw it close to the Dino. I thought the Dino, the first modern mid-engined Ferrari, was shaded by the traditional 365 GTB/4.





MARK DIXON

Left, below and bottom
Chinetti Jr (left) and (below) at Le Mans, 1971; Chinetti Sr, centre, pictured with Lord Selsdon after winning Le Mans with the Ferrari 166M in 1949.



LAT



LAT

Luigi Chinetti Jr

'I raced a NART Daytona at Le Mans'

ALTHOUGH MY FATHER Luigi had won Le Mans for the third time by 1949, the first Ferrari victory there, and went on to set up the North American Racing Team in 1958, my personal ambition was always to be a good second driver because I didn't really race that much. My first proper race was in our old 275 P prototype in 1966. It caught fire! My next race was in 1970 at the Daytona 24 Hours in our old 250 LM, simply because it was the only thing we had in the shop! This time we finished seventh; not too bad.

So, after the prototypes, the NART Daytona I raced with Bob Grossman at Le Mans in 1971 felt a bit like a taxi. Any rate, we finished fifth and took the Index of Thermal Efficiency Award. I mean, I'd be sitting there smiling as a Porsche 910 came

screaming past and wishing I was in that car – I had the best seat in the house from where to watch the really fast cars in action!

No, the Daytona is actually a very good long-distance racer because it has a great engine, it's strong and reliable – but it's very heavy. Even the engine is heavy. Ours had an aluminium body to try to get the weight down to around 2300lb, a hotter engine with different pistons, cams, carbs, the usual stuff. Think we got it up to around 450bhp.

The thing with the big Daytona is it can't do what it can't do. In endurance racing there's no point in overdriving the car and, with all that heft, you can't go in too hard and you have to be careful of the brakes. As my dad used to say, 'You gotta be there at the end – no-one remembers the first lap.'

Ferrari builds some wonderful cars but they should have stretched the Daytona's engine. As the stock car boys say: 'If you want more horsepower, dig a bigger hole.' Ferrari didn't really develop the Daytona, which is a shame because it had great potential and could have become really awesome – I mean, look at what Porsche did with the 911. The RS is a delight to drive.

Having done thousands of miles in Daytonas I must admit one of the best drives I ever experienced was on the road from Modena to Paris. The only instrument I used was the tach; the speedo was irrelevant. That's where a Daytona comes alive. I think it is a better car than the later 365 BB – I mean, who wants an engine *over* the gearbox? And the 288 GTO is no better because it'd fry its brakes after one run down the mountain. No, Ferrari's next great car was the F40.

People say the Daytona is tricky but I think it's enormous fun. Just bear in mind, it can't do what it can't do, so don't go in too hard over your head. ➔



Ferrari 365 GTB/4 "Daytona"

The Ferrari 365 GTB/4, more commonly known among Ferrari enthusiasts as the "Daytona", was first introduced to the motoring press and public at the 1968 Paris Salon de l'Automobile.

The Daytona is fitted with a front-mounted 4390cc V12 engine, featuring six twin Weber carburetors, making for a top speed of 174mph and 0-60mph in 5.4 seconds.

The two-door sports coupé bodywork was styled by Pininfarina. Early-series models featured fixed headlamps set behind a transparent Plexiglass cover. In 1971, these were replaced by a pop-up twin headlight system, to meet the US new road safety regulations.

Today, the Daytona is prized among collectors worldwide, proudly wearing the prancing horse badge. Nice examples can fetch upwards of £500,000.

Today Maranello Classic Parts Division has in excess of 33,000 lines with a retail price of over £30 million. Our database holds detailed information on over 385,000 parts.

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Images courtesy of James Gardner collection



FOR WHAT IT'S WORTH

Simon Kidston takes us on the Daytona's rollercoaster market ride

DAYTONA. WHETHER you're talking the track, the wristwatch or the car, it's a name that conjures speed, style and sexiness. Paul Newman's own Rolex Daytona was a gift from his wife back in '68, and was just auctioned for \$17.5 million, which trumps any other Daytona as an investment.

Had Mrs Newman walked into a Ferrari showroom instead of the Rolex one four decades ago and laid down the required \$20,000 for Maranello's then-latest supercar, the rate of return wouldn't have been quite as stellar, and servicing, storage and insurance wouldn't compare as favourably either. Yet, leaving aside the monumental premium for Newman's ownership, a one-owner Ferrari Daytona might fetch a million dollars, or say £700,000 today. That's 50 times the original purchase price in almost 50 years.

It wasn't always this way. Some 1400 new Daytonas found buyers on both sides of the Atlantic despite its relatively conservative design, outselling its great rival, Lamborghini's radical mid-engined Miura, by almost two to one. Come 1973, however, and the brutal OPEC oil crisis, supercars became almost unsaleable overnight. The last few Daytona Spyders sat unsold at the docks in LA and had to be discounted by the factory to preferred clients, while in Britain two-year-old Daytona coupés were part-exchanged for Ford Granadas.

Come the 1980s, the idea of collecting cars entered the mainstream. The Daytona's successor, the Boxer, never endeared itself to enthusiasts quite like the iconic Daytona, with its endless bonnet, short tail and old-fashioned macho grunt. By the time the Boxer was in turn replaced by the Testarossa in 1984, a superb, used Daytona coupé already commanded the same price as the other two, something previously unheard of.

Fast-forward to the late-1980s classic car boom, and the first car I was sent to value as a 21-year-old novice in the auction business was a red Daytona coupé in north London. The patient vendor kindly offered me a ride and to this day I remember the scent of Italian leather, the promise of excitement when he started it up, and the unrelenting mechanical savagery as we roared past commuters in a blur of exotic colour.

A month later we sold it to an Italian collector for £190,000. Six months on and it was worth 50% more. Another six months and that had become another 50%. Yet only a year later it was worth just £80,000. Markets are seldom one-way.

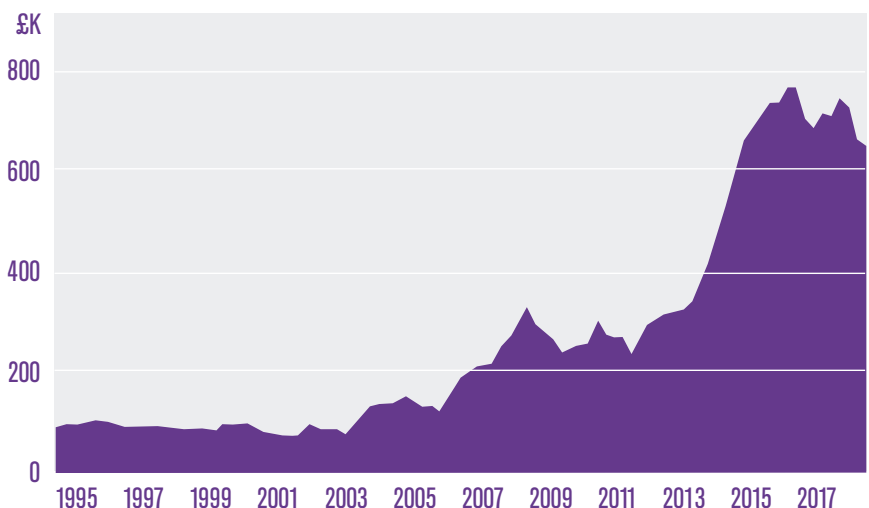
The last ten years have been gentler and, although the most recent five have seen

prices reach all-time peaks and fall back a little since 2014, Daytonas have still doubled in value. Spyders, of which 121 were made, remain the most-sought after if you leave aside the 15 coupés built by the factory for Group 4 competition.

My insider's tip for ones to buy? Either the very earliest coupés with Plexiglas enclosed headlights, preferably in a rare and stylish colour (think blue, green, gold, brown – yes, really – or black), or one of the European-spec Spyders. Because 96 went to the USA, that means only 25 cars, of which seven were right-hand drive. Rarity and originality are key; condition is less important, especially for valuable Spyders.

And yes, they're still great to drive. Just don't mention the brakes. **End**

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Ferrari 275 engine



ON THE PACE

Russell Brookes, Mike Broad, Willie Willmott and John Nixey come together to relive the 1987 Welsh International Rally – this Opel Manta's final, glorious outing – for Mike Taylor

Photography Alex Tapley



It's a cold, windswept day at the Curborough Sprint Course near Lichfield. Centre-stage is the remarkably original GM Dealer Sport rally Opel Manta 400, still in its striking Andrews Heat for Hire yellow and white livery. Surrounded by driver Russell Brookes, co-driver Mike Broad, mechanic Willie Willmott and team manager John Nixey, it's clear that the car still elicits huge passion and dedication. All four had their own special part to play in the Manta's success on its last ever outing, the 1987 Welsh International, sharing the pressures and keeping up the pace in making it triumphant.

With the exception of bending a suspension link and having to avoid a herd of inquisitive deer that strayed into the path of the speeding rally car, it all came good. Yet behind the smiles there were tears because this was the last time a Group B car would take part in the prestigious event. 'I don't know why we even bothered to enter the Welsh Rally in '87 because in the event programme the organisers said we were bound to win,' quips Broad with a grin.

'The car still looks amazing,' says Nixey admiringly. 'It was my job as team manager to co-ordinate the return on investment for dealers. I had to sell them the notion of rallying to create good media publicity, stimulating strong showroom traffic and producing volume sales.'

The dealer agreement involved £5 being allocated to the GM Dealer Sport funds for every non-fleet car sold. 'My proposal was for a race and rally programme, and naturally the dealers wanted success in both categories,' adds Nixey. 'The budget was a bit tight as we balanced the conflicting demands.'

Broad chips in: 'At the time, the sales overall of non-fleet cars amounted to some 200,000 units, resulting in £1 million being channelled into the motor sport purse.' Outside sponsorship added many more much-needed pennies to the pot.

Significantly, with the change in the company's marketing strategy through the amalgamation of Opel and Vauxhall, there were understandable repercussions. Brookes says: 'A lot of the dealers resented money being spent to promote Opel when they were Vauxhall dealers.'

Throughout the first few months of 1987 the team at GM Dealer Sport workshops in Milton Keynes were totally focused on preparing for the next rally, the Fram Filters



Welsh International starting on 1 May. In charge of the workshops was chief engineer David Whitehead. Including Willmott there were four full-time mechanics, aided by Pip Bolton, a private electrician responsible for installing the additional wiring for auxiliary lights and instruments, and Roger Jenkins who took care of the team's tyre requirements.

The Manta 400 had arrived in the workshops as a box of components from the Competitions Department in Rüsselsheim. It was Willmott's task to make sense of the mountain of bits and assemble them into a rally-winning car. Meanwhile, the pressure was mounting to have it ready in time.

The body comprised doors, bonnet, bootlid, front wings and rear wheelarches fashioned from Kevlar, saving some 80kg. Power was from a Cosworth-designed 2.4-litre twin-cam four producing 275bhp at 7200rpm and built by Swindon Racing Engines. Capacity from the roadgoing 2.0-litre was increased using a long-stroke diesel crankshaft. Depending on final drive, it returned a five-second 0-60mph time.

'The Manta 400 was a very good car,' says Willmott, taking a closer look under the bonnet. 'We might swap out the axle ratio depending on whether it was a tarmac or gravel event, but otherwise the suspension, engine and gearbox specs were untouched.'

Dressing the car's interior was equally demanding and involved installing the specially shaped rally seats, a fabricated dashboard and the door pocket container to take Broad's navigation paraphernalia. As he climbs into his familiar co driver's 'office', he observes: 'Since 1987 this seat has been relocated. Now, it's too high and set to the wrong angle, an easy job for Willie to fix.'

'The special dashboard arrived with the shell from the fabricators,' continues Willmott. 'The revcounter and supplementary →

Above and right Taylor (far left) discusses the Manta 400 with, from left to right, Mike Broad, Willie Willmott, Russell Brookes and John Nixey; Curborough sprint course is more confining than Wales...





'The Manta 400 was the last rally car I drove without power steering and it was bloody hard work'



Left
Brookes holds court. Having won the British Rally Championship in 1977 in a Ford Escort RS1800 and then again in 1985 in a Manta 400 (having got the better of great rival Jimmy McRae, who won the title the previous year in his Manta), the Redditch-born rally driver will always be associated with Andrews Heat for Hire, having worn the company's livery from 1974 to 1991. He last ran on the RAC in 1994, 21 years after his debut.



Clockwise, from top Cosworth fettled the 2.4-litre Opel engine, which was pretty much built around its new DOHC head; the only Brit with more wins than Brookes on the Welsh Rally is Roger Clark; Willmott turned the car into a winner; team manager Nixey had to persuade GM dealers that increased sales would make investing in a rally programme worthwhile; original cockpit, but Broad was quick to spot that his seat had been altered. →



Right
As well as pairing with Brookes, Mike Broad's long career included co-driving for everyone from Tony Fall and Simo Lampinen to Malcolm Wilson and Colin McRae. Brookes holds the record for the most starts, stage wins and podiums on the Welsh Rally.



instruments were positioned in front of Russell and the speedometer ahead of Mike. I then added a row of toggle switches, each one labelled with Dymo Tape.'

Broad adds: 'I was the team co-ordinator. Although I'm not mechanically minded I liaised closely with Willie and David Whitehead to ensure that work progressed on schedule. The clock was ticking.'

It was equally important that the dealers felt confident that the budget was being managed wisely. 'We could see the car coming together,' reflects Nixey. 'Then we took it round to the dealers so they could see how their money had been spent.'

The total price? According to Willmott: 'The cost to build this car totalled some £100,000, which included the basic car as it arrived from Rüsselsheim.'

By now Brookes is belted-up in the driver's seat, and beaming: 'For obvious reasons my nickname was "Little Legs". For me to reach the pedals, Willie positioned the seat so I was almost poised over the steering wheel. This made the gap between the roll cage, A-post and seat very narrow, making entry and exit quite a struggle.'

While still inside, Brookes and Broad recall with feeling the Manta's one major shortcoming: it was an appallingly hot car to drive. 'When they homologated the Kevlar body panels, they forgot to include the full-flow ventilation grilles in the C-post,' explains Broad. 'We used this car twice on the Cyprus Rally and the temperature inside often rose to 55°C. The only means of getting cold air into the cabin was through the tiny slots cut into the side windows. Nevertheless, the Manta is a big, comfortable car for driver and co-driver with adequate space for all our equipment.'

Brookes adds: 'This was the last rally car





‘The Manta easily has a total of 275bhp on tap, while you could only use about 240bhp of an Escort’s power’

I drove without power steering. It was bloody hard work compared to a modern machine.’

Meanwhile, the pressure in the workshop was unrelenting. ‘In motor sport it never seemed to matter if you had six months or six days to the start of a major event,’ says Willmott. ‘We had to maintain the pace to ensure it arrived at the start on time. It wasn’t that deliveries from suppliers were held up, just that time seemed to run away. We’d often put in an all-nighter to have the car finished. We were always watching the clock.’

Recalling his early drives, Brookes admits to being impressed by the Manta 400’s traction: ‘The Escort was good but this car was much better, especially for a normally aspirated rear-wheel-drive machine. Much of this was down to the development driver, Rauno Aaltonen, who put in so much time in making the 400 perform properly.’

One aspect of car management Brookes and Broad practised continuously was wheel-changing. ‘We reduced the time taken to swap a wheel to 1min 20sec, and that was using a manual Bilstein jack,’ says Brookes. ‘If we had a puncture, we’d find a layby, have the wheel changed and be on our way again before the next car came through.’

‘The Welsh was one of the very few events when we talked quite a lot about tactics,’ Broad confides. ‘We’d competed in this event many times before and there were some stages, like the forest sections of Dyfi and Hafren, which Russell really liked. For these sections we put in a lot of effort improving our times by around 10-12 seconds. The Manta easily has a total of 275bhp on tap. In contrast you could only use around 240bhp of an Escort’s available power so we could drop a few seconds on stages we didn’t like.’

This was also the first year when the team was supported by Mobil Oil while the Championship was sponsored by global fuel company Shell Petroleum. Broad explains how this became an issue: ‘The clerk of the course was Vauxhall dealer Ron Evans. He wanted us to be car number 1, but Shell and Mobil were pushing hard for David Llewellyn or Jimmy McRae to be first off the startline. In the event Ron got his way.’

As in previous years the Welsh International consisted of 36 stages with 30 hours of tough, competitive driving and just two short breaks of two hours each. Keeping to schedule time, the Manta was delivered to the startline at Cardiff Castle just in time.

The GM Dealer Sport service support vehicles comprised six Chevrolet vans imported from the United States. Essential radio communication between car and →

support van was provided by rally coordinator Robin Turvey using a Home Office Communications Branch shipping channel. Since the rally route was located in the middle of the country, it did not interfere with the marine world.

'I used the Circuit of Ireland to get myself to my peak,' says Brookes, 'but that was in a nimble, front-wheel-drive Opel Kadett so I spent the first few stages on the Welsh reacclimatising myself to the larger, rear-wheel-drive Manta 400. I was adamant that 1987 was going to be my year on the Welsh.'

With spring sunshine and cheering crowds, it appeared as though Brookes' and Broad's luck was in the ascendant, but it was Pentti Airikkala who pressed into the lead once into Brechfa. It was shortlived, though, and Brookes pushed ahead in Stage 5 and stayed there until closing time.

Significantly, between Special Stage 2 and 3A a curious incident occurred. Brookes explains: 'We were driving through an old mining village, Pont Henri, when an old lady stepped into the road and flagged us down, saying "Russell, you've never won the Welsh Rally because you haven't carried a lucky lump of steam coal in the car." At this point she thrust a piece through the open window. On the plaque is engraved "The last coal

from Pont Henri Colliery 1861". She became our number one fan in Wales.'


Willmott adds: 'Mike did the route-planning and the service van would arrive at the end of each stage ahead of the rally car to carry out servicing. The only exception was on Stage 6 when we had to change a suspension strut after the car hit a big bump.'

At the finish the Mantas came home first, second and third, with Brookes in the lead ahead of Airikkala and Andrew Wood. After 18 attempts, Brookes finished the 1040km event in 213min 25sec, showing complete mastery on the early forest sections and the tarmac stages later near Brecon.

In the fading light at Curborough, enjoying their last moments with the car, everyone agrees that keeping up the pace had been truly worth it. In 1986 the world was to see the last of the ferociously fast four-wheel-drive Group B rally cars. Following a series of fatal accidents involving spectators and competitors, the international rally-governing body decreed that cars such as the Audi Quattro and Ford RS200 were too dangerous and at a stroke they were banned from all FISA-authorized events. Teams could only participate in the Group A semi-production specification class and the World Rally Championship for 1987 was redefined.



Meanwhile, the UK's RAC MSA agreed a concession to allow two-wheel-drive Group B cars with less than 300bhp – such as the 400 – into the Open Championship for an extra six months as long as it was a non-FISA event. ADZ 4330 was sold to a private museum in Switzerland where it languished for nearly 20 years.

Invariably, works rally cars get modified, but when the present owner found this car he was amazed by its originality. It retained its TRX wheels and metric tyres... and there was even one of Mike Broad's old cigarette packets hiding in the door pocket. 

THANKS TO Russell Brookes, Mike Broad, Willie Willmott, John Nixey and the Slowly Sideways club for their help in making this feature.



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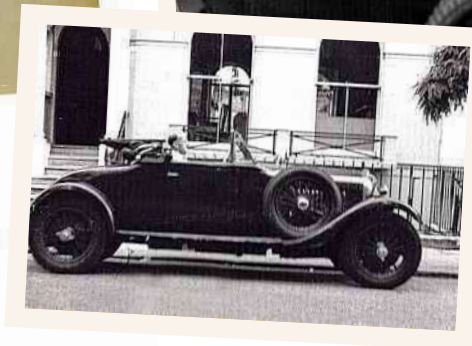
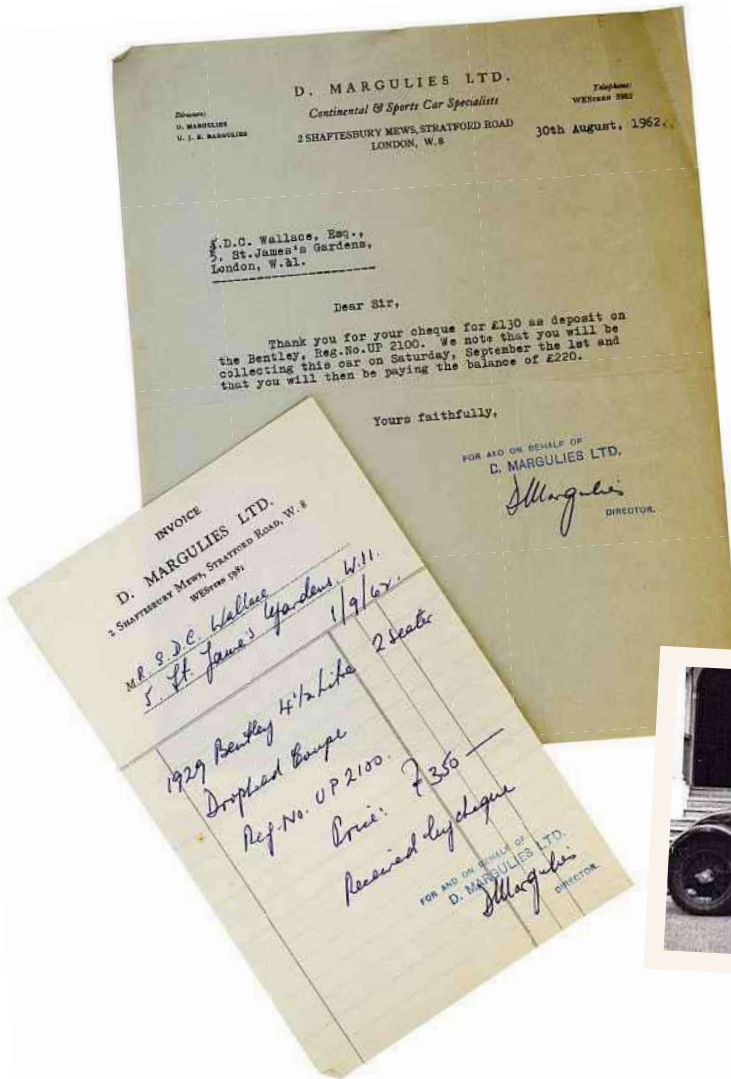




RETURN TO SPLENDOUR

After more than 50 years disassembled and scattered through a London home, the 'house-find' Bentley is back to its best. James Elliott drives it

Photography Paul Harmer



Above and left Exhaustive history file and photo albums tell the story of the Bentley up until 1964. Now they can be added to by a new owner.

No need to do a double-take, you have seen this car in *Octane* before. That said, give yourself a gold star if you recognised it because since it took its bow in 2015 (*Octane* 148) this 1928 4½ Litre Bentley has undergone an emphatic and glorious transformation. This is UP 2100, the car universally known as the 'house find' Bentley. The last time it featured in these pages it had been reassembled like a Meccano model and would move under its own power but could not in any practical sense really be enjoyed.

To recap: back in 2014 Bentley specialist William Medcalf took a call out of the blue from a lady called Bea Wallace Hartstone, who was clearing her late father Stuart's London home and had seen his advert. Spread across the property in Kew, she explained, was a mass of car parts that she was pretty confident could reconstruct her father's beloved Bentley, plus another car that was never identified (possibly an AC Acedes).

Medcalf hot-footed it up to town and discovered a treasure trove of parts. Fitting

them all together was an intricate jigsaw puzzle because they were haphazardly strewn throughout Wallace's home and garden, but the good news was that they had all been fastidiously photographed, recorded, packed and labelled. 'Everything was there... somewhere,' Medcalf recalls, but it took several visits and a forensic examination of the cluttered house, overgrown garden and outbuildings to root it all out. Luck was on his side, too. A casual aside that it was a shame that the bodywork had been lost was rewarded by a visit to a local lock-up garage and there, perched on top, was a Bentley body unlike any other Medcalf had seen.

It turned out to be one of 20 Bentley bodies – one for a 3 Litre, 13 for 4½s and six for 6½s – created by Victor Broom, and is thought to be the only survivor. While the Camden company that was sired by Broom & Whitehead is hardly a household name and doesn't warrant more than two sentences in the exhaustive *Beaulieu Encyclopaedia* coachbuilders volume, the company did exhibit its works at Olympia from 1926 to '29. With a clear intent of serving the upper

echelons of the market and a reputation for high standards of craftsmanship and finish, Broom is known also to have clothed Rolls-Royce, Buick, Minerva, Hispano Suiza, Delage and Invicta chassis, but seems to have ceased coachbuilding early in the 1930s and to have disappeared entirely by 1942. The bodywork of this 4½ is in the drophead coupé style, meaning that although it has a cloth roof, it is not a convertible and, with no stowage area, the roof was designed to be dropped only a couple of times a year. In the sportily sloping rear is a dicky seat.

Stuart Wallace had bought the Bentley when a hard-up student in the early 1960s. Finding it expensive to run, he laid it up a couple of years later and dismantled it ready for a restoration that never happened. After all, it didn't owe him that much: he had paid half the price of a new Mini for the Bentley in 1962 and there is a charming invoice from Dan Margulies acknowledging Wallace's £130 deposit and noting that there is £220 to pay. There's also a 1981 Christie's valuation reckoning that, fully restored, Wallace's Bentley might be worth as much as £35,000. →





Above and above right
4½ is brisk on the move; sloper carburettors on still-sealed engine; tool tray slides out from under bench seat; centre stage in Medcalf's workshop.

Almost as important as the parts themselves was the history that came with the car, unusually detailed service records listing the parts numbers for everything right down to the magnetos and carburettors – and they all match, of course: chassis UK 3282; engine UK 3300; gearbox 3161. It was supplied by Henlys of Knaresborough (all the Victor Broom cars went through Henlys apart from one sold by Gaffikin Wilkinson), the first owner being William Doxford, a wealthy industrialist with a portfolio of marine-related businesses in the North-East.

The ownership can be traced via Yorkshire and Northern Ireland to Wallace in the 1960s, and the delicate old documents also reveal the key reason why this car has now been transformed. In reviewing the Victor Broom stand at the 1928 Motor Show, *The Autocar* noted: 'Very attractive is the Saxe Blue and Cream cellulose finished coupé on a 4½ Litre Bentley. The silk lined leather

head opens, the headlining matching the Saxe Blue leather upholstery.' The article was actually referring to XV 7381 (chassis XR 3332, engine XR 3337), which Doxford tried to buy off the stand. When told it had been sold, he ordered a twin, UP 2100.

That was the impetus for this car's new owner to commission its return to its Deco-inspired colour scheme that so charmed the judges of the special Bentley class on its first post-restoration outing, to the Concours of Elegance at Hampton Court Palace in September. It is easy to see why. The melding of preservation and restoration is such a fascinating art. This car looks shiny and new on the outside, but making UP 2100 roadworthy has been a meticulous process that threw up some intriguing anomalies.

The Youngs Brothers batteries in the running boards, for example, were standard for a 6½ not the 4½, yet the original chassis fixings confirm that they are no retro-fit modification. Was there a temptation to return it to standard spec? 'No. The appeal of this car is that it's so original, so let it be,' says Medcalf. 'It's way more time-consuming to

keep something original, but sometimes it is obvious that is is the right, the *only*, thing to do. It was very satisfying and a huge relief to have an owner who understood and shared that belief and vision.

'The greatest advance in the classic car market in recent years is that originality is now valued, cherished and preserved. It wasn't so long ago that everything was built brand new, with all the original parts going in the bin. In the Bentley world the body would be discarded so it could become another Le Mans replica. Some people still want that – and we have to accept that, while Bentley mechanicals were built to last 100 years, the coachwork definitely wasn't – but a growing number are taking the opposite approach. I believe that if it can only be original once then our duty is try to honour that. Future generations will thank us.'

As a result, UP 2100's chassis was hand-painted as it would have been in-period, and more than 40% of the wooden frame was reused. The bulkhead and the plating on the radiator, headlamps et al were given a good clean, but nothing more. The same went for



the engine, gearbox and diff and other mechanicals – checked and tidied though not rebuilt or replaced – while 98% of the aluminium panels and steel wings remain original. Even the original ‘prehistoric’ tyres still exist, though the Bentley rides on 5.25/6.00 x 21 Blockley crossplies for safety’s sake. Inside, while the (correctly) unvarnished woodwork could be retained, the original leather had been hand-painted red and could not be salvaged.

Beautiful touches abound, such as the full complement of tools that slides out from under the bench seat, but, best of all, close inspection reveals that the engine still wears its lead seal. Bentley used to put a seal on the motor so that it could tell when it had been worked on elsewhere, which would invalidate the warranty. To find an original one still in place is almost unheard of.

As a process, it has not been easy, or quick or, one suspects, cheap. ‘They took 60 hours alone,’ exclaims Medcalf as he points agitatedly at something at the front of the car. It turns out to be the original leather spring gaiters that were painstakingly fed and

nurtured back to life. ‘Worth it though...’ he sighs as a postscript. He would say that, though. Bentleys are not just his business, they are in his blood. Brought up in North London, at the age of five he and his two elder siblings were taken out of school and driven around America for nine months and 28,000 miles, five-up in their father’s freshly rebuilt 1923 Sinclair-bodied 3/4 1/2. Some 22 years ago, working on the family Bentley transmogrified into a business that steadily grew until it sprawled across several buildings in Edmonton. Six years ago, the company moved lock, stock and barrel to Liss in West Sussex, where it took over an old service station and now employs 25 people who spend some 60% of their time doing rally preparation. Such is the modern, laudable attitude towards using these vintage beauties that a whole programme of reversible enduro rally mods has been developed

At the heart of the busy workshop, though, resplendent in that Saxe Blue over cream cellulose paint after some 1800 hours of meticulous recommissioning, is UP 2100. It’s a majestic place to be, as you perch on the

‘Beautiful touches abound, but, best of all, close inspection reveals that the engine still wears its lead seal’





well-sprung bench seat. First you must adjust your driving senses to cope with the centre-button throttle and long-travel brake. Plus, of course, the notoriously tricky C-type gearbox with its canyon between first and second. Retard to start, coast away on low revs with the G5 SU carburettors on the 'sloper' manifold fed by the Autovac, and advance it up a bit as you accelerate, eager to drive the 4½, but reluctant to add too much to the 39,599 showing on the splendid odometer.

Driving UP 2100 is closer to travelling back in time to drive a factory-fresh handbuilt Bentley in 1928 than anyone else will ever be able to enjoy. In comparison to a roomier four-seater 4½ on the standard 10ft 10in chassis you can hear less of the wind – in part thanks to the set-square screensides – but more of the authentic rattles and squeaks of a coachbuilt car. It also feels heavier on the move, which it would with half an ash tree in it. This is also reflected in slightly heavy steering that Medcalf says needs to be fettled.

As we dash through rural tree tunnels, the Bentley seems content in its surroundings, with few modern distractions to interrupt this terrific flashback. We approach a hill on a

1928 Bentley 4½ Litre Victor Broom Drophead Coupé

Engine 4398cc, four-cylinder, SOHC, four valves per cylinder, twin SU carburettors **Power** 110bhp @ 3500rpm **Transmission** Four-speed manual, rear-wheel drive **Steering** Worm and wheel
Suspension Front and rear: beam axles, semi-elliptic leaf springs, friction dampers **Brakes** Mechanically operated drums **Weight** 1800kg
Top speed 90mph

trailing throttle, I move to change down and Medcalf outlaws it: 'No, no, let the torque do the work.' So I boot it and it effortlessly tugs the Bentley up the incline. There is so much torque that it dictates a relatively simple driving style for even complete novices – get it into top as soon as possible and leave it there. When you want to explore the gearbox more thoroughly, just remember that it needs revs for a clean change and there are only really 3500 of them to play with.

As we bustle down the other side of the incline towards the garage in Hill Brow, Medcalf is beaming: 'It's been a while since it did this.' Did what? 'Was driven properly on the roads.' Indeed, more than 50 years.

In its previous incarnation this Bentley was an aesthetic wonder to behold, but rather less of a masterpiece in motion, like the famous 'lake find' Bugatti that now resides in the foyer of the Mullin Museum in Oxnard, California. It was a relic, a gorgeous work of art rather than a magnificent car. Today, the Victor Broom Bentley is both. **End**

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KEEPING THE SPIRIT ALIVE

Spain rather than Surrey, and 2017 rather than 1937: vintage Bentleys once again thundered across tarmac, much as they did in the Brooklands 500

Words and photography Jayson Fong

PERHAPS AS FAMOUS for their consumption of Champagne as they were for their racing, the Bentley Boys took the roaring 1920s by storm – and inspired a generation of motoring enthusiasts. Even today their legacy lives on in the Benjafield's Racing Club, named after Bentley Boy and BRDC founding member Dr Dudley Benjafield.

Inspired by the Brooklands 500 race that last took place in 1937, this year's Benjafield's 500 was held at the Ascari circuit in Spain and saw 24 pre-war cars (including some that raced at Brooklands in period) individually waved off the line for an eight-hour endurance race, where the first car to achieve its set handicap mileage would take home the silverware.

They weren't all Bentleys, as stand-out cars included the 1931 Talbot 105 'Team Car' driven by Christopher Lunn and Julian Grimwade, which took part in the original Brooklands 500, and the 1925 Bentley 3 Litre 'Team Car' of Jonathan Turner and Bert Degenaar, which was the first works Bentley to race at Le Mans. Martin Overington's 1929 Blower Bentley looked extremely aggressive, running without panels during the race to increase airflow thanks to an overheating issue. The lighter-bodied cars took full advantage of their agility round Spain's longest circuit, which dips and peaks spectacularly for 5.5km near Ronda. Gerd Buehler's BMW 328 in particular proved consistently late on the brakes to find itself shoulder-to-shoulder with the Bentley giants in the corners.

At the startline, Gareth Burnett's 1933 Talbot 105 Alpine began leaking fluid and, within a handful of laps, had to return limping to the paddock. Yet that couldn't stop Burnett subsequently achieving fastest lap when he got back out on the track.


With tea-breaks in-between and sometimes during stints, the race saw man and machine battle through the Spanish sun for top honours. As the final entrant crossed the line, corks popped and Champagne flowed; Robert Abrey and Julian Riley were overall winners in a 1930 Bentley 6½ Litre.

Later in the evening, a pair of freshly raced vintage Bentleys looked upon the black-tie dinner party as drivers and guests celebrated – before the long drive back to England the next day beckoned. The Bentley Boys wouldn't have had it any other way.





'LIGHTER-BODIED CARS TOOK FULL ADVANTAGE OF THEIR AGILITY, RUNNING SHOULDER-TO-SHOULDER WITH THE BENTLEY GIANTS'

Clockwise from above Bentleys dominated the entry list at Ascari; winners Robert Abrey and Julian Riley; Christopher Lunn's Talbot 105 Team Car flanked by Georg Weidmann's 1929 Bentley 4½ Litre (left) and William Medcalf's 1925 Super Sports; 1936 Pacey-Hassan Special pace car lays rubber. 



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Viva la VIVANT

The unique Pontiac Vivant starred at Pebble Beach in the summer. Now its owner tells the remarkable tale of its resurrection

Words Mark Brinker Photography Evan Klein





Vivant
HERB ADAMS

VIVANT



Above, right and top right
Low-set seats are colour-coded blue to match the stunning coachwork; body panels were shaped by English coachbuilders; Pontiac V8 was treated to Super Duty go-faster goodies.

The garage door opened to reveal a familiar shape. Then the lights came on. First to strike me was the hue of the blue paint. So much blue – everywhere; even the gauges are Stewart Warner Twin Blues. I opened the door, slid into the seat and, with a tremble of excitement, reached forward to the key. A snap clockwise and the 370ci V8 ignited instantly, yet its guttural burble could only hint at what came next.

I'd been dreaming about this moment for eight years. Not having seen the car in the metal for nearly 22 months, I wasn't sure what to expect. There'd been an endless stream of progress snapshots during the restoration, but we all know that photographs can deceive. Only at this moment was I finally seeing the result of a very long journey. Only now was I at the wheel of my freshly restored 1965 Pontiac Vivant.

At idle the open exhaust pipes filled the air with atomised petrol. Blipping the throttle, I could hear and feel the melodic overlap of a Super Duty camshaft. Inside, the seats were low and supportive; the steering wheel and shifter knob ergonomically positioned. As I slipped the Muncie four-speed into first, I was taken by the ease with which the Hurst shifter carried out its business. Everything on this car feels modern – even though it was built more than half-a-century ago.

I knew I should gently roll onto the gas but couldn't help myself and buried the pedal. Instantly

the carburettor butterfly slammed open and I was completely unprepared. The throttle response is beyond astonishing and the car launched like a rocket-sled. What a dichotomy: the Pontiac Vivant wears the face (and wings) of an angel, yet it's powered by a fire-snorting dragon.

Once the shock of cheek-distorting acceleration subsided I began to explore the car's character. Its steering is quick and precise and encourages spirited driving and, at both turn-in and exit, the Vivant is firmly planted and well-balanced. But with so much raw power on tap it was all too easy to step the back out. With a little practice I was power-sliding turns with my right foot, ever thankful that the large aluminium finned drums could bring me to a rapid stop. Stopping is something the Vivant does very well, because the equipment was designed to halt the mammoth Pontiac Catalina – fully 778kg heftier.

Once at a cruise I was lulled into the notion that this car is easy to drive at any speed – with 405 horsepower on tap and weighing just 1111kg, it is among the best-endowed sports cars of the 1960s. After exiting a sweeping left-hander, I crested a hill and was unable to resist the long straightaway before me. Again, down went the accelerator – hard. With smoke spewing from the Firestone Super Sports Wide Ovals, the rears grabbed tarmac and I watched the needle surge its way round the revcounter. This car pulls harder than anything else I can recall.

ALL THE FRENETIC restoration work of those 22 months was for a purpose: to take the Vivant to the 2017 Pebble Beach Concours d'Elegance. The car was entered in the 'American Dream Cars of the 1960s' class. And on the morning of the concours I began to rehearse what I would say to the judges; how the Vivant came to be and my voyage leading to this moment.

The Vivant was designed and built by famed Pontiac engineer Herb Adams, who is considered to be the father of the Firebird Trans Am, the GTO Judge, and the 455 Super Duty engine. Adams was an innovator in more than one field: although his degree was in mechanical engineering, he was also a prolific designer. As quickly as he rose through the ranks of Pontiac, he observed the limitations of working within a large corporation. Yes, he was one of the most active GM engineers of the DeLorean era, with multiple projects approved for production – yet Adams wanted more. He wanted to design and build an ultra-high-quality sports car with uncompromising performance and visual impact. He wanted to build the car that Pontiac should have built but never would.

Outside his world of meetings, company politics and red tape, Adams built the Vivant in his personal Michigan studio. The project began with a 1:12 scale wooden model that he carved by hand. 'I never enjoyed sketching and for me it didn't make much sense to work out a design on a flat surface,' Adams tells me. 'I've always preferred to work in 3D and that's where the wood carving came in. Back then we had no →





Above and facing page
Hurst shifter directs a Muncie four-speed manual, and sits close to distinctive blue Stewart Warner gauges; sharp, unbroken lines are devoid of unnecessary adornment and recall Alfa Romeo's BAT concept cars.

computers to model on, so I whittled wood by hand, eye, and feel.' The completed Vivant model included nose features referencing Pontiac, while its tail was influenced by Bertone's Scaglione-designed Alfa Romeo BAT concept cars.

Adams could easily have started with a production chassis but this would not have fulfilled his 'without compromise' mission. So the project began with Adams designing and fabricating a bespoke multi-tube spaceframe chassis, which he numbered 63-0001 (the first two numbers indicating the build year and the last four indicating that this was the first of a possible series). Its layout was advanced for 1963, with four-link torsion-bar suspension at the front, and the rear having a custom-designed three-link arrangement with coil springs and progressive dampers. Once it was rolling, Adams was ready to dig in.

One of the unique aspects of the Vivant project was that Adams built it while working at Pontiac. As such, he had full knowledge of (and access to) the division's finest performance components. So when the time came to choose an engine, Adams did what no one else could, and strolled out of his office into Pontiac's Experimental Division. There he was able to buy (for \$75!) a special horsepower development engine that had been built by NASCAR legend Ray Nichols.

In addition to the experimental hand-relieved block (#E58-141), the engine was equipped with special features including 421 Super Duty cylinder heads, Super Duty valvetrain and valve covers, a Super Duty experimental aluminium intake manifold, a Super Duty Carter AFB four-barrel carburettor, special billet steel main caps, plus forged crankshaft, con rods and pistons. Super Duty components were the most durable and expensive performance offerings from Pontiac, other parts including the distributor, clutch assembly, flywheel, driveshaft, rear axle and more.

Shaping aluminium panels was another story. Adams had a stroke of luck when he mentioned the project to local workshop owner Jack Henser. Adams recalls: 'When I showed Henser the car he got really excited. He'd just hired a crew of aluminium panel-formers, recent immigrants from England. After I hired his team I used the 1:12 scale model to create buck stations. Then for months I'd stop by the shop and watch the body take shape. What I was going for with the Vivant was purity of form. It was a design totally devoid of exterior trim and garnishments. It didn't need any of that. Two razor-sharp edges originated at the nose and ran the length of the car, joining each other in the rear. The entire mass was unbroken with the only external elements being the wheels, windshield and side-exit pipes. I was young at the time, but this has to be my purest design.'

By 1965 the two-year build of the Vivant was complete – the car was a fully functioning, running, driving automobile. That year Adams showed the car at the Detroit Autorama, then kept it as his personal transport for 12 years before trading it to fund the construction of a race transporter. From there the Vivant simply went missing.



**‘Adams built the Vivant while
working at Pontiac – so he had
full access to the division’s finest
performance components’**



IN 2009 THE car suddenly resurfaced in a blog on the internet. A friend sent me a link, and when I viewed the images there was a surprising personal connection. My uncle used to bring me pictures of unusual cars when I was a kid. I would pin them up on a corkboard in my bedroom – my make-believe car collection. The corkboard and photos are long gone, but the memory of them remains. And I instantly recognised these blog photos as one of ‘my cars’.

And so began the chase. First, I had to track down the person who posted the photos. When I finally found him I was disappointed. No, the car was not his; but he knew a guy who knew a guy, and on it went. It took nearly a month to get the owner on the phone and, to my surprise, there were three. And they were all called Bob! The courtship was long, with dozens of telephone calls, never really knowing which Bob I’d reached. After more than two years of discussions with the Bob trio, somehow I finally got a ‘yes’. The car was being stored in Ohio and I feared the sellers might change their mind, so I immediately wired a large sum of money to trusted car buddy Myron Vernis. Within 24 hours Vernis had the car on his trailer. Deal done.


When the car arrived at my workshop it was complete with the original engine, chassis and aluminium body. The windshield uprights were there but the original glass was gone. Much of the Nassau Blue exterior paint had been removed and the interior was in poor and incomplete condition. None of that

bothered me, because I had the car of my childhood dreams – Herb Adams’ ultimate expression.

Straight away I got in touch with Adams, and from there a friendship began. I shared with him my plan to show the car at Pebble Beach and he was enthusiastic, becoming intimately involved in the car’s restoration from start to finish, and providing key details along the way. With that debut as our goal, the car was shipped to Jake Yenny of Loveland, Colorado, in 2014. After 4000 hours and more currency than I ever dare tell my wife, the car rolled out of Yenny’s shop and onto the lawns of Pebble Beach.

THE CRISP MORNING air at Pebble Beach is invigorating as I drive onto the showfield. The finished Vivant is everything I had ever dreamed about in a sports car: elegant, beautiful and powerful. Adams himself is swarmed by admirers and the car seems to be appreciated by enthusiasts from all corners of the hobby. By the end of the day, the Vivant has crossed the awards ramp to collect a First in Class Trophy.

Several European friends have suggested that I show the car at Concorso d’Eleganza Villa d’Este on the shores of Lake Como. They believe it could be one of those rare American designs that Europeans can’t resist. Perhaps that trip will be my next goal. Meanwhile, I’m going to enjoy driving it.

Vivant means ‘alive’. Once again, and at last, it most certainly is. 

1965 Pontiac Vivant

Engine 6063cc V8, OHV, Carter AFB four-barrel carburettor **Power** 405bhp

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

Suspension Front: double wishbones, torsion bars, telescopic dampers. Rear: wishbones, radius arms, coil springs, telescopic dampers **Brakes** Finned aluminium drums

Weight 1111kg **Top speed** 120mph (est) **0-60mph** 4.2sec (est)



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Gordon Murray

After 50 years in design that have brought motor sport glory, speed records and acclaim, this man is still at the cutting edge of his trade

Words Richard Bremner Photography Howard Simmons

FOR 50 YEARS, Professor Gordon Murray has been carrying the intimate details of motor cars in his head. Their mechanical layouts, their suspension geometry, their mass apportionment, the width and height of their tyres, the nature of the materials from which they're constructed, their occupants' environments, the envelopes within which their innards are contained. All this, and more, he is deeply acquainted with. Lately – well, lately within the span of half a century – he has been busying himself with the nature of a car's construction and the methods of constructing it as a single, integrated concept called iStream, which draws on what he has learned during those 50 years of race and road car design.

For many years, the function of all these intimate details was subsumed to one superficially simple mission: to go faster around a racetrack. Or more specifically a series of racetracks, as part of the Formula 1 World Championship, Murray having been the chief designer at Brabham from 1969 to 1986. His designs won 22 Grands Prix: the BT49 collected the F1 World Championship in 1981 and the BT52 in 1983, with Nelson Piquet driving on both occasions. Besides these, Murray became well-known for his radical 1978 Brabham BT46B 'fan car' (in which Niki Lauda won the Swedish GP – the only one it was entered in), and the 1986 BT55, the lowered ride height of which was intended to generate downforce. It was not effective but for reasons, it transpired, related to the architecture of its BMW engine rather than a flaw in Murray's concept.

'I was happy in F1 – you could be very inventive,' says Murray. 'But I could see the writing on the wall in the regulations – it was getting very narrow. I was going to stop after 17 years at Brabham, but [McLaren boss] Ron Dennis was very persuasive. I said I will, but the maximum is three seasons.' In the event he moved to McLaren and stayed for four years, contributing to the design team headed by Steve Nichols, whose three-time-winning MP4/3 was followed by the fantastically successful MP4/4 that gave Ayrton Senna his first World Championship in 1988. During the 1988-91 period McLaren won four consecutive Championships for both constructors and drivers.

As someone who was at the heart of Formula 1 for 21 years, what does he think about it? At the nub of the sport lies a choice, he reckons: 'Freer regulations, versus the spectacle. It's a bloody difficult

balance.' The regulations were certainly much freer when Murray entered the F1 world in 1969, having emigrated from South Africa. 'There were gas turbines [the Lotus S6B] and wings on struts when I started,' he says. The gas turbine Lotus went nowhere, 'but whoever gets it right, then everyone has to follow. Too much freedom, especially with the powertrain, can lead to tears [of boredom]; too little, and the cars are the same.'

'There are five elements that you need to win in a car: the chassis, driver, engines, tyres and aero – and you can add money, the team and the organisation. But in the cars the emphasis has changed dramatically. In the 1950s it was all about the chassis and power, but aero was nowhere. In the '60s it was chassis, lateral acceleration and some aero; in the '70s aero became much more important and today it's virtually all about powertrain and aero. So it's a complex one – there's a huge interrelation between the rules and what makes a spectacle. That's the balance poor old Bernie [Ecclestone] has been trying to find.'

It was a world Murray left in 1991, but he didn't go far. 'I was already thinking about the next challenge but I got very engrossed, so I only applied myself in 1989.' His efforts were directed at what would become the McLaren F1 road car. 'The fairytale story is to be given the budget to do it properly,' he says of this project, and that was provided by long-time McLaren shareholder Mansour Ojjeh. 'He was the prime mover behind the road car company.'

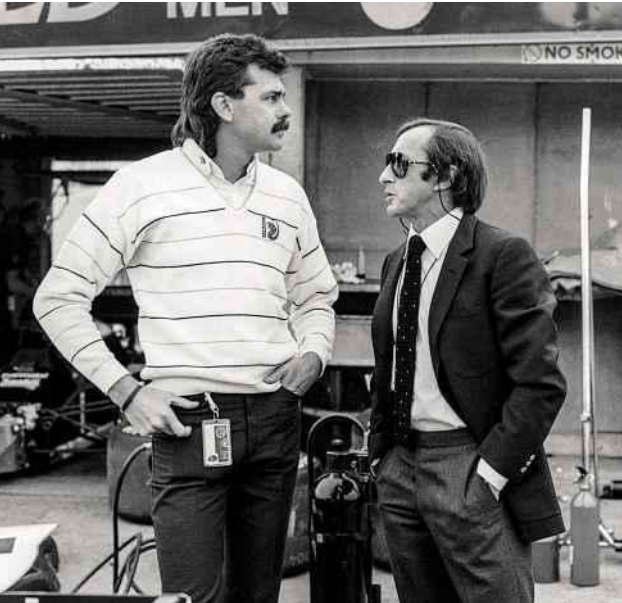
Murray's small team, which included designer Peter Stevens, famously produced a mid-engined three-seat supercar, its driving seat positioned front and centre, its specially designed BMW V12 developing 618bhp, its weight just 1138kg. It was also notable for its dihedral doors, the use of heat-dissipating gold leaf in the engine bay, its lack of any aerodynamic addenda, and the fact that it was intended to be the best supercar in the world.

'I had zero idea of how it would be received,' says Murray. 'We were very cautious about not claiming the fastest car. All I said was that we were starting at the top, to make the best driver's car and the best-engineered car that we could make. We had six designers and 30 people with their heads down. We got stuck in and did the job. The styling was soft and classic and for that there was some criticism – there were no fins or wings. You have no idea how it will be seen, or →



Below and right
With Sir Jackie Stewart during his lengthy tenure (1969 to 1981) in Formula 1; Murray speaks passionately about his versatile iStream concept and the Ox.

ALAMY



'ALL I SAID OF THE F1 WAS THAT WE WERE STARTING AT THE TOP, TO MAKE THE BEST DRIVER'S CAR AND THE BEST-ENGINEERED CAR THAT WE COULD'

be valued. When you look at it, most iconic cars are one-person cars, but we didn't realise that at the time.'

Murray cites a few highlights of a car now 25 years old: 'I was a race car designer, so it wasn't going to have poor suspension geometry. There were many firsts. It was all carbonfibre, it was the first ground-effect road car when the technology had only been in race cars a decade and a bit. And it had active aerodynamics and cooling.' All of which made for a two-way average of 240.1mph (peak speed was 243mph) in 1998, a record not broken until 2005's Koenigsegg CCR.

The McLaren F1 is the car Murray is most famous for, but there are several roadgoing machines besides that string of Formula 1 cars, including the brilliant Light Car Company Rocket (a tiny tandem two-seater resembling a '60s F1 car and propelled by a 1.0-litre 'bike engine), T25 and T27 city cars and the freshly unveiled TVR Griffith.

'I look back at 40 cars – 60 including those not produced – with a mix of pride and of seeing the flaws,' says Murray of his substantial back catalogue. To the obvious, cliché question about his favourite he gives 'a cliché answer – the obvious pick is the McLaren F1, because I didn't design it as a racer but it won Le Mans. I'm the only person to design a winning Le Mans car and a winning F1 car.'

The T25 and T27 city car concepts might appear polar opposites of the F1, but they share plenty of the same philosophies, including Murray's obsession with reducing weight and the use of Formula 1 technology. 'Gordon Murray Design became known as a city car company because of these,' he explains, 'but really it's about a new way of making high-volume cars. We're really an intellectual property company.' These projects explored GMD's so-called iStream process, described on the company's website as 'a fundamental re-think on the

way cars are designed, developed and manufactured. Holistic in its cradle-to-grave approach, it combines lightweight Formula 1 technology, low-carbon propulsion, excellent safety standards and unprecedented manufacturing flexibility'.

This car creation system is the culmination of all that Murray has learnt since he was a teenager reading car magazines in Durban, South Africa. They came by sea mail, articles on the Lotus Elite, Elan and the E-type providing inspiration and a lifelong admiration for Colin Chapman's 'add lightness' philosophy. 'From about seven years old I wanted to be a racing driver,' he says. 'I designed my own car' – the IGM (Ian Gordon Murray) Ford – 'and I crashed a lot.' But he won his class on both circuits and hillclimbs in South Africa. The car was sold when he came to Britain, but he has recently built a replica of it.

In 1971 Murray briefly became a small-scale carmaker and 'sold four stressed-alloy coupés,' and in the '80s he developed a mid-engine version of engineer Harold Dermott's excellent Midas kit car powered by an Alfaud flat-four. Murray would later hire Dermott for the F1 project. After the F1 came the Woking-built Mercedes SLR, another supercar but very different to the F1. 'I was going to go before the SLR, but we won the contract so I couldn't really leave. I'm proud of the engineering, but it's not my sort of car. It was the strongest and stiffest Mercedes,' he adds, praising with faint damns, one suspects.

Murray is considerably happier about a vehicle wildly different from the SLR, however. 'The most important car I've ever designed is the Ox,' he says. This flat-pack truck designed for Third World use couldn't be more different from an F1 Brabham. 'I designed it with Jim Dowle,' a GMD colleague now working for Apple. 'It's going to help a lot of the world's population,' says Murray. 'A hypercar is →

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**Left**

Being surrounded by talent at his company GMD emphasises the ongoing parallels between Murray and his inspiration Colin Chapman.

'A HYPERCAR IS IMPORTANT AND INTRODUCES NEW TECHNOLOGY, PLUS MAKES A SMALL NUMBER OF PEOPLE VERY HAPPY, BUT AGAINST THE OX, IT PALES'


important because it's a poster car for children, it introduces new technology and it makes a few people very happy. But against the Ox, it pales.' The Ox is the vision of philanthropist Sir Torqil Norman, a truck that's purpose-designed to provide reliable, easily maintained, adaptable transport in the variable and often difficult conditions of Africa. Though it doesn't look it, it's part-inspired by one of Murray's favourite cars – the Renault 4. This famous French front-wheel-drive budget hatchback is excellent off-road with only two-wheel drive and decent ground clearance, just as the Ox has. A crowd-funding campaign aims to propel its development to the next stage.

The Ox demonstrates the impressive breadth of Murray's automotive design odyssey, so much so that it might seem rather scattergun. But there is a strong thread to it, driven by Murray's interest 'in structural composites and chasing lightweight', which stems from that boyhood admiration for Lotus. 'I have a history of using composite technology,' he says. During his Brabham period there were 'carbon brakes in '76, a carbon chassis in '79, the BT52's carbon roll-over bar. Then the F1's carbon monocoque in '92...'

Not that Murray's knowledge-gathering was always painless. Of the Brabham BT49 he says: 'I did it wrong. John Barnard [with Ferrari] did it right two years later, with a stabilised skin, and a core frame of honeycomb composite between two panels. It's a good crash energy absorber. I learnt my lesson for the F1, which had a three-part stabilised skin structure.' At the F1's price level such an expensive monocoque was viable, but Murray adds that 'during my time at McLaren Cars I thought there must be a way of getting the price down, so it becomes available to everyday cars. The F1, McLaren, Lotus – they all used the same hand-laid carbon technology. The Mercedes SLR was more mechanised because we were making 700 per year. iStream is on another scale altogether,' he says of the vehicle construction and manufacturing system that GMD has devised.

'In race cars carbonfibre manufacture is very expensive, with a long process time. We've now got the cycle time down to 100 seconds and €20 per honeycomb panel. iStream 3 [the latest iteration of this system] is the ultimate body-in-white. It's still honeycomb but uses

aluminium instead of steel tube. It's 35% lighter and solves buckle and bending problems.' GMD has so far sold this versatile technology to Yamaha and TVR, the requirements of the reborn British marque very different from those of the high-volume, low-cost carmaker.

Equally adaptable is Murray's ability to design cars. 'I've got the best, most competent prototype shop, management and design. Like Chapman, I'm surrounded by very good people.' Despite the sizeable team, he adds that 'I've never stopped designing, I always get hands-on. Buildings, guitars – I've never stopped.' 

MURRAY ON HIS LOVE OF THE LIGHTWEIGHT

'I hate to say this, but I find modern cars boring...'

Murray has admired the Lotus Elan ever since he read about it in Durban as a teenager, and its concept has informed his work since. 'It has the right footprint, weight distribution, tyre sizing, engine, great styling and aero, excellent ergonomics, packaging and the best steering in the world.' Even the 6ft 7in Murray doesn't need to push the seat all the way back. 'I've still got one,' he says.

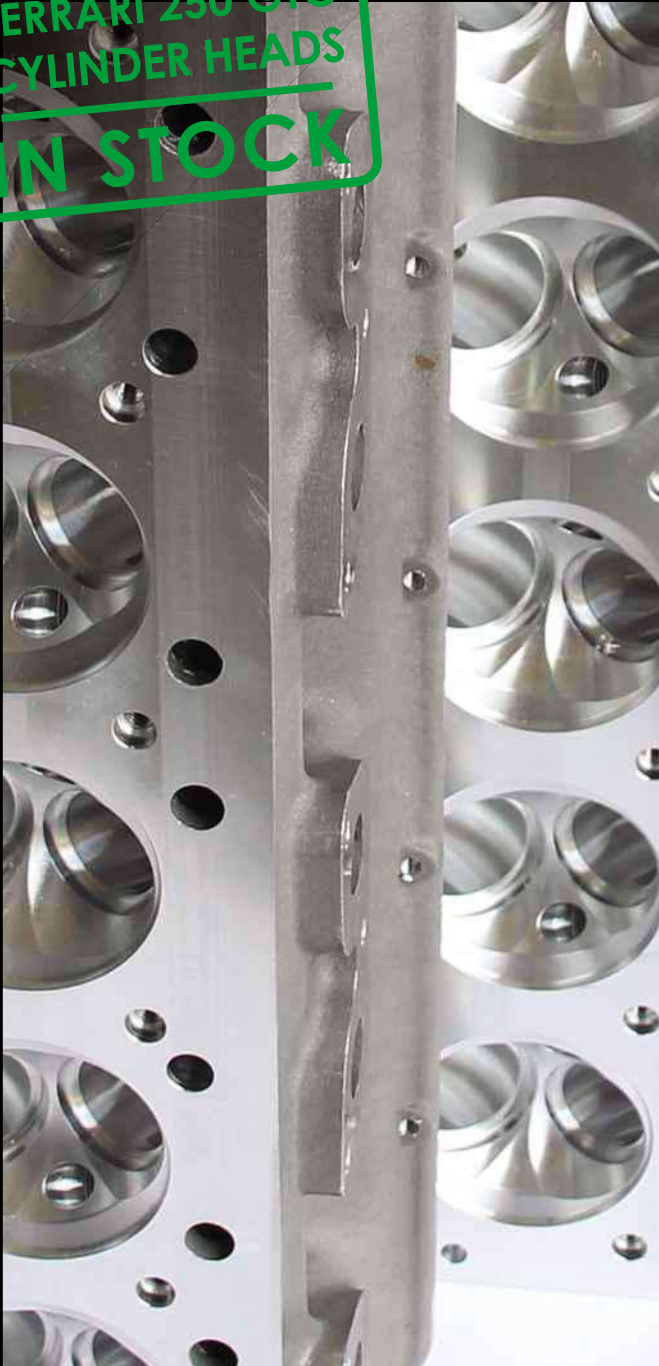
Does he like modern cars? 'Not a lot. I hate to say this, but I find moderns really boring. The product and platform strategy is driven by accounts and marketing. Packaging is terrible compared with F1 cars. Safety regulations are constraints on weight and packaging, but you should see them as part of the challenge. It's a

pain, but you just get on with it.

'Occasionally there's a milestone car. It's about clever packaging. I had three of the original Renault Espace – only 4.3m long, three rows of seats, weighs 1300kg. But the latest Espace is a big monster, and steel instead of composite.

'The Renault 4 is the granddaddy of the MPV – what a design. The Ox is a big R4, which is why it's so competent. Today's equivalent is Renault's Kangoo – I've got three, including a Kangoo 4x4 in Scotland. In a simple way it's a milestone car. The original Mini and Fiat 500 were all about packaging, like the first Mercedes A-Class. That was a watershed car; it threw the rulebook away. The new Mini and 500 are examples of bad packaging. For me, design is packaging.'

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THE WINNING

In five decades, Formula Ford has seen very few changes. Mark Hales takes a lesson in minimalist racing

Photography Paul Harmer

FORMULA

WHILE THERE ARE other race categories still thriving five decades down the track, I can think of none that still operates to an exactly similar set of rules. Conceived originally in 1964 as a cheap option for use in race schools, Formula Ford became a National category in 1967 and since then only the brands of clutch and tyres have changed. Everything else, including the 1600cc all-iron pushrod Cortina engine, is still as supplied by the only official source, which is Ford Motor Company. And you can still buy a brand new car, slightly slimmer than its forebears in an attempt to slip better through the air, but still meeting all the same original criteria.

Perhaps inevitably, given the intervening years, there are now Historic (pre-1972) and Classic (pre-1982) divisions, too, both of them retro in date of manufacture but less so in performance. A good man in a 40-year-old car can still be competitive in the modern division, testament indeed to the rigidity of the rules.

The original FF1600 blueprint is very simple: a welded steel tube frame mounts a wheel at each corner suspended by simple tubular wishbones and links with coil-over-dampers. The engine bolts solidly to the chassis directly behind the driver, powering a VW-based transaxle. Bodywork is minimal, aerodynamic assistance is strictly banned, brakes are simple two-pot calipers on solid discs, and wheels are steel, wearing treaded tyres – originally →





Right, above and left

Not much need for bodywork in Formula Ford – it's all about the chassis and that faithful old Cortina engine; slim single-seaters at Silverstone; there's delicacy in the engineering, evident in every detail.

Dunlop, now Avon for some categories. It's traditional and there are no frills whatsoever, but the sheer speed round a lap that a good driver could – and still can – extract from a Formula Ford is astonishing in comparison with much more complicated and powerful machinery. In days gone by, some of that was down to future world champions passing through on their way to greater things, but a quick look at the numbers and the layout might help to explain why it's possible.

A Cortina engine carefully assembled by one or two specialists pushes out about 115bhp – almost certainly less than what's managed by the diesel engine sitting in your drive – passing through a four-speed adaptation of the VW Beetle gearbox by transmission specialist Mike Hewland, to a pair of narrow 5.5x13in steel wheels wearing equally skinny tall-profile tyres. It's all confined



within a rectangle measuring about 11ft by 5.5, with another pair of similarly sized wheels (wearing slightly smaller tyres) at the front corners. Even with the iron engine, it only adds up to a little over 400kg and the total – including the occupant – must weigh no more than 500kg by the end of the race, which is not very much.

An essential detail is that all the major masses – driver, fuel tank, engine and Hewland – sit low, distributed almost equally within the length and width of that rectangle. The combination of low overall mass and equal balance – left uncomplicated by a zealous lack of aerodynamic complexity and relatively low levels of adhesion – can be manipulated by an expert driver to influence that grip at either end of the car, exactly when they want, and in what percentage. It's driver adjustability of the highest order, and it's completely ad hoc.

The number of makes seen throughout the 50 years is vast – the category empowered builders almost as much as drivers – and there are more than 100 different models on the Classic eligibility list. Inevitably, a smaller number became more numerous in period and, for similarly obvious reasons, that tends to be the case in the Historic divisions today. Back then, I watched a great deal – National FF1600 was at many of the meetings where I was learning a little about driving in the 1970s and '80s – but I've driven them only occasionally. There's only one seat and, quite unreasonably, owners want to occupy that exclusively. So the chance to drive a 1970 Merlyn Mk17, a seminal example of the breed, at Silverstone's Stowe circuit was a rare pleasure.

Very nicely turned out by former Merlyn racer Mike O'Brien's Speedsport team (O'Brien raced Merlyns in →

50 YEARS OF FORMULA FORD

1978 and his son Michael is in contention for this year's Historic FF1600 title, driving the sister car), it looks like a racing car should. Hard to explain that statement, so cast an eye over the pictures and you'll see what I mean.

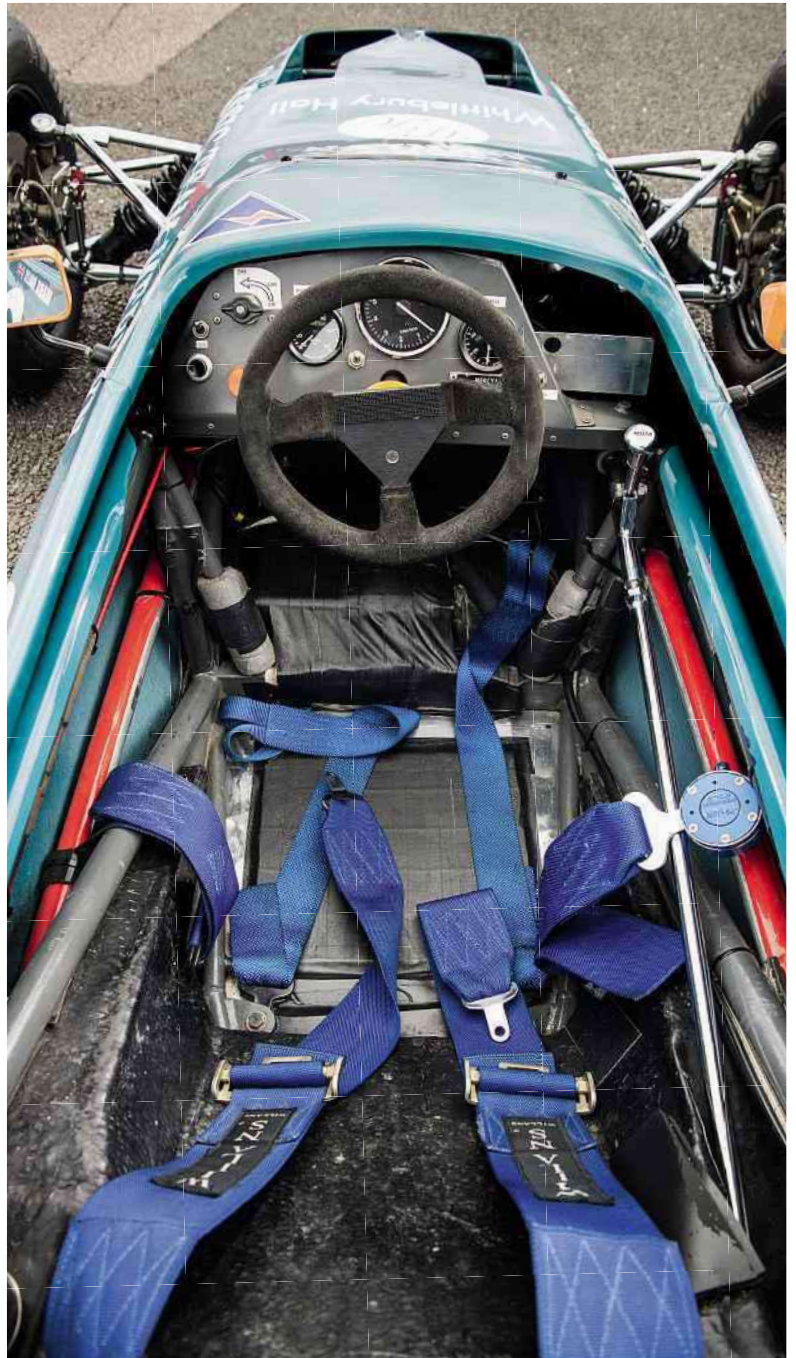
The instinct for line that great designers combine with best performance – Sydney Camm's Hawker Fury and Hunter, Colin Chapman's Lotus 25 and 49 – only proves the old epithet 'if it looks right, it is right', but clearly it's something with which the Hayward brothers Clive and Selwyn – makers of the Merlyn – were also blessed.

Also in the epithets catalogue is the suggestion that you don't so much as climb into a single-seater, you wear it like a suit, which in this case was a touch tight for my six-foot frame. Tilting the size 13s and sliding them under the dash, over the battery and down towards the

pedals wasn't a problem, and neither was lowering the body on arms and hands planted on the chassis tubes but, once in, my shoulders were tight up against the bodywork and my elbows either pinned to my ribs or resting on top of the tubes level with my shoulders.

It's all part of the lack of compromise that defines a single-seater, but it meant I'd have to drive with hands pinching the top third of a small steering wheel. It wouldn't be the first time. Put it out of mind and sometimes the problem goes away, and anyway, it might oblige me to drive tidily. The gearlever is down to the right, about four inches long, the gate much the same in any direction and there are only the four speeds. Dash is simple: revcounter, oil pressure and water temperature gauges, all with needles that creep like spiders, and →





'YOU DON'T SO MUCH AS
CLIMB INTO A SINGLE-SEATER
AS WEAR IT LIKE A SUIT –
IN THIS CASE A TOUCH TIGHT'

master, ignition and rain-light switches. And whoever said you wear one was right. The bodywork is barely wider than the driver and I can reach out and touch the track on either side. And the visibility is panoramic. No pillars, doors or dashtop, and the front wheels look almost close enough to touch, sticking out wide on bony suspension. Must remember the rear end is wider still as I pull out of the garage.

The Cortina engine starts instantly and ticks over at about 500rpm, which it should because it's a completely standard volume item of which millions were made. Careful assembly – the process of 'blueprinting', which ensures that it meets all the design specifications exactly – ups the power from the original 88bhp at 5400rpm. Call it 30%, a boost that's hard to believe given that there really are no modifications to the original spec – the rules see to that. Equally surprising from the driving seat is the way it picks up, spinning freely to 6500rpm and a bit more if you need to save a shift. Unlike a modern engine, it will blow up if you buzz it properly, so there's a bit more driver management involved than for the paddle-shifters.

I dribble out of the pits – the original-spec Cortina clutch is road-car easy – then squeeze on the power. It's not a massive surge but it's immediately involving. The chassis reads the ripples in the surface, the wheels patter up and down, sending little jiggles back to the steering, and the wind swirls gently through the cockpit. In a trice, the needle says 6000. A flick of the wrist finds the next gear. Instant, but tactile: you hear the result and feel it, too. Do it slightly too slowly and the dogs grate; quicker is better and needs less effort. Snicks in seamlessly. Soon it's instinctive; think the shift and you find it's done.

Meanwhile the Silverstone school circuit is a bit tight, lots of second gear, but is that the rear end waltzing gently from side to side as I get on the brakes? Not sure. Michael said he sets the car up soft so you feel everything. Aim round the corner and tread the power. The steering is beautifully sharp but, as I bring in the gas, the front end noses slightly wide and I have to back off to tuck it back in. Think another gear. Now back down again for the left-right-left. Whoa! I eased it one way then the other and now the tail is definitely waltzing and I'm too wide for the second entry. Was it because I gave it too much gas too soon, or did it happen when I lifted with lock applied? I need to think about this.

Mike listens patiently then adds a couple of damper clicks at the rear 'just to help you into the corners', and a turn towards the front on the brakes. I'd mentioned the weaving at the end of the straight. 'Another ten then. Off you go.' OK, I'll try something slightly different. I'll brake harder and see if I can load up the nose, get it deeper into

1970 Merlyn Mk17 Formula Ford 1600

Engine 1598cc four-cylinder, OHV, Weber twin-choke downdraught carburettors **Power** 112bhp @ 6100rpm (approx)
Torque 113lb ft @ 4100rpm (approx) **Transmission** Four-speed manual Hewland transaxle, rear-wheel drive **Steering** Rack and pinion **Suspension** Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: transverse links, radius rods, coil springs, telescopic dampers, anti-roll bar **Brakes** Discs, inboard at rear **Weight** 400kg (approx) **Top speed** 130mph (depending on gearing) **0-60mph** 6.0sec (approx)

the corner then settle the rear with some power. Damn! Now I'm locking the fronts into the hairpin and the rear has become snappy everywhere else. Probably should have left things alone until I got my head round it. And when I do get the front loaded and in, there's too much of a lunge for the corner. I have to correct before I can get on the power. Hmm.

What was it Jackie Stewart said? 'It's not where you get on the brakes, it's where you come off them.' I manage to string everything together a bit better before returning to the pits, but even if it's great fun to hoon it and tweak the car into a slide as you go in, it doesn't feel smooth and consistent, or quick. Mike resists any temptation to smile. 'I'll put it back how it was,' he smiles.

It was only a turn on the bias and a click or two on the dampers, but there's a clue, surely. Light but softly suspended. Not much grip. 'It's all about the exit speed,' says young Michael. 'You have so little power that tidy is best.' Well, yes, but how to achieve it. The sensitivity of the car is a bonus I'm not used to of late, something to do with driving a V8 TVR, but I begin to realise it's not the rate of input – I've learnt enough to make those gentle and proportionate. It's the timing. Come on, this is what I teach my students. 'Another ten then?'

Think about what Stewart said. Don't try to brake later; that always makes you press the pedal too hard and stand the car on its nose. Instead, brake at the same point but just ease off the pedal slightly sooner and let the car run into the corner. That's better. I can feel it turn but it's not lunging for the apex. Remember to aim for the exit, and wait... then squeeze on the power. It's calmer, but still not easy to time it right. Sometimes I end up carrying too much speed in and then the front washes wide; sometimes not enough and the Merlyn doesn't turn so I end up dragging on the steering. What a brilliant reminder, though, of all that's important in the driver's art. Wish I'd been a bit less cramped.

The thing is, I experience three or four different cars without touching anything on the set-up – other than the fiddling I don't need – and the rest is all done by improvisation inside the cockpit. And the car responds in the same way to a similar input every time. How good is that? Plus I don't have to think about looking after the brakes, or tyres, or anything. The car is exactly the same after ten laps as it was at the beginning. Get everything together in the right order and correct proportion, and a Formula Ford like the Merlyn will deliver a reward. The size of the bonus is all down to you. →

Right
Simple four-cylinder engine sits aft of the cockpit and transmits power via the rear-mounted VW-based Hewland gearbox – around 115bhp in this case.





THE LEGEND OF MERLYN

The people behind these Formula Fords certainly wrought their own magic

THE MERLYN STORY is simpler than many. Selwyn Hayward founded Colchester Racing Developments in 1960, initially to build front-engined Formula Junior racing cars, which he also drove. Hayward was joined a few years later by his younger brother Clive and, during the next two decades, the brothers went on to build a whole range of elegant single-seater and sports cars under the Merlyn banner.

'It was always a labour of love,' Clive says. 'Still is. It wouldn't make a career!' That said, by 1978-79 more than 600 Merlyns had rolled out from the Colchester factory, of which Clive reckons probably 'four or five hundred' were Formula Fords. 'America was a big market for us; that and the Jim Russell race school.' The remaining 100 or so catered for the Formula Junior, Formula 3 and Formula 2 single-seater categories, and the then-popular sports racing category in which a Merlyn Mk4 or Mk6 was a direct competitor with the Lotus 23.


'You couldn't do it now,' says Clive. 'A lot of the best drivers didn't have any money, but there was a hell of a lot of enthusiasm. Everybody wanted to be involved.'

Formula Ford 1600 is the category with which most associate the Merlyn name and there were some well-known drivers – Chris Irwin, James Hunt, Jody Scheckter, Emerson Fittipaldi, Tony Brise, Tim Schenken and many more – but, as the 1980s dawned, the Haywards felt it was time to stop. 'It became such a seasonal business,' Clive says. 'It was difficult to keep people paid throughout the winter, plus the dollar was really weak so the American thing was less good. Then we lost the Jim Russell contract to Van Diemen. It was the right time to stop making cars.'

Selwyn Hayward died in 2012 and the engineering and parts manufacture, which had carried on where the

cars left off, closed its doors in 2015. Clive is still very much an enthusiast though – 'well, if you love motor sport...' – and he was happy to allow Mike O'Brien to run his Historic FF team as 'Classic Team Merlyn' (O'Brien keeps finding them around the world and he now has four or five).

Clive has also found the Mk11, the first Merlyn Formula Ford that the company made in 1968 for the Australian coming man Tim Schenken. 'I'm restoring it and I intend to see it race,' he says. 'Really, I'm trying to retire from business, but I still make parts for Merlyns. I've still got most of the jigs and moulds so I re-activated Colchester Racing Developments Ltd some years ago to make sure Merlyn parts were both correct and available. Thought I'd better do it before somebody else did.'

He goes to the races too. 'I still get the same twinge of excitement watching my cars. Formula Ford is the best formula there's ever been.' 

Above and below
Emerson Fittipaldi in Merlyn Mk11A at Russell bend, Snetterton, 1969; Merlyn founders Clive (left) and Selwyn Hayward.



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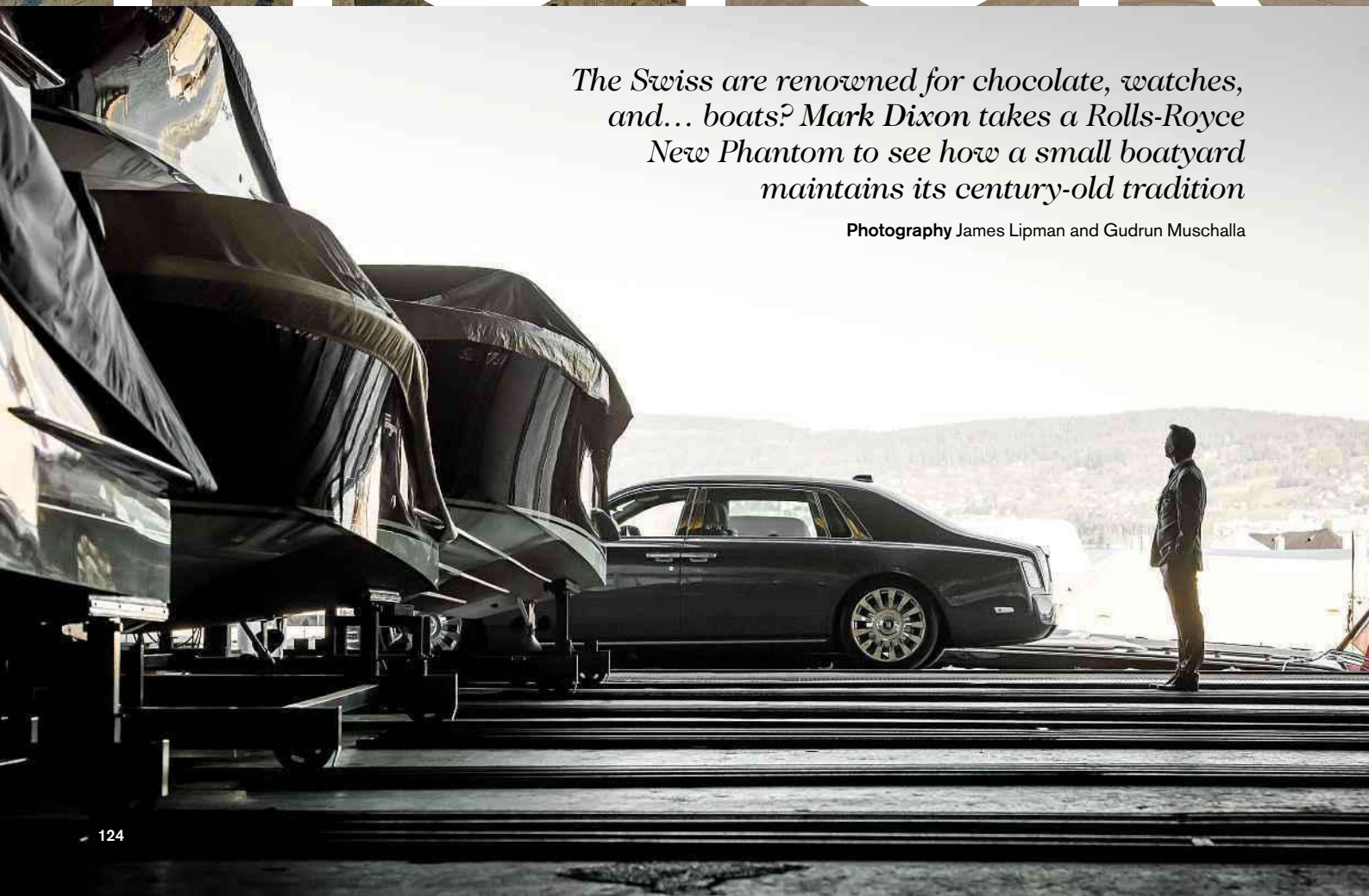
NEW PHANTOM & MOTOR BOAT



MOTOR

The Swiss are renowned for chocolate, watches, and... boats? Mark Dixon takes a Rolls-Royce New Phantom to see how a small boatyard maintains its century-old tradition

Photography James Lipman and Gudrun Muschalla





LAUNCH

NEW PHANTOM & MOTOR BOAT





It's a bizarre scenario. We're sitting on a hotel terrace, basking in the unseasonably late sunshine and enjoying a rare few minutes of downtime during the launch of the New Phantom (yes, yes, it's a tough gig, etc). The view over Lake Lucerne is glorious and it would be hard to imagine anything more peaceful... were it not for the *rat-tat-tat* of automatic gunfire and the dull thud of a mortar that's reverberating from across the water. We can even see the splashes being made by the mortar shells. Is Switzerland being invaded? Has it upset the Donald?

Thankfully not, we're assured. It's only the Army on manoeuvres. The Swiss still have mandatory military service, and they're very keen on it: nearly three-quarters of the electorate voted to keep it during a 2013 referendum. Why they should choose to practise in an area thick with luxury hotels is anybody's guess, but it's probably hard to find a Swiss lake *without* luxury hotels. It's that kind of country.

This penchant for the good life is why Rolls-Royce decided Switzerland was a suitable place to launch the New Phantom. Part of the event included the chance to visit a traditional boat-building yard on Lake Zurich, which seemed an appropriately *Octane* thing to do. After all, if you're in the market for a New Phantom then you might also feel disposed to have a motor launch built for you by Pedrazzini.

By whom? It may not be as famous as the better-known Italian outfit, Riva, but Pedrazzini boats are just as stylish – and, unlike their rival on Lake Iseo, they still have painstakingly handbuilt wooden hulls, rather than glassfibre. When you see the amount of time and craftsmanship involved in making one, the price (around half-a-million pounds, give or take the odd hundred thousand) becomes easier to comprehend, if not to swallow.

While there are obvious parallels to be drawn here in the respective skills required to build car or boat, New Phantom is so far ahead →



'IF YOU'RE IN THE MARKET FOR A NEW PHANTOM, YOU MIGHT FEEL DISPOSED TO HAVE A MOTOR LAUNCH BUILT BY PEDRAZZINI'



technologically that it seems positively good value in comparison. Well, it's all relative. As our first drive in last month's issue suggested, New Phantom is much more than a facelift of the outgoing model. It's a thoroughly modern motor car and Rolls-Royce is making no secret of the fact that its platform can – nay, will – be adapted to fully electric propulsion in the foreseeable future. They're not going to bother with a half-way-house hybrid.

For the time being, you'll just have to make do with a twin-turbo 6.75-litre petrol V12, developing 563bhp and 664lb ft. Note the first part of that description. Old Phantom had a normally aspirated engine, which Rolls-Royce used to claim was what customers wanted. However, it always seemed odd to us that its flagship car had a less powerful engine than the 'entry level' Ghost, and now the playing field has been levelled. Adding twin turbochargers gives New Phantom more low-down urge, and reduced emissions as a result.

Old Phantom really is quite venerable by modern standards, having been introduced way back in the mists of 2003. 'Rolls-Royce customers don't like lots of new models,' explains PR chief Richard Carter, and Rolls-Royce's design language this century has indeed given the range a peculiar – as in 'unusual', rather than 'odd' – timelessness. So launching the latest version of the world's oldest model name (it made its debut in 1925 to replace the Silver Ghost) is a Big Thing. Head of design Giles Taylor admits: 'The prospect of redesigning such an icon makes my palms go sweaty.'

Giles is very much an *Octane* kind of guy, who gets bonus points not only for owning a Series I Land Rover but also for collecting and restoring vintage bicycles. He certainly knows his classics: 'To predict

Above and facing page
Pedrazzini has been making boats on Lake Zurich for 103 years and now concentrates on 1950s-style launches.

the future, one must understand the past' is his mantra. He says his favourite Phantom is the James Young-bodied Phantom V but admits to being influenced by a broad church: those A-pillar 'rails' flanking New Phantom's windscreen are an homage to the Gangloff-bodied Bugatti Type 57 Atalanta Coupé, for example. While

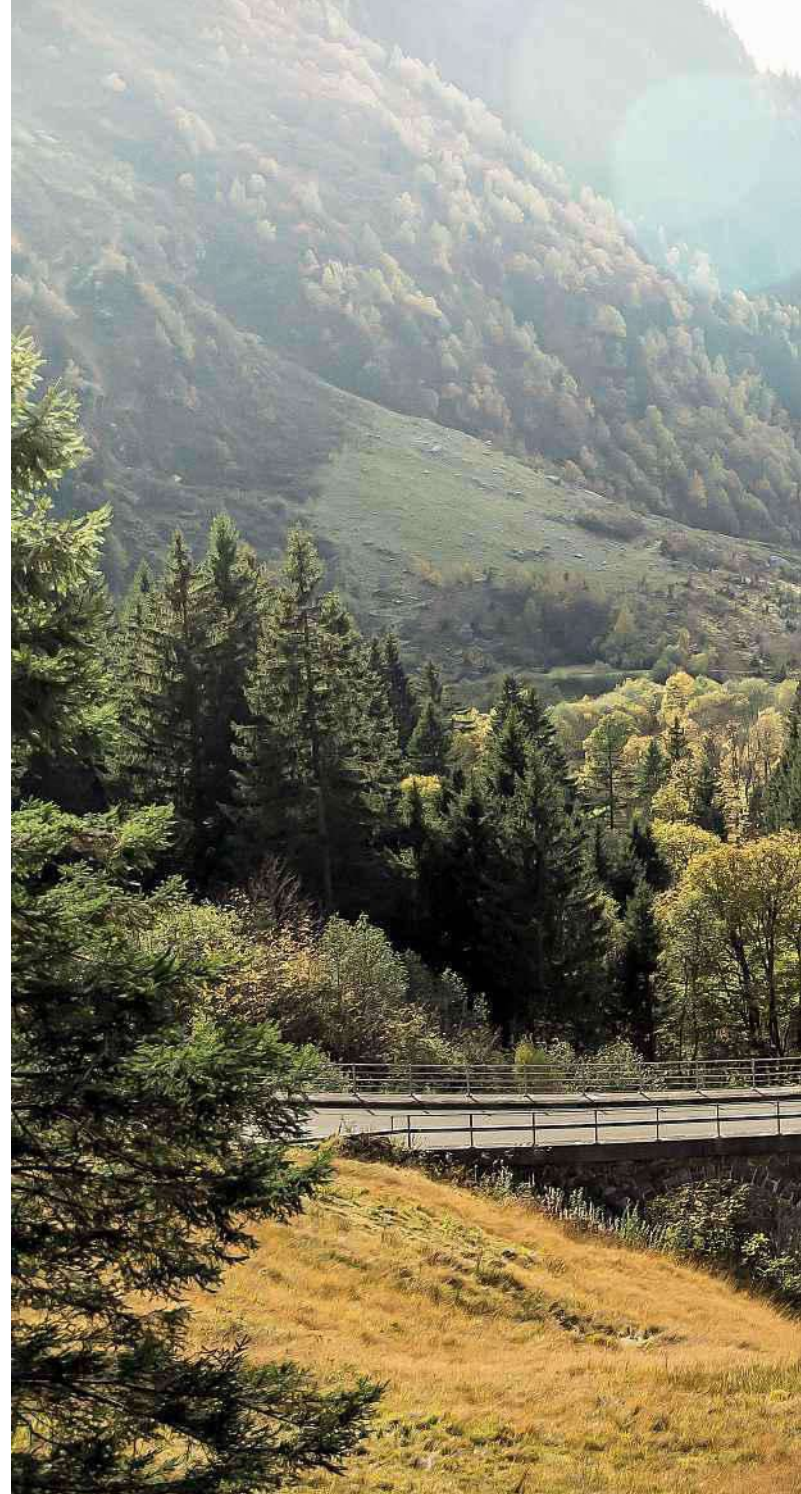
New Phantom may be superficially similar in looks and proportions to the Old, it has actually been completely restyled: that all-important grille sits slightly higher but is also slightly raked back, and New Phantom has a swageline from the front wing that disappears into the body below the side windows, rather than running front-to-back and along the top of the rear wing, giving it a less slab-sided appearance.

The aesthetic theme is very much evolution rather than revolution, which is a little unfair on the stuff that lies beneath. New Phantom is genuinely new, in terms of engineering. It has what Rolls-Royce describes as an all-new aluminium 'spaceframe' – 30% stiffer than the old car's – plus, of course, that new twin-turbo engine; not to mention four-wheel steer. Yes, the rear wheels turn by up to 1.5° when driving, or 3° for parking, which not only sharpens handling and reduces the turning circle but, it seems, has enabled the tyres to be made softer.

And tyre choice is important when you're designing a 2.6-tonne luxury limo. German firm Continental took its brief very seriously indeed, supplying Rolls-Royce with no fewer than 180 different new designs to try out. They finally settled on one that contains foam to eliminate the cavity noise of a conventional tyre, which helped reduce tyre noise by 9dB. If a Rolls-Royce car clock still ticked, like they did in the days of the famous 1957 ad by David Ogilvy, it would sound positively deafening inside New Phantom. →



**‘ACROSS THE FACIA,
OWNERS CAN DISPLAY
UNIQUE WORKS OF ART
– A BRILLIANT PIECE
OF LATERAL THINKING’**



And, when all's said and done, it's being on the inside that makes a Phantom driver feel so special. It's not a question of quality – you take that as read. It's the way that it's so genuinely different from any other luxury car. Bentleys are trad-Brit, all wood 'n' round dials: a Rolls combines Olde Worlde attitude with a flair and imagination that suggests it's looking to the future, too.

Pull open the electrically assisted driver's door and settle yourself behind the wheel. Directly ahead of you is a conventional set of instruments, albeit of the TFT 'virtual' variety, set in chrome bezels. We'd gladly forego the gimmicky Power Reserve indicator in favour of a more useful revcounter but the dash is pleasingly uncluttered, and augmented by a head-up display projected on the windscreen.

Left, from top
Your New Phantom dashboard can now be an art gallery: sample works by Richard Fox, Thorsten Franck and Anton Hörl.

Above you, only sky – at least, Rolls-Royce's version of it. The now-famous Starlight Roof headlining contains thousands of tiny LEDs that sparkle at night. But in front, to the left of the instruments and stretching across the fascia (the sat-nav screen drops down on command), is something genuinely new: what Rolls-Royce describes as 'the gallery'. Instead of a slab of shiny tree, there's a sheet of toughened glass, behind which an owner can display their own unique work of art – whether that's a crayon drawing done by one of their kids, or, more likely, a bespoke and valuable 3D creation by an artist du jour.

Sounds bizarre? Giles Taylor says he was inspired by the 18th Century miniatures that were created so people could carry their works of art with them when they travelled. 'I wanted to take a



motoring constant that has existed for a century... and give it another purpose,' he explains. It's a brilliant piece of lateral thinking and takes the current vogue for personalisation way beyond the usual confines of paint and trim – something that should appeal hugely to New Phantom's high-net-worth customers.

Fortunately, New Phantom is not all 'show' and no 'go'. With a twin-turbo V12 under the bonnet, that was never going to be likely. While it wouldn't be true to say that the car ever seems to shrink around you – a Mercedes Sprinter van's wheelbase is actually 11cm *shorter* than that of the Extended Wheelbase New Phantom, which requires similar spatial awareness while negotiating tight corners – it doesn't feel unwieldy, thanks to pleasantly weighted steering and accurate response, sharpened by that four-wheel steer.

It rides well on air suspension, although there's only so much the engineers can do to isolate two-and-a-half tonnes of metal from every imperfection in the road surface, and tremors occasionally permeate the cabin. They're of the sort that would barely cause a discernible ripple in the G&T of a rear-seat passenger, mind.

One of the joys of driving Rolls-Royce's entry-level model, the Ghost, has always been that if you gun it, you can really shake up the preconceptions of would-be challengers in less prestigious marques. To use a very un-Rolls-Royce analogy, it goes like manure off a garden implement. Now, at last, that pleasure is extended to Phantom owners. Old Phantom was hardly a slouch but the new car will leave it in the metaphorical dust, emitting a sexy but never gauche V12 growl as it does so. Bury the throttle from a standing start and the tail will squat →



**2017 Rolls-Royce
New Phantom**

Engine 6750cc all-alloy V12, twin turbochargers **Power** 563bhp @ 5000rpm **Torque** 664lb ft @ 1700rpm **Transmission** ZF eight-speed auto, satellite-guided **Steering** Four-wheel steer by rack-and-pinion, electrically assisted **Suspension** Double wishbones, air springs, adaptive dampers, active anti-roll bars **Brakes** Discs **Weight** 2560kg (Extended Wheelbase 2610kg) **Top speed** limited to 155mph **0-60mph** 5.1sec (Extended Wheelbase 5.2sec)

‘WHICH WOULD YOU CHOOSE, IF YOU HAD HALF-A-MILLION TO BLOW: CAR OR BOAT?’

and the nose rise in classic motorboat style – because Rolls-Royce’s engineers understand that the weight transfer will give the rear wheels maximum traction, which is why they don’t dial it out with the air suspension. They think about such things.

Talking of motorboats... New Phantom has wafted us to Lake Zurich, where Augusto Pedrazzini settled in 1906 – the same year that Rolls-Royce was founded – and started building boats at his yard in 1914. His business has been doing so ever since, and is now run by grandson Claudio, with ten employees crafting just a few examples of the classic 1950s runabout each year. While a Pedrazzini is the archetypal *La Dolce Vita* wooden sports boat, it’s recognisable by its unique bustle-back, featuring a waterfall tail with compound curves.

Foreman Jurt Merens, a veteran boatbuilder of 42 years’ experience, shows *Octane* around the cloistered calm of the workshops. ‘We use mostly mahogany, some teak, a little pine,’ he explains. ‘Tropical hardwood costs around 3800 francs [about £2900] per cubic metre and we have to order it ten years in advance of its intended use so that it is properly seasoned.’

Jurt goes on to say that it takes three months to build a hull, which is double-skinned and vacuum sealed before receiving 21 layers of epoxy sealant and varnish. Almost as remarkable is the fact that brightwork and metal trim is made in-house on wooden bucks, and windscreens moulded from Plexiglas in the oven of the local bakery.

You might expect, this being Switzerland, that Pedrazzini boats would be powered by some kind of environmentally friendly electric propulsion system. If so, you’d be wrong. ‘Never electric!’ exclaims Jurt, wagging a finger and with a twinkle in his eye. It seems that Mercury 6.2-litre V8s are a popular option, although the boat in

which we venture out onto the lake has an even more old-school pairing of 5.7-litre Chrysler V8s. There’s no speed limit on Lake Zurich, it seems, which means the sportiest Pedrazzini can skim across at its maximum speed of 50mph with impunity.

On a glorious autumn day, however, it’s more relaxing (particularly for the passengers) to cruise on a medium throttle. Jurt trustingly allows *Octane* to take the wheel – which, fittingly, is a polished alloy three-spoke Nardi – and suggests that it’s easiest to steer while standing up, feet braced against the bulkhead. In true road-tester (lake-tester?) style, I can report that it corners tidily, although steering response isn’t quite as precise or immediate as the New Phantom’s – if it were, occupants would be pitched into the water at every turn. It pulls well, though, and makes a great sound; a V8 is hard to beat for emotion, whatever the application.

Which would you choose, if you had half-a-million to blow: car or boat? New Phantom costs from £360,000, but that’s before you have it colour-matched to your favourite shoes, or start wondering whether Damien Hirst could pickle a pike in the dashboard ‘gallery’. Pinned to the wall, *Octane* would plump for the car. We can’t help remembering that old adage about boats: ‘The happiest two days of owning a boat are the day you buy it, and the day you sell it...’ **End**



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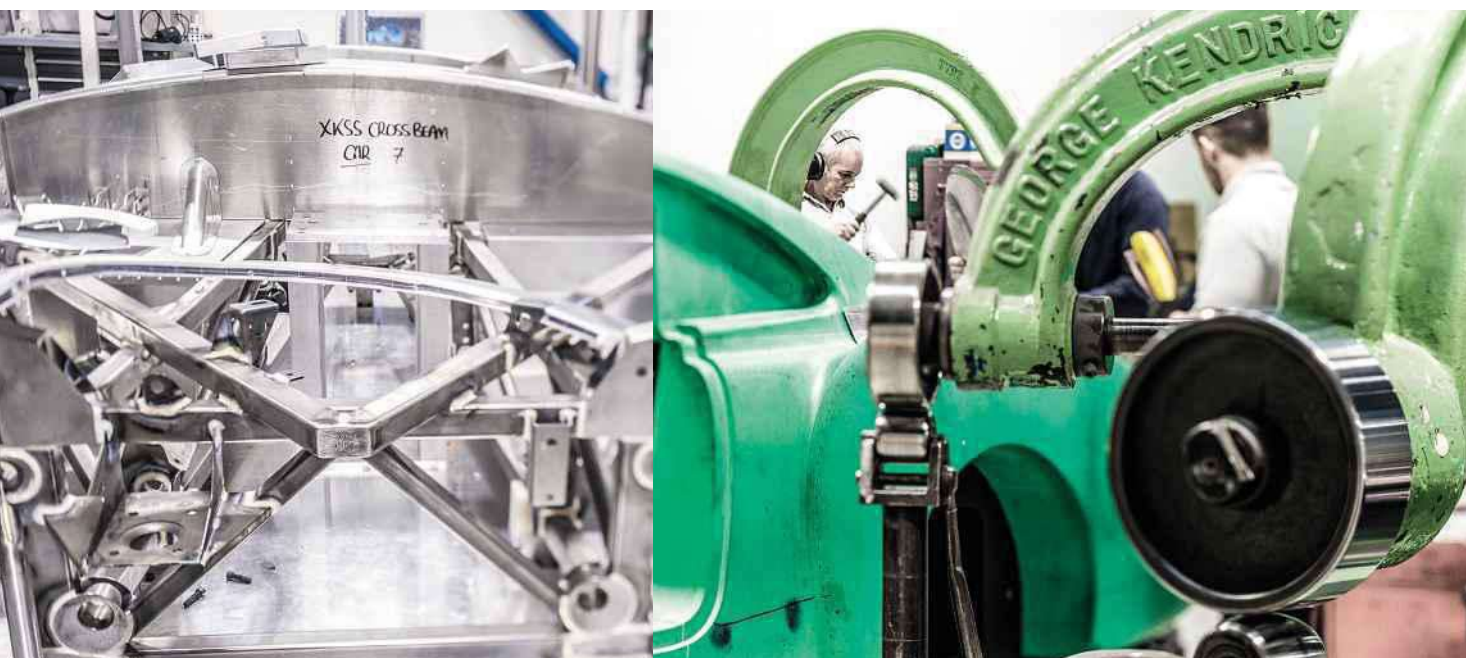
Ever wondered how show cars get made real? Or how low-volume specials are built? John Simister visits Envisage, which turns concepts into reality

Photography Tim Andrew

COVENTRY. CRADLE OF the British motor industry, birthplace of many a manufacturer. Home to myriad engineering shops. Home, too, to myriad metal-bashers, although that dismissive term does no justice to the shapers of handmade panels that supplied not only our coachbuilders, but also the major manufacturers as they developed prototypes of new models.

Their names ring loud in the industry's history: Park Sheet Metal, Motor Panels, Coventry Radiator and Presswork, Carbodies, Coventry Prototype Panels, Abbey Panels and more. It was firms such as these that built bodies for competition and low-volume sports cars, including – to use Abbey Panels and Jaguar as an example – the XK120 and its C-type racing derivative, the D-type and its XKSS derivative, the XJ13 and, right at the end, the XJ220. Abbey made bonnets for the E-type, too.

But that's all in the past. The motor industry has changed, Coventry has no more car plants and those skills aren't needed in the modern world. Or are they?



You see a concept car at a motor show. Who built it? Probably not its manufacturer. The work, the making-real of the sketches and the renderings, is most likely subcontracted to a specialist body-creation and prototyping company. Italy still has several of these, producing fabulous concept cars for many big-name manufacturers. With all that *carrozzeria* history, you'd expect Italy to be good at that. But Britain is good at that too. A new Bentley or something from Jaguar Land Rover, a proposed Nissan, something for new magnate Geely – and dozens of others – are among the in-the-metal realisations of the Envisage Group, a collection of companies flourishing across seven Coventry sites.

Envisage can also build production prototypes and develop the data to make the tools required for full production. It can design a car from scratch. It can hand-build bodies for specialist companies, and finish the complete car if required. From potential multi-million seller to bespoke one-off, Envisage makes its creation possible.

Bodies for the continuation XKSS? No problem. Reverse-engineer a body buck for the Bensport project by scanning the single prototype, so more bodies can be made to higher quality? Of course. Or maybe build new bodies for a short run of replicas or evocations, perhaps using nothing more than photographs as the starting point? Envisage can do that too.

One recent, much-publicised Envisage project was to build the prototype of the Jaguar XKR-based DB Speedback. That was when many people heard about Envisage for the first time; one of the paradoxes for a company like this is that it wants the world to know what it does while its customers generally insist on secrecy. David Brown's outfit, however, was keen to celebrate the huge but little-known expertise on offer in the heart of England, and did Envisage a favour in the process.

Since then, Envisage has been able to disclose involvement with a high-profile project in the world inhabited by *Octane*. Jaguar didn't allow this initially when

revealing the 'continuation' XKSS project but, after the Channel 4 documentary on the subject was aired, Envisage could show how it was building the bodies and mating them to the engine cradle.

Around 12 of Envisage's craftsmen in its Quinn Close facility, the nexus of handmade metalwork, used to work at Abbey Panels. In some cases their fathers and grandfathers worked there too. And so the circle is closed.

WHERE TO START in an attempt to take in what Envisage does? On *Octane's* visit we begin with how the company helps a carmaker get started with a new model. Some of the processes apply to the retro and bespoke projects too, as we'll see.

So we're at Visioneering – originally a separate company – in Herald Way: build studios, machining, model-making and, crucially, tooling. 'This is the typical craftsmanship process,' says production director Dave Rouse. 'Once we have the design in Alias software, we make a 3D hard model. It's in clay, so the designer can tweak →



it if needed and refine the surfaces. We'll then scan the model, just one half, which is mirrored for the other side to make sure they're the same. The scan is compared with the "package box" – all the required dimensions for the finished vehicle – to make sure it all fits. Then we make the "Feasibility Cube" or Surface Reference Model.'

This SRM is machined in manageable sections, by computer-controlled cutters, from blocks of polyurethane tooling board. Glued together, these represent the surface data and the 'first radius' of any panel edges – the bits you see on the finished car, in other words, but nothing beyond. This is then despatched to the engineering department, which will devise a viable and manufacturable structure. 'That,' says Rouse, 'is when the money really starts to be spent.'

Now comes the 'Function Cube' or Data Control Model. This includes all the panel returns, the door inners, the undersides of bonnet and boot, but all of it as seen in the completed structure rather than in the

individual metal sheets that comprise it. At this point any fitment and alignment issues can be fixed before making the 'Environmental Cube'. This is machined out of aluminium billets totalling 25 tonnes, again in manageable sections.

Sixteen weeks later there's a full set of body sections weighing maybe four or five tonnes. The rest of it has been reduced to vast quantities of swarf, all of which is recycled.

One piece might represent, for example, a hollow box section complete with outer skin folded over inner, but it will be one solid machining. They are all bolted together on an armature of extraordinary precision and accuracy, to make a full-size representation of the final car's shell. This is measured to create a reference for the body press tooling in a temperature-controlled room. Now is the last chance for final adjustments.

That's for an all-new car, and we sneak a look at a work in progress in the machining shop where aluminium blocks are nibbled away, one side then the other in a coarse cut,

then back to the first side for the next, finer cut and so on – all to minimise stresses and dimensional distortion. So how is this relevant to an XKSS body, or the Bensport project in which a curvy coupé body in an early-1950s style is created from scratch to mount on a Bentley R-Type chassis?

The Bensport La Sarthe – the prototype of which was road tested in *Octane* 142 – is an excellent illustration of Envisage's low-volume creations. Bob Perry of Bensport, a Somerset-based Bentley and Rolls-Royce specialist, imagined a racy bodied, R-Type-based Bentley competing at Le Mans and got a metal-working company in Poland to build a prototype body to his design. The resulting coupé, all wood and leather and raciness, turned out well and Perry is offering further Les Sarthes – a maximum of 24 – for sale.

Envisage has scanned the prototype's body and created a buck computer-milled from 'Ureol', that green polyurethane tooling board. 'It's hard enough to resist hammering,' says Andy Hunter, director of Envisage

Below, from left
 Body design begins with a CAD program before moving on to computerised milling; scale model is of Eadon Green Black Cullin; Matt Godsell at work with the English wheel.



Manufacturing Ltd, where all the old skills overlay an accuracy of buck-creation undreamed-of in the past. ‘We’ve improved the Bensport design where needed, and we’ll make the body in fewer sections than they used in the prototype.’

An R-Type chassis sits nearby for trial fittings, and the marrying of body to Bensport’s refurbished, upgraded chassis and mechanicals will be done at Envisage – the first one by Christmas. We watch workshop supervisor Matt Godsell forming a piece of body on a wheeling machine, the once-flat sheet of aluminium gradually gaining a double curvature as it’s passed back and forth, squeezed between the machine’s convex wheels.

‘Would you like a go?’ he asks. It looks easy but, as my curve heads uncontrollably off-kilter to make a shape no car is ever likely to need, I discover that it’s not.

Envisage runs an apprenticeship scheme, currently with 12 recruits helping to keep the old skills alive and mesh them with new

ones. Godsell was an apprentice: ‘I used to work in a café outside Coventry Prototype Panels. One day, one of the apprentices there was telling me what he did. “I want to do that,” I said, and now I’m doing it.’ And what was CPP is nowadays in the Envisage Group.

Bucks for hand-formed XKSS panels, reverse-engineered by scanning original cars, are also much in evidence. It’s intriguing to see how adjacent sections are placed together, edge-to-edge, and held with bridging tabs and self-tappers while the butt-welding happens. With welding complete, tabs removed and the surfaces smoothed, the join is near-enough invisible.

On the way over to the XKSS build area on the workshop’s far side, Shaun – another magician in aluminium – tells me how he used to work at Abbey Panels like his father and grandfather before him. He points to an Echold shrinking and stretching machine and a metal folder: ‘They came from Abbey Panels.’ There’s a DB Speedback body, an Aston Martin DB6 restoration for The Aston

‘Wheeling looks easy but, as my curve heads off-kilter to make a shape no car could need, I discover that it’s not’



ENVISAGE PROTOTYPE BUILDERS

Right and below

Andy Hunter proudly holds an Jaguar XKSS nose section, framed by the wheeling machine that helped create it; aluminium body for XKSS number eight nears completion.

Workshop, and now here's Number Eight of the XKSS continuation cars with its brass windscreen frame and its beautifully brazed engine cradle from Arch Motors, a long-time fabricator for the racing fraternity. The original Jaguar D-types and XKSSs were built from structures fabricated by subcontractors, and it's no different today apart from being a lot more accurate.

And what's this in the corner? 'We've bought a small press, which we're going to have a play with,' says Andy Hunter. 'You fill it with Jewelite B3 molten metal, push in the piece that you want to press more of, and make a mould.' That's soft tooling, perfect for making short runs of repair panels.

WE LEAVE THE metal-shapers and head to CGI, or Concept Group International, recently bought by Envisage and located in Doyle Drive. We're met by Sammie Mayers and Kate Webster, design-school graduates and now CMF ('colour, materials and finish') designers. They analyse trends in design, drawing inspiration from the worlds of art, fashion and culture, they research new materials such as 'mushroom leather' (made from fungal fibres), orange-peel leather and spray metal finishes, and they propose these new ideas to carmakers.

There's a new trim shop in which these ideas can be realised, and which can trim the concept cars and prototypes that take shape on CGI's ground floor under the guidance of production director Mick Bradley and design director Oliver Le Grice. And it's here that new designs are created, as the wall display of the work of the Coventry University Summer School – the students were asked to re-imagine well-known designs for the modern era – shows.

So Chris Devane, Envisage's CEO with British Leyland, Lotus and Bentley on his CV ('I started at Triumph in the middle of a strike'), now runs a wholly British creative powerhouse right in the middle of Britain's motor industry heartland. Metal-bashing is alive, well – and a whole lot cleverer. **End**



'Original XKSSs were built from structures fabricated by subcontractors. It's no different today, except it's more accurate'



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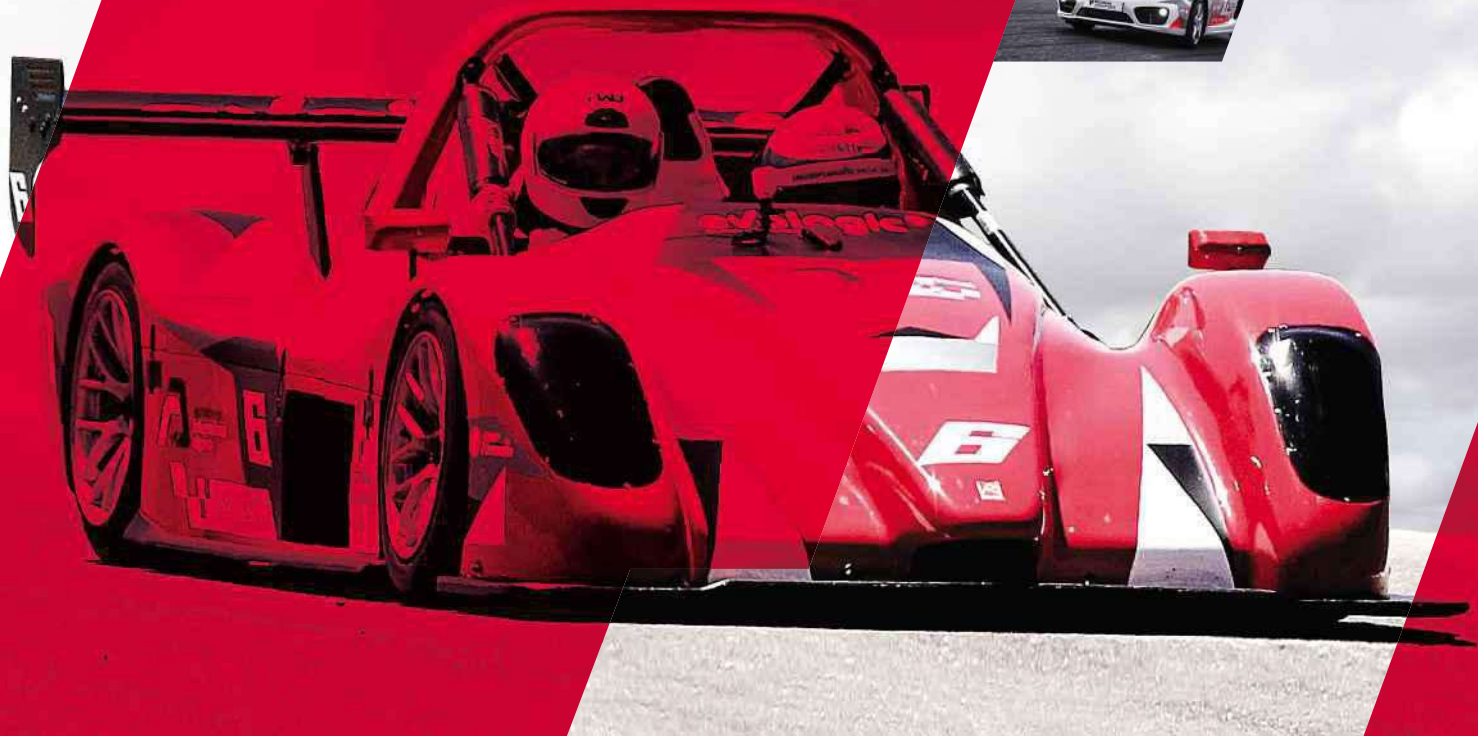
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HUNT'S AMAZING CHAMPIONSHIP

In 1976, James Hunt nicked the F1 Championship from Niki Lauda by the tiniest margin. The new Omologato James Hunt Chronograph® honours that great achievement

Words Henry Hope-Frost

GRAND PRIX RACING enthusiasts of a certain vintage will remember fondly the summer of 1976, when one of the Formula 1 World Championship's most celebrated battles for supremacy – between British playboy James Hunt and his prickly Austrian rival Niki Lauda – played out. And it wasn't just the weather that was a scorcher.

Even for motor sport fans not old enough to have witnessed the almost do-or-die conflict that year between McLaren's new boy Hunt and Ferrari's reigning World Champion Lauda, the characters and their heroic activities – on and off the track, during an era typified by high risk in the car and high jinks out of it – will resonate. These

were two men made of the 'right stuff', the like of which no longer surface in the sport's top tier.

James Simon Wallis Hunt was a unique and unconventional character whose demons contributed to his short yet spectacular life. To many he seemed every bit the arrogant public schoolboy, with a commanding presence and the self-confidence with which to carry it off. Tales of this Surrey stockbroker son's womanising and hard partying are legendary but, beneath that tall, wavy-blond-haired, surfer-dude look that he often used to his advantage, beat the heart of a dedicated individual, a perfectionist who was driven – no pun intended – to be the best at whatever

he tackled. And that applied equally to all the sports he participated in (as well as his racing career, he competed at Junior Wimbledon, plus played cricket, squash and golf to tournament level), and, in later life, his budgerigar breeding. If you looked beyond the shabby, disorganised, unpunctual, devil-may-care facade you found an intelligent, articulate and ruthless sportsman.

Of course, it's Hunt's relatively brief time in Formula 1, from 1973 to '79, for which he's best remembered. During that period he competed in 92 Grands Prix, experiencing the full gamut of emotions – from fending off the nickname 'Hunt The Shunt' in his early, crash-strewn forays, to winning the



RALPH HOWARD

Drivers' World Championship in that high-pressure finale of '76. He led 24 races, having started from pole position on 14 occasions, won ten of them and racked-up eight fastest laps.

The 1976 season began at the end of January and comprised 16 races in 15 countries. Hunt and Lauda would face a nine-month-long scrap in which wheel-to-wheel combat, off-track subterfuge and politics, as well as a fiery crash, would create headlines the world over.

Lauda drew first blood with back-to-back victories in Brazil and South Africa, the champion continuing his world-beating form from the end of '75 aboard the Ferrari 312T. Hunt had thrown down a title gauntlet, however,

by securing pole position for both events – his first in the legendary McLaren M23, a title winner in '74 with Emerson Fittipaldi. Having crashed out at Interlagos and taken second at Kyalami, he had only a third of Lauda's points at that stage.

Hunt would score his first McLaren win in Spain – but two months later, following a successful appeal over disqualification for his car being too wide. It brought him back to second in the points race behind Lauda, who promptly increased his advantage with a double in Belgium and Monaco; Hunt suffered mechanical failure at both.

The French GP fell to Hunt, with Lauda on that occasion succumbing

to engine failure. The Austrian still had a sizeable championship advantage when the circus headed to British sporting hero Hunt's home turf – at Brands Hatch (in those days alternating with Silverstone as British GP host). The McLaren man won the race on the road but was thrown out for using the spare car for the restart. His original M23 had been damaged in a first-corner coming-together involving the Ferraris, but he'd managed to get back to the pits and jump in the spare.

And then came Germany – at the Nürburgring Nordschleife. It was a race that would turn the Championship fight on its head and generate global headline news for Formula 1.



Niki Lauda crashed his Ferrari violently, his life instantly hanging in the balance with, people assumed, no chance of securing a second straight title. While he fought off the last rites and vowed to recover as soon as possible from his burns and smoke inhalation, Hunt won the race, took valuable points in Austria and then scored a subsequent victory at Zandvoort in Holland.

Miraculously, Lauda returned for the Italian GP at Monza and bravely battled to fourth, while Hunt spun off during the early running. The Championship scrap was still very much on, Lauda 17 points ahead.

Hunt closed the gap to just three points after two vital wins in North America – in the Canadian and US GPs; both, McLaren personnel insist, after very heavy nights beforehand. It created a fascinating shoot-out scenario for the final race of the year – the inaugural Japanese GP in the shadow of Mount Fuji.

In one of the most dramatic races in F1 history, Hunt snatched the title by a single point from Lauda, who'd withdrawn on safety grounds due to race-day's torrential rain. With his

Nürburgring accident still fresh in his mind, he could hardly be blamed. And so Hunt needed to finish third or higher to overhaul his adversary's points tally.

After leading the first three quarters of the race, Hunt fell back to fifth because of a pit-stop delay, on top of repeatedly ignoring signals from the pitwall to come in to replace his shot-to-pieces Goodyear rubber. He fought his way to third, securing the vital point he needed to land motor sport's biggest prize.

James Hunt's global-superstar status was thus cemented on that dreary October afternoon on the other side of the world.

After retiring mid-season in 1979, he stepped into the BBC Television commentary box as the perfect rev-limiter to the indefatigable Murray Walker. Their frosty early alliance soon became one of mutual fondness and respect, their opposing personalities providing classic soundbites and on-screen banter. Fans were robbed of endless memorable moments in F1's 'Murray and James' show after 13 years when Hunt suffered a fatal heart attack, aged just 45, on 15 June 1993.

'IN ONE OF THE MOST DRAMATIC RACES IN F1 HISTORY, HUNT SNATCHED THE TITLE BY A SINGLE POINT'



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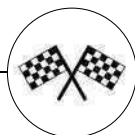
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THE REVIVAL GETS REAL

Goodwood's new Revival Racing Experience is a trackday with a difference... or the best stag party ever

Words Dan Trent Photography Paul Harmer

FROM THE MOMENT the flag dropped to reopen the Goodwood Motor Circuit in 1998, one race at the Revival has captured the public imagination like no other. The St Mary's Trophy for pre-'66 saloon cars offers a feast of old-school doorhandle-to-doorhandle racing and, despite the pilots now being household names rather than the Historic clubmen of 20 years ago, it retains its appeal to the grassroots. It says a lot about Historic racing fans, and the British in general, that despite the roster of famous drivers and the priceless grids of legendary machinery drawn to Goodwood, it is the humblest, most attainable race on the card that has most enchanted spectators.

It will come as welcome news to anyone who has been gripped by those epic tin-top battles and thought 'I'd like a go at that' to learn that now you can. Goodwood's Revival Racing Experience offers punters a selection of eight St Mary's Trophy-inspired cars as part of a private Revival-style experience. And while it's not yet available as a public event, there's nothing to stop a well-funded group booking the unique experience for a private occasion, be that for a big birthday, a stag party or just simply for the hell of it.

Accepting an invitation for a media-only staging of the event didn't take too much persuasion, the opportunity to drive some fabulous cars proving irresistible. Perhaps of even greater interest is the work that has gone into creating an experience such as this, not least the challenge of sourcing, preparing and running a fleet of classic racing tin-tops for punters who may not have any previous experience of such vehicles, or even driving on track. And then supervising them as they get to grips with a selection of machines, each with its own quirks and bereft of stability control, anti-lock brakes or other electronic aids, on a famously fast and unforgiving track with very little run-off. All this with an explicit instruction to 'drive these stripped-back cars as hard as you dare!' A bold premise, but can it really hope to deliver a true taste of the Revival?

Upon arrival at the Goodwood paddock, the sun is shining and there's an autumnal freshness to the air. The grandstands and other set dressing for the real Revival have recently been packed away, a more compact version arranged around the '60s-decorated Jackie Stewart Pavilion somewhat overshadowed by the cars parked outside. Starting with the smallest, →

'MORE SCARY ARE THE ONES WHO FANCY THEMSELVES A BIT – SOMEONE WHO THINKS IT IS ALL TOO EASY CAN BE A CHALLENGE, BUT THE CARS ALL COME BACK IN ONE PIECE'

there's a Mini-Cooper MkII alongside a properly racy-looking MGB, a not-strictly-Revival-compliant Alfa Romeo 2000 GTV, a BMW 1800 tiSA, a Lotus-Cortina, a Porsche 912, a Jaguar Mk2 and – looming over the lot – a hulking great Ford Falcon. These definitely aren't set dressing either. Recreation or not, the 1800 tiSA is an FIA-papered car, the Alfa Romeo has a long competition career in Portugal under its belt, the MGB has been a race car since the late 1970s and the Porsche has been converted from rally campaigner to track car. All are caged and harnessed. This isn't going to be some sort of easy-going parade around the circuit in carefully cossetted classics.

Goodwood's chief instructor David Brise is master of ceremonies for the track activity and closely involved with the sourcing and running of the cars through on-site affiliate Woodcote Racing Classics. If his surname has a ring to it, that's because he comes from fine motor racing tradition, his grandfather a stock car champion while his father and uncle both enjoyed motor sport success in the '70s, the latter ultimately tasting F1 glory before his untimely death alongside Graham Hill and three fellow Embassy Hill team-mates in the fateful 1975 plane crash. David is an expert in Goodwood's particular eccentricities, and his expertise as an instructor and passion for classic racers comes across loud and clear as we enjoy a pit walk in which he talks us through the cars we'll be driving. First of all though, where did he find them?

'I knew exactly what I wanted for the fleet,' he grins, 'and we chipped away at it as we went along. It was a case of finding cars that were already full race-ready machines or road cars in solid condition with no rot and capable of being turned into race cars with a bit of basic preparation like brakes, suspension and the rest.

'Once we got them together we just had to go through them mechanically with a fine-tooth comb, installing cages and harnesses and making sure they could cope with both driving on the track and idling in the pitlane.' The search went far and wide, the BMW having been sourced locally while the Alfa Romeo was found in Portugal and the Porsche plucked from an international competition career that included safari rallies and other Historic events across Europe.

The hardest to find? 'Amazingly it was the Mini,' reflects Brise. 'We bought one, realised it wasn't what we were after, looked at several more, eventually found

this one and rebuilt it from scratch. That's the one that owes us the most money.'

Beside the safety equipment and sensible track-prep such as quality brake fluid and heat-resistant pads, there is a 'control' tyre in the shape of Avon CR6ZZ radials, which have an appropriately retro look but prove capable in the wet and grippy in the dry. A little too grippy in the case of the Jaguar, which runs Vredesteins on the basis that the lateral g generated by the Avons would start breaking wheel spokes and driveshafts. Other than that, the only real precaution is the fitment of variable Omex rev limiters, adjustable by the instructors and typically capped 1000rpm short of the redline to control speeds and give what Brise describes as 'something in hand' should someone wrong-slot or otherwise risk buzzing a motor.

Instructing in cars of this nature can't be for the faint of heart, especially given that the nature of the days means a huge variance in experience and driving standards. Brise shows a pro's tact and pragmatism, reflected in the carefully selected instructors chosen to ride shotgun. 'You know pretty quickly what kind of ride you're in for,' he reckons. 'Sometimes you get a sense of how comfortable they are behind the wheel before they even switch the engine on – there's a certain smell of fear in some people! More scary are the ones who fancy themselves a bit. Someone who thinks it's all too easy can be a challenge, but we know how to make sure everyone gets the most out of it and the cars all come back in one piece.'

The Falcon proves a surprise hit because its automatic gearbox is popular with rookies – it's one less thing to worry about. The V8 noise is a big attraction too. Brise and the team have considered a manual conversion with a Borg Warner T10 they have on the shelf in the workshop, but think they'll keep it as an auto for the less-experienced attendees.

Enough chit-chat though – there's driving to be done! The Jaguar seems a sensible starting point to get in the mood, this 3.4-litre car dating from 1960. It has retained its leather 'n' walnut interior, and the only real →

Opposite

Revival Racing Experience offers an authentic Goodwood experience and atmosphere without the thronging hordes.





mechanical change is that the overdrive has been disconnected. A big lump of a car with steering that's both heavy and vague at the same time, it's actually a fairly challenging introduction, though the sound and sensations of the big six are suitably evocative.

It couldn't be more different from the Mini. A MkII Cooper of 1968 vintage, it's strictly too new for Revival duties but, given the difficulties in sourcing a suitable car, we'll let off David and the team. A 1275 upgrade gives it a bit more torque, Cooper S brake and suspension mods are all correct, and the result is a car that's a proper handful on uneven track.

Entering Madgwick with any real gusto requires a proper brave pill, the warning that a lift will have it swapping ends before you know it meaning gritted teeth, foot to the floor and a tight grip on the wheel as it ricochets over the bumps. Having watched the driving style of Darren Turner and others who've raced Minis competitively in St Mary's Trophy races over the years, you come away with a new appreciation for the commitment required to mix it with the frontrunners.

The sight of Minis battling Falcons and Galaxies is always an evocative Revival image, and the big Ford offers such a different experience. The 302ci V8 breathes through a four-barrel Edelbrock and is good for around 300bhp, making it comfortably the most powerful car here. The retro-fitted rack-and-pinion steering is commendably sharp though, likewise the brakes (discs up front), which seem well up to the job

of slowing it for Woodcote and the Chicane after the flat-out run down the Lavant straight. There's no hiding the Falcon's size but it's one of the more confidence-inspiring cars and certainly one of the most fun, its Hurst shifter permitting some control over the gears and proving less of a hindrance than you might expect.

Each of these racers has its own appeal and at times there's a kid-in-a-sweetshop dilemma: what to drive next? Adapting to their individual characters isn't as difficult as you might fear either, the instructors being patient and encouraging, even when fishing for gears in the Porsche inadvertently means grabbing your co-driver's knee rather than the ratio required. 'I feel we know each other now,' laughs the Porsche's chaperone.

It may officially be a bit new for the Revival but the Alfa Romeo adds a bit of glamour to the grid and, along with the Cortina and BMW, represents one of the easier cars to get to grips with. Low-slung and beautiful to behold, the 2000 GTV has a wonderful zing to its power delivery, matched with great balance, responsive steering and confidence-inspiring handling. Brise is reluctant to pick a favourite but he admits to having a bit of a thing for this car and it's easy to see why – it's definitely one of the faster machines here.

If that's the case, the Lotus-Cortina is arguably the most fun. Although not an original, it's been built up authentically enough, its twin-cam motor sucking hard through its carbs with characterful vigour, and the 130bhp or so is enough to be going on with given its →

Above
Alfa GTV is fast, albeit too young to qualify for the 'real' Revival, while Falcon chasing it has an automatic 'box and is popular with novices.



**Clockwise from above**

Porsche 912 was converted from a rally car; plenty of set dressing to remind you of the Revival; there are eight classic race cars to choose from.

chuckable size and lack of weight. But it's some way down on the power that Revival competitors will be putting out, and its race cams were too truculent at low revs. Nobody likes stalling in the pitlane...

Backed-off or not, it's clear why the Cortinas are always in the thick of the St Mary's action. This one's super-sharp front end means it dives for the apex more eagerly than anything else here before settling into a predictable four-wheel drift once you pick up the throttle. And even if you're not pushing that hard, you soon get a real sense of what racing here is all about.

The surprise package is the BMW, the car that would stand the best chance of a real Revival entry. Originally prepped by 1800 ti specialist Laranca Engineering, its race engine was way too potent for this gig. Now a calmer cam tames it, yet its feisty character still comes through loud and clear. It screams of serious racing intent, a sense shared with the extensively raced MGB that proudly wears the patina of many on-track battles.

All of which is immensely reassuring. It would have been easy for Goodwood to stick cages and harnesses in a few classic cars for gentle perambulation while focusing on the wining and dining side of the day, but it didn't. If not quite the full-blooded experience, this is still an impressive effort. Plus, it's as close to a seat in the St Mary's as most of us will ever get. **End**

More info at www.goodwood.com/experiences/driving.



Photos: F&R, Rastrelli



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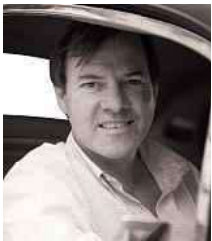
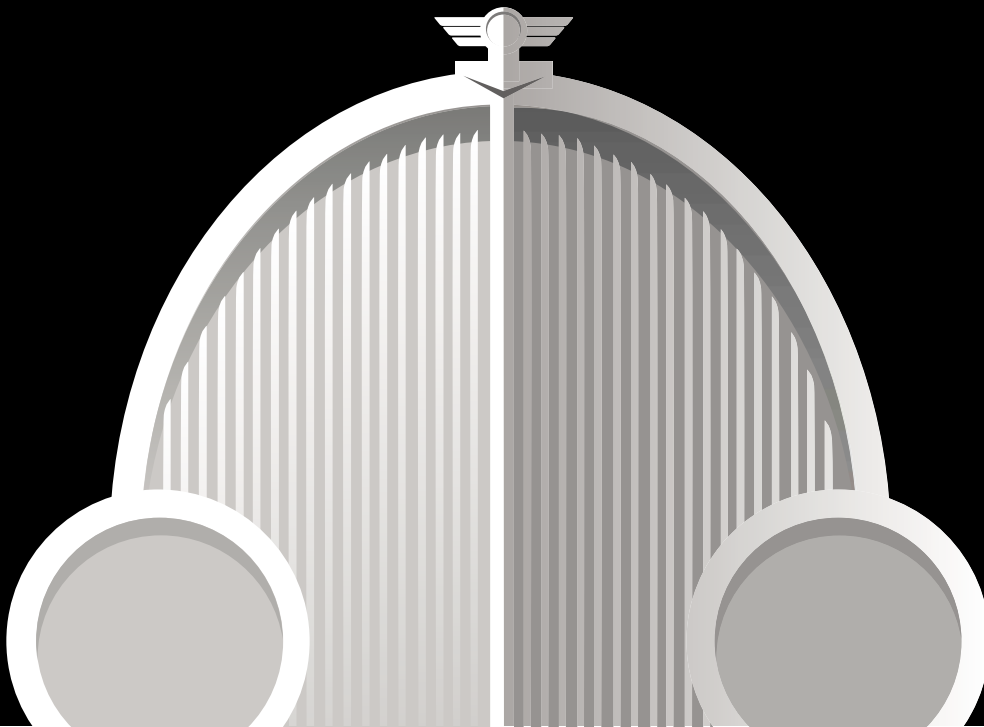
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Octane

Awards 2017

*The judges – and you – have spoken:
here are the winners of this year's awards*



**ROBERT
COUCHER**
INTERNATIONAL EDITOR,
OCTANE MAGAZINE

The Octane Awards, now in their seventh year, celebrate the continued growth of the classic car industry, which has flourished in large part thanks to the efforts of the nominees.

All have made an invaluable contribution to the old car scene, and the judges had an extraordinarily difficult time choosing between them. The panel's task was not an enviable one, but I'm sure you'll agree the winners are most deserving and their accomplishments hugely inspiring.

One category was decided by you, our readers – and thank heavens for that. We couldn't get a fag paper between the five Car of the Year candidates, each of which reflected in a different way the rude health of our corner of the motoring world.



**ROBERT
CROFTON**
DIRECTOR, EFG
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EFG is a longstanding partner of the historic motoring community, sharing the enthusiasm for motoring of many of its clients, and supports a range of leading events worldwide.

We are delighted to be associated once more with the Octane Awards, a celebration of the best in the world of historic motoring. Congratulations to all those who were shortlisted for this year's Awards, and whose efforts in 2017 have helped the historic motoring scene continue to thrive.

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Judging panel

The awards are judged by experts from across the motoring world

This year our expert panel considered entries in 18 categories, while *Octane* readers voted for Car of the Year. Inevitably, on a panel with such vast experience, certain judges were involved with certain nominees, and in the interest of fairness refrained from voting in the relevant category. Each judge worked in private, and ballots remained sealed until all votes were in.



DEREK BELL
*Five-time
Le Mans winner*



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*International
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BEN CUSSONS
*Chairman,
London to Brighton
Veteran Car Run
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expert and historic
vehicle appraiser*



JAY LENO
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comic and TV host*



**CORRADO
LOPRESTO**
*Car collector
and architect*



NICK MASON
*Car collector
and Pink Floyd
drummer*



JOCHEN MASS
Racing driver



BRUCE MEYER
*Car collector
and founding
chairman of the
Petersen Museum*



PATRICK PETER
*Organiser of
events including
Tour Auto and the
Le Mans Classic*



MURRAY SMITH
*Car collector and
racing driver*



PETER STEVENS
Car designer



**STEVE
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Motoring journalist



**GLEN
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*Associate editor,
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**DUNCAN
WILTSHIRE**
*Chairman, Motor
Racing Legends*



Octane Awards 2017

Club of the Year

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WINNER VINTAGE SPORTS-CAR CLUB

These days the VSCC does more than just serve its members: the club has resolved to take vintage racing to a wider audience, and to that end it launched 'Formula Vintage' this year. The new series visited five of the UK's best circuits, with the usual marvellous VSCC machinery complemented by a variety of first-rate guest grids courtesy of organisers such as the Historic Racing Drivers' Club and the Historic Grand Prix Cars Association.

RUNNERS UP

- Global Endurance Legends
- British Historic Kart Club
- Steam Car Club of Great Britain
- Benjafield's Racing Club

Museum or Collection of the Year (private)



WINNER SIMEONE FOUNDATION AUTOMOTIVE MUSEUM

In 2017 the Simeone Museum made room for new attractions including an AC Cars retrospective, but most impressive has been its commitment to inspiring the car enthusiasts of tomorrow. Teachers are invited to make use of the museum's educational resources, and Demo Days, held twice a month, give visitors the opportunity to see the Museum's cars in action and learn more about them.

RUNNERS UP

- Mullin Automotive Museum
- Petersen Automotive Museum
- Autoworld Brussels
- Barber Vintage Motorsport Museum

Specialist of the Year



TIM ANDREW

WINNER AC HERITAGE

Steve Gray's outfit, which owns AC's original body bucks, has long been the go-to specialist for all things AC-related, and thus the company was entrusted with the 1955 Ace that ran in the 1956 Mille Miglia – the only Ace to contest the famous road race in period and now restored to world-class standard. AC Heritage is working to the same level as it hand-builds a small run of 'legacy' AC Cobras based on the very first Cobra of 1962.

RUNNERS UP

- Thornley Kelham
- Swiftune
- Envisage Group
- Rob Ida Concepts

Race Series of the Year



WINNER HISTORIC GRAND PRIX CARS ASSOCIATION

Founded in 1979, the HGPCA has become known as the 'Magical History Tour' for its power to provoke misty-eyed nostalgia in spectators. In 2017 the Association enjoyed its busiest season yet, with a programme of races celebrating GP cars built between the late 1920s and the end of the 1500cc era in 1965, with meetings held at world-class circuits including the Nürburgring.

RUNNERS UP

- Historic 750 Formula (750 Motor Club)
- Pre-'65 Scottish Trial
- Canadian-American Challenge Cup
- Historic Formula Ford (HSCC)



Photo Credit: Pierre-Yves Riom

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Octane Awards 2017

Motor Sport Event of the Year



JAYSON FONG

WINNER GOODWOOD MEMBERS' MEETING

Not as snootily exclusive as the name makes it sound – public tickets are available – but far less crowded than Goodwood Revival and with racing as good as you'll find anywhere in the world. Highlights of the 2017 event included a huge field of Listers contesting the Scott Brown Trophy, and a poignant 'minute of noise' in tribute to the late John Surtees, a Goodwood favourite.

RUNNERS UP

- Rolex Monterey Motorsports Reunion
- Race of Gentlemen
- Internationaler Grossglockner Grand Prix
- Bernina Gran Turismo

Motoring Event of the Year

Sponsored by EFG



PETER BAKER

WINNER VINTAGE REVIVAL MONTLHÉRY

Staged only once every two years, the Vintage Revival is an event worth waiting for: an opportunity to drive Montlhéry's historic banked circuit, entirely informal, and always crawling with interesting and rare pre-1940 cars and bikes. Among the special features for 2017 were a celebration of the 1927 French Grand Prix and a welcome tribute to the cars of GN and Frazer Nash.

RUNNERS UP

- The Concours of Elegance
- CarFest
- Shelsley Walsh Classic Nostalgia
- Concours on the Avenue

Rally of the Year



WINNER MODENA CENTO ORE

This fabulous coast-to-coast run covered 1000 of Italy's best kilometres from Rimini to Modena via circuit races at Misano, Magione and Mugello, not to mention a dozen exciting, closed-road hillclimbs. Regularity and Competition class entries totalled just 100, with the cars carefully selected and Ferraris given particular prominence in the year of the marque's 70th anniversary.

RUNNERS UP

- RAC Rally of the Tests (HERO)
- Targa Florio Classic
- Ennstal-Classic
- The Winter Trial

Tour of the Year



WINNER INTERNATIONAL BUGATTI MEETING

As inclusive as a single-marque tour can be, this year's International Meeting saw owners of Bugattis old and new travel together to Sardinia for a week-long road trip around the island, covering up to 170 miles each day and sampling the island's best food and wine. Historical sites peppered the route, which was a triumph; there was not an ugly stretch of tarmac to be seen.

RUNNERS UP

- Copperstate Overland
- La Leggenda di Bassano
- Colorado Grand
- The Lamborghini Miura 50th Anniversary Tour

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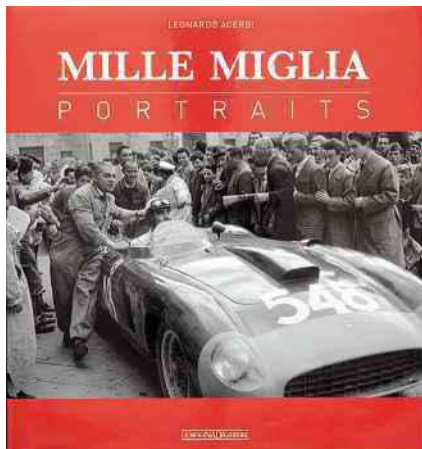
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Octane Awards 2017

Publication of the Year



WINNER MILLE MIGLIA PORTRAITS

Written by Leonardo Acerbi and published by Giorgio Nada Editore, this mesmerising book is built around the photographs of the late Alberto Sorlini and reveals the reality of the world's most famous road race: dirty, brutally physical and inescapably dangerous – a furnace in which heroes were forged.

RUNNERS UP

- *Colin Crabbe, Thrill of the Chase* (written by Colin Crabbe, published by Dalton Watson)
- *Peter Falk: 33 Years of Porsche* (written by Peter Falk with Wilfried Müller, published by McKlein)
- *The Le Mans Model Collection* (written by Holman & Lemoigne, published by Porter Press International)
- *Jaguar E-type Six-Cylinder Originality Guide* (written by Dr Thomas F Haddock & Michael C Mueller, published by Dalton Watson)

Industry Supporter of the Year



WINNER MERCEDES-BENZ CLASSIC

Mercedes-Benz has again shared its treasures with the public in 2017, making its historic cars available at a variety of events. From Schloss Bensberg Supersports Classics to the Solitude Revival, rare and important Mercedes including the C111 have thrilled crowds, while the marque museum announced a display to mark 50 years of AMG. The manufacturer continues to offer almost unrivalled parts support to owners of classics, too.

RUNNERS UP

- Royal Automobile Club
- Mazda
- Jaguar Land Rover Classic Works
- EFG

Personal Achievement of the Year

Sponsored by HERO



MAX SERRA

WINNER CORRADO LOPRESTO

The restoration of the only two surviving Isotta Fraschini 8C Monterosas was in some ways the easy bit. Until a few years ago, the Monterosas were owned by Fincantieri, which absorbed Isotta Fraschini after WW2; Corrado spent over a decade negotiating a deal for the cars. The long rescue operation reveals his passion for important Italian cars, and also the burden of responsibility he gladly shoulders in preserving them for future generations.

RUNNERS UP

- Allan Winn for the restoration of the Finishing Straight at Brooklands
- Dan Geoghegan for continued progress at Bicester Heritage
- Les Edgar for the resurrection of TVR
- Duncan Rabagliati for the Formula Junior Diamond Jubilee World Tour

Manufacturer Heritage Collection of the Year



WINNER JAGUAR LAND ROVER CLASSIC COLLECTION

In June, Jaguar Land Rover Classic opened its new Classic Works facility at Ryton-on-Dunsmore – a suitably impressive home for one of the world's finest collections of British vehicles. The company's 500-plus machines, ranging from early Land Rovers to Jaguar C-X75s, have appeared at museums and events, and the whole collection has been opened to the public as part of the Classic Works tour.

RUNNERS UP

- Nissan
- Mercedes-Benz Classic
- Vauxhall
- McLaren



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Octane Awards 2017

Performance Car of the Year



WINNER ALFA ROMEO GIULIA QUADRIFOGLIO

Unlike many new performance cars, the Giulia Quadrifoglio manages to combine pace with lashings of personality. A thrillingly visceral machine, it blasts through its eight paddle-shiftable gears and dives through corners, and with its 2.9-litre, twin-turbo, Ferrari-related V6 – which sends a mighty 510bhp to the rear wheels – the car sounds even better than it looks.

RUNNERS UP

- BMW M4 Competition Pack
- Abarth 124 Spider
- Mercedes-AMG E63 S
- Ford Focus RS

Supercar of the Year

Sponsored by JBR Capital



WINNER McLAREN 720S

With the 720S, McLaren has managed to build a moon-on-a-stick supercar: at once more practical on-road and more biddably rapid on-track than its predecessor. In fact, between the 4.0-litre twin-turbo V8 and the ‘Variable Drift Control’ – which allows the driver to gradually increase how far the electronics will allow the car to oversteer – the 212mph 720S is almost a match on the track for the raw, single-minded 675LT.

RUNNERS UP

- Aston Martin DB11
- Ferrari 812 Superfast
- Bugatti Chiron
- Porsche 911 GT3

Luxury Car of the Year



WINNER BENTLEY MULSANNE

The previous generation of Mulsanne was hardly a bare-bones machine, yet the Bentley team saw fit to revise the model. The updated standard and 530bhp Speed versions are opulent enough, but the new extended-wheelbase Mulsanne is a luxury car par excellence, with every one of the extra 250mm let into the rear doors, allowing passengers to make the very most of reclining seats that would look right at home in a private jet.

RUNNERS UP

- Mercedes S-class
- Range Rover SV Autobiography
- Porsche Panamera Sport Turismo

Modern Bespoke Car of the Year



WINNER ROLLS-ROYCE SWEPTAIL

Its looks might be divisive, but nobody who has seen the Sweptail can fail to be impressed by the scale of its ambition – or by the quality of Rolls-Royce’s craftsmanship. ‘Probably the most expensive new car ever built,’ according to Rolls CEO Torsten Müller-Ötvös, it was created for a yacht-lover (hence the tapering tail and boat-like interior woodwork) and shares only a single panel with the Phantom VII that provided the mechanicals.

RUNNERS UP

- Atalanta
- Lancia Aurelia B20GT ‘Outlaw’ by Thornley Kelham
- Porsche 911 Reimagined by Singer
- Mini Madgwick by Swiftone



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Restoration of the year

Sponsored by 21 Gun Salute

WINNER 1954 JAGUAR XK120 SE BY PININ FARINA

The only Pinin Farina-bodied XK120 arrived rotten and incomplete at Classic Motor Cars in 2015. Some 6750 man-hours later, it appeared at the 2017 Pebble Beach Concours d'Elegance looking just as it did when it was revealed at the 1955 Geneva motor show (perhaps even better). The CMC team matched tiny patches of original paint and leather; chromework was fashioned by hand; 3D scanning was employed to remake the missing rear window; the whole of the car's unique front bodywork had to be rebuilt. Most impressive of all: the finished car is as much of a pleasure to drive as it is to look at.



CLOCKWISE FROM TOP: MATTHEW HOWELL; MAX SERRA; PETER SINGHOFF; PAUL HARMIER; REMI DARGEGEN

RUNNERS UP



The only surviving **Isotta Fraschini 8C Monterosas** (one a Touring-bodied sedan, the other a Boneschi-bodied convertible) were liberated from long-term storage by Corrado Lopresto and returned to the road with the help of recently unearthed archive material and a team happy to sweat the small stuff: the cars had been subjected to some shoddy work in the 1980s, and every last part was scrutinised for originality, then replaced or re-restored as appropriate. A superhuman effort saw the Isottas completed just in time to be shown at this year's Pebble Beach Concours d'Elegance.



Few cars have inspired greater delight in concours-goers this year than this shapely **Frua-bodied Fiat 1100 Spider**. By the time the current owner acquired the car it was less than perfect. It was driven as bought on the 2016 Mille Miglia but was then entrusted to Carrozzeria Gatti in Bergamo to be returned to original specification, the work overseen by historian Donald Osborne, who contributed valuable research in the name of absolute correctness. The finished car was shown at Villa d'Este, 70 years after its first appearance there, and subsequently at the Concours of Elegance.



When William Medcalf was led to a house in West London, he discovered the only known surviving **Bentley 4 1/2 Litre Victor Broom Drophead**. In boxes. And bags, and drawers, and jam jars. The bodywork was stashed *on top of a lock-up* near the house. The bits were gathered up and the car reassembled in 2015, but only now has it been sympathetically restored. Great care was taken to ensure that the original finish of the well-preserved components was retained, and the car stands as an important reference as well as an impressive machine ready for enthusiastic use once again.



Kevin Morfett's obsession with this car goes back more than 30 years. The **Porsche 911 S/T** raced by Gérard Larrousse on the 1970 Tour de France had fallen off the radar, every trail turning cold. Ten years ago Morfett, who runs Porsche specialist Historika, finally found it – but proving the car's identity was not straightforward. Eventually the crucial files were discovered in Porsche's own archive, and Morfett spent several more years gathering original period parts for a restoration that was completed late last year – and given the thumbs-up by Larrousse himself.

Car of the year

Voted for by Octane readers

WINNER 2017 JAGUAR XKSS CONTINUATION

In the mid-1950s Jaguar began work to convert 25 D-types into roadgoing sports cars, but on 12 February 1957 a fire ripped through the Browns Lane factory, destroying nine D-types yet to be given the XKSS treatment. Sixty years on, the missing nine XKSSs were finally built – and in some style. The meticulously crafted continuation cars that emerged from Jaguar Classic this year have inspired awe in enthusiasts around the world.



ANTICLOCKWISE FROM TOP: JAGUAR CLASSIC; WILLIAMS; CHARLIE MAGEE; TIM SCOTT; THORNLEY KELHAM

RUNNERS UP



The Williams FW14B in which Nigel Mansell claimed the 1992 F1 Drivers' Championship turned 25 this year. It remains a marvel of engineering, with its active suspension and exemplary aerodynamics, and that iconic blue, yellow and white livery only gets better with age. In celebration of Williams' 40th anniversary, the car was run on track for the first time since the '92 season, to the delight of tens of thousands of fans who flocked to Silverstone for the occasion.



Alfa Romeo Tipo 6C 3000CM chassis 0128, as this concept car is almost never known, was presented in three different guises before Pinin Farina dressed it in the stunning 'Superflow IV' bodywork it still wears today. Carefully restored to 1960 Geneva Motor Show specification, Superflow IV has since been welcomed to some of the world's top concours and was among the star attractions at this year's Rétromobile and Techno-Classica Essen.



At the RM Sotheby's Monterey sale in August, the first of five DBR1s built by Aston Martin became the most expensive British car sold at auction, fetching \$22,550,000. The vast sum of money paid, however, matters less than the fact that the sale thrust back into the spotlight one of the finest and most beautiful sports racers ever made – a car driven by the likes of Stirling Moss, Jack Brabham and Carroll Shelby, and which helped Aston to clinch the 1959 World Sports car Championship.



Acquired as a 21st birthday present, this wonderful 1937 Frazer Nash BMW 328 has been enjoyed by its one irrepressibly enthusiastic owner for 67 years – in hillclimbing, on international tours, and on the MCC's three famous reliability trials. This lifelong relationship between man and machine captured the imagination of visitors to June's inaugural City Concours, where the 328, fresh from a superb restoration by Thornley Kelham, won Best of Show.



Octane
Awards 2017

Lifetime achievement

Sponsored by Richard Mille

In one sleep-deprived week, he created a masterpiece: Leonardo Fioravanti shaped what became the Ferrari 365 GTB/4 Daytona as a pet project, one that Enzo Ferrari was compelled to put into production in 1968. This brilliant Italian then bottled lightning a second time with the 365 GT4 BB – by which time he was in only his mid-thirties. And he was just getting started.

Fioravanti is inextricably linked with Ferrari. On joining Pininfarina in 1964, his first task was to reprofile the 250 LM's roofline to make it more aerodynamically efficient. He followed up with the Dino 206 GT, and then the influential P5 and P6. Made director of design in 1972, he oversaw a staff of talented artists but was no mere manager: he alone penned the 308 GTB that helped establish Ferrari as a volume manufacturer.

A decade later Fioravanti became managing director of Pininfarina. During his time at the helm he outdid himself, styling the Testarossa and the 288 GTO, and co-authoring the F40. It wasn't all exotica, though. On his watch, the design house unveiled a raft of successful mainstream production cars, from the Peugeot 205 to the Alfa Romeo 164.

Then came an offer he couldn't refuse. In 1988, after 24 years at Pininfarina, Fioravanti joined Ferrari as general

manager and director of engineering. Two years later, he moved to parent company Fiat to head the Centro Stile studio before forming the Fioravanti SRL consultancy with his sons, Luca and Matteo, in 1994 – and adding product design and architecture projects to his to-do list.

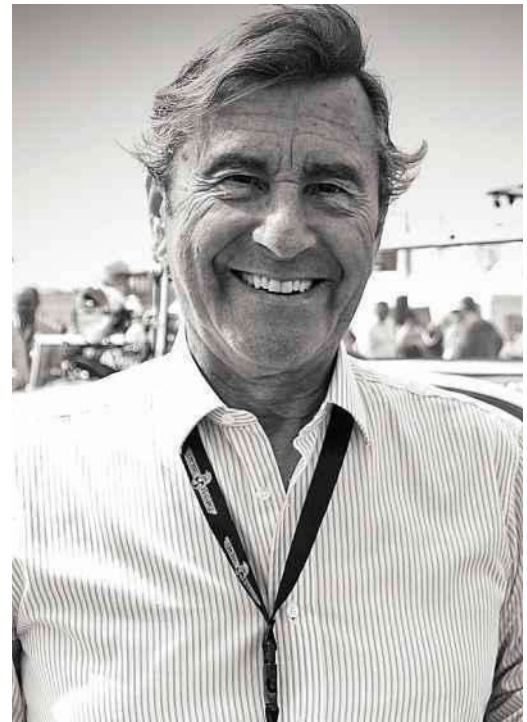
Automotive design remains his first love, however. The Geneva Motor Show has routinely witnessed the arrival of daring Fioravanti concepts, cars that foretell the future without resorting to contrivance and hokum. Each of the many cars to wear his name over the past two decades has boasted some novel feature or other that has since filtered into the mainstream; he holds some 30 patents for his innovations.

It is easy to gush about the great man's almost peerless body of work, but Fioravanti himself wears his status as a design giant lightly. He has never stood in the spotlight – his paymasters over the years have generally preferred it that way – but you sense that this is of no consequence to the man himself.

'For me it's all about ideas,' Fioravanti explains. 'You can teach design, and there are many good schools, but refining something that already exists doesn't move anything along. You need to explore.'

Richard Heseltine

'Fioravanti bottled lightning again with the 365 GT4 BB – and he was just getting started...'



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HISTORIC ENDURANCE RALLYING ORGANISATION

Founded in 1993, HERO is a classic car club that organises classic regularity trials and touring events such as Le Jog, the RAC Rally of the Tests and the RAC 1000 Mile Trial. In 2012, HERO joined forces with the Classic Rally Association to become one of Europe's leading rallying organisations. Today it is a one-stop shop, offering services including test days, training and car hire. heroevents.eu



21 GUN SALUTE

The 21 Gun Salute is at once a vintage car gathering and a cultural tour of New Delhi. Each year India's capital welcomes a world-class field of cars, including those with which India is often associated: the opulent coachbuilt cars of the Maharajas. Entrants gather at the Red Fort in the city for a concours, before winding their way towards the Buddh International Circuit. The 2018 event takes place on 17-18 February. 21gunsalutally.com

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— *Jaguar* —
MILESTONES

**LISTER
 JAGUAR XJ-S**

IF THE STANDARD 5.3-litre V12 Jaguar was not enough for you in the 1990s, then how about this Lister-Jaguar? The great name was revived by engineer Laurence Pearce in 1986 and applied to the unsuspecting XJ-S. Approximately 90 Listers were produced, taking the smooth and svelte XJ-S as a base and turning it into a flamboyant road rocket.

The engine is upped to 6.0 litres, which releases 440bhp and enables the beast to crack 60mph from standstill in 4.5 seconds and to hit 200mph, if you are brave enough. Faster than the Ferrari Testarossa of the time, it cost £55,000 including the donor XJ-S, making it as expensive as the Ferrari Mondial and Porsche 928. This oomph is directed via a Getrag manual five-speed gearbox, while upgraded brakes and suspension help control the ferocity.

The outrageous bodykit included massively widened wheelarches, a deep front airdam and a cleanly integrated rear spoiler, and it all looks rather funky these days – especially as the Lister sits on some of the best-looking alloys in creation, which put a huge amount of rubber onto the road. The American-spec quad headlamp kit is a clever improvement over the bland UK front end, and those yellow Lister badges on the bonnet, boot and wheel centres are a neat flourish. Yes, it can look a bit nightclub in black; midnight blue or BRG are probably the best hues. Drive yours in a tweed jacket and tie so you can look like a gentleman hooligan as you light up those rears.

Robert Coucher



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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS

The future is now past



2001 HONDA INSIGHT
MARK DIXON

MORE THAN 230,000 miles at an average of 70.2mpg. And a whole lot of fun. That was the score when I said goodbye to my 2001 Insight this month, which has been sold to *Octane* reader (and Porsche 928 owner) Peter Hallinan.

Fact is, since I inherited my late father's Volvo XC70 estate – the Peter Horbury-designed second-gen version – I've hardly used the Insight. Nevertheless, every time I drove it after a period of neglect, I always fell in love with it all over again; and with free road tax and minimal servicing costs, it's such a cheap car to run that it seemed worth hanging onto for emergencies. Peter was so keen to buy it, however, that in the end I found it impossible to say no.

Sod's law, of course, dictated that when I went to take the car in for a pre-sale MoT, the 12-volt battery that powers the ignition system was so flat that it wouldn't start; the first time that's happened in my seven

years of ownership. It seemed that the bonnet wasn't latching properly and was keeping the ECU awake, which was flattening the battery.

The technician at the local Honda dealership reckoned that it wasn't latching because the hasp on the bonnet was worn – and it's a non-replaceable item. It's actually built into the bonnet such that you'd have to separate inner and outer skins to remove it. However, after charging the battery he did manage to get the bonnet shut.

Reasoning that two heads are better than one, I drove the Insight over to engineer and good friend Derek Magrath's workshop near Malvern. Derek has worked on several of my

cars, from Ford Model A to Lamborghini Espada, and his lateral thinking skills were just what I needed. He suggested that the worn bonnet hasp wasn't the problem; it just wasn't pushing the latching mechanism far enough down.

We took the latch itself off and elongated its fixing holes to move it upwards. Still no joy. Then, as we pondered the problem over cups of tea, I had a brainwave. Removing a couple of rubber bumpstops on the slam panel might allow the bonnet to be pushed down further. Result! The bonnet now latched first time, every time, and road-testing it revealed no detectable flutter from the panel. With another 1000 miles



added to the clock – averaging 70.0mpg this time – I felt confident handing the car over to Peter, who is looking forward to ‘carbon offsetting’ his 928.

I’ll miss the Insight. It was the car that proved hybrids could be fun to drive, it attracted curiosity and approval wherever I parked it and – right up to my last month of ownership – it was unfailingly reliable. Drawbacks? Thin seats, a fairly hard ride due to the high tyre pressures needed for good fuel economy, and a lot of road noise from the tyres themselves – although the latter is really down to the kind of tarmac used in the UK.

So is the Insight a future classic? No. It categorically, incontrovertibly, already is one.



Clockwise from above
Disengaging the bonnet release cable so the Insight's latch mechanism could be adjusted; Derek Magrath makes an 80-year mental leap from the 1920s Amilcar engine on his bench; Insight was always engaging and enjoyable to drive.



OCTANE'S FLEET

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

ROBERT COUCHER

International editor

- 1937 Bentley 4¼
- 1955 Jaguar XK140
- 1988 Mercedes-Benz 560 SEC

TONY DRON

Test driver

- 1932 Austin Seven

MARK DIXON

Deputy editor

- 1955 Land Rover Series I 107in
- 1963 Ford Galaxie Country Sedan
- 1989 and '91 Land Rover Discoverys
- 1994 Range Rover 4.0
- 2001 Honda Insight

ANDREW ENGLISH

Contributor

- 1960 Triumph TR3A
- 1965 Aston Martin DB5

SANJAY SEETANAH

Advertising director

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

GLEN WADDINGTON

Associate editor

- 1983 Porsche 944
- 1989 BMW 320i Convertible

SAMANTHA SNOW

Advertising account manager

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

MARK SOMMER

Art Director

- 1969 Alfa Romeo Giulia 1300 Saloon

JOHN SIMISTER

Contributor

- 1934 Singer Nine Le Mans
- 1961 Saab 96
- 1968 Sunbeam Stiletto

JAMES ELLIOTT

Editor-in-chief

- 1965 Triumph 2.5PI
- 1968 Jensen Interceptor

OCTANE'S FLEET

DAVID BURGESS-WISE

Contributor

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

MARTYN GODDARD

Photographer

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

DELWYN MALLET

Contributor

- 1936 Cord 810 Beverly
- 1946 Tatra T87
- 1950 Ford Club Coupe
- 1952 Porsche 356
- 1955 Mercedes-Benz 300SL
- 1957 Porsche Speedster
- 1957 Fiat Abarth Sperimentale
- 1963 Abarth-Simca
- 1963 Tatra T603

SARAH BRADLEY

Contributor

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

MASSIMO DELBÒ

Contributor

- 1967 Mercedes-Benz 230
- 1972 Fiat 500L
- 1978 Range Rovers
- 1982 Mercedes-Benz 500SL
- 1985 Mercedes-Benz 240TD

EVAN KLEIN

Photographer

- 1967 Alfa Romeo Giulia Super

JAMES LIPMAN

Photographer

- 1968 Porsche 912
- 1995 Buick Roadmaster

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The good, the bad and the Super



1967 ALFA ROMEO GIULIA SUPER

EVAN KLEIN

THE GIULIA HAS been earning her keep. I took her up to Monterey this year for Pebble Beach and did all the usual stops: McCall's, The Quail, Historics at Laguna, Lemons, and Concorso Italiano. I must say she did wonderfully, didn't miss a beat. The nice thing too is that, when you drive a classic, they have a tendency to wave

you in, with a lot of 'Please sir, right this way.'

One trick I learned was that parking at Pebble is horrible no matter what time you arrive. I got there at 4am (it was still dark), parked as close as I could and walked down to the field. Here's the trick: they're going to tow you, and you must accept this as fact. The car is 50 years old and it's an Alfa; it's not like it's never been towed. But at Pebble it's a complimentary tow. To a private, secure lot five minutes away. More like a valet service than a punishment.

The Giulia's other big

adventure was the Targa Baja rally in Mexico, for which 32 classics met in San Diego and crossed the border into Tecate for four days of high-speed driving on the best roads in Mexico. From Porsches and BMWs to Alfas, any classic is welcome to enter.

We climbed the mountains and followed the coast, the *federales* escorting us through the congested parts so we could parade quickly through the cities. In Tecate we stopped to gather at the main square for a welcome from the mayor and made the news – the locals



waved flags and everyone was friendly. From there we headed up La Rumorosa, a stunning and treacherous drive on a desert mountain road, where it's not uncommon to see 18-wheelers on their sides. We finished by the water in Ensenada, with a line-up of classics. Very impressive.

On day three, the group headed into the mountains and an altitude of 9000ft – but, as we made our way out of town, the Alfa started backfiring and wouldn't rev beyond 3500rpm. Oh no. So I pulled off the road and we gathered around the open hood. It was the ignition system. It had failed.

Navigator Nick and myself decided not to hang around

'AS WE MADE OUR WAY OUT OF TOWN, THE ALFA STARTED BACKFIRING AND WOULDN'T REV BEYOND 3500RPM'

Mexico and to flatbed the Alfa back to Los Angeles. All my Alfa stories seem to involve a flatbed.

Back at the shop on the Monday, we swapped the distributor back to Marelli Plex, cranked the ignition, and she was purring like the car I adore. And now it's time to make a run to the grocery store, because she still has to earn her keep.

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1972 Porsche 911S
Amazing preservation example of a stunning 911S. Fully mechanically restored with original engine and transmission. Optioned with rare Sports seats. Comes with COA, books, tools.

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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS



A tale of two Range Rovers



1978 RANGE ROVERS

MASSIMO DELBÒ

THERE WAS SOMETHING amiss with my Range Rovers, but I couldn't understand what until I did some homework. With both the cars finally in Italy, I had the opportunity to look at them in a more relaxed and direct way. And the more I did so, the more I began to realise that the information I had about them – which indicated that one was built in 1979, the other in 1980 – was not correct.

The one I was given (the 'Italian' car), described as a 1980 model, had an English V5 registration document linked to its Q-prefix numberplate, which was issued in 1997, when the car was re-imported into the UK. It states that the year of manufacture is unknown, but the 'suffix F' chassis number is

correctly recorded. The other was bought in the Netherlands as a 'suffix F' car in 1979, yet I couldn't spot any of the supposed differences between the model years.

That's when I sought help from the British Motor Museum at Gaydon. For £42 they sent me two Heritage Certificates: one for each car. And I was amazed by what they revealed. Not only were both cars built in 1978, they were only three months apart, one having left the factory on 11 February, the other on 13 May. The first was dispatched to British Leyland Italy on 20 February (my birthday), while the Dutch example was a left-hand-drive home market car, originally sent to UAC Motors of London, though not until October, five months after it was built.

In the meantime, I got lucky. When I went to see the 'Italian' car, I spotted something under a seat: a green plastic envelope, from an insurance office in Genoa, full of paper, MoTs and

insurance renewals from its days in England, from 1997 to 2013. In one of these documents was the Italian numberplate too. Using that as my starting point, I'm now looking in the Italian DMV to try to track the early history of the car.

Unfortunately I can't find what exactly defines 'LHD Home Market' specification, and the internet doesn't provide any clues about UAC Motors. Can any *Octane* readers help?



Above Gaydon Museum Heritage Certificates revealed the Rangies' true identities.



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Amphicar 770-1962



“A vehicle that promised to revolutionize drowning” to “The fastest car on the water and fastest boat on the road”, opinions on the Amphicar go from jokingly negative to affectionate and admiring. We have seen with our own eyes that this surprisingly original Amphicar is entirely waterproof, in fully working condition and ready for many more (nautical) miles ! Very attractively priced at 58.000 euro



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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS

Fine tuning



1981 BMW 323i
TOP CABRIO

SANJAY SEETANA

MOST OF THE saga of getting my Cabrio back on the road was covered last month. All except the story of its fuel injection. And Bosch K-Jetronic is notoriously difficult to get right.

There was a strong smell of fuel and the car was running rough and revving high at idle. Then, during the early summer months, it started to run hot. The temperature gauge needle should sit exactly in the middle of the dial when the engine is up to temperature, but it was creeping over the ¾ mark.

I tried to diagnose the fault myself, and changed the sender unit – but no difference. So I changed the thermostat, but no. Could it be the water pump? No, that was fine too. Could it be the head gasket? Gulp!

I took the car to Munich Motors in Wokingham, where Clive Sanchez has been specialising in older BMWs for several years. He soon had the Baur running smoothly again. The overheating turned out to be a faulty new thermostat! And fine-tuning the K-Jetronic injection was a relief, as the car had been guzzling fuel, but it was now returning a respectable 28mpg. Felt quicker with it, too.

There have been several other minor problems, such as the alternator which I replaced (from Linwar Motors in Lancashire). I drive the car every day, but I don't want to continue using it throughout



the winter months and it's too nice to be kept outdoors so I think I will store it until spring.

There are many things that I want to improve, though some parts are near-impossible to find, especially in right-hand-drive form. The seats are creaky and could do with re-padding and springing. I have managed to source some original seat fabric from BMW Group Classic which was an absolute find: a project for the winter.

Above

With the fuel injection sorted and a faulty thermostat replaced, the Baur Cabrio is now a star performer.

THANKS TO Jeroen De Laet at BMW21.net; Benjamin Voss at BMW Group Classic, realoem.com; Clive Sanchez at Munich Motors, munichmotors.co.uk; Ian Thompson at Linwar Motors, linwar.com; Chedeen Battick at Automo, automo.co.

Techie on the case



2017 BMW i3

ROBERT HEFFERON

AFTER SINGING the i3's praises to anyone who asks, I sometimes find myself countering with a couple of niggles. But I might have been a little unfair. Let me explain.

An electric car's range always plays on your mind. The i3 is perfect for my commute for a couple of days without a charge, but plan anything longer and even with a full tank and charge

you're still limited. 'Wouldn't it be good,' I thought, 'if you could switch to the petrol-powered motor before the charge runs out...' Well, it turns out you can. And it took only minutes playing with the settings to find it: 'Hold state of charge'.

If you don't have access to a fast-charge point, being able to stop and fill up with petrol opens up the range and usability of the i3 that bit more, keeping the battery charged for the return journey or, in fact, allowing you to accumulate charge for when you need it.

Another little hurrah moment came when working out the right combination of twists and clicks required to turn off the dashboard display – an unnecessary drain on resources when it's not required.

It also improves the minimalist atmosphere in the cockpit. Manufacturers are all too keen to flood your peripheral vision with dials and buttons, but the lack of these



Left and above

Robert likes the i3 cockpit ambience – and has discovered much by fiddling with the iDrive settings.

adds to the BMW's futuristic and spacious feel. That said, a simple on/off button on the screen would be even better.

Fair enough, if I had looked in the manual I would have found this out weeks ago (along with the obvious folding wing-mirror button and, more shockingly, the heated seats) but, honestly, does anyone do that? Working out these things for yourself is part of the joy of connecting with the car. I'm sure the i3 will keep surprising me and will continue to silence my niggles the more I use it.

Long-term test



PETER BRADFIELD LTD



Photo: Gary Hawkins



1972 McLaren M8F

Between 1966 and 1974 the 'CanAm' Challenge encouraged the production of some of the most powerful racing cars ever built. By 1967 McLaren had become dominant and went on to win five consecutive titles.

The iconic McLaren M8F couples effective aerodynamics and compliant handling with at least 800 bhp from an aluminium 8.8 litre Chevrolet V8. Chassis 09/72 returned to the UK in 1981 and has been in its famous JCB livery since 2012. With its blistering performance and reliability Andy Newall of Gelscoe Motorsport has achieved more pole positions, fastest laps, class wins and outright victories with it than any of the competition. At Goodwood Festival of Speed the car has achieved four consecutive class wins. In 2015 at Hockenheim its top speed has been recorded at 208 mph.

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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS

Worth joining the club for



1955
JAGUAR XK140
ROBERT COUCHER

BACK IN 1976 sports car racer Ray Bellm was 'done' for speeding, when his Ferrari was clocked at 96mph on the motorway. Ray was then flummoxed as how to properly enjoy his fast cars without risking the wrath of the law. His friend Michael 'Scottie' Scott – never short of good notions – came up with the idea of a 'track club' for circuit driving, the very first of its kind. It was named after Ray's speeding infringement...

The 96 Club was an exclusive but un-snobby 'word of mouth' outfit that offered real excitement. Rock stars, actors, racing drivers and enthusiasts all wanted to become members and Sir Stirling Moss and Derek Bell are patrons.

Now trackdays are ubiquitous but this was the first real motoring adrenaline rush – escaping speed-restricted public highways for racing circuits where you could enjoy your car flat out! Members were allowed to mount small red '96 Club'



stickers on their windscreens – a 'must have' for those who lacked a BRDC badge!

Scottie suffered a heart attack in 1993, so the club was put on ice. But in 2005 he revived it as the Classic Rendezvous Club, which meets on the second Sunday of every month in central London. I took the Jaguar out for an early-morning warm-up and gatecrashed the 96 at Chesham Place in Belgravia. Everyone was relaxed and I was welcomed with a bacon butties and hot coffee.

Though it wasn't a huge gathering the turn-out of cars was fascinating, ranging from Nigel and Gabriella Wills' Talbot 90 to Anthony and Launa Hussey's Bidet Blue Lancia Aurelia Spider. Scottie brought along his Steady Special – created and raced by the late journalist Steady Barker. It's a Lancia Astura that Steady shortened by four feet, fitting special coachwork and calling it the 'Short Arsetura'!

These meetings are usually followed by a drive then lunch for Club members but, as I'm not one, I had to duck out. Maybe its time for me to sign up, if they will have me.



GRAHAM GLEN

Clockwise from top

The Husseys' Lancia Aurelia Spider takes its place alongside the Steady Special; Charles Bradley's Austin 7 is one of the smaller 96 Club cars; Coucher's Jag; the Wills' Talbot 90 is a former Le Mans star.





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1959 DB4 SERIES I SALOON (LHD)

In total 149 Series 1 models were produced here at Newport Pagnell, of which 73 were left-hand drive. The colour combination has been updated from Desert White and Dark Blue trim to an attractive deep grey with matching trim.

£595,000



1964 DB4 SERIES IV CONVERTIBLE (LHD)

With only 30 Series IV cars produced, this example offers sheer style and exclusivity. Finished in a pale blue that complements the dark blue interior. The drive is exemplified by the four speed manual gearbox with the Overdrive upgrade.

£1,595,000



1970 DB6 MK2 VANTAGE VOLANTE

Only 38 examples of this car were ever made. This extremely rare car is characterised by the extended wheel arches and DBS features that were applied to the Mk2. This particular car has been further upgraded to Vantage specification.

£1,300,000



1970 DB6 MK2 VANTAGE SALOON

Originally Burnt Almond, the bodywork has since been recoloured and is complemented with a Natural trim. This manual transmission collector's piece is one of 71 Vantage specification examples and a multiple concours entrant.

£575,000



2009 DBS COUPE

Storm Black with Chancellor Red interior. Features include Bang & Olufsen Beosound Audio, carbon ceramic disc brakes, carbon fibre door trims, satellite navigation and 20" graphite finish wheels. Touchtronic II 6-speed automatic. 11,000 miles.

£118,950



2010 V8 VANTAGE ROADSTER

Nero Daytona exterior with Obsidian Black and Sandstorm interior. Features include heated seats, satellite navigation, front and rear parking sensors and 19" 20 spoke Graphite diamond turned wheels. 6-speed sport shift gearbox. 32,005 miles.

£53,950



2015 DB9 CARBON EDITION COUPE

Carbon Black exterior with Obsidian Black interior. Features include exterior carbon pack, carbon fibre side strakes, black brake callipers, reversing camera, satellite navigation and cruise control. Touchtronic II 6-speed automatic. 1,900 miles.

£99,950



2016 V12 DB11 COUPE

Quantum Silver with Obsidian Black interior. Fitted with a suite of carbon fibre body upgrades, Underbonnet Jewellery Pack, Bang & Olufsen Beosound Audio and smoked rear tail-lamps. Touchtronic III 8-speed automatic. 2,000 miles.

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Gone but not forgotten

WORDS DALE DRINNON

LJK SETRIGHT

A writer for thinking motor enthusiasts who himself expected thinking to be their first obligation...

TO HIS ADMIRERS he was eloquent, cultured, erudite and insightful; to his detractors he was verbose, pretentious, elitist and arrogant. With an appetite for the mischievous quip and the provocative opinion, he earned ample representation in each camp. But love him or hate him, the one thing you could never do was ignore him. LJK Setright was an original and, perhaps more thoroughly than any other automotive writer of his quite lengthy time, he was completely, totally his own man – and it went far deeper than just a taste for distinctive menswear and Latin phrase-dropping.

Then again, Leonard John Kensell Setright probably wasn't fated to be demure. Arriving in 1931 to Australian parents who had moved to London – the diametric opposite of the prevailing norm – he inherited their self-evident independence of thought, along with a love of music, a passion for learning and a keen intelligence. His father was a successful and, according to Leonard, very artful engineer, who invented and produced the iconic ticketing machine of London bus conductors. In addition to providing an excellent education and an early exposure to fascinating cars, he also inspired in his son a downright reverence for the engineering profession.

That Leonard subsequently chose to take up law instead might have been, as some have speculated, a reaction to his father's death when he was only eleven. Whatever the reason, Setright found that, while he admired the law's clockwork elegance in principle, he couldn't abide the real-world messiness of its practice. In 1961 he gave that up for a staff writer position with general tech magazine *Machine Age*; he soon became editor, selling articles to motoring publications on the side, moving in 1965 to write automotive copy for an advertising firm, and in '66 he took the plunge as a full-time motoring journalist.

He would remain such until his death from cancer in 2005, aged 74, generating material for journals domestic and foreign, including, most notably, a three-decade stint with the British magazine *Car*. His output ranged from new cars and old to motorbikes and biographies, as well as some 20-odd books as author, co-author or editor. Following a religious retreat at a Hasidic community in Texas (likely spurred by the 1980 suicide of his first wife: the Judaism of his childhood had been largely secular), Leonard became something of a Talmudic scholar, writing on that subject as well, and it was fascinating to watch his famous personal 'look' progressively morph from suave Edwardian gent to rather more ZZ Top's hipster rabbi.

His natural calling, however, and the role his loyal fans remember most fondly, was as a columnist, where the less structured format allowed his intellect and curiosity to roam freely. It was Setright in the 1960s pages of *Car and Driver* who first introduced me, then a mere teenager, to the cult of Bristols, car design as an art form, the voodoo of clutchless shifting and the concept that driving was a serious craft, to



'HE WAS EQUALLY LIKELY TO HOLD FORTH ON HONDA ENGINEERING, MOZART'S SYMPHONIES OR A HEAVY GOODS VEHICLE'

be studied, performed with utmost speed (LJKS really, really liked speed), but with absolute precision and scrupulous respect for the equipment. Oh, and don't forget the driving gloves.

Leonard was equally likely to hold forth on the virtues of Honda's engineering, Mozart's symphonies, a groundbreaking artificial heart valve, or a heavy goods vehicle. Of course, the full Setright treatment inevitably included that regular dose of untranslated Latin, which was indeed eventually as cloying as his habit of self-reference in the third person. His tirades on speed limits, environmentalism, or whatever he deemed an encroachment on his individual freedoms, could be as acidic as a contrarian uncle at Christmas lunch, his rhapsodies as misplaced as his gleeful celebrations of the wretched black cigarettes that ultimately killed him.

But here's the final takeaway: regardless of topic or viewpoint, Leonard Setright never, ever trivialised the process. He never talked down to the readers or pandered to popular trends for the sake of pleasing a choice demographic. He was intelligent, knowledgeable and literate, and if an allusion to the Punic Wars fitted the situation, he had enough faith in his audience to believe they'd work it out just fine, if need be, and that expanding one's horizons is among life's greatest pleasures. In a world of increasing anti-intellectualism, where the very notion of learned expertise is denigrated by cynical opportunists and emotion often rules over reason, Setright is sorely missed.



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Icon

WORDS DELWYN MALLET



EAMES EIFFEL CHAIR

In 1985 Charles Eames was declared the most influential designer of the 20th Century. He was the most copied, too

IN 1947, NEW YORK'S Museum of Modern Art, in conjunction with a consortium of American furniture manufacturers and retailers, announced a call for entries in an 'International Low-cost Furniture Design Competition'. The post-war boom in suburban housing had revealed a lack of well-designed, inexpensive furniture and the competition was intended to encourage designers to exploit new materials and mass-production methods to fill the gap. The distinguished panel of judges included renowned architect and ex-director of the Bauhaus, Mies van der Rohe, and Britain's Gordon Russell, director of The Council of Industrial Design. More than 500 entries were submitted from 31 different countries.

Joint second prize in the 'Seating Units' category was awarded to Charles Eames (and

the University of California Campus with whom he had developed the design) for his family of moulded glassfibre armchairs and sidechairs perched on a variety of bases.

Born in 1907, Eames studied architecture at the University of St Louis but failed to complete the course, some say because of his admiration for the controversial architect Frank Lloyd Wright. Nevertheless, in 1930 Eames started his own architectural practice and in 1938 relocated to Michigan at the invitation of Finnish architect Eliel Saarinen, then director of the Cranbrook Academy of Art – aka the 'cradle of American modernism' – where he became head of industrial design.

With Saarinen's son Eero, Eames began experimenting with moulded plywood, winning two categories in the 'Organic Design in Home Furnishings' competition

'OTHERS EXPERIMENTED WITH GLASSFIBRE, BUT EAMES WAS THE FIRST TO USE IT IN ITS UNUPHOLSTERED FORM'

organised by MOMA in 1940. The compound curves of the single-piece shell of the partner's chair proved too expensive to produce, but Eames had arrived.

It was also at Cranbrook that Eames met his second wife and collaborator Bernice 'Ray' Kaiser, of whom he would say: 'Anything I can do, Ray can do better.' They married in 1941, moved to California and established a design consultancy in LA.

Aware of his experience forming plywood, the US Navy asked Eames to design a more efficient leg splint. The organically shaped moulded-plywood result was not only significantly better but also – although of little interest to a sailor writhing in pain – an aesthetically satisfying object.

Eames' wartime projects also introduced him to an exciting new material: glassfibre. Glassfibre 'wool' for insulation had been patented by Games Slayter in 1933. In 1936 DuPont combined the fibres with resin to produce an extremely strong, lightweight mouldable material. Take-up was relatively slow (William Stout built the world's first glassfibre car, the Scarab, in 1946) but Charles and Ray saw the material as a way of producing their furniture at a more affordable price. The 1947 MOMA competition was the perfect arena to showcase its advantages and, while other designers experimented with it, the Eameses were the first to use glassfibre in its unadorned, un-upholstered form. The Plastic Collection went into production with Herman Miller in 1950 and is still made today, though the glassfibre shell was replaced by polypropylene in the '90s.

Individual pieces are known to aficionados by the acronyms DAR, DAL, DAW and DAX – standing, respectively, for Dining Armchair Rod; La Fonda; Wood (legs); and X-Base. DAR, with its shell floating on a delicate tracery tower of steel rods, is the most visually striking and is known as the 'Eiffel'.

Given the Eameses' credo of 'To get the most of the best to the greatest number of people for the least', and that their chair was designed as low-cost furniture, it is ironic that a single licensed Eames chair now costs between £245 and £645. Supermarket chain Aldi, however, last year offered not one but two clones of the DAW for £39, a price that would surely have pleased Charles and Ray.

70 years of DB Aston Martin



This year marks the 70th Anniversary of David Brown's takeover of Aston Martin and the beginning of one of the greatest eras for this famous marque.

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Photo: Stirling Moss Collection

"Mike Hawthorn and I remained good friends on and off the circuits throughout our careers. On this day in 1955, I had asked Mike if he would like to drive my Maserati at Crystal Palace in a formula one meeting. Our pre-race discussion must have been spot on because he won the race by nearly two seconds."

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‘THE SLIM-SIDED, CURVED-PROFILE TANK CINTRÉE SCREAMS ART DECO ELEGANCE AS LOUDLY AS THE BUGATTI TYPE 57S AEROLITHE’

The first appearance of the Tank in the ledgers of Cartier came almost three years later on November 1919, but there is an oral tradition at Cartier that states that a Tank watch was presented to General Pershing in 1918. Despite all of this, 1917 is officially cited as the birth year of the Tank, which is why, last autumn, Cartier launched not only a commemorative edition of the famous Tank Americaine (a design introduced in the 1980s that appears now for the first time in steel), but also some classic Louis Cartier Tanks in gold and a skeletonised version of the ever-chic Tank Cintrée, a slim-sided, curved-profile timepiece that suggests Art Deco elegance as eloquently as the Bugatti Type 57S Aerolithe.

Whereas the pocket watch that it replaced had been circular, the Tank – best-known of the early purpose-designed wrist-worn timepieces of the new century – was rectilinear. That linearity extended beyond the case design: the numerals were Roman and the minute track took the shape of a railway line around the edge of the dial, turning sharply through 90° at the corners.

One of the great proofs of the Tank’s classic status is its versatility. During the Art Deco years of the 1920s and ’30s it was joined by the Tank Cintrée (1921), the Tank Chinoise (1922), the Tank Savonette (1926), the Tank à Guichets (1928), the Tank Basculante (1932) and the Tank Asymétrique (1936). For all the variety of aesthetic interpretation, between 1919 and 1969 only 5829 Tank watches were made, an average of few more than 100 per year.

Small though the numbers may have been, it was and remains the Tank that is the horological emblem of the brand. In its vermeil (gilded silver) guise during the 1970s and ’80s it was responsible for the revival of the marque after it left family ownership, and it remains a hugely important timepiece as it faces its second century.

Although the Tank’s unapologetic design has made it stand apart from the majority of watches, it is interesting to note that tech giant Apple selected a rectangular rather than a circular case for its own watch.

CARTIER TANK CENTENARY

Celebrating 100 years of a 20th Century icon

IMPORTANT PEOPLE AND THINGS celebrate their birthdays more than once. HM The Queen has two – one official and another presumably more of a family affair.

Judged by this criterion, Cartier’s Tank is very important indeed. Not merely a famous watch but one of the most easily identifiable and enduring designs of the 20th Century, it has not one birthday, not two, nor even three. There is, in fact, a quartet of contenders for the date of birth of this most celebrated of straight-sided watches.

The most recent history of the Cartier Tank comes up with the earliest date, pushing its origin back to December 1916.

That autumn the Great War had entered its third year but, instead of any sign of peace, a new and terrible weapon had appeared on the battlefield: an armour-plated tracked vehicle. Described in the French press as the ‘car-sledge’, history now knows it as the tank.

As 1916 neared its close, the tank was the last word in cutting-edge technology, and that was when Louis Cartier sketched what is described as ‘the idea of a watch. Without the dial, without the hands, without the crown. Just a sketch of a case: four lines forming a square, with two of the sides extending above and below like the handles of a stretcher, with a strap fitted between them.’

Dick Lovett

est. 1966

All of Dick Lovett join in wishing everyone a very Happy Holiday Season and a prosperous New Year.



2016 McLaren 675LT

- Just 786 miles
- Napier Green with Black interior
- Carbon exterior package
- Vehicle lift
- One owner
- £316,990



2013 Alfa Romeo 8C Spider

- Just 248 miles
- Celeste Blue exterior
- Terra di Sienna interior
- 1 of only 500 worldwide cars
- Silver brake calipers
- £219,990



2008 Mercedes-Benz SLR McLaren

- 18,114 miles
- Crystal Laurite Silver exterior
- 300 SL Red leather interior
- Red brake calipers
- Beautifully presented example
- £239,990



2005 Ford GT

- 8,549 miles
- Quicksilver exterior
- Nero leather interior
- One of 27 UK examples
- Rare racing stripe delete
- £284,990



1984 Ferrari 512 BBi

- 21,003 miles
- Rosso Corsa with Sabbia
- One of 42 RHD UK examples
- Recent major service
- Extensive vehicle history
- £279,990



1966 Ford Mustang 289 Fastback

- 89,496 miles
- Silver exterior
- Black 'Pony' leather interior
- Black racing stripe
- 5-speed manual gearbox
- £49,990



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GOSFORD CLASSIC CAR MUSEUM

*The biggest car collection in Australia
– and one of the largest in the world*



WHEN A MOTOR MUSEUM claims to be one of the top five privately owned car collections in the world, it attracts attention, especially when it opened only two years ago.

In 2015, Australian entrepreneur Tony Denny acquired an 11,000m² warehouse from Bunnings, the DIY firm that recently bought out the Homebase chain in the UK. Denny loves classic cars and views them as works of art, being able to find something beautiful in just about every car he sees. Having a significant lump sum of money on his hands after selling part of his share of a large European used car network, he now enjoys time scouring the internet for new vehicles for his collection.

Denny currently has around 450, whittled down from an original 5000, 95% of which were bought in Australia, the exceptions being some of the Ferraris and the impressive line-up of Soviet bloc cars. In fact, his 30-odd Ferraris, including a LaFerrari, plus F40, F50 and Enzo, make up 30% of the value of the collection, which pundits put at \$70 million.

Naturally, there is also a full range of homegrown Holdens ranging from 1948 to 1978, plus a superb range of American cars, including the 53-car John Ivy collection of Nash, AMC and Rambler products.

Once past the admissions desk, the visitor's brain suffers a delightful confusion of fine and interesting cars in all directions, backed by brilliant neon signs and illuminated petrol pump globes, sending the mind spiralling back through the decades to a time when motoring was somehow more innocent, colourful and carefree.

There are whole batches of fine cars from all corners of the globe. Near the middle of them all is a large billowing Australian flag. In fact, this was the brilliant artwork on Rosco McGlashan's *Aussie Invader III*, which ran at 638mph in 1996, but couldn't claim a Land Speed Record because damage and weather conditions prevented a return run. *Aussie Invader III* is a mighty impressive showpiece all the same.

Towards the back and in complete contrast to the Goggomobil Dart nearby is a 1998 De Havilland Rapide, a vintage-style special built around a 10-litre aero engine. The museum's oldest car is a 1923 Jewett. Built by a company better known for its trams, Jewetts were made only between 1923 and 1926, at which time they started to be marketed as Paiges. There's also a 1929 Dover van, built by Hudson for just a year or two and popular with the US Postal Service in period.

Several cars are intended to make the visitor just stand and stare, including a pastel blue 1950 Alvis TB14 roadster, an achingly beautiful red 1954 Swallow Doretta and the 1950 Austin A90 Atlantic trials car. It's a chance for visiting non-Australians to get a good look at some Leyland P76s and the Australian Ford range, too.

There is a substantial shop with an unsurprisingly heavy bias towards Ford and Holden, stocking a range of shirts, caps and memorabilia, plus an extensive range of models and signs. Outside the entrance a '50s Airstream caravan serves the wholesome kind of food so beloved of car nuts.

Gosford Classic Car Museum is located on the beautiful New South Wales Central Coast, an easy one-hour drive north of Sydney, and is open from Wednesday to Sunday each week. Admission is \$20, with car club members \$15 and under-14s \$12.

Wait! One last thing: every car at Gosford Classic Car Museum is for sale. In fact, at the time of writing almost 70 were due to be auctioned to create room for newcomers.

*Gosford Classic Car Museum, Stockyard Place, West Gosford NSW2250, Australia.
www.gosfordclassiccarmuseum.com.au*



Top, above and left
Whether an Alvis TB14 Roadster takes your fancy, a LaFerrari, or rows of Rolls-Royces amid Holdens and Australian Fords, you'll find it here. And they're all for sale.



FERRARI CURRENTLY AVAILABLE:

- 166/MM 53 Spyder
- 250 PF Cabriolet II
- 275 GTB/4 • 330 GTS
- 365 GT4/BB • 512 BBi



OTHERS CURRENTLY AVAILABLE:

- Aston Martin DB2/4 MkIII DHC
- Ford GT40 MkIII
- Horch Special Roadster
- Lancia B20 • Lancia B24S Spyder
- Lancia Flaminia Super Sport Zagato
- Maserati A6GCS
- Maserati 3500 GT Vignale Spyder
- Mercedes SSK Erdmann & Rossi

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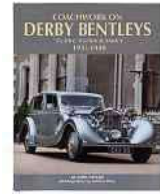


Ferrari 225S at Concorso d'Eleganza 70
at the Fiorano race track in Maranello

Books

REVIEWED BY OCTANE STAFF AND CONTRIBUTORS

Book of the month



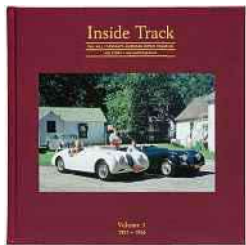
Coachwork on Derby Bentleys

JAMES TAYLOR, *Herridge & Sons*, £40, ISBN 978 1 906133 75 7

Before factory bodywork arrived with the MkVI, Bentley buyers were obliged to clothe their new car in a coachbuilt creation. This book lists all Bentley's body suppliers and, with nearly 300 pictures by Simon Clay and many archive shots, it's a visual treat. It includes Continental curiosities from the likes of Vespers & Neririnck and Veth & Zoon, while favourites include the Barker Swept-Tail and the Pourtout Embiricos. **JE**

Inside Track

PHIL HILL with DOUG NYE, *The GP Library*, £625 (see text), ISBN 978 0 9954 739 28



We've reviewed a lot of books in *Octane* over the years, ranging in price from just a few pounds to literally thousands. Price notwithstanding, *Inside Track* is probably the best

we've ever had the pleasure of leafing through.

It's actually two books presented in a very sturdy slipcase, at least in this Collector's Edition; more on that in a moment. The two volumes are a comprehensive archive of the late racing driver Phil Hill's own colour photographs, taken between 1950 and 1962 and mostly shot on Kodachrome film, with detailed captions in Phil's own words thanks to interviews conducted by his friend Steve Dawson, son Derek and historian Doug Nye, who has masterminded the project. Each volume runs to nearly 500 pages, with images printed on the highest-quality Italian art paper so that they positively glow off the page.

As Doug Nye says in his foreword: 'These volumes are designed to be dipped into, absolutely anywhere.' Every page reveals a new treat, for Phil's combination of a Leica 35mm camera and fine-grained Kodachrome means that even the humblest of snapshots have a clarity and precision rarely found in 1950s photographs. Not that the majority of these pictures are mere snaps; while there is a lot of candid pitlane photography, Phil was adept at panning shots of race cars in action – a real skill in the days before motordriven cameras.

Starting with Phil's days spanning on exotics at the International Motors car dealership, the pictures progress through his days spectating at Pikes Peak in 1951 (a fabulously evocative shot of Pete Woods kicking up dust in his 'Johnson Special' is a clear hint of what's to come) and into his own racing career: the Carrera PanAmericana, Le Mans, and his years with Ferrari from 1957 to 1962, including winning the F1 Drivers' World Championship in 1961. As so often with pictures of this era, it's the background detail that is as compelling as the main subjects. Gleaming 'Yank tank' saloons, spectators and mechanics in their 1950s clothing, boxes of spare parts piled up in a paddock – you can lose yourself for hours, soaking up the period atmosphere.

There are three editions of this magnum opus to choose from: the two-volume Collector's Edition; a single-volume 'précis' bookshop version, with fewer pictures, at around £250; and, eventually, a three-volume leather-bound set that will include Doug Nye's biography of Phil (also to be available separately), expected to retail at about £1600. Without a doubt, any of them will prove a shrewd investment, as well as a joy to own. **MD**



How to Build a Car

ADRIAN NEWAY, *HarperCollins*, £20, ISBN 978 0 00 819680 6

If you love finding out how things work, if you're a car nut, if you're intrigued by the sport's politics and even if your interest in Formula 1 is but a passing one, you absolutely must read this book. Free-thinker Newey's tales of teacher-baiting mechanical pranks, railing against Ron Dennis's love of grey precision, bending the rules and winning several World Championships, all within sections based around his most successful race cars, make this ultra-frank opus impossible to put down. **JS**



911 LoveRS

BART LENAERTS and JÜRGEN LEWANDOWSKI, *Wagt Publishing*, €98, ISBN 978 3 667 11113 5

A book for LoveRS of the Porsche 911 RS. I didn't get it straight away, either. This hefty tome's premise is to take each RS-related milestone, be it prototype, homologation development or new 911 generation, get photographer Lies De Mol to take beautiful pictures (and they are), and explain it all with words from De Mol's husband Lenaerts and prolific German author Lewandowski.

It's in English with a northern European inflection, it goes into intense detail rather neatly book-ended by the original and final 911 R models, but what makes this different

from myriad other 911 books is the owners – LoveRS all – of the featured cars and how they came by them.

So we have John Watson in his 2.7 RS, Nigel Corner in his ex-James Hunt 3.0 RS, the RS Turbo that used to belong to Herbert von Karajan, and more in that vein. Current Porsche design chief Michael Mauer eulogises the 993 GT3 RS, too. It's indulgent, quirky even, but 911 LoveRS will love it. JS



Automobile Quarterly

Collector's book

Various publishers, 1962-2012, values today from £5 to £100

As one of the most important motoring periodicals of all time, *Automobile Quarterly* deserves a place in any motoring library.

From the start, these landscape-format hardback books featured text by the best writers of their day and excellent photography; even the earliest issues from 1962 had colour images that have stood the test of time. The features were wide-ranging and eclectic, so the two indexes that were published in 1985 (vols 1-20) and 2003 (21-40) are essential.

Issues from the last few years of publication – up to volume 52 no1 – are hardest to find and could set you back £100 or more each, but you can pick up others for a fiver. The earliest editions were also reprinted to assist later subscribers.

A complete set could cost £2000-2500 but partial runs often sell for a small fraction of that. Ben Horton



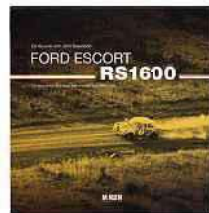
Signs of Life: Why Brands Matter

STEPHEN BAYLEY, *Circa Press*, £24.95, ISBN 978 1 911422 10 5

Octane columnist Stephen Bayley explores a world in which 'marque' has given way to 'brand' in automotive parlance – ever since GM's Harley Earl invented phrases such as 'duflunky', 'rashoom' and 'zong' to describe his styling aims to underlings. Admittedly, cars play a bit-part amid stories about Marlboro, NASA, FedEx and more, but there's imagery aplenty, it's erudite and entertaining, and there's comedy in the failures he reveals. GW

Ford Escort RS1600

ED HEUVINK with JOHN DAVENPORT, *McKlein*, £74.99, ISBN 978 3 927458 98 7



Beginning with a foreword by Hannu Mikkola and Gunnar Palm, and followed by a dip into Ford's rallying history from the 1950s onwards (100Es, Zephyrs, Cortinas –

they're all here), this limited-edition hardback is mostly about the Ford rally team's fortunes on the famously fearsome East African Safari Rally. In particular it's about the Escort RS1600, registered RWC 455K, in which Mikkola and Palm won the 1972 event, the first win for a non-local crew since the rally's inception in 1952.

Atmospheric imagery, mostly from rally photographer Reinhard Klein's archives, illustrates the very detailed tales by Dutch author Ed Heuvink who has tapped contemporary co-driver John Davenport (who, in the 1972 Safari, was in a Datsun 180B) for on-the-spot knowledge. Ford's fortunes on the rallies, and the stories behind them, are reported in detail deep enough to thrill any Ford rallying obsessive, as will the

chapter dedicated to statistics and scanned documents from the 1972 International Rally Championship. Refreshingly, cars from rival teams are given photographic space too.

The final chapter covers the life of RWC 455K since its retirement, right up to its current residence in the N-Anadol Collection in Switzerland and 2016 concours win at Lake Como. It has never been restored.

The long paragraphs and justified type make this a visually daunting read, but there's historic gold within. It's printed on top-quality paper and just 999 copies will be produced – ours was number 760 – complete with a protective slipcase.

Robert James



Gear

COMPILED BY ROBERT JAMES

ORIGINAL 1968 TACO MINI-BIKE

Powered by a Briggs & Stratton four-stroke engine, these mini-bikes were hugely popular in the USA but never really gained traction with British kids. It's hard to find one in the UK that hasn't been subjected to an abundance of abuse, but this one's in great shape thanks to spending its life as a wall display piece.

£595
notyouraveragebikes.com



MARLOE DERWENT 'GAUGE' WATCH

The Derwent hand-wound wristwatch from Marloe Watch Company is a highly stylish timepiece. It was inspired by an old Brannan pressure gauge, making for an unusual and interestingly retro design to enclose the reliable Japanese Miyota movement inside.

£329. marloewatchcompany.com



BREMONT WEEKEND HOLDALL

This holdall from watchmaker Bremont should contain everything you need for a weekend trip, thanks to its ample capacity and two small zip compartments. The bag is made in the UK from bridle leather, duck canvas and brass hardware, just right to sling behind the seats of your vintage two-seater sports car.

£475. bremont.com

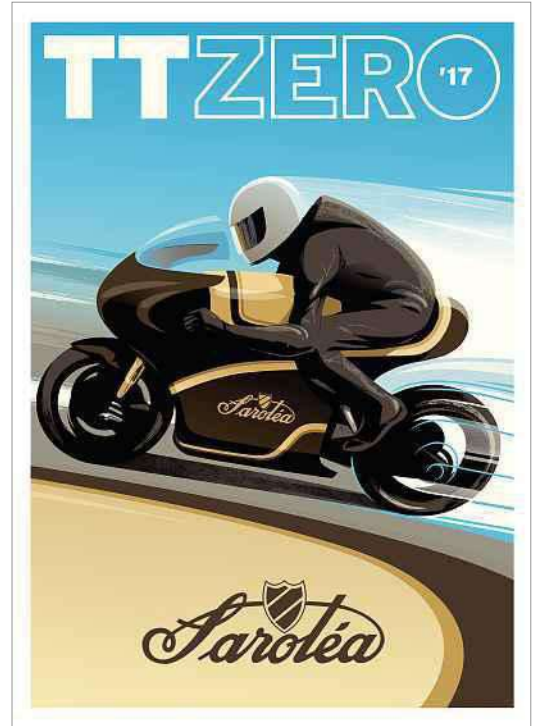
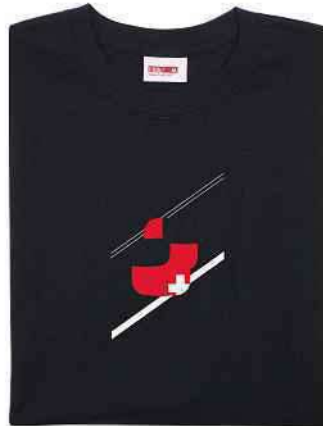


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Put yourself in Horacio's shoes and build your own Huayra Roadster, but with significantly fewer parts. It's even finished with blue carbonfibre-style plastic panels. It won't set you back quite as much as a real one but it will be fun to build, making for quite a conversation piece once finished.
£44.90. amazon.co.uk

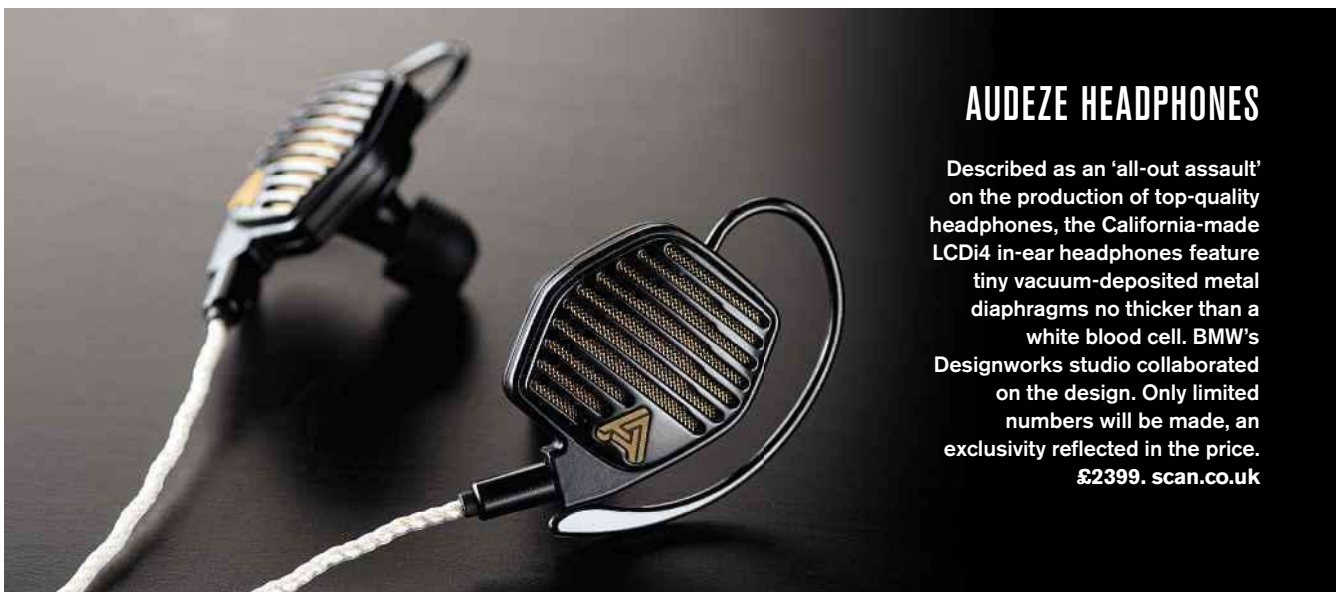
TÉLÉCABINE SHIRT BY T-LAB

In case you hadn't already worked it out, the abstract design on this T-shirt from T-lab represents two cable cars (télécabines) crossing paths on a mountain, hinted at by the Swiss flag peeking out from behind. Would suit a winter sports fan immune to the cold.
£25. t-lab.eu



LIMITED EDITION GUY ALLEN SAROLÉA PRINT

Saroléa, one of the world's oldest motorbike manufacturers, is the subject of this lovely limited-edition print by Guy Allen. If you want one, you'll need to act fast – Allen is printing only 200 in A2 size, each one signed and numbered by the man himself.
€65. guyallen.co.uk



AUDEZE HEADPHONES

Described as an 'all-out assault' on the production of top-quality headphones, the California-made LCDi4 in-ear headphones feature tiny vacuum-deposited metal diaphragms no thicker than a white blood cell. BMW's Designworks studio collaborated on the design. Only limited numbers will be made, an exclusivity reflected in the price.
£2399. scan.co.uk

Models

REVIEWS AND PHOTOGRAPHY MARK DIXON

1:18 scale

1937 Talbot-Lago T150 C SS

By CMC Price £521.95 Material Premium diecast

These days, collector-quality model cars tend to be based on specific examples, so it's slightly odd that CMC seems to have combined the features of several separate examples for its latest release – particularly since these Figoni et Falaschi 'teardrop' coupés were all so individual. Not that it really detracts from such a stunning model, which is fully up to CMC's usual incredible quality. Assembled from almost 1500 parts, it includes full interior, engine and chassis detail; bonnet, boot and doors also open and shut with exquisite precision. It's a jewel.



Models shown are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com

1:43 scale

1. 1954 Allard P2 Safari

By Matrix Price £94.95

Material Resin cast

Somehow, the model manages to look more elegant than the full-size car – and it has excellent brightwork.

2. 1932 Rolls-Royce Phantom II Brewster Newmarket conv sedan

By GLM Price £119.95

Material Resin cast

Finished in authentically garish two-tone, this US-bodied Phantom model has super-fine trim detail.

3. 1959 Fiat 1200 Spider

By Norev Price £39.95 Material Diecast

Relatively inexpensive, simple – and very appealing, with a nice interior.

4. 1965 Ferrari 330 GT 2+2

By BBR Price £221.30

Material Resin and metal handbuilt

It looks a bit 'overtired' but captures the character of the car very well.

5. 1983 Jaguar XJ-S Lynx Everter

By Premium X Price £39.95

Material Diecast

Good colour for a model of the most handsome estate car ever; curiously, it's RHD but has US-spec headlamps.

6. 1948 Playboy A48 convertible

By Autocult Price £92.95

Material Resin cast

We love this! It's a superb model of the retractable metal hardtop Playboy, briefly built in Buffalo, New York.

7. 1964 Ferrari 158

By Looksmart Price £95.95

Material Resin cast

Beautiful little replica of Bandini's 158, as piloted in the 1964 Austrian GP.

8. 1958 Lotus 16

By Spark Price £53.95 Material Resin cast

Graham Hill is instantly recognisable in a fine model of his '58 British GP car.

9. 2017 Aston Martin DB11

By TrueScale Miniatures

Price £89.95 Material Resin cast

A superb model, available in other colours besides Frosted Glass Blue.

Classic models

Micro Machines



If you were a kid in the 1990s, you almost certainly played with Micro Machines. The makers claimed they were the smallest toy cars in the world – and they were probably right, as most were less than an inch long.

Thanks to their low-friction wheels, Micro Machines could zoom across the floor at incredible speed, as the burglars in the 1990 film *Home Alone* discovered when they stepped on the collection that Macaulay Culkin had spread out at the foot of the staircase.

The San Francisco-based company behind Micro Machines was founded

in the '50s by Lewis Galoob, who launched this ingenious new line in 1987. He was bought out by toy giant Hasbro 12 years later and production continued until about 2007. In a good year, such as 1994, these little cars generated \$113 million in sales.

Minute though they were, Micro Machines featured all sorts of gimmicks: some could change colour in the sunlight; others hinged open to reveal an even tinier vehicle inside; the 'X Ray' series was transparent so that all the interior detail could be seen. You could buy playsets, buildings,

garages and carrying cases to keep them in. They weren't all car-related, either: there were boats, aircraft, space shuttles and even dinosaurs, and lots of licensed movie tie-ins that led to Micro Machines sets on the themes of *Star Wars*, *James Bond*, *Star Trek*, *Indiana Jones* and more.

Micro Machines are a fairly recent product and that means prices are still generally low today, but one enthusiast claims on his website that he has the world's largest collection of the world's smallest cars – 6224 to date – so they offer plenty of scope.

WORDS AND PHOTO: ANDREW RALSTON

AUTOMOBILES ❖ HISTORIQUES ❖



PHOTO: WWW.CHRISTOPHERSCHOLLEY.COM



1951 FRAZER NASH LE MANS REPLIC CHASSIS NUMBER 421/100/155

Supplied new to Tony Crook in April 1951, who achieved multiple outright wins at Silverstone, Goodwood and Castle Combe at the wheel of chassis number 421/100/155. Earls Court Motor Show car displayed by AFN in October 1952.

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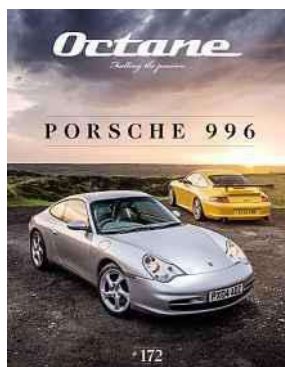
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1995 Aston Martin wide bodied Virage Volante finished in British Racing Green with cream hide interior, piped green with green top roll and walnut cappings, complimented by best quality Wilton carpet throughout. This stunning example has covered just 23,500 miles and comes with a complete service record, most of which has been carried out by Aston Martin "Works" service. The specification includes a full wide bodied upgrade by the factory from new with more pronounced wheel arches to accommodate the split rim OZ alloy wheels. Fitted with front wing vents, Air conditioning, electric heated seats, electric mohair hood with cream hood cover with green piping. Hand built at Newport Pagnell towards the end of Virage production, this car incorporates all of the various Virage upgrades including the completely redesigned dash board layout. These cars were a very limited production run and rarely come to market. Realistically priced at **£135,000**



1972 Ferrari 365 GTC4 which shares the chassis, wheelbase, suspension and engine with the 365 Daytona. With only 500 being produced and such a close relationship with the iconic Daytona, the 365 GTC/4 has remained an under-appreciated and under-valued car, making it an enticing investment opportunity. This particular car is a concours example (a term we rarely use), finished in black with black hide interior and sitting on perfect Borrani wire wheels. It has had just one owner for the past 26 years during which time it has formed part of an important collection. It comes with an original book pack in a leather bound wallet including the original Ferrari warranty booklet and both sets of original tools. Fitted as standard with air conditioning, this car has Ferrari Classic certification and is probably the best in the world. **£365,000**



1954 Jaguar XK120 OTS in British Racing Green. An original UK supplied motor car and one of only 1176 produced in RHD. This is against over 6000 LHD models as at the time of production, Jaguars main market was the USA. It comes with a good history file which includes both buff and green log books together with invoices and correspondence between previous owners. It has recently been the subject of a chassis up restoration, prior to which it had been off of the road since the mid 70's. It now only needs to be viewed to be appreciated. The paint work and general attention to detail is superb and the standard of trimming is beyond criticism. It is a joy to drive and will undoubtedly provide a new owner with hours of satisfaction. We consider that this car is very realistically priced for one in this condition at **£125,000**



The 4 cylinder DB1 introduced in 1948 was superseded in 1949 by the all new DB2 complete with the 6 cylinder, W.O.Bentley designed twin overhead cam engine acquired by David Brown when he purchased the Lagonda company. The 2 seater DB2 was an exceptional post war sports car and achieved notable success in motorsport especially at Le Mans. A drophead coupe was also available in addition to the sports saloon. This **1952 Aston Martin DB2** that has been in the same ownership since 1970. It was regularly campaigned as a club racer with the AMOC in the 70's and 80's with various engines but has now been reunited with the original engine as supplied with the car when new. Thus we have pleasure in offering a "matching numbers" DB2 with a very early chassis number and ripe for total restoration. The car has always been kept garaged and hence has remained in good structural condition and should prove to be a very straight forward project for a capable engineer. Full inspection welcomed.

Also in stock: 1961 Aston Martin DB4 to full GT specification, 1961 Aston Martin DB4 in Wedgewood blue, 1962 Aston Martin Project 214 (Perfect tool room copy), 1964 Aston Martin DB5 currently being restored, 1987 Aston Martin V8 series V (very low mileage), 1997 Aston Martin V8 Coupe in Buckingham green.

All can be found by visiting our website at www.runnymedemotorcompany.com or please call Martin Brewer for more details on any of our cars.

MARKET NEWS

BUYING + SELLING + ANALYSIS



RM SOTHEBY'S / DARIN SCHABEL

Vintage month for vintage cars

That's in the US, at least, where pre-wars are making big money

LOTS OF SALES this month, too many to report. So here's our pick of the most interesting, beginning with a Bonhams sale at the Simeone Foundation Museum in Philadelphia, Pennsylvania, and some very early cars.

Earliest was a 1900 Locomobile 5½-horsepower steam runabout that brought \$35,200. The one other car from the 20th Century's first year was a 1900 Mobile, unsold against an estimate of \$40,000-50,000. Top spot at \$1,001,000 went to the auction catalogue's cover car, a 1913 Rolls-Royce 40/50hp Silver Ghost Sports Tourer with replica coachwork by Reuters. Ex-Henry Ford Museum and one of 188 built, it appears ready to be enjoyed for at least another century. The sale totalled \$3,076,000, with 57 of 64 cars sold.

Three days later in nearby Hershey, RM Sotheby's held a sale in conjunction with the Antique Automobile Club of America's Eastern Division Fall Meet. This annual event is the culmination of the auction season for many in the eastern United States. There's been talk these past few years about auctions presenting less than stellar cars at events, the companies failing to find quality cars to sell in

today's market. Not so at Hershey; there were some truly spectacular cars to bid on and purchase.

Notable were the cars from the Derro Collection. Each one seemed yet better than the one before it, with fanatical care taken to make them among the best seen at auction this year. Many sold at big, sometimes record, numbers – a 1933 Pierce-Arrow Silver Arrow (above), one of three known to survive of the five built, sold for \$2,310,000. Following this top seller was an astonishingly beautiful 1935 Duesenberg Model J with convertible coachwork by the Belgian firm d'Ieteren. Its restoration by Detroit's Classic and Exotic Service made this Duesenberg a showstopper. It was arguably one of the best-value buys in recent auctions at \$1,485,000.

It wasn't only about the big-bucks cars. A 1906 Orient Buckboard sold for a pocket-friendly \$7700 while a 1980 Mercedes-Benz 450 SLC brought the same amount. This posed a question for buyers: do you like your cars simple or complex? Total sales amounted to \$15,720,000, with 129 of the 136 cars on offer finding new homes.

On the same weekend, Mecum returned to Schaumburg, near Chicago, for another of its huge

TOP 10 PRICES OCTOBER 2017

£1,759,500 (\$2,310,000)

1933 Pierce-Arrow
Silver Arrow

RM Sotheby's, Hershey, USA
5-6 October

£1,260,000 (€1,416,000)

1961 Mercedes-Benz
300 SL Roadster

Artcurial, Paris, France
15 October

£1,131,000 (\$1,485,000)

1935 Duesenberg Model J
Cabriolet by d'Ieteren

RM Sotheby's, Hershey, USA
5-6 October

£1,077,500 (€1,200,000)

2017 Mercedes-Maybach
G650 Landaulet

Bonhams, Knokke-Heist,
Belgium. 9 October

£912,000 (€1,130,000)

1955 Mercedes-Benz
300 SL Gullwing

Artcurial, Paris, France
15 October

£793,000 (€897,000)

1957 Mercedes-Benz
300 SL Roadster

Bonhams, Padua, Italy
28 October

£758,500 (\$1,000,000)

2007 Ford Shelby GT500
Super Snake

Barrett-Jackson, Las Vegas,
USA. 19-21 October

£754,500 (\$1,001,000)

1913 Rolls-Royce 40/50hp
Silver Ghost 'London-to-

Edinburgh' Sports Tourer
Bonhams, Philadelphia, USA
2 October

£732,000 (€822,480)

2009 Mercedes-Benz
McLaren SLR 722 S Roadster

Artcurial, Paris, France
15 October

£723,000 (€805,000)

1968 Ferrari 365 GTC Coupé
Bonhams, Knokke-Heist,
Belgium. 9 October

mid-America events. This 775-car event reported a 71% sell-through to net \$12,550,000, with consignments ranging from veteran and vintage to three-year-old Teslas and everything in-between. Top of the tree was a 1967 Chevrolet Corvette convertible with the 427ci/400hp engine; it brought \$126,500. In joint-second at \$121,000 were a 1963 327ci/300hp split-window Corvette coupe and a 1957 Cadillac Eldorado Biarritz convertible. A 1967 Amphicar sold for \$42,900; these are well off their high prices of a few years ago, but it's still well worth paying up for a good one. A bad Amphicar can put you underwater quickly, and not just metaphorically.

There were some gems at Motostalgia's mid-month, no-reserve auction of a private collection in Waxahachie, Texas. Results totalled close to \$4m from 65 cars, including a 1958 Facel Vega FVS Series IV coupé that brought \$190,000 to net top slot. A rare Iso Rivolta brought \$73,700 and a 1983 Aston Martin Lagonda scored a strong \$78,750.

This month's biggest haul, though, was Barrett-Jackson's \$30,680,000 at the Mandalay Bay Convention Center in Las Vegas, where an impressive 99% of the 671 vehicles sold. This came just a few weeks after the tragedy of the shootings on the same site, and Barrett-Jackson contributed charity lots to benefit the victims and the first responders. Included in the top sellers was one of the charity lots, a 2007 Ford Shelby Supersnake that sold for \$1,000,000. A 1965 Porsche 356 Custom convertible was a top-dollar sale at \$315,700, while among the moderns a 2005 Ford GT brought \$285,000 and a 2005 Mercedes-Benz SLR McLaren sold for \$222,000.

The 39th Branson Fall Auction at Branson, Missouri, saw 177 cars sold out of 230 offered. Total sales topped \$3.2m, top billing going to a 2007 Lamborghini Gallardo Spyder with just 4800 miles that changed hands at \$112,750. Second spot went to a 1969 Plymouth Hemi GTX, said to be a

'AT ITS MANDALAY BAY SALE, BARRETT-JACKSON CONTRIBUTED CHARITY LOTS TO BENEFIT THE SHOOTING VICTIMS AND THE FIRST RESPONDERS'

matching-numbers West Coast car kept in a California car museum for 18 years. It sold for \$82,500. Branson is a great everyman's auction, with 38% of the cars selling for under \$10,000.

Bonhams offered 32 vehicles at The Zoute Sale in Knokke-Heist, Belgium, netting €5,536,000. Noteworthy was the second-highest seller, a 2000 BMW Z8 Roadster complete with hardtop. With just a one Belgian owner from new and 26,000km recorded, and finished in black with a black interior, this handsome Z8 sold for €316,250 to confirm the perhaps surprising strength in the values of this tribute to the BMW 507.

Wrapping up for this month, Silverstone Auctions held The Porsche 2017 Sale on 21 October. Of the 59 Porsches offered, including one tractor, 38 were sold to generate £2.5m. Top spot at £253,125 went to a 1998 911 (993-shape) Turbo S, one of only 26 right-hand-drive examples built, with just 36,210 miles on the odometer and extensive service records. Runner-up was a 1992 911 (964-shape) RS Touring, which changed hands at £219,375. This handsome, all-black example is said to be one of 11 built, with six of those having been destined for the UK market.

So, has any sort of market trend emerged over the last month? Just this: the best cars still make good money, and supplies may be running low.

DAVE KINNEY is an auction analyst, an expert on the US classic car auction scene, and publishes the USA's classic market bible, the *Hagerty Price Guide*.

KINNEY'S PICKS



RM Sotheby's, Hershey, USA
Warning! Do not expect your 1961 Metropolitan 1500 to sell for this one's \$77,000 at the next auction. Or ever. The planets aligned for this one, estimated at \$30,000-40,000 and maybe the best ever seen.

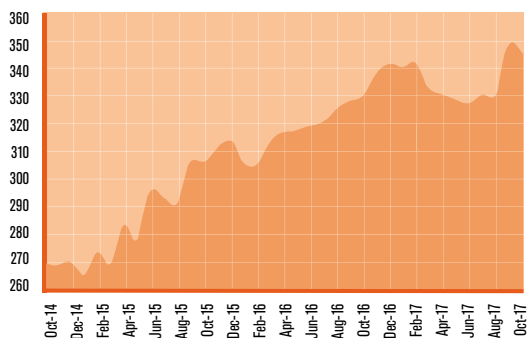


Mecum, Chicago, USA
The best examples go for over \$30,000, so \$2500 was a giveaway for this 1964 Autobianchi. It was hardly a stellar example, but as a winter project it left plenty of room to play at this low a price level.



Barrett-Jackson Las Vegas, USA
Only 300 of these Land Rover Defender 90s were sold in the US in 1997, but \$128,700 for this rot-free example with air-con and accessorisation was still a surprising result.

HAGI TOP INDEX



HAGI TOP INDEX MONTH/YEAR
Vertical axis is based on a benchmark of 100 set at 31 December 2008. The HAGI Top index charts the prices of 50 key collectable cars.

WITHIN THE BLINKERED focus-field of short-term goggles the HAGI Top's bear market rally of 5.83% through September looks impressive. Indeed, the Top's September upswing was mirrored in many other areas of the market, lifting them into positive territory for the year to date.

In October the HAGI Top was little changed, down 0.97%, and the lack of change was reflected in most other market segments. That leaves us with a trace since the early part of the year that looks like the profile of the Loch Ness monster. And that means nothing. For a truer picture, in fact, you need to look past the background noise of short-term volatility.

Year to date, the 'head' is not far ahead of the 'tail' - 1.21% in front. And year-on-year the HAGI Top's growth stands at 4.61%. Compare that with the same period last year when the annual gain was 13.67%.

Thinner volumes and highly selective buying are characteristics of today's world; so, too, is mixed pricing. Indeed, models at the lower end of the price pyramid are among those making positive contributions, with strong pricing among some higher-production, lower-value cars, as well as choice 'youngtimers'.

The common factor is that these are cars that have underperformed when rated against initial purchase price. It's a marker of diversity and diversification, and it is particularly noticeable that the auction houses and dealers are responding to the fresh thinking of many of today's buyers with shifting and expanding offerings. For proof, look no further than the fact that some HAGI internal measures in this area have gained more than 20% year-to-date.

Visit historicautogroup.com for further market analysis. **Dave Selby**



*Desmond
J. Smail*



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Top Ghia

RM Sotheby's, New York, USA 6 December

SOME CARS are difficult to imagine ever owning, even if you had the money. Maybe the Chrysler d'Elegance is one of them.

Unmistakable and instantly recognisable to many, the d'Elegance emerged from the celebrated collaboration between Chrysler's design chief Virgil Exner and Carrozzeria Ghia co-owner Mario Boano.

Penned by Exner for the 1952 show circuit, the car was based on a shortened New Yorker chassis and bristles with design touches later to re-emerge on some of Chrysler's production cars. The egg-crate grille that serves as the centrepiece of the car's bulldog-like nose ended up on the 300,

while the 'gun-sight' tail lights were adopted for the Imperial model of 1955.

The quilted leather chairs of this luxurious two-seater grand tourer are deep and comfortable, with sufficient space behind them for a suite of fitted luggage – which couldn't be housed in the trunk, because there isn't one. Instead, the tail features a recessed spare wheel elegantly delivered to ground level by an electro-hydraulic carrier concealed beneath a hinged lid.

After wowing show crowds, the d'Elegance was given to a Chrysler executive's brother-in-law who drove it until 1987, at some point inserting a 1956 354ci Hemi engine to give

it performance to match the dramatic looks.

It then joined California's Blackhawk Collection until 1999, after which it passed through three further owners prior to the current one, who has restored it and fielded it in events ranging from Louis Vuitton's Serenissima Run of five years ago to the Amelia Island concours. Now it's set to star in the RM Sotheby's 'New York Icons' sale, where it is expected to fetch around \$1m.

But if such a sum is not to hand, you can get the look for less. The d'Elegance inspired Ghia's Giovanni Savonuzzi to create a car everyone could own: VW's Karmann Ghia. rmsothebys.com

ALSO LOOK OUT FOR...



Who invented the wheel? No-one really knows. But if we're talking wheels attached to axles for the movement of vehicles, several unconnected populations had the same idea somewhere between 4000 and 3000 BC in the Middle East, the Northern Caucasus and the middle of Europe.

Spokes, however, are another matter. Opinion favours the Elamites, who lived in Mesopotamia in the cradle of civilisation that

nestled between the Euphrates and Tigris rivers. Those inventive people discovered that making a big wheel from several pieces of wood was easier than finding a tree that was wheel-sized in cross-section. A spoked wheel looked better, too, and demonstrated craftsmanship vital when establishing your wheel's status. Some things have never changed.

This Elamite wheel is as early a spoked wheel as you're ever likely

to own. Well, the five 18-in long bronze tyres (the sixth is missing), anyway; the wood is a replica, the original long gone after 3000 years. A similar wheel was found in Choqua Zambil, Khuzestan, and is now in Iran's National Museum.

Bonhams is offering the wheel at its Antiquities Sale in London's Bond Street on 28 November, estimating its value – not that there's much to compare it with – at £7000-10,000. **John Simister**



M-INENTLY COLLECTABLE

Historics at Brooklands, Weybridge, UK. 25 November
If BMW's M cars of the 1980s and '90s are becoming rare, then the E24 635 CSi in 'M' guise is among the rarest, especially in the UK. This unusual Acacia Green CSi has been meticulously maintained over its 84,500 miles, has had few owners and features the desirable five-speed, close-ratio manual gearbox. With an £18,000-24,000 estimate it's priced right, too.
historics.co.uk



SHOULD GO DOWN A STORM

Classic Car Auctions, Leamington Spa, UK. 2 December
VW's Scirocco successor, the Corrado, is now acknowledged as a modern classic – and you'll struggle to find a much better one than this Mars Red example. It's tipped to fetch £5000-7000 and scores four out of five stars across the board in CCA's exacting 35-point condition report. It has the ultimate motor, too – the 2.9-litre, 187bhp VR6.
classiccarauctions.co.uk



JUST NIPPING OUT FOR A BIT

Brightwells, Leominster, UK. 29 November
Although close to 300,000 Austin Sevens were built during the celebrated car's 17-year production run, a mere 682 of them were high-performance Nippys equipped with sports suspension, a close-ratio gearbox and a punchy 23bhp engine. This tidy example has a non-standard motor fitted, but a correct Nippy engine comes with it. Estimate is £13,000-15,000.
brightwells.com

Tinker, tailor, soldier, Alvis

Bonhams, London, UK 2 December

IF YOU WERE looking for a sporting alternative to obvious Bentleys and Lagondas during the pre-war era, you could have done a lot worse than to plump for a 4.3-litre Alvis, which, with its 100mph capability, was claimed in period to be one of the fastest unsupercharged saloons on the market.

This Vanden Plas four-seat tourer version might not have been so rapid, but there's no denying its elegance and, in original owner Robert Robertson's hands, the car won its class in the 1938 RAC rally.

Later that year it passed to rally driver and trials competitor William Wilkinson who kept it until 1952. By the 1970s it was owned by Mike Cummins

of the Alvis Owner Club and was used for the television adaptation of John Le Carré's *Tinker, Tailor, Soldier, Spy* as the wheels of Jim Prideaux, the Czech former spy played by Ian Bannen, who declared the Alvis 'the best car in the world'.

Later restored, and driven at various international Alvis gatherings, it was acquired by the vendor in 2013 and has been meticulously maintained since.

Whether it really is 'the best car in the world' is open to debate, but if it's good enough for Smiley's People it should be good enough for the rest of us. If a little conspicuous when you're undercover.

bonhams.com



AUCTION DATES

- 25 November**
Historics at Brooklands, Weybridge, UK
- 25 November**
Dan Kruse, Houston, USA
- 25 November**
Morris Leslie, Errol, UK
- 25 November**
Osenat, Paris, France
- 27 November**
Shannons, Melbourne, Australia
- 29 November**
Brightwells, Leominster, UK
- 30 November**
DVCA, Dorchester, UK
- 30 November – 2 December**
Mecum, Kansas City, USA
- 2 December**
Classic Car Auctions, Leamington Spa, UK
- 2 December**
Bonhams, London, UK
- 5 December**
Coys, London, UK
- 6 December**
RM Sotheby's, New York, USA
- 6 December**
Bonhams, London, UK
- 9 December**
H&H, Bickenhill, UK
- 9 December**
Leake, Newbury Park, USA
- 9 December**
Mathewsons
Thornton-le-Dale, UK
- 12 December**
Barons, Esher, UK
- 29 December**
Oldtimer Galerie
Gstaad, Switzerland
- 5 January**
Mecum, Kissimmee, USA
- 13 January**
Coys, Birmingham, UK
- 13 January**
Coys, Maastricht, Netherlands
- 13-21 January**
Barrett-Jackson
Scottsdale, USA
- 17 January**
Worldwide Auctioneers
Scottsdale, USA
- 17-21 January**
Russo & Steele
Scottsdale, USA
- 18 January**
Bonhams, Scottsdale, USA
- 18-19 January**
RM Sotheby's, Phoenix, USA
- 19-20 January**
Gooding & Co, Scottsdale, USA
- 23-27 January**
Mecum, Las Vegas, USA



1984 Renault 5 Turbo 2

€79,500. PrinsClassics, Nunspeet, the Netherlands

MENTION THE NAME Jean Ragnotti to rally fans of a certain age, and they'll be conjuring up images of the French maestro dancing through the snow in a Renault 5 Turbo en route to victory in the 1981 Monte Carlo. The act of bolting a turbocharger to the standard 5's 1340cc Cléon-Fonte engine and dropping it behind the front seats turned Renault's popular shopping car into a pimped-up powerhouse with bulging arches, meaty tyres and vents galore.

The first models were built to comply with Group 4 homologation and incorporated an aluminium roof, doors and other special bits. The later Turbo 2 variant used a greater number of standard 'S' parts and was more road-orientated, but it still weighed under 1000kg and offered thrills aplenty thanks to its 160bhp and rear-wheel drive.

Most Turbo 2s were mercilessly thrashed and many modified for amateur competition use, so original, well-cared for examples such as this one are difficult to find. The gleaming bodywork is the result of a high-quality repaint in the original *bruin*

colour, nicely offset by of-the-period gold 'turbo' wheels with polished highlights. 'Turbo' decals are present and correct on the doors and rear window, while the hard-to-source plastic vents, grilles and air ducts are all undamaged. A full-length folding sunroof tops off the exterior.

Inside, the beige upholstery is baggy in places but undamaged, while all trims, gauges, switches and even the 'Turbo 2' floor mats are factory-correct despite the Renault's near-90,000 miles.

Perhaps most remarkable, though, is the history file that accompanies this example. The paperwork dates right back to the day it was delivered in January 1984, and suggests that all three of its owners (two in France and one in Spain) have maintained it to an unusually high standard.

And, if you think €79,500 seems expensive, check out similar Turbo 2s. During the past five years, values of these pocket-sized homologation specials have almost doubled.

prinsclassics.nl



1933 Frazer Nash 'Colmore'
£137,000

This chain-drive Frazer Nash, rebuilt in the 1960s with marine-ply bodywork by Napier aero engineer Clifford England, has covered under 10,000 miles since a major refresh. charlesleith.com (UK)



1967 Mercedes-Benz 230SL
£250,000

The best unrestored, one-owner, manual Pagoda in existence? It comes with every history document, factory-fitted ski and luggage racks, luggage – and even the wooden skis. abbeyfieldclassics.co.uk



1959 Simca Aronde
Plein Ciel. €22,900

'Open Sky' is an odd name for a closed coupé, but the cost of the Facel coachbuilt body made the price high and the model rare. This one is nicely restored, with a rebuilt engine. classix.se



1975 Lamborghini Urraco
\$112,500

This P250 Tipo III is one of just 21 built for the US market. Recently treated to a \$36,000 overhaul, it glamorously sports black paint, light tan leather and Campagnolo wheels. driversource.com (USA)

HENDON WAY MOTORS



1998 PORSCHE 993 TURBO S COUPE
64,000 MILES - £POA



2017 PORSCHE 991 TURBO S COUPE
2,000 MILES - £149,950



1980 PORSCHE 930 TURBO COUPE
67,000 MILES - £79,950



2011 PORSCHE 997 GT3 RS 4.0 LTR
11,000 MILES - £325,000



1973 FERRARI 365 GTB/4 DAYTONA
38,000 MILES - £POA



1997 AC COBRA LIGHTWEIGHT
11,000 MILES - £135,000



1967 FERRARI 275 GTB/4
£POA

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LEWIS HOUGHTON

MVS Venturi

Rare and stylish French alternative to an Esprit – or a Ferrari...

NAME SOMETHING French, powered by a turbocharged PRV engine, clothed in glassfibre – but not an Alpine... Answer? The MVS Venturi.

Manufacture de Voitures de Sport launched a prototype at the 1984 Paris motor show, but it took former Heuliez employees Claude Poiraud and Gérard Godfroy three years to get the first models to market. Racing drivers Mauro Bianchi and Jean-Pierre Beltoise played a key role in developing the suspension, while funding was secured to open a dedicated factory near Nantes, France.

It's hard not to draw comparisons with the Alpine. It uses the same 2.5-litre V6 and Renault-sourced transaxle. Unlike the Renault, however, both engine and transmission are mid-mounted, making it closer in concept to the Lotus Esprit. On which subject, the ride is Lotus-esque in its suppleness, and its forgiving handling balance make it a fun and easy car to drive quickly, but the Venturi offers much more room for taller drivers, and it's luxuriously finished in wood 'n' leather, too.

It was well received by the press, but it ultimately didn't pack quite enough punch to compete with Porsche and Ferrari. MVS's answer came in 1989 with the 2.80 SPC and 260 APC. Further developing the turbocharged V6 with high-compression pistons and a new long-stroke crankshaft increased capacity to 2.8 litres, and power to a much healthier 260bhp.

The MVS name was dropped shortly after, with

all models then simply badged Venturi. In an attempt to build some awareness for the relatively unknown manufacturer, motor sport activity was key. The Venturi-Larousse Formula 1 race team was founded for one season in 1992, as well as the one-make Venturi Trophy series and an assault on the Le Mans 24 Hours in 1993.

Road cars slipped down the list of priorities, although the wild 400GT was launched in 1994. Only ten of these extreme road cars were converted from the Kevlar-bodied Trophy racers by the factory. They weighed less than 1100kg and pushed out more than 400bhp, so their performance was savage.

Despite all this, the MVS/Venturi story didn't end well. An updated Atlantique model in 1996 brought in a new, more rounded look, but sales were limited and production stopped in 2000 when the company faced bankruptcy again. It was sold to Monegasque Gildo Pallanca Pastor. Today Venturi focuses on very small-scale electric car production, and currently competes in the fully electric Formula E series.

While it created some fantastic cars and competed at the top level of motor sport, Venturi made little impact internationally. That's a shame, perhaps, but with little more than 600 Venturis of all shapes and sizes built between 1987 and 2000, owning one gives you membership to a very exclusive club.

Matthew Hayward

THE LOWDOWN

WHAT TO PAY

UK cars are rare, though cheaper than Continental cars. Prices start at £15,000, with the more desirable 2.80/260 at £25,000-35,000.

25 lightweight 260 Atlantiques were built, and command a premium, as do the hardcore 260LM models: 33 built, advertised from £50,000 up. Last-of-line Atlantique 300 Biturbos: £35,000-45,000.

With only ten officially produced, the wild 400GT is the most valuable of Venturi road cars. Prepare to pay a minimum of £150,000. Track cars are more common and tend to cost upwards of £100,000, although demand has increased with eligibility.

Transcup with removable roof panels offered from 1988. Lower build numbers give it a premium over the coupé.

LOOK OUT FOR...

The PRV V6 and Renault transaxle are generally tough if properly maintained. Parts availability is good, although unique items can be difficult to replace. Find expertise within the French Venturi Club – and, for UK-owned cars, the Renault Alpine Owners club.

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- CLASSIC -



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1994 JAGUAR XJS, 6.0 LITRE COUPÉ

This excellent example finished in the beautiful combination of Flamenco Red with Cream leather comes with only 35,000 miles and a comprehensive service history.

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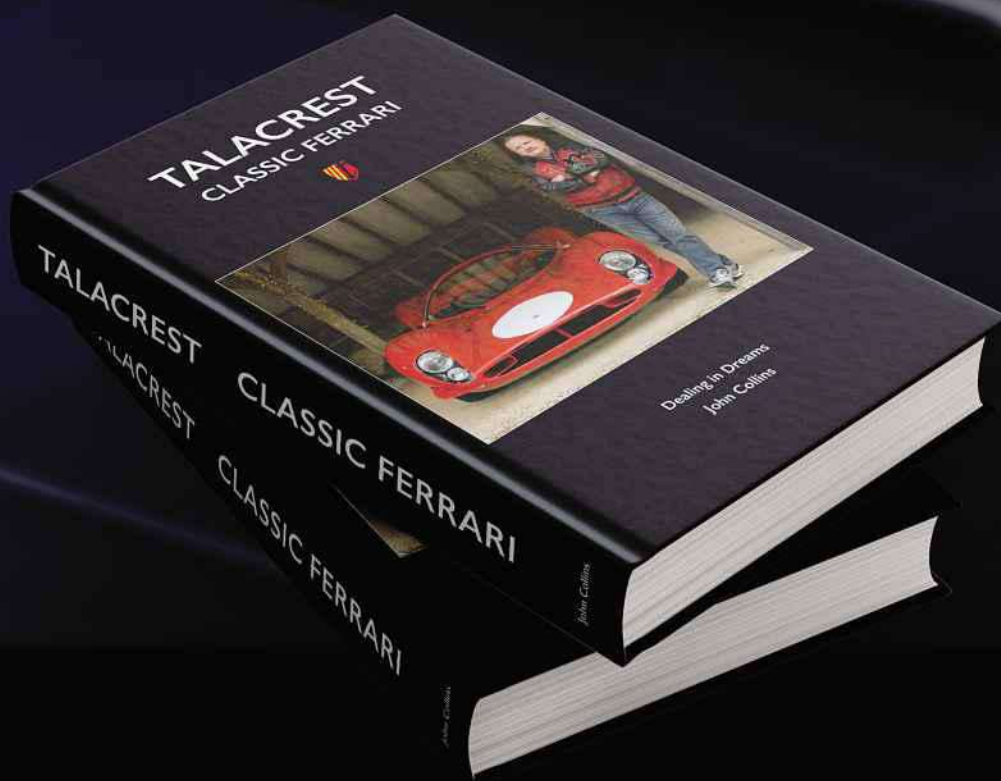
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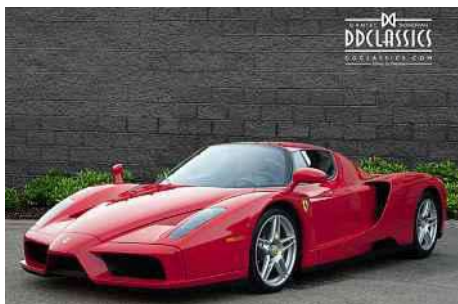
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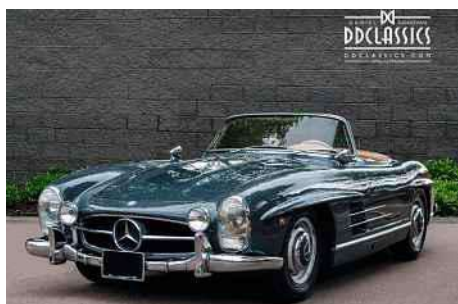
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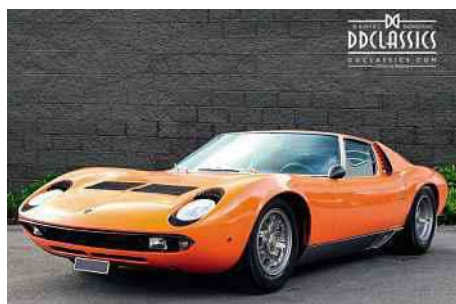
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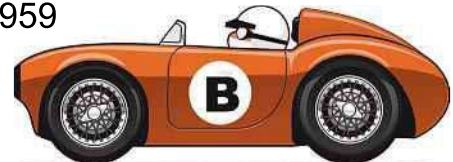


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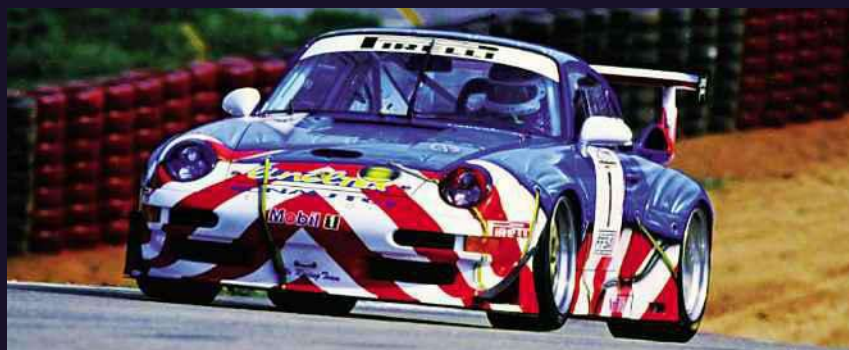


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MG Red with Vellum Beige Trim. A correct matching number car with the exception of the very desirable 5 Speed Gearbox conversion. 'Daisy' has been beautifully and totally restored to an exceptionally high standard with desirable upgrades along the way including Eaton Supercharger with Engine rebuild to suit, up-rated suspension and brakes, up-rated steering, discreet indicators etc. etc. This much sought after 'classic' has covered less than 1,000 miles since completion and will now keep up with modern traffic. In superb condition throughout and crying out for the open road once again. RHD - £42,995



1958 ROVER 60

Dove Grey over Smoke Grey with Red Hide. One Owner until 1984, at which time it had only covered 8,700 Miles. Mileage to date is 20,800. This has to be the lowest mileage Rover extant. Has a most extensive history, Including Original Log Book, Hand Books, service Bills Etc. Equipped with Free Wheel, Spot Lamps, Wing Mirrors, 'His Masters Voice' Radio, Rim embellishers Etc. It would be hard to believe that a better example exists. RHD - £13,995



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Mallard Green with Black Hide. Restored some years ago to a superb level. Little use since and remaining in the same stunning condition. Specification includes chrome Wire Wheels, Tonneau, Spin on oil Filter Conversion, Oil Cooler, Tubular Stainless manifold and Sports Stainless Exhaust System. Not just another 'average' MGB. RHD - £16,995

If your car is one of the very best, please call with an accurate description, detailing condition, history, ownership, etc. All makes and models required.



Lamborghini Murcielago LP670-4 SV
Ceramic brakes, High level rear wing small decal option, 600 miles, 2009, £POA



Lamborghini Aventador LP750-4 SV Roadster
X frame in carbon, Large SV decal option, High level rear wing, VAT qualifying, 18,000 miles, 2016, £439,990



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Lamborghini Countach 5000QV
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Lamborghini Huracan LP640-4 Performante
Branding pack, Carbon race seats, Ceramic breaks, 20 inch loge alloys, 800 miles, 2017, VAT qualyfing, £274,990



Lamborghini Aventador LP700-4 Roadster
Dione Forged Alloy wheels, Transparent engine cover, Branding Pk, Reverse camera, 4,000 miles, 2014, £263,990



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Lamborghini Gallardo LP550-2 SLE
Skorpius alloys, Clear engine bay cover, Full superleggera interior, Roll Cage, 20 miles £219,990



Lamborghini Murcielago LP640-4 Coupe
670 SV Body Upgrade, TUBI Exhaust, Carbon Fibre Driving Zone, Reverse Camera, 5,000 miles, 2008, £199,990



Lamborghini Murcielago LP640 Roadster
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Lamborghini Gallardo LP550-2 SLE
Skorpius alloys, Clear engine bay cover, Full superleggera interior, Roll Cage, 14000 miles, 2011, £169,990



Lamborghini Gallardo LP570-4 Performante
Branding pack, Carbon driving zone, Carbon race seats, Ceramic brakes, High level rear wing, 8000 miles, 2013, £164,990



Lamborghini Gallardo LP550-2 Balboni
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1963 Ferrari 250 GT Lusso

Serial Number 4513 GT, Engine Number 4467 GT with numero interno 1448/73 E, the 57th of 350 250 GT/L built by Carrozzeria Scaglietti and designed by Pinin Farina, 3.0 litre Colombo V12 engine, 4 speed gearbox, disc brakes at all 4 corners, delivered new July 1963 by official Ferrari dealer Garage de Montchoisy SA of Geneva, Switzerland, then in the Matsuda Collection in Japan for 20 some years until coming to the USA in 2002, color changed once in the States from its original Azzurro to Argento as seen today, fully documented by Ferrari historian, Marcel Massini, who reports the original engine was sold off in Switzerland in the 1970s to be used in a 250 SWB, 4513 GT now fitted with Lusso engine 4467 GT, Borrani wire wheels with knock-off hubs, Ferrari Factory Red Book Classiche Certified, extraordinary in appearance and driveability over five decades ago and equally so today, the 250 GT Lusso the very last Ferrari to wear the 250 moniker.

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2009 Morgan 3.0 Roadster. Morisy blue metallic with Heron grey leather sport wheels. Two owners, serviced and maintained throughout. Only 10,300 miles from new the specification is equally as lovely. Blue mohair weather equipment including matching tonneau cover and side screen bar, 5 x stainless steel wire wheels, two gated spindles, side screen luggage rack, 2 tread rubbers per side, wing mounted side lights, badge bar, small round door mirrors, walnut dash, 10" Moto-Ita wooden steering wheel, radio, CD player and chassis oil covers. £36,950.



2007 Morgan 3.0 V6 Roadster. Indigo blue and complemented by a lovely Stone leather interior with contrasting blue piping and blue carpets. Just serviced and MOT 'c at 22,129 miles. Easy-up hood, weather equipment in blue mohair with matching hood cover, Walnut dash, Alloy wheels, stainless steel bumpers, sun visors, elasticated door pockets, walnut dash, radio CD player, Moto-Ita wooden wheel, tread rubbers, coloured wing badging. This car also benefits from an optional removable hardtop. £35,950.



2017 Morgan Plus-4 GdI. Available now. Brand new with zero miles but without the waiting list. We are delighted to offer this beautifully specified Plus-4. Finished in Morgan Sport Ivory with Yarwood Mulberry leather and Manson mohair weather equipment. Exceptionally well specified, too much to list so please call for details. £52,995 On the road.



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2017/67 Morgan 3.7 Roadster. Our current demonstration car. As new, only 100 miles. Morgan Sport Black with Yarwood Honey Tan leather and black mohair weather equipment with easy-up hood. The comprehensive options list includes: Power steering, Stainless steel wire wheels, Sports exhausts, Walnut dash & matching Moto-Ita wheel, Overrides, Mesh grille, Tread rubbers and much more - Huge saving from new list. £61,995



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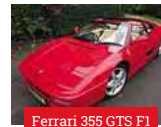
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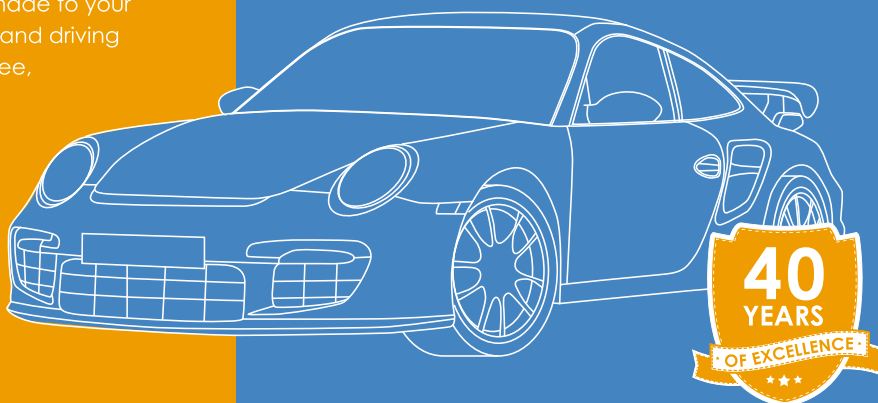
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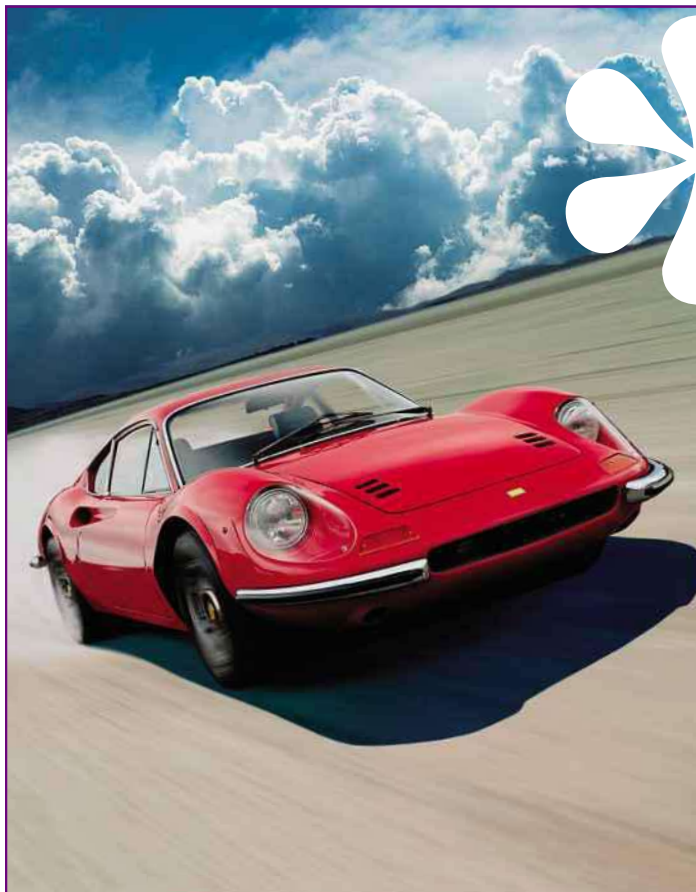


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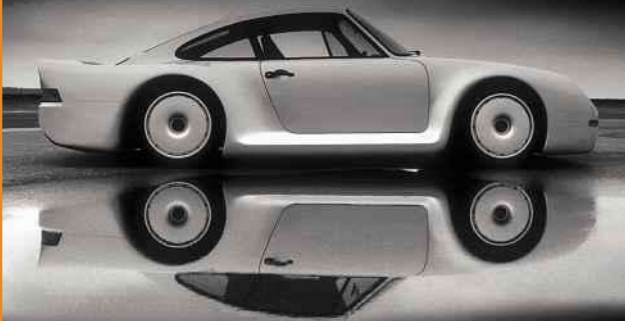
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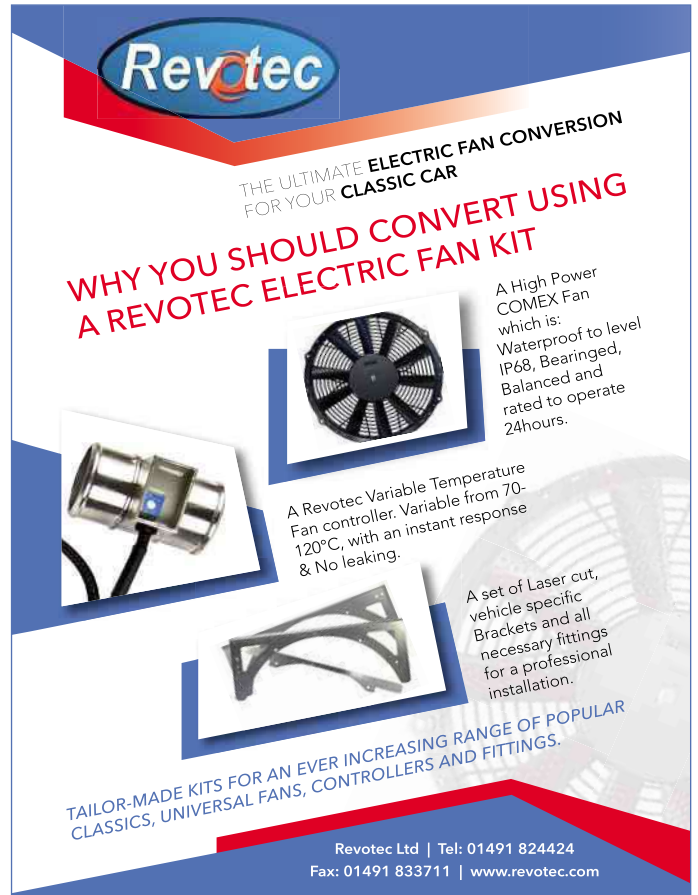
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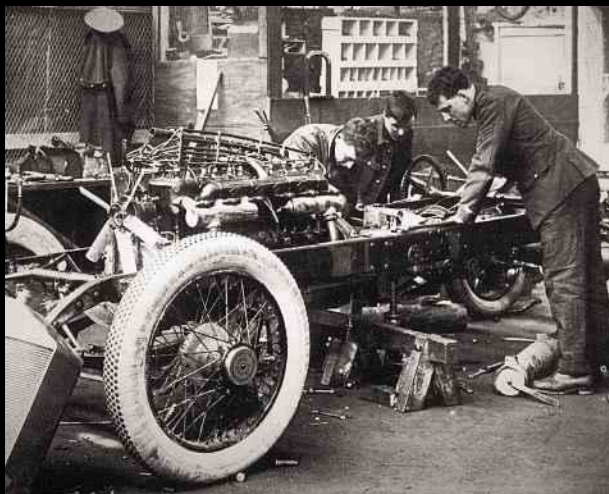


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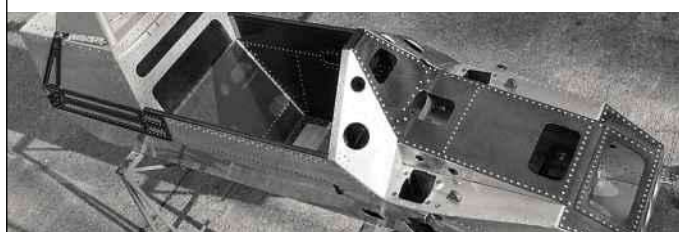
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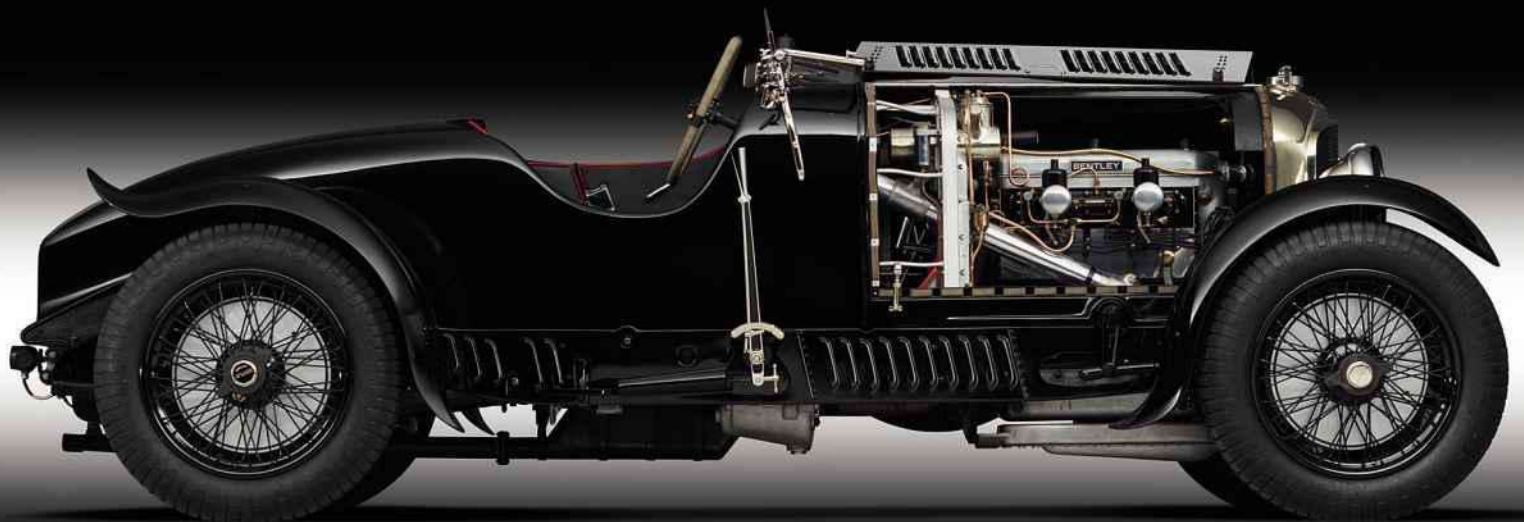
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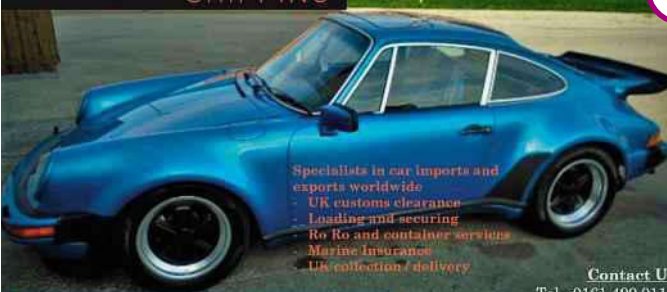
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Day in the life

INTERVIEW AND PORTRAIT MARK DIXON

WAYNE CARINI

*The presenter of TV's
Chasing Classic Cars is
a lifelong enthusiast –
and a skilled restorer*

A HUDSON ITALIA got me doing the TV show. I'd fallen in love with one particular car when I was 16, but it took me until I was 52 to track it down and buy it. Donald Osborne, the classic car appraiser and consultant, wrote a piece about me finding the car for the *New York Times*. It appeared on a Sunday and on the Monday the TV company called me to discuss doing a show.

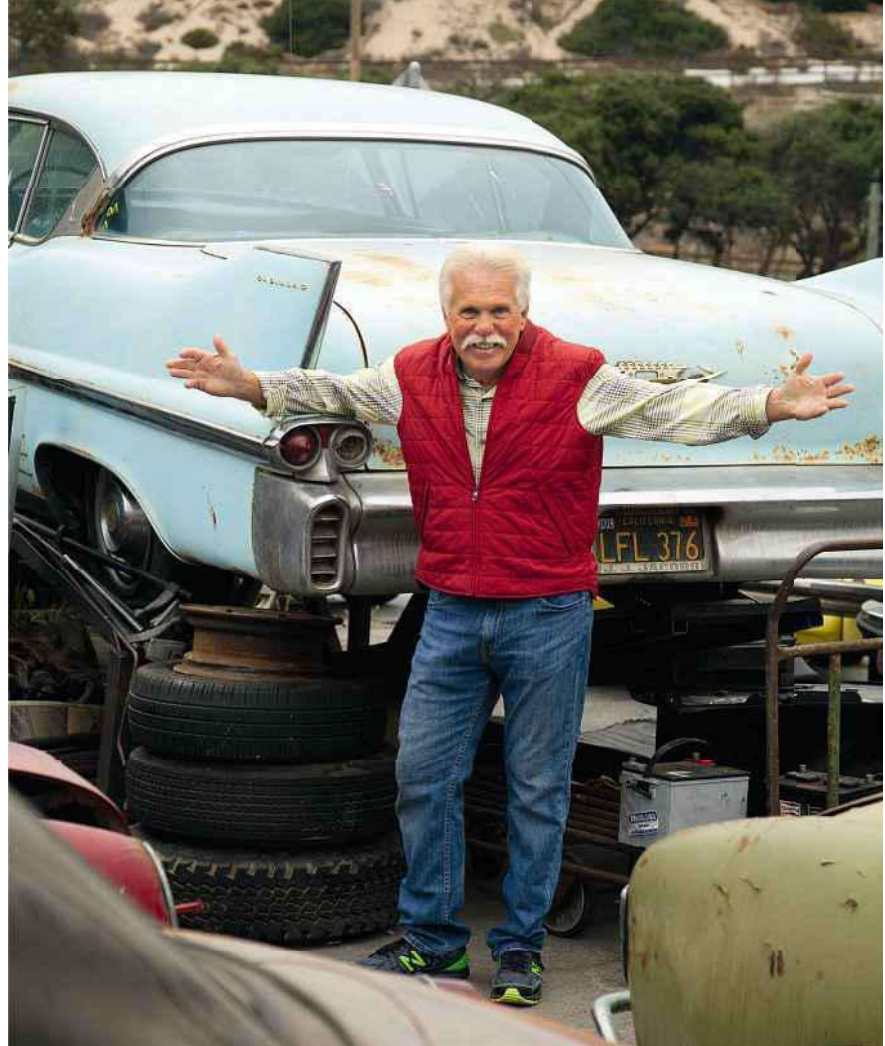
That was 11 years ago and we've now made over 200 episodes of *Chasing Classic Cars*, which is beamed to 39 countries. The great thing about it for me is that it's not all set up. It's just me going about my regular business with a cameraman and a producer.

I love doing the TV stuff but the downside is that I'm away from home a lot – last year it was 183 days. I'm very lucky in having a wife and family who understand me being away so much but I'm trying to cut down, because home life is very important to me.

I've always lived in Connecticut and was born in a town called Glastonbury, a name that I know has special connotations for you Brits. At the moment, home is a log cabin that I built in 1973 but we've recently bought a 27-acre farm and I'm building a house there. It has an old horse barn that's now filled with most of my cars.

People ask how many cars I have and I always say: 'Way too many, but never enough!' Twenty-seven of them, the very best ones, are held in trust for my daughter Kimberly, who is autistic. When my wife and I are gone they'll be sold to help maintain her standard of living. It's what we work for.

My passion for cars comes from my father. During World War Two he was the right-hand man for a US General in Austria and used to hot-wire nice cars for the General to drive! When he came home he started restoring old cars, so I grew up surrounded by them. Being raised on a farm, I was given jobs to do from the moment I could carry something and I've always been hands-on.



'IT'LL SOUND WEIRD, BUT RIGHT NOW I DO MY EMAILS WHILE WEARING A FULL-FACE HELMET'

When I left college, I repaired a brand-new Daytona Spyder that the owner had crashed – he'd wrecked the whole of one side and my father didn't want to take on the job. I took it to Chinetti Motors for some service work and Luigi Chinetti – who had seen pictures of the accident damage – was so impressed that he got me restoring Ferraris for him. Until a year ago, I did all the painting at my restoration shop, and while I now have a very good painter I still like to do the paint jobs on any full restorations that we carry out.

If I'm at home, I'll get up at 4.30-5.00am, do my work-out routine and then check emails – it's always exciting to see the responses that have come in about potential leads. It'll sound weird, but right now I do my emails while wearing a full-face helmet! That's because I suffer from claustrophobia but I'm planning to race at Bonneville and I need to get used to the helmet. I find that it doesn't bother me so much if my mind is occupied, and by doing emails I can now wear it for 15-20 minutes without noticing it.

I help my wife get Kimberly ready and then I'll head to work about 7am. It's pretty

non-stop at the shop, and I spend a lot of time talking with people who've come to see me; I also try to be there when a customer comes to pick up a car. If that's not possible then I'll make them a little 'thank you' video because I think maintaining that personal connection is very important.

There are too few hours in the day to waste one on lunch, so I'll grab a breakfast sandwich late-morning and work through until 4pm, when I return to the farm to catch up with the house-build or other jobs. In the summer I like to unwind by mowing the fields, which means I'll get home at 8pm, have some supper, check my emails and be in bed at 9.30! But I do get up very early...

I'm often asked what my greatest car discovery has been, and I guess the unrestored barn-find Stutz Bearcat was a highlight. But there's always something new to unearth. A friend has just tipped me off about a Ford Model A 'snowcat' with caterpillar tracks on the rear and skis on the front, which was used to deliver mail on Lake Placid. Do I need it? Absolutely not. Do I want it? Like you wouldn't believe!

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