

STUNNING SUPERCHARGED BUGATTI ATALANTE



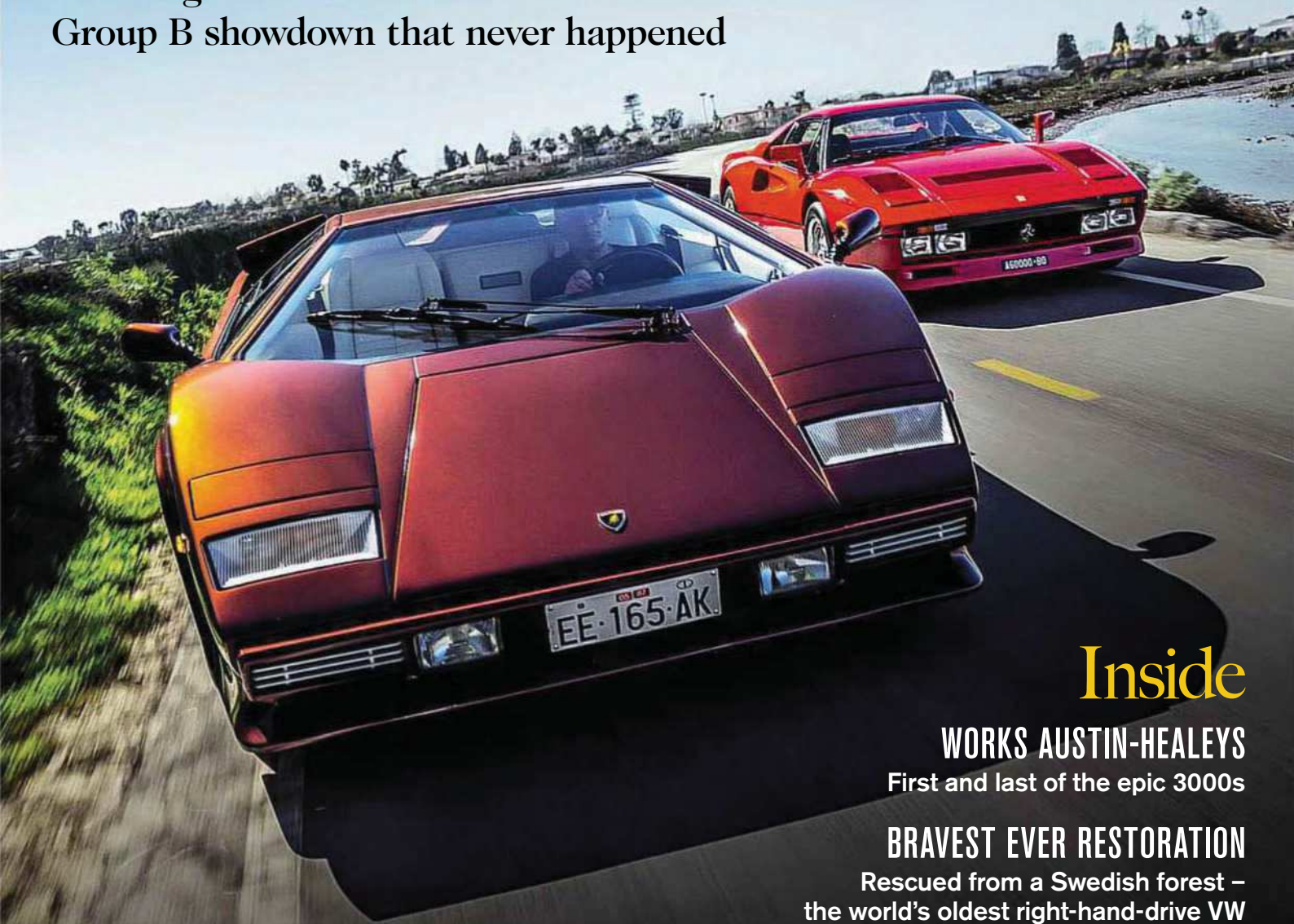
£5.50 / ISSUE 179 / MAY 2018

Octane

FUELLING THE PASSION

COUNTACH VS GTO

Lamborghini takes on Ferrari in the '80s
Group B showdown that never happened



Inside

WORKS AUSTIN-HEALEYS

First and last of the epic 3000s

BRAVEST EVER RESTORATION

Rescued from a Swedish forest –
the world's oldest right-hand-drive VW

ROAD-LEGAL LISTER KNOBBLY • RACER DAVID HOBBS • BERTONE'S GHOST FACTORY • MASERATI BARN-FIND

WORLD-CLASS MOTOR CARS AT AUCTION 2018

THE ASTON MARTIN SALE

ENTRIES NOW INVITED

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Englefiled House, Reading

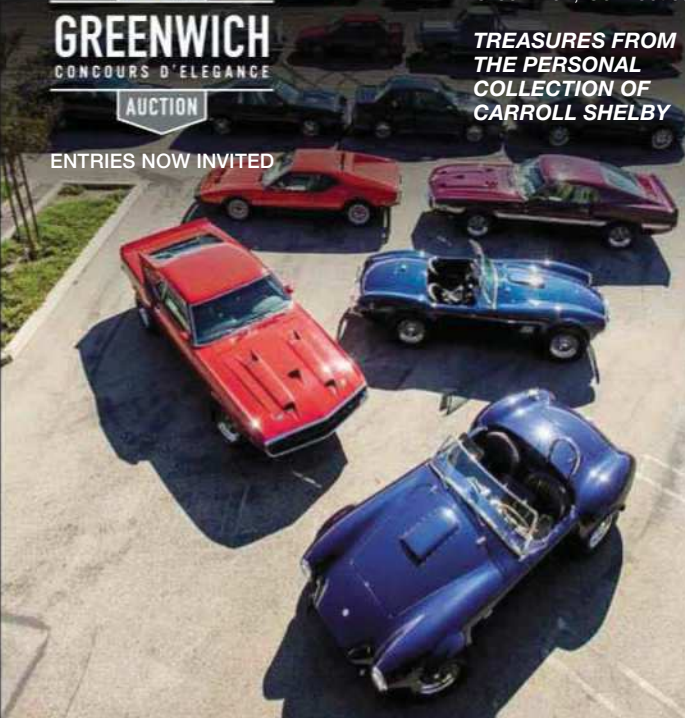
**1959 ASTON MARTIN
DB4 'SERIES I'
SPORTS SALOON**
Chassis no. DB4/126/R



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THE PERSONAL
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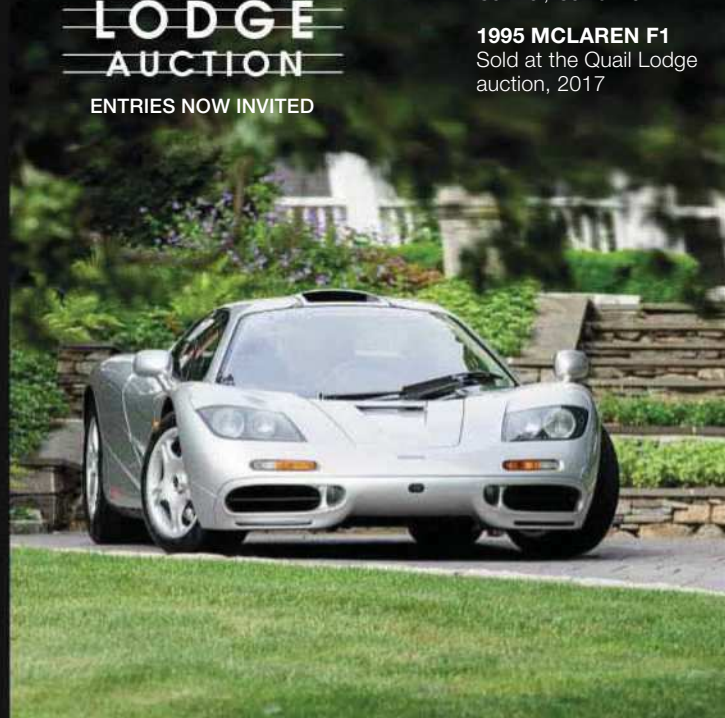


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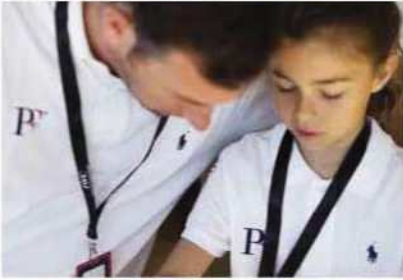
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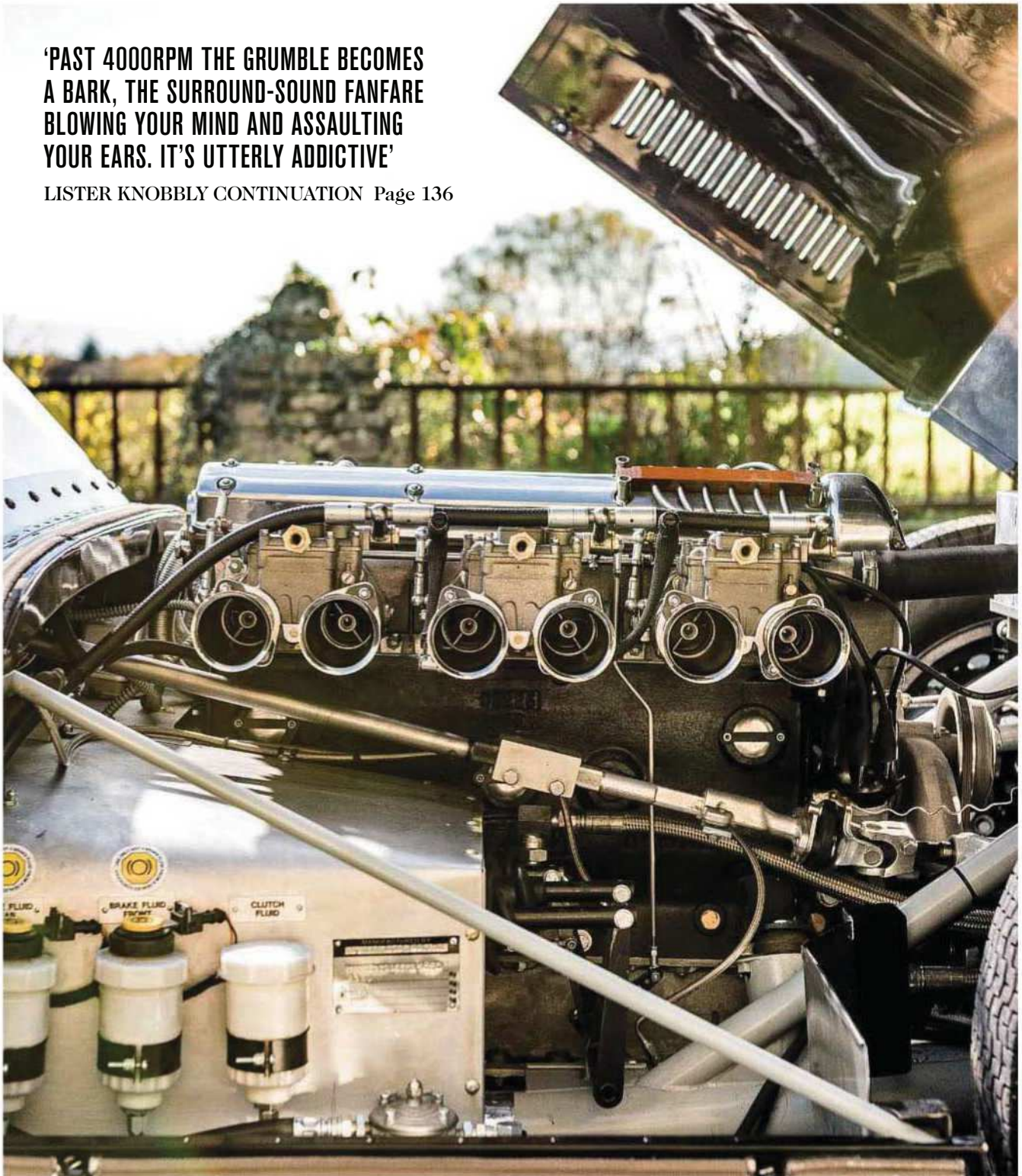
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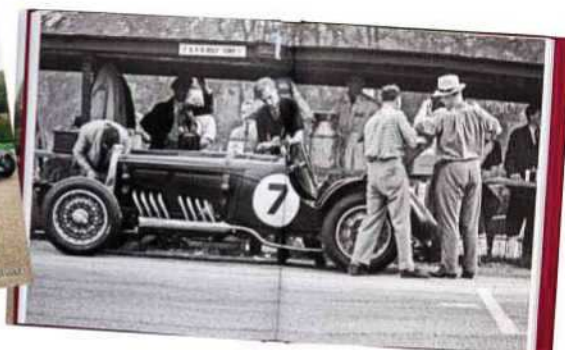
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EVAN KLEIN

FEATURING



EVAN KLEIN

'LA is the traffic capital of the world, but if you love cars it's heaven. In the past week I've photographed the rarest of Porsches and the coolest of supercars. My ears are still ringing from the Countach's V12! See how Evan captured our Group B shoot-out on **pages 64 to 74**, and the Petersen Porsche exhibition on **pages 128 to 134**.

EDITOR'S WELCOME

Truly the season in which to be jolly

THERE IS A noticeable seasonal change to this issue of *Octane*. Of course, the classic car world no longer hibernates for winter as it once did – traditionally there was a shutdown between the NEC show and *Rétromobile*, except for those hardy rallyists who are only tempted out when the conditions are most treacherous – but lighter mornings and evenings bring a sense of springtime rebirth.

Which is kind of appropriate, given some of the stories featured this month.

Not only do we delve into a long-thought-destroyed Maserati Quattroporte prototype in all its barnfind glory, but we also poke around in the eerie remnants of Bertone before its historic treasure trove of models and drawings goes to new homes. There is also the rebirth of the Lister Knobbly, not only as a trackday continuation special, but as a road weapon. And we have the boldest, most madcap restoration that I have ever seen. When you see what decades abandoned in a Swedish forest did to this VW bus, you'll probably question its saviour's sanity. I did, but there is admiration in equal measure.

One of the things I love most about this job is how much I learn, every issue. One misconception I've had put straight this

month is that 'barndoor', when referring to such a VW bus, meant the side doors. I won't be making that mistake again.

Similarly, until now I had no idea that the Lamborghini Countach was homologated for Group B. No, not rallying, but the proposed tarmac race series. Because the formula was stillborn, the homologation remained a technicality, but the moment we were aware of what might have been (bearing in mind that Ferrari had homologated its 288 GTO for Group B), we were salivating at such a tantalising prospect.

So, what else could we do but put the cars back-to-back and create the showdown that never quite happened in period? Now *that's* a new beginning.



James Elliott,
editor-in-chief



RICHARD HESELTINE

'Driving the Bugatti Type 57 Atalante in Portugal represented wish fulfilment on an epic scale. I swear I can still hear the supercharger. Getting in the road-going Lister Knobbly barely a week later was another box ticked. I have now thawed out! Read about the Bugatti on **pages 78 to 84** and the Lister on **pages 136 to 144**.



MARC SONNERY

'I first became curious about Maseratis when my father, a Citroën director, showed me photos of the sports car company they had bought. I had my first ride in a Maserati aged 11 and instantly became irretrievably passionate about them.' Marc is the perfect person to uncover the trail of a Quattroporte thought lost forever. See **pages 108 to 114**.

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NEXT MONTH

BACK FROM NATURE

Pre-production '48 Land Rover show-car rescued from a West Midlands garden



Issue 180
on sale
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NICK DIMBLEBY



EVANKLEIN

PLUS

**Targa Florio by Porsche
with Vic Elford**

**Devin C: racing around California
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BMW M5: all six generations

Group C's Gordon Spice

**On the road in a V8-powered
Ferrari Dino hot rod**

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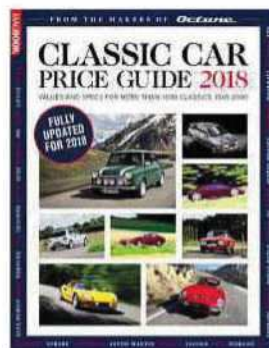
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CLASSIC CAR PRICE GUIDE

Want to know what your favourite classic is worth? The latest *Classic Car Price Guide*, newly updated for 2018, includes values and specs for more than 1000 classics built between 1945 and 2000. Priced at £11.99, it's on sale from 25 April – and available for pre-order NOW at Amazon. Visit tinyurl.com/priceguide2018.

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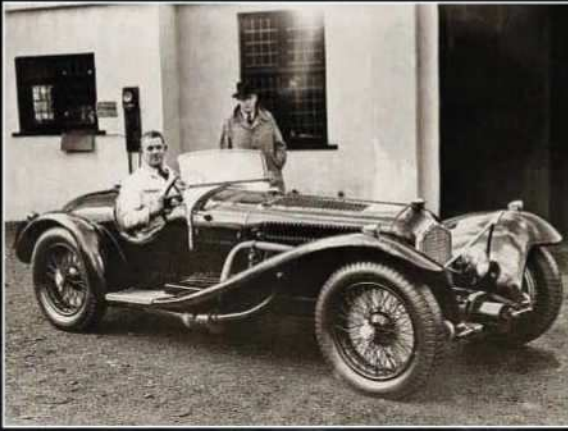
Further entries are now invited, to consign your motor car please contact the department.

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IGNITION

NEWS + EVENTS + OPINION

Magnificent new Mullin museum proposed for UK

World-renowned Californian collector plans Cotswolds classic car destination

Words Mark Dixon

CALIFORNIAN CLASSIC car enthusiast Peter Mullin, the world's leading collector of Art Deco automotive masterpieces and chairman of The Petersen Automotive Museum in Los Angeles, is planning to open a new car museum in Britain. The £150-million, 160-acre project is projected to draw about 200,000 visitors a year and it could open as early as 2020.

Provisionally titled The Mullin at Great Tew, the project is being developed on part of the former WW2 Enstone airfield and in conjunction with the Great Tew estate, a Cotswolds jewel located about 20 miles north of Oxford. Peter Mullin told *Octane* why he had chosen this particular site:

'There are so many automotive businesses, including Formula 1 teams, in this part of the country that it has been dubbed "Motor Sport Valley". Plus, of course, the beautiful Cotswolds countryside is ideal for exercising cars. I've had a home in Britain for 35 years and so I know how spectacular the area is.'

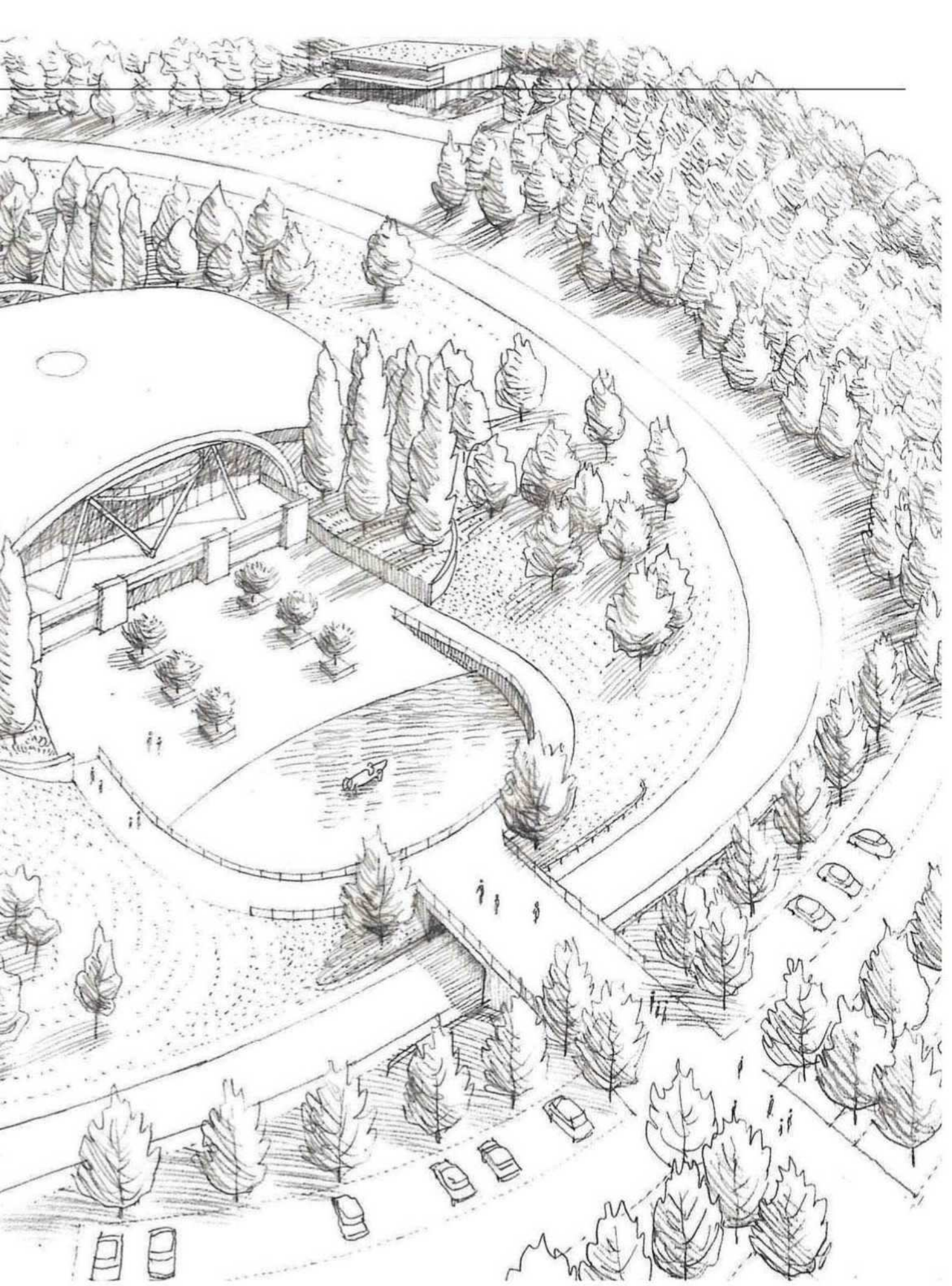
UK director of the project, Kieran Hedigan, has given *Octane* a site tour and preview of the architectural sketches submitted as part of the planning application

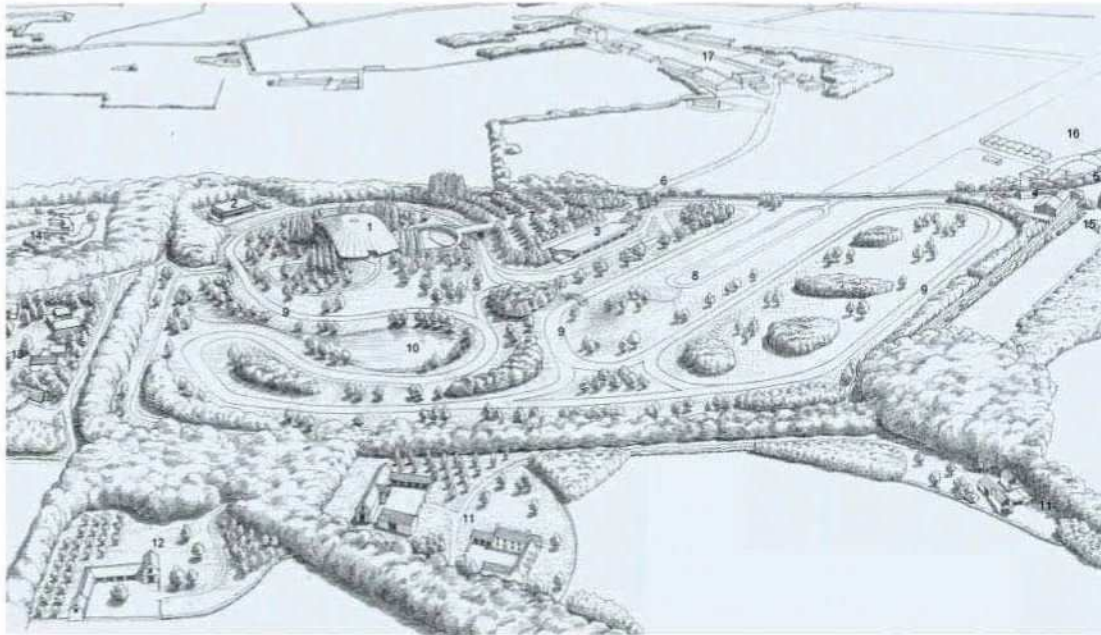
– reputedly the most substantial ever received by the local authority. Its response is expected soon.

As shown in the illustration here, the main museum will feature an overarching curved roof – inspired by the Dunlop Bridge at Le Mans – and an ornamental lake that visitors will pass as they enter (conjuring up the tantalising prospect that Peter Mullin's famous 'Bugatti from the lake', a Type 22 raised from Lake Maggiore in 2009, could be displayed in an appropriately watery setting). The museum will boast 60,000sq ft of floor space on four levels, plus 50,000sq ft of car storage, so that the 200 or so cars on display at any one time can be regularly rotated. It's anticipated that about 30 will be from Peter Mullin's collection, with the rest loaned by collectors from around the world.

Peter Mullin adds: 'I know from my experience with the Mullin museum at Oxnard [California] and the Petersen that there's a tradition of lending vehicles to other museums. I'm sure there'll be opportunities for that here, which will extend the range of vehicles on display and the frequency with which they can be changed out.'

'ABOUT 30 CARS WILL BE FROM PETER MULLIN'S OWN COLLECTION, WITH THE REST LOANED BY OTHER COLLECTORS'





Here is how the proposed Mullin at Great Tew would look, viewed from the north:

- 1 Museum
- 2 Bentley Pavilion
- 3 Showrooms
- 4 Service yard with stores, workshop and gate lodge
- 5 Visitor entrance
- 6 Deliveries entrance
- 7 Main car park
- 8 Concourse area and viewing mound
- 9 Exercise road
- 10 Conservation lake
- 11-14 Holiday lodges
- 15 Soho Farmhouse service area
- 16 Oxford Sport Flying Ltd
- 17 Enstone Airfield Industrial Estate

The museum will not just be about classics, however. ‘We want to celebrate not just where we’ve been but where we’re going,’ explains Peter Mullin. ‘At the Petersen, we’ve collaborated with Pixar, Microsoft and the ArtCenter College of Design and used virtual reality software very successfully; in fact, the firm responsible for the entire interior of the revamped Petersen, Scenic Routes, has been engaged to help with this project.’

‘I think the chance not only to see the beauty of the past but also to interact with the visions of the future will bring everything together in a way that’s very different from traditional museums.’

Outside the main museum, there will be workshops and a demonstration track where cars can be exercised and visitors given rides. A range of trackside buildings will be available for events or product launches – and Bentley has already expressed firm interest in a standalone two-storey pavilion. In the workshops, apprenticeships and scholarships offered in conjunction with local colleges and universities will ensure that vital skills are passed on to future generations.

‘APPRENTICESHIPS AND SCHOLARSHIPS WILL ENSURE THAT SKILLS ARE PASSED ON TO FUTURE GENERATIONS’

To help fund the project, 28 landscaped lodges of varying sizes will be constructed near the museum and will be offered for purchase as holiday accommodation by car enthusiasts who express a willingness to display their classics in the museum. It’s hoped that the presence of the nearby Soho Farmhouse, a private members’ country club, will be a further attraction.

As part of the proposal, some £12-14 million will be spent on restoring the Grade 2 listed manor house at Great Tew, rebuilt and extended in the mid-19th Century for engineer Matthew Boulton, of Boulton and Watt steam engine fame. The house has lain derelict for much of the 20th century and even this substantial investment will

represent only a ‘first fix’ to stabilise and conserve the existing building.

Naturally, plans to build in any part of the Cotswolds will always meet with a certain degree of opposition and there have been a few complaints, not least from *Star Trek* actor and local resident Patrick Stewart, that this is an ‘elitist’ project. Kieran Hedigan responds: ‘This could not be further from the truth. One of the key objectives of The Mullin is to serve audiences of all ages, rich and poor, young and old. This project will transform an overgrown brownfield site into a destination for grandparents and grandchildren and everyone in between.’


Peter Mullin adds: ‘This is not a business venture for me, it is a legacy project, and it is my most sincere desire to share cars from my collection with the general public and to create a centre of learning to inspire future generations. All my collection is European and this is a once-in-a-lifetime opportunity to bring them home.’

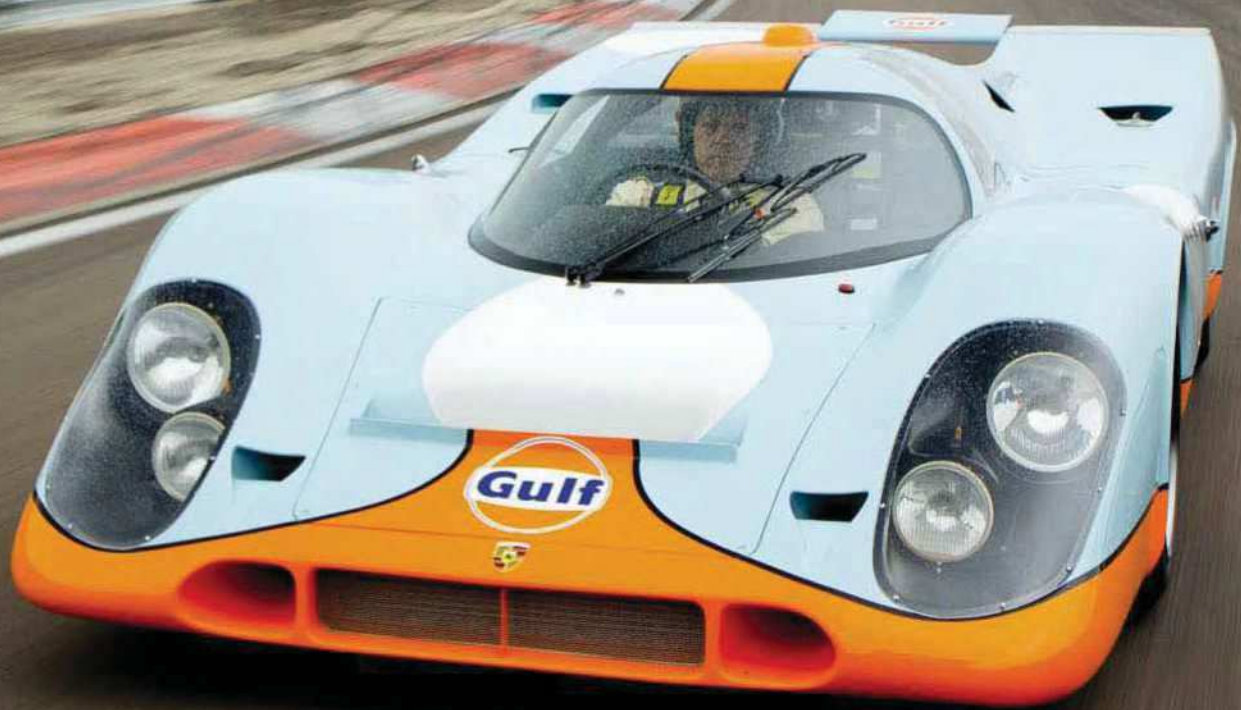
Octane is proud to support this exciting project and will report on developments as they happen.



Left and right
One of the proposed holiday lodges that will help fund the £150m project; a range of upmarket ‘pit buildings’ will be available for product launches or special events on the demonstration track.



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NEWS FEED

Festival record; new Aston factory; happy birthday Shelsley; nominate for Historic Motoring Awards; mass Jag gathering



Classic recordbreakers

The Silverstone Classic has been recognised by the Guinness Book of World Records for hosting the biggest-ever parade of McLaren cars at last year's festival when 115 cars took to the track. The cars were gathered by the McLaren Owners' Group to celebrate the 80th anniversary of Kiwi legend Bruce McLaren's birth. The demonstration run was led by McLaren's only child Amanda, who was just four years old when her father lost his life testing at Goodwood at the age of 32. Amanda McLaren is a brand ambassador for the manufacturer and race team that still bears her father's name.

This year the Silverstone Classic hopes to break another record on 20-22 July when a special parade honours the 50th anniversary of the Ferrari 365 GTB/4 Daytona. See www.silverstoneclassic.com.

Flag up your favourites

The Society of Automotive Historians of Britain is calling for nominations for its new Malcolm Jeal Award for excellence in motoring writing. Contenders must have been published for the first time in an English periodical between 1 July 2017 and 30 June 2018 to a minimum length of 1500 words, with the subject being mechanically powered road

transport. Scan and send your favourites by email to peter.moss12@btinternet.com

Aston progress

The first phase of the development of Aston Martin's new Welsh factory has been completed (below). Work started at St Athan in late 2016 after Aston Martin took over the former MoD site, and stage one included building the staff and customer reception areas, offices and canteen.

Phase two began just under a year ago and will focus on building a trio of 'super hangars' that will house car production, due to kick off with Aston's new SUV in 2019.

The plant will bring up to 750 jobs to South Wales. Aston Martin CEO Andy Palmer said: 'The St Athan facility is really starting to take shape. With the completion of this first phase, it is another milestone on our journey in Wales, and an important part of Aston Martin's second century plan.'



The glorious twelfth

Shelsley Walsh Hill Climb, the oldest motor sport venue in the world using its original course, is to hold a huge celebration on 12 August, 113 years to the day since the venue opened in 1905. As well as staging British Hillclimb Championship run-offs, the anniversary event will host former hill record holders plus a car from each decade of Shelsley Walsh. It will also mark some early exposure for the venue's new sponsor MHD Watches.

Award nominations open

Entries are now open for the Historic Motoring Awards, *Octane's* annual event to recognise everything brilliant about the classic and performance car world. The winners will be announced at a glittering ceremony in the autumn and you can play a key role in who wins. There are a couple of changes to the categories for 2018, so get over to www.historicmotoringawards.co.uk and make sure we know who you think should win.

Jaguars head for Worcs

Keith Helfet, one of the brains behind the Jaguar XJ220, has been confirmed as one of the special guests at XK70, which will celebrate 70 years of Jaguar sports cars at Shelsley Walsh on 9-10 June. Don Law Racing and Eagle E-types both promise to bring along some spectacular machinery, including the E-type from the recent *Kingsman* movie. See www.xk70.co.uk.

OBITUARIES

Henry Hope-Frost 1970-2018

Journalist, commentator and broadcaster Henry Hope-Frost was best known for his pitlane interviews at Goodwood Revival but could be found on the microphone at a huge number of events each year. Hope-Frost, 47, died in a motorcycle accident on his way home from Goodwood on 8 March and leaves a wife and three children. Tributes have poured in from the world of motor sport and friends have launched a fundraising drive for his family at justgiving.com/crowdfunding/friendsofhenryhope-frost.

Marcel Martin 1929-2018

A former race director for the Le Mans 24 Hours, Marcel Martin has died at his Pau home aged 88. Martin raced twice at Le Mans himself in the 1960s – in an Abarth 1300 and a Fiat Dino – before joining the administration of the event with the Automobile Club De L'Ouest, taking over from Charles Deutsch as race director in 1980. His years in charge of the circuit included the introduction of safety cars and the addition of track surveillance at the Bugatti Circuit, a first at that time.



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JUSTIN CHAN



TIM SCOTT

Capital gets speed date

Fast, faster and fastest set to gather at London Concours

SPEED IS THE THEME for the freshly renamed London Concours. The automotive garden party in the heart of the City of London takes place at the Honourable Artillery Company on 7-8 June and will showcase some 80 cars, ranging from the fastest on the road to some of the speediest racers ever created.

Those signed-up already include the magnificent 28.5-litre Beast of Turin, Duncan Pittaway's firebreathing Fiat S76 record car that could top the ton more than 100 years ago. It will be joined by the likes of Ferrari's 1990s flagship F50 with its 203mph top speed and sub-4.0-second 0-60mph time. Quicker still will be the 230mph carbonfibre-bodied Pagani Huayra,

but, even so, few of the modern hypercars can carry their speed with the panache of a Mercedes-Benz 300SL Gullwing, which will also be on show.

Other attractions at the five-acre London venue will be high-end food, Champagne, watches and art. Given the event's venue in the middle of the financial district, the concours will also host an Investment Conference. Experts from classic car specialist JD Classics will lead a discussion on historic vehicles as a uniquely enjoyable investment, and the fastest appreciating asset class of the last ten years.

London Concours managing director Andrew Evans said: 'We'll have a line-up of vehicles at the London Concours spanning

120 years, but there's a common theme among them: the desire to go faster. This collection of vehicles sits at the heart of the event, but with our unique Investment Conference and displays from a number of our luxury partners such as Stratstone and Nicholas Mee, the London Concours will become a real destination for the local City residents and workers.'

Tickets to the London Concours are on sale now and available from the website at londonconcours.co.uk. There are several ticketing options, but a full-day adult ticket costs £35. *Octane* readers can get a £10 discount by quoting DENNISVIP when booking. Type this link into your browser: <http://bit.ly/2GMROwN>.

Clockwise from left
The Honourable Artillery Company is a City oasis; Ferrari F50 tamer than fearsome F40; Duncan Pittaway will bring Fiat beast.

WHY WE LOVE...

Meccano

We're told that plastic brick company Lego is one of the great success stories of our time. But for boys of a certain age (and it was mostly boys, back then), the only construction toy worthy of hours spent kneeling on a living-room rug was Meccano, the 1898 invention of Frank Hornby, later famous for his toy trains.

Because Meccano parts were nearly all metal, amazingly substantial structures could

be created. The company's monthly magazine (which lasted as late as 1981) featured elaborate models invented by blokes in sheds – anything from automated weaving looms to large-scale car chassis with working clutches, gearboxes and differentials. Big cranes were always a favourite, in particular the famous 'Dockside Crane' that could be built by those lucky enough to aspire to the top-of-the-range No.10 set in its fitted wooden cabinet.

Among their number was Mini creator Sir Alec Issigonis. On his retirement from British Leyland, he was presented with...

a No.10 Meccano set.

Mark Dixon





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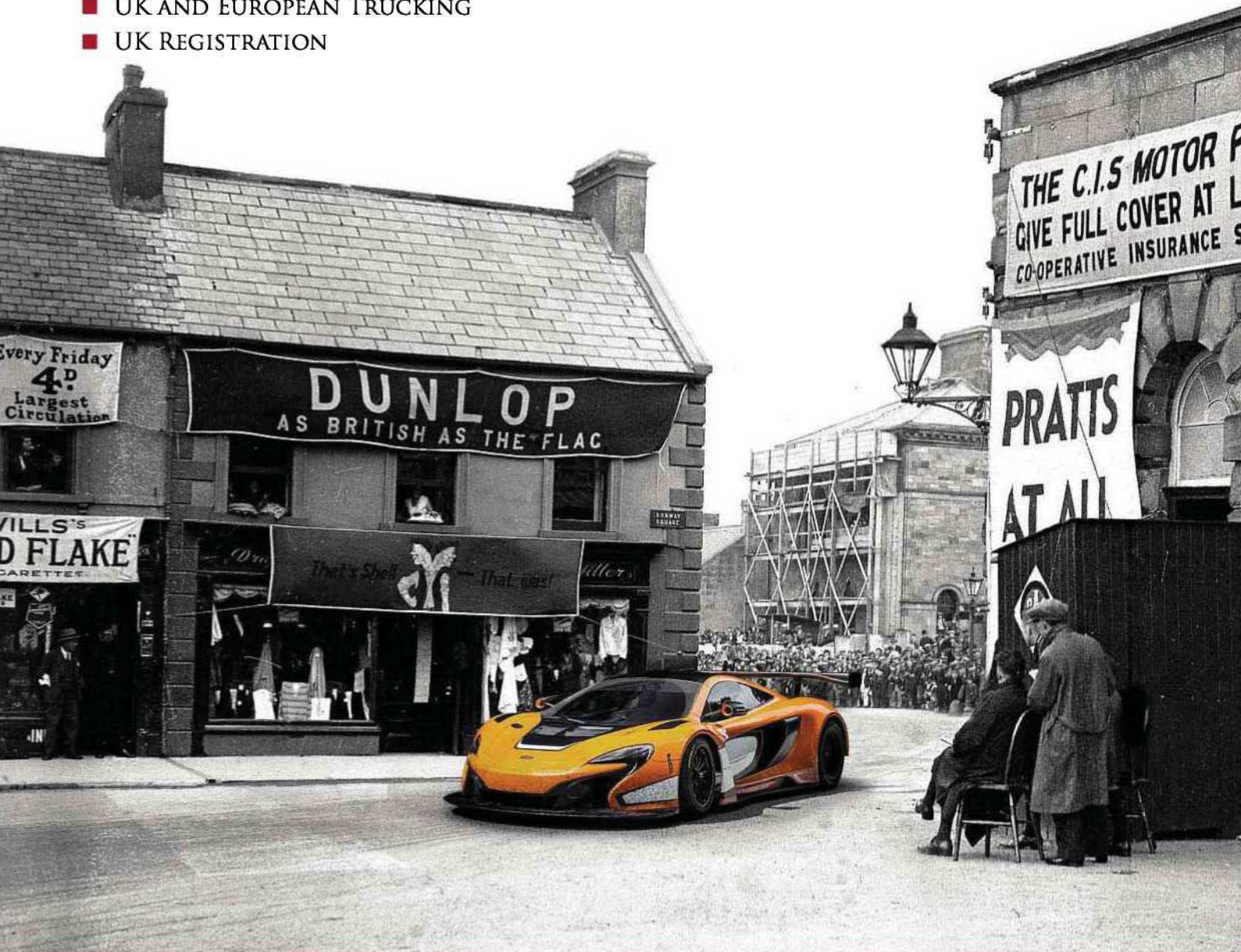
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MARK DIXON

MoT-exempt? How to keep safe

No need for a certificate but your car must be roadworthy

AN ESTIMATED 235,000 UK historic cars – plus 200,000 historical vehicles of other types – will become MoT-exempt on 20 May and owners are being warned to be prepared because of a lack of Government clarification. For example, that number includes 106,000 cars registered between the newly exempt years of 1961 and 1978 that are currently on SORN, but there is no official line on whether these will need a safety test before being returned to the road. Neither has there been any response as to whether a car that fails the MoT shortly before the exemption starts technically becomes road-legal on 20 May.

The Federation of British Historic Vehicle Clubs advises owners to assume that there is a blanket transfer of responsibility to them to ensure their cars are roadworthy at all times.

Spokesman Geoff Lancaster pointed to the fact that almost 200,000 pre-1960 classic cars are already exempt from the MoT. He said: 'Satisfy yourself that your vehicle is safe and roadworthy at all times and not just once a year, then at least once a year have it inspected by a qualified third party because we can all miss an obvious fault on a vehicle we are familiar with. There is a list of historic-vehicle-friendly garages on www.fbhvc.co.uk.'

To ease concern, classic car hire company Great Escape is offering a £50 hour-long, classic-biased Health Check with an MoT tester. 'Whatever your view of the MoT exemption, it's happening,' said boss Graham Eason. 'Responsible owners should protect themselves with a paper trail to demonstrate regular maintenance and checks.'

Land Rover fans nominate the greats

National awards flooded with entries prior to huge festival

NOMINATIONS FOR the inaugural Land Rover National Awards have been flooding in, according to organisers of the new Land Rover Legends show, which will take over Bicester Heritage on 26-27 May.

Among the most popular is The Footman James Land Rover Legends Award. It will be granted for a story that depicts the true essence of the marque, and you can submit your story at www.footmanjames.co.uk. The lucky winner will be interviewed at the event and will see their Land Rover

displayed on the Footman James stand. The prize includes a pair of VIP weekend tickets, a trophy, a feature in the programme, and Bicester Heritage goodies.

On display will be some very special Series I and Series II vehicles to commemorate their 70th and 60th birthdays respectively, plus 'Star Vehicles', the first of which to be announced is the 110 that won the Camel Trophy in 1989.

For more information and tickets, see www.landoverlegends.com.



HOW TO...

Add hazard lights to your classic

Although hazard warning lights have been used since the 1960s, and have been compulsory in some territories since those days, they became set in UK law only decades later. Of course, by then most cars were manufactured with them, but there was no legislation to force their use in earlier classics.

For a long time a high-vis and a triangle were about all the precautions you really needed to take, but with the advent of 'smart motorways' in the UK – by which the hard shoulder becomes a lane and there is only periodic refuge for stranded vehicles – early advance warning to other traffic that you are either slow-moving or stationary has become safety-critical.

So, hazard warning lights are officially A Good Idea. Especially for an old car in modern traffic. And, if your classic already has a flashing indicator system, it should be a doddle to convert. All the bits you need can be picked up cheaply at your local motor factor and it is all easily reversible and removable should you have a concours to win.

Many cars will already have a spare switch but, if not, you will need to buy a single-pole switch (most motor factors have ones that even look like a traditional hazard switch) and wire it into the circuit. It will vary for many cars, but the basic principle is the same: you need the switch, a live feed from the fusebox – or, better still, direct from the battery so it will work with the ignition off, with an in-line fuse for safety – plus a feed from the left and right indicator circuits into a flasher unit, and a relay.

Alternatively you can wire what you have into a combined hazard and flasher unit and then loop in a separate switch, but remember that would require the ignition to be on and for the indicators and the hazard switches both to be on.

To simplify matters, the classic-car aftermarket has plenty of kits that can be fitted to many models, and there are also simple kits for scooters and motorcycles that can be used.

James Elliott

1966 ASTON MARTIN DB6 SHORT CHASSIS VOLANTE

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1954 JAGUAR XK120 – 'WORKS' PREPARED

- ◆ 1954 Coupe des Alpes class victor in the hands of Eric Haddon & Charles Vivian
- ◆ Prepared & modified for competition use by the Jaguar Works Department with rally entries handled by 'Lofty' England





MAN AND MACHINE

Tiddler that won the Pom

Simon Smith and his trophy-winning Lotus Elan

Words and photography Paul Hardiman

SIMON SMITH'S ELAN is the first Lotus Twin Cam-powered car to win the Pomeroy Trophy – and he'd owned it for less than a year. Since its inception in 1952, this quirky event, devised to establish the best all-round touring car according to an arcane formula devised by Laurence Pomeroy, has demanded a minimum capacity for post-war cars of 1950cc. But in the face of falling entries, two years ago the Vintage Sports-Car Club abolished the capacity limit, opening up the field to a new generation and allowing in a swathe of new iron, from Minis to Golf GTis.

That included anything with Lotus Twin Cam power, meaning Smith was in with a crack even among a 143-car entry, up from fields of 90 cars under the old rules. The first year the capacity limit was dropped the overall trophy was still won by a 2.0-litre car – David Wylie's BMW 2002 M12 – so 2018 marks the first year a 'tiddler' has won.

Smith, like the rest of his Cumbrian family, is known better for Frazer Nashes, and in fact won the event overall in his Boulogne Vitesse in 2001. Dad Dick was *Octane's* first *Man and Machine* with his 'Nash Nürburg.

The Elan is a new departure. 'I got the car last year. I bought it in May 2017 from Nick Pancisi, who had been racing it in the Guards Trophy races at HSCC meetings. It was being

looked after by Gerry and Rob at Wainwright Motorsport and was in race-ready condition.

'It started life as a standard S1 in 1964 but in 1991 was sent to Tony Thompson Racing to be upgraded to 26R spec – it is classed as a Series 1 GTS now. After the rebuild it went out to Hong Kong and raced at Macau. In 2003 it was racing in Europe [ninth overall on the Tour Auto] and did Spa Six Hours.

'I bought it because I wanted to do longer two- and three-driver races and share it with my sons. We did the Guards Trophy race at the Gold Cup meeting in August and then Spa Six Hours, unfortunately retiring with mechanical issues.

'Power is 170bhp at 7500rpm and it's down to the minimum homologation weight of 580kg. Tyres are Avon CR6ZZs fitted for Spa – road-legal but with a slightly smaller diameter than the Dunlop M Section race tyres it normally uses, gearing it down enough to be an issue at Silverstone. In the Pom, which now uses the GP circuit, I had to feather the throttle for the last quarter of the Hangar Straight. It handles so well that I'm sure it will be fun on all circuits, but more so when there are more corners than straights!

'I'm maintaining the car myself, as I have always done with the 'Nash, Peerless GT and previously the Formula Junior Cooper.'



IN THIS MONTH: MAY 1938

The Volkswagen factory opens

Volkswagen AG counts nine brands within its corporate group, with 627,000 employees worldwide and annual sales of €217 billion. Its rise to power began with the opening of its factory in Wolfsburg, Germany, in May 1938.

Unlike other car manufacturers whose sole purpose was to sell vehicles for profit, Volkswagen was formed under a banner of Socialist automotive freedom for all... or so it was originally conceived.

In 1930s Germany, the cost of car ownership was prohibitive, with only one in 50 owning one. Adlers, Mercedes and Horchs were pricey; even BMW's range – starting with the Dixi – wasn't cheap for the normal working family.

The National Socialist movement's rise to power in 1933 under Adolf Hitler was concerned with many things, but the millions of unemployed German *Volk* and their lack of motorisation seemed to be an early vote-winning priority. Hitler's desire for a 'People's Car' saw him ordering the production of a basic air-cooled vehicle capable of transporting two adults and three children and available to citizens of the Third Reich through a savings plan.

Because manufacturers balked at being asked to build a car that would sell for an ultra-low price of 990 Reichsmarks, Hitler sponsored a new state-owned factory and used Ferdinand Porsche's revised prototype Porsche Type 12 of 1932 (originally designed for Zündapp), which by 1938 had evolved to become the Volkswagen Type 1 with an Erwin Komenda-designed body (see page 162). It was called the KdF-Wagen – shorthand for *Kraft durch Freude* or 'Strength through Joy'.

VW was created by the German Labour Movement in May '36 as a new company and construction began on the VW factory in 1937 at a new town, 'Stadt des KdF-Wagens'. This became modern-day Wolfsburg, a city purpose-built for the workers, a Socialist utopia and the start of a manufacturing giant.

Neil Godwin-Stubbert



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First FIAT 1400 at the 1951 Mille Miglia, first in class at the 1952 Mille Miglia, 1952 champion in class of the year, ran the 1953 Mille Miglia and nearly 30 races in career. Later, personal car of Eraldo Sculati, Ferrari Sporting Director. Chassis 015781 will be auctioned with an estimate of 300.000,00 / 350.000,00 €.



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1952 Mille Miglia #122 Monaco (I) / Ferraguti (I)



1953 Mille Miglia #144 Monaco (I) / Fortuna (I)



ROAD TO SAIGON, ASIA, 4 FEBRUARY – 2 MARCH

Clockwise from top: Charles Stuart Menteth and John Carter wait for a gap in the traffic on the journey from Singapore to Ho Chi Minh City; Alan and Tina Beardshaw did not go easy on their Sunbeam Tiger; winners of the Vintageant category were Graham and Marina Goodwin (1925 Bentley Super Sports); David and Karen Ayre made it as far as Phnom Penh in Cambodia in their 1907 Itala; Marco Halter (arms aloft) and Claudia Engelhardt pipped the Leyland P76 of Gerry Crown and Matt Bryson to first place in the Classic class with their 1963 Ford Falcon.



LEFT-HAND PAGE: GERARD BROWN; RIGHT-HAND PAGE, CLOCKWISE FROM TOP LEFT: EVAN KLEIN; PETER MCPADYEN; REVEREND PIXEL; MICHAEL HOLDEN

**CLASSIC AUTO SHOW, LOS ANGELES, USA
2-4 MARCH**

This custom Buick Regal was among the eye-popping lowriders on display.



VSCC POMEROY TROPHY, UK, 24 FEBRUARY

An unlikely sight at Silverstone, but Arthur Fitchett's Facel Vega HK500 leads the field for the second 40-minute high-speed trial.



THE MONTH IN PICTURES

Intrepid crews crossed South-East Asia on the Road to Saigon rally, and motor sport enthusiasts flocked to Race Retro



RACE RETRO, UK, 22-24 FEBRUARY

The Fiat Abarth Cinquecento proved hugely popular – even in the company of monster machines such as Tony Worswick's yellow Group B Ferrari 308 GTB (above right) – as it fizzed around the course at Stoneleigh Park.

Amelia Island Concours d'Elegance

Florida, USA 10 March



THE THREAT OF storms forced the Amelia Island Concours to change its date at the last minute for the second year in succession – and for RM Sotheby’s to bring forward its auction – yet with no ill effect on this prestigious Florida event.

For its 23rd running, rescheduled from the Sunday to the Saturday, the twin Best of Show awards for road and competition cars were won by a 1929 Duesenberg J/SJ Convertible and 1963 Ferrari 250/272P. The Duesenberg belongs to Harry Yeaggy of Cincinnati and has Murphy roadster-style coachwork that was restyled by Bohman & Schwartz. Its fascinating history includes time in the hands of Edward Beale McLean, whose family owned *The Washington Post*.

The Ferrari was from the JSL Motorsports Collection in Redwood City, California. Boasting NART history, it was the victor in

both the 1963 Nürburgring 1000km with John Surtees and Willy Mairesse and the following year’s 12 Hours of Sebring with Mike Parkes and Umberto Maglioli.

There were more than 300 cars and bikes split into 35 classes at Amelia Island as well as the customary swell of special celebrations. One of these focused on Emerson Fittipaldi, the only two-time winner of both the F1 World Championship and the Indy 500. A number of his old steeds were on site, including a 1970 Lotus 72/5, 1974 McLaren M23/5, 1974 Porsche 911 RSR IROC and 1977 Chevy Camaro Z28 IROC.

Making its concours debut was the Shelby

Lonestar, the shelved Cobra 427 replacement that then fell off the radar. Based on a GT40, the mid-engined coupé was built in 1968 but came to nothing.

There is no question that the most photographed class of cars was the tribute to Ed ‘Big Daddy’ Roth, including his legendary customs the Orbitron and Beatnik Bandit, while ex-IMSA racers from 1981 to 1993 were a welcome throwback to when these Grand Touring Prototypes last roared 25 years ago.

‘With every passing year, the Amelia Island Concours continues to grow,’ said Bill Warner, chairman and founder of the event. ‘It is magical to see the wide variety of vehicles that appear on the green each year. Their stories and history truly allow us to celebrate automobile industry in a number of ways.’

Clockwise from above

Winning Duesenberg and Ferrari; Ed Roth’s Beatnik Bandit; Fittipaldi and Jochen Mass; Octane’s cover-starring 911 RSR Turbo at the Gooding & Co auction.



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London Classic Car Show

London, UK 15-18 February

NIGEL MANSELL is set to have a very busy year, with appearances across the UK to mark the 25th anniversary of his World Championship win for Williams. The huge Sunday crowds that hung on his every word during the London Classic Car Show proved there is more than enough appetite to carry the celebrations through to December.

While the F1 driver was just one of the big attractions during the fourth running of the event, his stunts on stage with the late Henry Hope-Frost (see *News*) overshadowed everything else. And that with Mansell having already done pretty much the same routine at Autosport International in January.

Of course, Mansell also took to the Grand Avenue, the event's centrepiece quarter-mile runway on which cars can run at strictly limited speeds. Low speeds don't necessarily mean a lack of action, though, as Mansell proved by dramatically spinning the wheels of an Eagle Speedster to make his entrance. Later in the day, the racer returned in a Ferrari 246 Dino F1 car and 1993 Benetton-Ford. A special display bookmarked his career with his title-winning Williams-Renault FW14 and the 1977 Crosslé 32F with which he learned his trade.

Mansell said: 'It's always wonderful to see some of my old racing cars and to meet the fans – and they have been absolutely brilliant. To drive cars indoors was pretty special, too – I've had a lot of fun and I hope those who

came to see me, and the show, enjoyed themselves as much as I did.'

The show attracted nearly 40,000 enthusiasts, according to organisers. On the Saturday the star turn was actor Philip Glenister. The *For the Love of Cars* lead was reunited with the red Audi Quattro from TV drama *Ashes to Ashes* as part of the special display he curated, dedicated to getaway cars.

Throughout the show some 700 cars worth a total of more than £300 million were on display with a selection of high-end dealers and restorers. Among the highlights was the unique 1954 Jaguar XK120 SE Pinin Farina that was displayed by Classic Motor Cars of Bridgnorth. Other notable cars included a McLaren P1 and the new

200+mph Lister Thunder. There were also rafts of exotic and significant machinery in the Historic Motorsport International display, as well as an expanded section showcasing club cars from the likes of the Jensen Owners' Club, TVR Club, BMW Car Club and plenty more.

More than 50 cars could be seen on the Grand Avenue, which this year had the theme of Specials, with some drivers such as Justin Law putting on a spectacular show despite the speed limit.

'It has been another absolutely fantastic London Classic Car Show,' enthused Bas Bungish, event director. 'We started with the global launch of the incredible Lister Thunder on the Thursday evening and ended with Nigel Mansell doing tyre-burning donuts on The Grand Avenue in an F1 car – could you ask for more? Even so, we are determined to keep building on what we've achieved and are already planning for an even bigger show in 12 months time.'



Clockwise from top left '93 Benetton-Ford causes Mansell Mania; Philip Glenister and TV star Quattro; '23 Alfa RL Targa Florio takes to the Grand Avenue; classic Porsches on dealer display.

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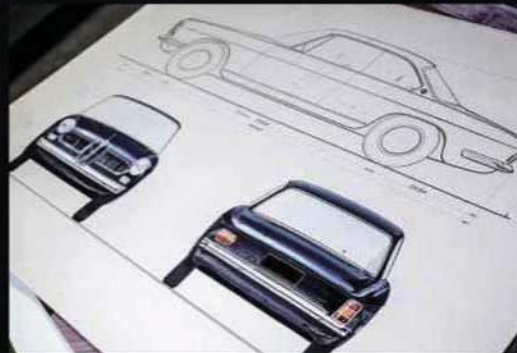
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21 Gun Salute

Gurugram, India 17-18 February

THE EIGHTH RUNNING of one of the most prestigious events in India, the extravagantly titled 21 Gun Salute International Vintage Car Rally & Concours Show, was regarded as a huge success. Based at the Ambience Greens Golf Course, Gurugram, the rally was flagged off from New Delhi's India Gate for the 33km drive to the golf course where the concours was held.

As well as entrants from as far afield as Australia, the UK and the USA, the concours was packed with cars with royal and Maharajah connections, such as the 1935 Chrysler Airstream C6 owned by Yuvraj Sri Yograj Singhji Chavda, the 1937 Steyr Daimler 220 of Yuvraj Shri Harshvardhan Singh, and the 1929 Cadillac 341 B and 1931 370 A, owned by Dhananjai Singh Khimsar.

The oldest vehicle in the 125-car concours – split into 16 classes – was a 1903 Humberette, while a welter of Rolls-Royces ran from a 1908 Silver Ghost via a 1930 Phantom II, a 1938 Phantom III and up to a 1965 Silver Cloud III. Bentley was similarly well-represented with a 1922 3 Litre and a 1937 4½ Litre two-door tourer.

Class winners, picked by a roster of judges that ranged from FIVA president Patrick

Rollet to Jochen Mass, included Ranjit Pratap's 1966 Volvo 122 Amazon (Post-War Classic – European trophy), Yashvardhan Rui's 1929 Graham Paige Tourer (Pre-War Classic – American) and Jimmy Tata's 1960 Pontiac Parisienne (Post-War Classic – American). Peter Briggs' 1922 Bentley Le Mans 3 Litre was honoured, while Nitin Dossa's 1946 Chrysler Windsor took the FIVA Award (Preservation Class).

The Crème de la crème was then selected from the class winners and awarded to Den

Clockwise from below

Winning Mullin Delage alongside Peter Briggs' Le Mans Bentley; most took part in the 33km road-rally; Rolls-Royce arrives to collect Best of Show award.



JAMES NICHOLLS



JAMES NICHOLLS

Gidwani's 1937 Rolls-Royce 25/30 Gurney Nutting, which took the trophies for Best Rolls-Royce and Best of Show. Pre-War Classic – European, and Best of Show – International, were scooped by Peter Mullin's 1939 Delage D8-120.

As well as the cars, there was a strong cultural element to the Ministry of Tourism-supported event, with Indian classical dance performances and a raft of well-known local and international figures.

Event mastermind Madan Mohan said: 'Bringing the past of the automotive world to the present, this year's event was grandiose and more splendid than all other editions. It was just the tip of the iceberg, and we plan to expand the concept to several other regions in future editions of the event.'

'I think we're going to see a huge movement towards vintage motoring,' he continued. 'This spectacular show promises to build on its global success, with a bright future of many rallies, races and titles to follow.'



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Donington Historic Festival, 4-6 May
Image: Historic Promotions / Jeff Bloxham

COMING UP

There's an awful lot happening in the next few weeks; circle these dates in the diary

6-8 April

Espiritu de Montjuïc

The street circuit at Montjuïc in Barcelona fell into disuse in the '70s but comes back to life once a year, with single-seaters, GTs, touring and sports cars in action. peterauto.peter.fr

6-8 April

MotorClássico

A gathering of classics big and small in the Portuguese capital of Lisbon; among the exhibitors there are always several model car specialists. motorclassico.com

7-8 April

La Jolla Concours d'Elegance

There's more than one seaside concours in California, and this event at La Jolla boasts a location to rival any in the world – and an equally compelling field of cars and motorcycles. lajollaconcours.com

13-15 April

Rallye Père-Fille

This Biarritz-based rally for father-daughter crews is a relaxed affair, meaning those who prefer to stare out of the window rather than at the stopwatch will be welcomed. happyfewracing.com

16-20 April

Scottish Malts

So named because the route includes visits to some of Scotland's famous distilleries – as if the epic scenery were not enough of a draw. heroevents.eu

19-22 April

GP Terre di Canossa

Italy has more than its share of great rallies, and this one takes in some absurdly pretty parts of the country's north-west. There's a 'culinary itinerary' to match... granpremieredicanossa.it

20-22 April

Motor Legend Festival

Held at Imola and described by the organisers as a 'motoring fairground', this event will feature grids paying tribute to Enzo Ferrari, Ayrton Senna, Jim Clark and Martini Racing. motorlegendfestival.com

21-22 April

Perthshire Classic Car Festival

This new event, which promises to be Scotland's premier classic car weekend, will be based around Scone Palace, and activities are set to include a 150-car parade through Perth and a 300-car display at the Palace on the Saturday. blairgowrieclassiccartour.co.uk

22 April

Drive It Day at Bicester Heritage

Bicester Heritage has organised a Sunday Scramble event to coincide with Drive It Day, and will as usual give members of the public the opportunity to look around the former RAF base and the workshops of the specialists that now call it home. bicesterheritage.co.uk

23-28 April

Tour Auto Optic 2000

This year's route takes crews from the traditional start at the Grand Palais in Paris to Nice, via four circuits (Dijon-Prenois, Bresse, Ledenon and Paul Ricard) and ten special stages. peterauto.peter.fr

25-28 April

Paris-Amsterdam 2018

A less speedy revival of the 1898 event that was Europe's first international motor race, with short days in the saddle and plenty of time to explore. thetrial.nl

26-28 April

Manx Classic

The Isle of Man welcomes a variety of four- and three-wheeled machines for a programme that features a sprint and a pair of hillclimbs. manxmotorracing.com

26-29 April

The Flying Scotsman

From the starting point of Brooklands Museum, cars ranging from a 1907 Itala to a 1948 MG TC will wind their way along spectacular and frequently empty roads towards the Balmoral Hotel. endurorally.com

28-29 April

Classic Days Magny-Cours

Guest of honour at the 11th running of this popular French event is Jacky Ickx, but the great racing polymath will, as so often in his career, share the spotlight with Porsche: the marque will attend Classic Days as part of its 70th-anniversary celebrations. classic-days.fr



Tour Auto Optic 2000, 23-28 April
Image: Peter Auto

28-29 April

Classic Car Boot Sale

Held at King's Cross in London, this fun event, the brainchild of designer Wayne Hemingway, always poses a threat to the wallets of those with a weakness for vintage treasures. classiccarbootsale.co.uk

3-6 May

Jaguar Simola Hillclimb

Seriously quick hillclimb action in picturesque Knysna in South Africa's Western Cape. Things get underway on 3 May with a parade of classic cars. speedfestival.co.za

4-6 May

The Greenbrier Concours d'Elegance

A new event for 2018, held at the impressive Greenbrier resort in West Virginia and featuring a driving tour and club day as well as the concours itself. greenbrierconcours.com

4-6 May

Donington Historic Festival

Qualifying is completed on the Friday, meaning the weekend features non-stop racing, with grids for everything from pre-'41 sports cars to pre-'91 Touring Cars. There's plenty of metal to ogle away from the track as well, with clubs out in force. doningtonhistoric.com

5 May

Brooklands Auto Italia

The spiritual home of British racing is overrun by Italian cars. Test Hill will be open, as will the museum, of course. brooklandsmuseum.com

5-6 May

VHRA Vintage Nationals

Members of the Vintage Hot Rod Association descend on Santa Pod to 'run what they brung' at drag-racing HQ. vhra.co.uk

5-6 May

Keels & Wheels

Beautiful old cars and boats share a stage at Lakewood Yacht Club in Texas. You'll come away coveting all sorts of wooden things and a waterfront property. keels-wheels.com

11-13 May

Grand Prix de Monaco Historique

Formula 1 and Grand Prix machinery is to be the focus of the 2018 event, meaning there will be no F3 cars or Formula Juniors buzzing around the streets of Monte Carlo this time, but a competitive (rather than demonstration) grid for the magnificent pre-war racers that so impressed spectators back in 2016. acm.mc



Classic Car Boot Sale, 28-29 April
Image: Classic Car Boot Sale



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Basic is best for Audi R8

A 5.2-litre mid-engined V10 with 532bhp driving only the rear wheels? Believe it

Words Kyle Fortune



IT MUST HAVE BEEN an interesting conversation when someone raised the idea of an Audi R8 without Quattro four-wheel drive. But with a 2016 company name-change for the division that builds the R8, from Quattro GmbH to Audi Sport GmbH, there came exactly that opportunity. And here it is, the R8 RWS – that's Rear Wheel Series – a 999-strong, limited-run R8 that sends drive from its glorious naturally aspirated V10 to the back wheels only.

Let's start with that engine first. It's magnificent, a 5.2-litre V10 relic in a world where forced induction, small capacity, cylinder-shorn engines form the zeitgeist. Audi hasn't adopted it in its most potent, 601bhp form here, leaving the tantalising opportunity for a final hurrah in time. It's got 'just' 532bhp. Enough for 62mph from rest in 3.7 seconds and a potential top speed of 198mph. Not quite as brisk to 62mph as its traction-endowed Quattro relation, but, really, who's counting?

There's a weight drop, too, all that Quattro hardware putting 50kg of parts back on the shelves in Audi Sport's factory in Neckarsulm. It'll also add some money back into your pocket, because the R8 RWS is the cheapest R8 you can buy. That is at odds with the usual for limited-series machinery. Bravo Audi.

Limited then, but what it's not is a hardcore product like Porsche's 911 GT3. No, the RWS is just a simpler R8. Audi has binned not only four-wheel drive, but also features such as four-wheel steering, adaptive dampers and a trick electronic differential.

So it's purer too, the differential now being a good old mechanical one, the steering and passively damped suspension set to suit its new drive configuration and that slight reduction in weight. The result is some welcome extra feel. It's not brimming with it, but there's enough to elevate the R8's responses from accurate if somewhat mute to something more like accuracy combined with feedback. And it's transformative: the R8 RWS is more alert, its limits more easily read, the net gain a sizeable increase in the grin you're wearing.

On UK roads, in weather arguably more suited to four-wheel drive, the RWS is an absolute joy. The rear squirms under acceleration as it hunts for traction, the steering delights, and the suspension rides with a civility combined with poise and balance that demonstrates some real talent among Audi's chassis people.

Simple is good, then. It's just a shame Audi will build only 999, because it really deserves a wider audience. This is the best R8 yet.

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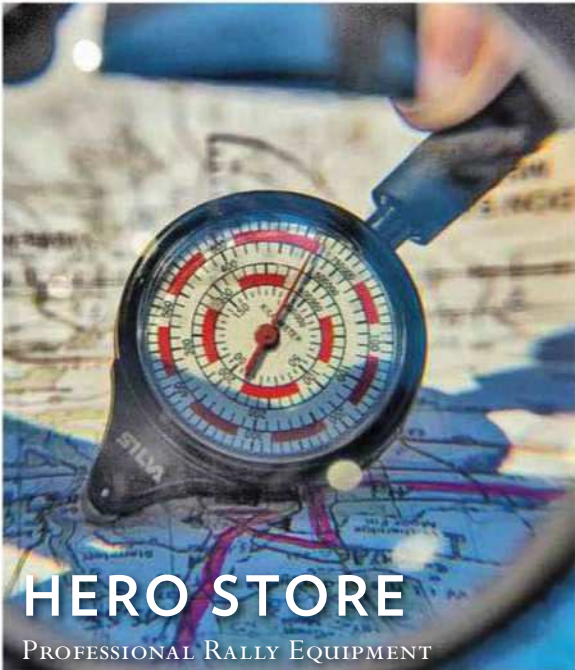
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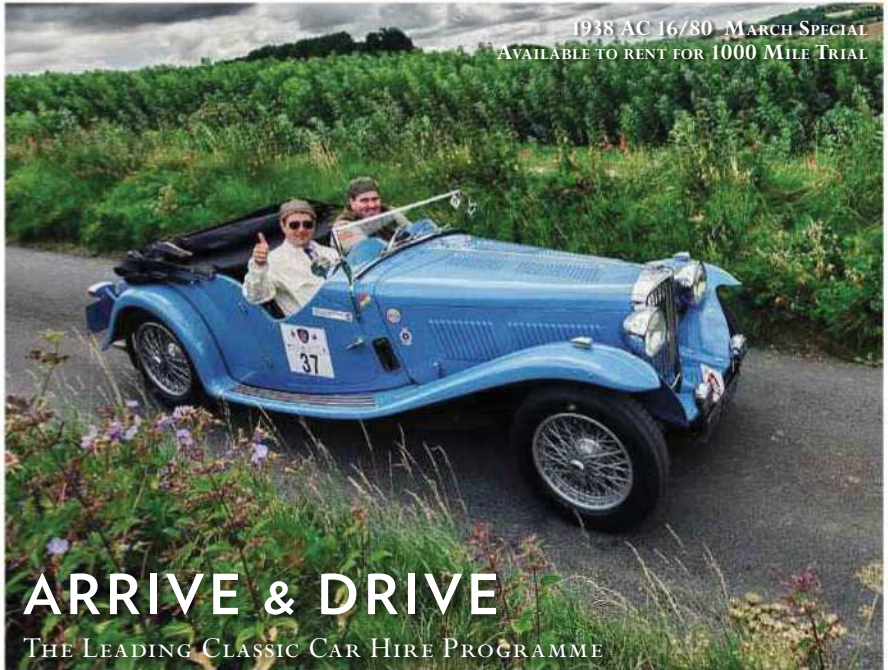
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The best 4x4xfast

This isn't only the fastest Defender that Land Rover has ever built – it's also the most refined

Words Mark Dixon

THE 18TH CENTURY dictionary compiler Dr Johnson is, of course, best remembered today for his appearance in *Blackadder the Third*, but he is also famous for having said: 'A woman's preaching is like a dog's walking on his hind legs. It is not done well; but you are surprised to find it done at all.' Can you say the same about Land Rover's decision to shoehorn a 400bhp petrol V8 into its venerable Defender?

There were certainly a few raised eyebrows when, two years after Defender production ceased, Land Rover announced that it would be re-engineering a further 150 examples as top-spec V8s and flogging them for a reassuringly expensive £150,000 each. However, while the Works V8 is the fastest Defender that Land Rover has ever made, that apparently wasn't the only objective: refinement and civility were just as important. After an afternoon spent driving prototypes of both the 90 and 110 versions, we feel Land Rover has hit the mark.

Of course, house-brick aerodynamics, a massive separate chassis and cart-axle suspension that a drayman would recognise are never good starting points for building a high-speed luxury vehicle, but Land Rover has made a damn fine attempt. Development included towing three-tonne trailers down to

Morocco for hot-weather testing, and every uprated part – brake discs, diffs, propshafts and so on – has gone through a rigorous proving schedule. And, despite rumours to the contrary, it's all been done in-house.

On the road, the Works V8 feels blisteringly quick, particularly when giving the traction control a work-out by gunning it off the line on a wet surface. While lacking the bassy burble of an old-school muscle car, the AJ133 normally aspirated V8 sounds great too, bellowing its way with just a touch of jet turbine overlay to 6000rpm-plus. Top speed is limited to 106mph because of the

Right and above Defender Works V8 is well-equipped yet pleasantly lacking in bling; longer-wheelbase 110 is the best to drive and to live with.

265/65 x 18 BF Goodrich All-Terrains but, to be honest, that's as fast as you'll want to go. Talk of steering feel is slightly redundant – basically, if you 'feel' you're about to fall over in a corner, then it's time to back off.

That said, the 110's longer wheelbase does improve directional stability, for the 90's steering gets a bit exciting when you're hooning along a bumpy B-road. The 110 rides slightly better, too. Add in its much greater usability as a family wagon and it's really a no-brainer.

Inside, either vehicle is reassuringly bling-free, with just about the only shiny part being the alloy surround to the eight-speed auto's pistol shift, and the Recaro seats are not excessively hip-squeezing. While others may sell yet-faster versions of the Defender, the Works V8 does impress as an all-round package with 'big car company' engineering behind it. May we offer Land Rover our most enthusiastic contrafamiliarities?



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Tripping on an E

E-class, that is. New engines and tech feature as Mercedes-Benz cooks-up the third-generation CLS

Words Kyle Fortune

IF THE AUDI R8 RWS elsewhere in this issue is a demonstration in purity, then Mercedes-AMG's new CLS is something of its opposite. It's dubbed a 'four-door coupé', which translates to an exquisitely executed, rakish saloon, though perhaps it's lost some of the drama of the original.

Here, in current range-topping CLS 53 4Matic+ mode, it gets some additional AMG signifiers, so there's a more assertive grille, an abrupt rear spoiler at the bootlid's trailing edge, and a set of tailpipes hung provocatively under its shapely rear. The badging says 53, this being the first of AMG's models to get the company's new engine.

It's a 3.0-litre straight-six with twin turbochargers, one being electric for low-rev immediacy, the other conventionally driven by the exhaust. There's also an 'EQ Boost' starter/generator electric motor with enough juice to add 22bhp to the proceedings, as well as a sizeable 184lb ft of torque. The latter isn't used to drive the CLS 53 on battery power alone; instead it enables a far more palatable consumption figure and lower emissions (32.5mpg and 200g/km if you're interested), while also providing the benefit of improving response to your right foot.

A complex engine, then, which works beautifully, the immediacy of its response and its ample urge being enough to justify that AMG badge on the bootlid. Play around with the variable driver settings and it sounds glorious, too, maybe not quite as spine-tingling as its 63 V8 relation elsewhere, but



not so far removed that you'll feel like you're missing out.

The 4Matic+ four-wheel drive means most people can exploit the full 429bhp more of the time. Get it right and it'll reach 62mph in just 4.5 seconds before heading to a (limited) 155mph maximum. Air springs are standard and the set-up exhibits fine balance and accuracy, as well as agility that makes the big Merc feel more wieldy than its dimensions would have you believe. The CLS is genuinely engaging and enjoyable.

If there's a weak link it's the transmission, the nine ratios of which aren't always delivered with the smoothest shift, though it's more noticeable in town than when out on more flowing roads. You're unlikely to care too much because, wherever you drive the CLS, it'll make you feel good, not least because you're sitting in sumptuous surroundings behind a huge twin-screen dash that's IMAX-like in its scale, with best-in-the-business operational functionality and visual clarity.

Elsewhere there are gimmicks, such as the sculptural air vents that indicate by the colour of light they emit whether you should expect a warm or cool flow, but Merc's most advanced driver-assistance features and connectivity work well, and do nothing to distract from the CLS's continued appeal. Fine looks and an enjoyable driving experience are promised, and the CLS 53 AMG 4Matic+ delivers on both.

Left and top

Twin screens dominate the interior; fine twin-turbo six and well-judged chassis make for a great drive.

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Confort sans frontières

Citroën bids to recapture past glories in making plushness paramount in its latest C4 Cactus

Words John Simister



A SUBJECT FOR an *Octane* First Drive doesn't necessarily have to be fast, exotic or expensive: you should already know that we are more imaginative than that. So, if a manufacturer famous for doing things differently and renowned for comfort – that most unfashionable attribute for those who like to burn rubber – is once again staking its reputation on that, then we take notice.

Comfort, says Citroën, is the new cool. It can be old cool, too; who doesn't like the sensation of insulated, turbulence-free serenity in a Series I Jaguar XJ6, a Rolls-Royce Silver Shadow or indeed a Citroën DS or CX? Feeling the way a car follows a road is good, of course, but feeling every hole, lump and wave in that road is not.

Please meet the first Citroën to feature the new Advanced Comfort philosophy: the revised C4 Cactus. Its two major planks are suspension with 'Progressive Hydraulic Cushions' and seats with cushions of a different sort, an unusually thick layer of soft foam beneath quilted rectangles and on top of firmer foam for good location and support. The effect is meant to be like lying on a

particularly luxurious and supportive bed, except of course you are sitting. To reduce exterior annoyances, extra sound insulation and thicker window glass also feature.

The original Cactus, launched in 2014, was the most individual-looking Citroën for quite some time. Its stark nose featured a giant double-chevron set in an otherwise plain panel, its flanks featured bash-proof 'Airbumps' – its pure, simple style was very appealing to anyone who wasn't worried what the neighbours would think. The same went for the interior. This new one, in an effort to boost disappointing sales, has more 'status', so there's more chrome, more conventionality and the Airbumps have shrunk. The original may yet prove to be a design classic by mid-century.

But the suspension is the big thing. For comparison purposes I arrived at the test drive in my Xantia, the last Citroën to have, in some versions such as mine, the original oleopneumatic suspension with no electronics. It's much like a DS's or a CX's and the ride is mostly astonishing.

The C4's PHCs are cleverly simple. Instead

Clockwise from left

Ever-decreasing Airbumps nearly gone for C4; singular interior; Cactus recaptures the Xantia's ride magic.

of regular rubber external bumpstops, which absorb energy then fling it back, the Cactus has dampers with spring-loaded auxiliary dampers incorporated at top and bottom, to cope with bump and rebound. The regular spring and damper rates are very soft, but when the PHCs are gradually brought into play the springing and damping rates rise.

So the Cactus is supple and fluid most of the time, with a surprisingly Xantia-esque feeling of rolling freely along the road, and speed bumps are neatly rounded off. But body roll is reined in, perhaps more than it needs to be, meaning that sometimes there's a lateral wobble. Ultimately the old oleopneumatic system still feels slightly more fluid, but against that the Cactus steers more crisply.

For today's disintegrating roads it's a great system, relatively cheap to make and very Citroën. We're comfortable with that.



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THE DRIVE OF A LIFETIME

Want to know what it's really like to push a high performance tyre to the limit? Continental Tyres is offering you the chance to do just that through its Black Chili Driving Experience, with the ultimate prize of three days testing its exceptional tyre range in the south of France

No matter how powerful your car, or how great a chassis it has, you won't get to enjoy it to the full unless it's wearing the right tyres. Continental Tyres has been at the forefront of premium tyre technology for many decades, and its current range of tyres, for all types of vehicles, exemplifies its constant quest to push forward boundaries.

For instance, its latest ultra-high performance tyre, the SportContact™ 6, uses a unique and highly advanced technical compound called Black Chili, a special blend of natural rubber and synthetic rubber that creates what's known as a Micro Flexibility Compound: in simple terms this ensures the optimum interlocking of the tyre's tread and the road surface. The benefits are manifold – better acceleration and shorter braking distances at high and low temperatures, and in dry or wet conditions.

Cornering grip is improved, too, and combined with the latest carcass construction technology, it means that the SportContact™ 6 has superb steering characteristics, it's very quiet and comfortable, and it gives impressive tyre life. No wonder Continental Tyres is one of the



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- Q3: How many cars manufactured in Europe are fitted with Continental Tyres?

Anyone who enters – and their driving guest, too – must hold a full UK driving licence and a valid passport: they must also be more than 25 years old and be available for both the Black Chili Qualifier Event on Saturday 12 May 2018, and for the Black Chili Driving Experience itself, 1-5 July 2018.

Transfers to and from the Qualifier are not included, but the Black Chili Driving Experience does include direct flights to the south of France from London Heathrow Airport, and full board¹ the Black Chili Driving Experience consists of three days driving and two days travel. Full terms and conditions apply.

* Cars and tyres are subject to change.
¹ Prize non-transferable at any point

leading original equipment tyre suppliers for car makers around the world, and that one in three cars made in Europe leave the factory on Continentals.

But rather than just reading about its outstanding tyre ranges, Continental Tyres is offering you an extraordinary opportunity to experience their qualities first-hand, through an easy-to-enter competition that could see you take part in the Black Chili Driving Experience in the south of France.

First, though, you'll need to correctly answer three questions online, details for which you'll find in the entry instructions on this page. You'll then be entered into a draw for the Black Chili Qualifier Event, being held at Mercedes-Benz World on Saturday 12 May 2018. This is a prize in itself.

You and your driving guest will be one of 24 teams at the Weybridge driving facility: you'll be facing a series of challenges that include blind driving, high-speed track work, and navigating through a devilish 4x4 off-road course. While it will all be fantastic fun, you'll also be assessed for driving skills, communication and teamwork. At the end of the day, 12 teams will be

selected to attend the Black Chili Driving Experience in the south of France.

For the sheer thrill of driving, few places anywhere in the world can compare to the south of France, and on the Black Chili Driving Experience you'll be there between 1-5 July 2018. On magical roads that twist and wind, dip and soar, you'll truly get to appreciate why Continental Tyres puts so much effort into the development and testing of its tyres. During the course of your five days away you'll get to try SportContact™ 6, ContiSeal™ and ContiSilent™*, fitted to some wonderful cars – BMW M240i Xdrive Cabrio, Mercedes-AMG C43 Cabrio, Porsche Boxster 718, Range Rover Velar, Tesla S 85 and Audi RS3 Sportback*.

And if all that weren't enough, you'll be staying in some of the region's best hotels, and eating in some of its most celebrated restaurants.

For anyone with a passion for cars and a penchant for driving them hard, the Continental Tyres Black Chili Driving Experience will be the automotive trip of a lifetime. So don't delay, enter it now.

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JAY LENO

The Collector

Something I really enjoy is travelling around the country doing these automotive seminars. They usually take place at concours events such as Pebble Beach or Boca Raton, Florida, but a lot of art museums have got in on the act. The Portland Art Museum in Portland, Oregon; The High Museum of Art in Atlanta, Georgia; the Frist Center for the Visual Arts in Nashville, Tennessee, just to name a few. I think it's fantastic that the art world is finally recognising automobiles as kinetic artwork.

They get an expert, like automotive author Ken Gross, who is a former curator for the Petersen Museum, to put together a theme. Sometimes it's Art Deco cars from the 1930s, other times it's French pre-war coachbuilt cars, and sometimes it's something as simple as speed, which can feature everything from hot rods to purpose-built Bonneville racers.

The part I like best is the seminar itself, usually made up of a panel of experts, such as appraiser Donald Osborne, auctioneer David Gooding, and collector extraordinaire Miles Collier, as well as a couple of petrolheads like myself.

The event usually takes place in an auditorium or a large conference room, with about 300 people in attendance, the majority of whom know nothing about football or golf. Certain questions are always inevitable: 'If you could keep only one car, which one would it be?' I always explain that fortunately we don't live under the Communist system so I'm not forced to make that choice. Now, you might say, that's easy, I'd keep my '55 Mercedes Gullwing. But think about it. Only one car. So you'd have to use your precious Gullwing every day, to go shopping, pick up the kids, leak soy sauce from the Chinese takeaway all over your plaid interior. And good luck getting that sheet of plywood home from The Big Box store (what you call DIY stores in the UK). Suddenly the wife's Toyota Corolla looks pretty good.

Another question I hear a lot is: 'Which car surprised you the most?' That would have to be my 1960 Daimler Dart, or SP250 as it's called in America. It was voted the ugliest car when introduced in 1959 at the New York auto show and I'm not quite sure why I bought one. It was a one-owner car that had sat outside for

almost 40 years. It was cheap enough and I thought, well, why not? Plus, it had the Edward Turner 2.5-litre hemi V8. Much like the plain girlfriend in the *Rocky* movie, when she took off her glasses and let her hair down she was beautiful. Light, extremely powerful and fun to drive, it's now one of my favourite cars.

'What vehicle disappointed you the most?' That would have to be the Harley-Davidson Café Racer from the late '70s, produced for only two years, 1977 to 1979. I used to dream about this bike – finally a café racer but with the American look. I went down to the dealer, money in hand, ready to buy. The salesman asked about a test ride, but I said I didn't need to test it and I was ready to buy it right now. So he said, great, I'll start the paperwork, and he handed me the keys and told me to take it around the block. Beautiful to look at, sure, but it was uncomfortable, heavy and slow. I hated it. That taught me an important lesson: as beautiful as any vehicle might be, it still has to perform its stated function.

It's the main reason I never bought a De Tomaso Mangusta. It's got to be a car first and art second. Another car that you would celebrate as art but not as a piece of engineering is the 1925 Rolls-Royce Phantom I Jonckheere Coupé. Also known as the 'round-door Rolls', it has won countless concours events and attracts visitors wherever it goes, but, as a car, it is dreadful. It is way too heavy, the visibility is terrible, the ground clearance is so lacking that it can't negotiate a slope or speedbump, and there is almost no headroom in the back. Visually it is art, but it is not a great car.

Another common question is: how can I be sure my car is a good investment and will go up in value? The answer is that you can't. But we are fortunate to live in a time when some cars actually do go up in value. When I worked at a Mercedes dealer in the '70s, we took a Ferrari 275 convertible in trade, and we gave the owner \$5500 for it and sold it two months later for \$7500 and thought that was the deal of the century.

My observation is, if you are reasonably knowledgeable about automobiles and you genuinely enjoy them for their intended purpose, you'll buy what you like. Which means there's a good chance other people will like them too, and so the value will go up.



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).

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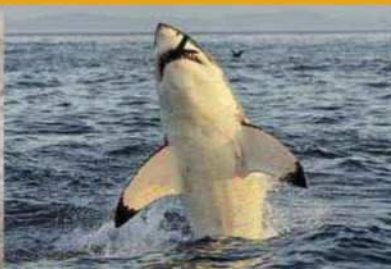
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DEREK BELL

The Legend

Much has been made of Lewis Hamilton's new three-year contact with Mercedes, which is estimated to be worth an eye-watering £110,000 a day. My reaction on first hearing this was to swear profusely. When I made my Formula 1 debut with Scuderia Ferrari back in 1968, I was paid £500 per Grand Prix and £250 per F2 race. I doubt that my team-mate Chris Amon earned much more, and he was already an established star by then. As such, I must admit to feeling just a little jealous towards the reigning Formula 1 World Champion. That, and doubtful that he is worth the money.

By that, I should point out that I don't begrudge Lewis for landing such a fat retainer, and applaud his management for having brokered it. I mean, Mercedes aren't going to pay him tens of millions of pounds unless they feel they're going to recoup their investment several times over. He is the benchmark driver, after all. Hamilton is freakishly gifted and worth his weight in publicity value. My problem with his rumoured deal is more to do with the fact that TV audiences for F1 are in freefall, while several teams are haemorrhaging before the season even starts. How can any driver be worth the sort of money that equates to the annual operating budget for one of the smaller squads? It seems that a week doesn't pass by without the minnows bemoaning how current running costs are unsustainable, so Lewis's deal only adds fuel to their argument.

The thing is, stars from any era have earned big bucks, but it's all relative. I have never hidden my admiration for Sir Stirling Moss, both for his on-track achievements and his role as a global ambassador for motor sport. He was the prototype for the professional wheelman as we know it in that he was paid to race. He didn't pay for the privilege, and he topped up his income by becoming a commodity. He used his image to promote everything from Woodbines to airlines via all things in-between. However, the great man has said many times that, even in his best year, his earnings were on a par with a top London surgeon's. And you must remember that he contested as many as 50 races in a single season and generally paid his own expenses. How times have changed.

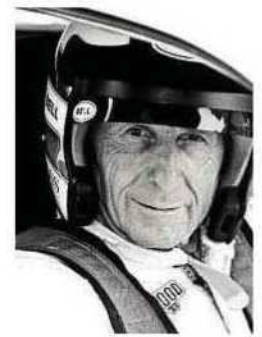
Of course, some readers will be thinking: 'Well, that's all very well Derek, but that was then. What about footballers, tennis players and the like?' True, the best performers in such sports also earn staggering sums, but it's worth pointing out that Lionel Messi or Roger Federer mostly rely on their God-given talent in order to get results. They're not reliant on an army of technicians. In Formula 1, teams employ hundreds of people to propel drivers around a track for an hour-and-a-half every other weekend and, even then, there are only six cars, maybe a couple more, that are capable of winning unless something strange happens. As such, you might be the most naturally gifted driver in the world, but you will never reach the top unless you have the best equipment.

Formula 1 is meant to be motor sport's premier category but, from my vantage point, it has lost the plot. Scroll back a decade, and manufacturers left in droves as the economy tanked. I think it's about time that the current rights holders pressed the re-set button and came up with new rules that set out the maximum a team can spend in a year, drivers included. That might seem a little fanciful, but I don't see why it couldn't be implemented and, just as important, governed properly.

While I'm having a whinge, I must say that I do not like the new 'Halo' safety structure. I'm all for protecting drivers, though I accepted the risk when I was competing; motor sport was dangerous and that was part of the appeal. It should be entertaining for those paying to watch it, and Haloes mean you can see even less of the driver. I want to be able to identify a driver in an instant, and I want to see him working at the wheel.

But let's not end on a negative. This column is being written a few weeks before this year's F1 season gets underway. Despite my reservations as to where the category is heading, I know I will regress to being just an enthusiast the moment the cars blast off the line for the first time, and I doubt that will ever change.

As a confirmed Ferrari fan, I'm hoping that the Scuderia might finally come out on top after years of underachieving, but I wouldn't bet against Lewis taking his fifth title. He has more than a hundred million incentives to do so, after all.



DEREK BELL

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

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STEPHEN BAYLEY

The Aesthete

At school, I persuaded myself that I would be an architect. In those days, that meant committing to maths and physics, which I made more palatable by private study of the abstruse aspects of vehicle dynamics. Pre-calculator, and before I was diverted by the simultaneous discovery of girls and beer, I would sequester myself with logarithms and Costin and Phipps' *Racing and Sportscar Chassis Design*. If asked, I can calculate a slip angle as well as draw a cyma recta moulding. It doesn't happen often.

The relationship of cars to architecture fascinates. Buildings have a structural core that carries mechanical and electrical services. They have a decorated skin, while quality of details betrays the intelligence of the architect. Or stupidity. It's exactly comparable to car design. Cars and buildings must also accommodate people, serving practical needs and romantic whims.

The relationship is closest with interiors. An aedicule is a miniature, building-shaped shrine within a building. They often excite a keen desire to sit in them, rather as children enjoy sitting under tables. The best car interiors have exactly this same captivating and psychologically pleasing effect, plus aesthetic details and functional ergonomics to humble most buildings. You do not see many oligarch penthouses with interiors as finely realised as, say, an Audi A4's. I would not be the first to say that if the skills of the car industry were applied to buildings, we'd all be delighted and have no housing shortage.

Architects often have a personal affinity for cars, so it's odd how unsuccessful they have been when applying their art to the automobile. Le Corbusier, an architect infatuated with machines, employed a module based on the turning-circle of his favourite Voisin to create the ground-plan of the magnificent Villa Savoie at Poissy-sur-Seine. Then he applied himself to the design of a Voiture Minimum, which he retrospectively, outrageously and with no credible evidence claimed to be the source of the Citroën 2CV. His great rival, Bauhaus founder Walter Gropius, drew bodies for Adler in the early 1930s.

But, absurdly for one with a philosophical commitment to mass-market design, Gropius does not appear to have had any contact with Josef Ganz

who, from 1931, was also at Adler and... developing the Volkswagen idea.

In 1934 the futurist R Buckminster Fuller created his 'Dymaxion' car, built on principles of lightweight structure. Unfortunately it was so light and Bucky's aerodynamics were so, let us say, 'informal' that it took off during testing, killing the driver. Little more was heard of the Dymaxion car until Norman Foster built a replica as an act of homage to a structural pioneer whose vision remains inspirational. One day I will ask Norman how much Dymaxion thinking went into his heroic Late Machine Age Masterpiece, the Hong Kong and Shanghai Bank.

Anyway, for all its oddity, Dymaxion was the fullest realisation of an architectural idea applied to the automobile. And that really was it for architecture's formal relationship to the car. But I think there might be more coming down the road.

Cars changed the shape of cities by making every citizen independently mobile: cities were strung-out into suburbs. Soon, cities might be changing the shape of cars: smart signalling and smart streets will remove any need for cars to have instruments or lights. Shared ownership and intelligent utilisation will make car parks redundant so there will be nowhere to show-off. The psychologies of pride and competition will be less significant when ownership ceases to be the model. Ford thinks of itself today not as a car manufacturer, but a specialist in mobility systems. No-one will ever use 'I've just bought a top-of-the-range mobility system' as a chat-up line.

There is speculation that people will move less in future, reducing the role of the car further. Cities will become ever denser, with less incentive to leave them: the major lift manufacturers are working on horizontal mag-lev systems that will change our assumptions about what buildings are, how they work and how we occupy them.

What would a car designed for such a city look like? Will architects or car designers decide? Maybe it will be Otis Elevator. And now I will take a deep breath, study a picture of a 1958 Packard parked outside Mies van der Rohe's Seagram Building in New York, and feel a deep sense of loss.



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'.

'NO-ONE WILL EVER USE "I'VE JUST BOUGHT A TOP-OF-THE-RANGE MOBILITY SYSTEM" AS A CHAT-UP LINE'

ROBERT COUCHER

The Driver

They came at me like a swarm of biplanes out of the sun. One minute I was cruising along at a decent clip in the cockpit of my German machine, the next I was being assailed by a squadron of *bleu* dervishes accompanied by staccato rips of exhaust flame and the aroma of Castrol R. Under a clear blue sky somewhere near Angoulême, I'd just been jumped by the Club Bugatti France.

My fully tweaked Porsche 356 with its 125bhp engine was a bloody quick little rally car but these Bugs had me bested. Vintage Bugs, you understand, little two-seaters lashed together with chicken wire, planted on spindly alloys set at ludicrous positive camber. En masse they sounded fabulous and the driving style displayed by the drivers, both male and female, meant I struggled to keep up, such was their death-defying *laissez-faire* over crests and around blind corners.

A good couple of miles later the Bugatti racers had a coffee break in a layby and we couldn't resist pulling in to photobomb their proceedings. My navigator and I were met with what looked like a French fashion shoot. All the *Bugattisti* were decked out in denim. Not the Dad Denim of Pebble Beach, but cool, considered, unbuttoned *deneem* shirts and tight-fitting jeans. The blokes looked like Alain Delon; *les femmes* sported windswept tresses and sports chassis, and dragged on unfiltered Gitanes. They all wore battered leather jackets to match their patinated blue-hot vintage racers. And I decided I had to drive a vintage Bug hard 'n' fast before I die...

It didn't turn out like that. My first Bugatti drive was at a remote location in south-west Spain. I was introduced to Pierre-Henri Raphanel, his Bugatti business card bearing the title *Pilote Officiel*. Some of you might recognise his name as an F1 and Le Mans driver, who finished second in the Gulf Racing McLaren F1 GTR in 1997. And yes, he had the key to a Veyron in his pocket. Pierre-Henri showed me how it worked, then let me take over for the rest of the day.

He was über-cool, had nothing to prove and so handled its 1001hp with ease. I found it a bit more challenging. His biggest problem with these test drives? Spoilt children of billionaires who had just learnt to drive, knowing he was a racing driver and

wanting to impress him. No, I wouldn't want to be in that passenger seat either!

Pierre-Henri and I met again at a cold and wet Rockingham Motor Speedway. He'd flown in to take part in our cover shoot for issue 80, February 2010, and we were joined by the *Octane* columnist and actor Rowan Atkinson, driving his deep purple 627bhp McLaren F1. To say the conditions favoured the all-wheel-drive, computer-assisted Bugatti is an understatement. Rowan concluded that the Veyron was an 'adorable... extravagant nonsense' but the F1 'a more special car', being more involving. No kidding, Rowan. In the out-takes he can be seen sliding and spinning the 'involving' F1 on the freezing circuit, while in the Veyron his slides through corners were choreographed perfection. And then did the McLaren Le Mans ace Pierre-Henri show us how it should be done in the F1? With an emphatic 'Non' he didn't even get into the Mac. A cool professional.

My first pre-war Bugatti experience came with a 1936 Type 57C (*Octane* 104, February 2012). Following the International Historic Motoring Awards evening in London, car broker extraordinaire Simon Kidston thought it would be a hoot to drive his Bug and his '56 Gullwing straight back to Geneva.

That night. Still in black tie. And we made it to Geneva airport the next day for my flight home. Simon's black Benz was superb but the 57C was the car that enchanted more, with its supercharged straight-eight. It sounded immense at full chat.

Finally, the ultimate Bugatti experience: a 1931 Type 51 racing car on the mad Mille Miglia, basically a Type 35 with a bigger lump. Thanks to the extraordinary generosity of Bugatti man Julius Kruta I was paired up with Willi Netuschil, then head of Bugatti engineering. (*Octane* 134, August 2014). Willi handed me a laptop and told me to navigate as he was intent on driving. I let him get away with it until the second day; then, just before the Futa and Raticosa passes (I have prior knowledge), I rather insouciantly suggested I have a drive. Flat-out through the best roads in the world in an open, supercharged, straight-eight Bugatti Type 51 remains the best motoring experience of my life.

And no, there was no *deneem* in sight.



ROBERT COUCHER

Robert grew up with classic cars, and has owned a Lancia Aurelia B20 GT, 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*.

'MY FULLY TWEAKED PORSCHE 356 WAS A BLOODY QUICK LITTLE RALLY CAR BUT THESE BUGATTIS HAD ME BESTED'



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1971 Porsche 914/6 GT
built to FIA-specification, good

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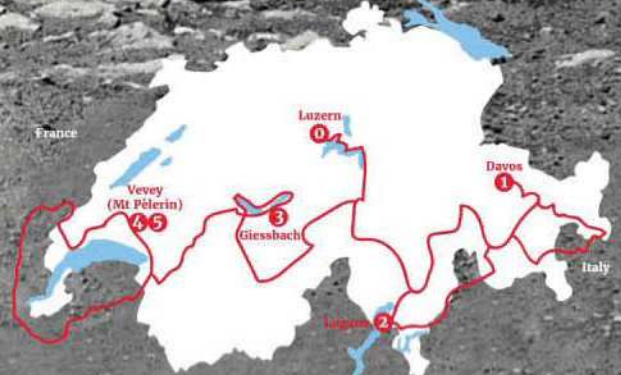
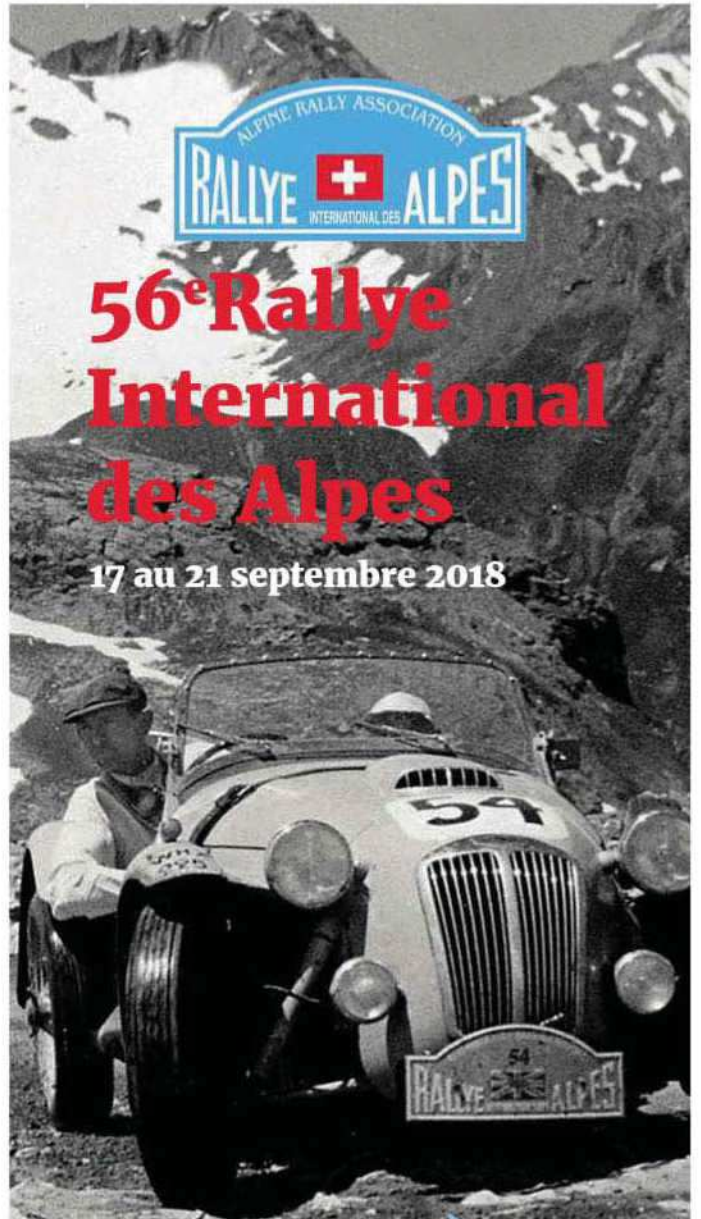
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DEREK HOOD

Having started as a Jaguar specialist, the JD Classics boss now runs a world-class multi-marque dealership

Interview and photography James Elliott



1. My wife gave me this letter-opener when I started the business. Leaving a safe profession was a huge risk, but I'd always been into cars. Even as a kid, when others were buying XR2s, I bought a Morris Minor for £80 and decided it wasn't quick enough so I went to a local scrapyards and bought and fitted a Riley 1.5 engine and 'box. Still it wasn't quick enough so I added a Shorrock supercharger. Years later, when I started in business I stuck with what I knew, so it was Jaguars, but I really started branching out from there into other brands 12 years ago.

2. The Phil Hill Trophy was for the Most Admired Car at Pebble Beach, but represents all our success there. We have won a trophy every year that we've been, starting in 2011 with a 3.5-litre SS100. Best In Show has eluded us... so far.

3. I used to race motorbikes and Barry Sheene was a big hero. I bought three helmets at an auction, gave one to one of my guys – also a big Sheene fan – and kept the others. I like the battle-scars, but no-one is sure where it acquired them.

4. This photo is of YOB 575, to my mind the best Lister Knobbly, which I managed to buy 16 years ago. In the picture John Coundley is driving it at Goodwood.

5. I bought this signed Ayrton Senna helmet five years ago. I think he was the best of all time, though maybe Jim Clark was on a par. This is what the hard work is about, being able to afford things like this and keeping them for future generations.

6. I waited for years to be able to buy a Brough SS100 and this is one of the six works bikes that competed from London to Edinburgh in 1924. To be able to afford one in period you had to be a certain sort of person and judging by recent prices that requirement has now come full circle.

7. This dog-tag is for winning the Freddie March Memorial Trophy at Goodwood. After 12 tries, it finally came together in 2013 with our beloved Cooper-Jaguar T33.

8. Despite the success of our race team, victory at Spa eluded us until 2017. We didn't finish the previous two years so we planned for a year and prepared the GT40 Mk1 specially for it. With Chris Ward and Andrew Smith driving, it ran like clockwork.

9. We started the race team 20 years ago and two years later the guys made me a model cabinet. They stocked it with all the cars and trucks that we ran. If they did it now, it would need GT40, Cologne Capri, Cooper-Jaguar, Lister-Jaguar, two Bastos TWR Rovers, Costin-Jaguar, a Jaguar Mk2, XK120s and a Cobra Daytona Coupe!



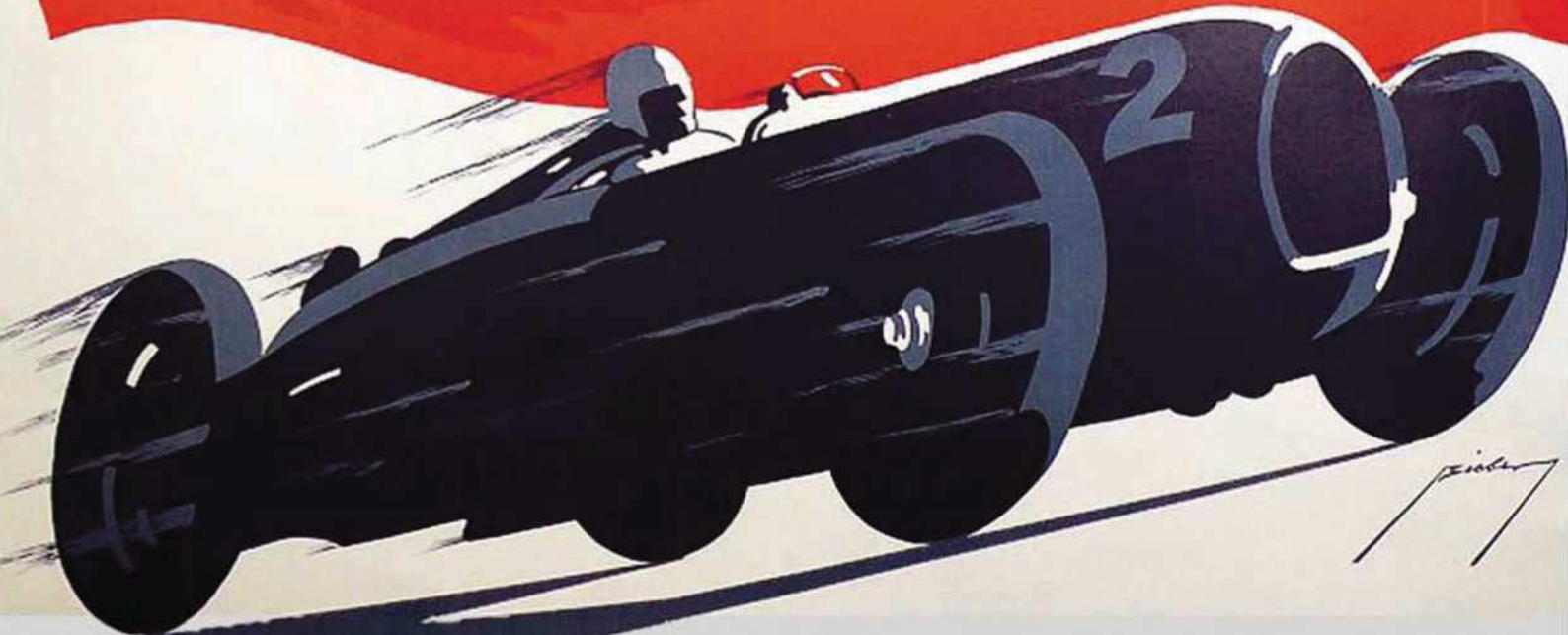
Alfa Romeo
Fold out Brochure 1935



Juan Manuel Fangio
Monaco 1957 Trophy



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Letter
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Focusing on an Audi RS2

I SMILED WHEN Matthew Hayward commented that the Audi RS2 Avant was popular with robbers looking to make quick getaways (*Buying Guide*, issue 178), as I am one of the few police officers who managed to intercept one after a raid.

One night in 2007 I was patrolling West Norfolk in a marked car when a call came in: a witness had seen an explosion inside a Dereham supermarket and a black Ford Escort estate was making off with a cashpoint in the back. Although Dereham was 30 miles away, I headed to the A47 east of King's Lynn where there was a slim chance they might appear.

Sometime later an oncoming car caught my attention when it delayed dipping its headlights for just too long, often a sign of a driver with reactions dulled by drink or drugs. I tried to work out what make it was and look at the registration, but its main beam came back on and blinded me. I wasn't sure it was the suspect vehicle, but I was going after it anyway.

I caught up with the black estate car two miles east of King's Lynn. Rather than an Escort it was an Audi – an A4 or A6, I thought at the time (Audis all look pretty much the

same to me), and it was sitting low at the back with multiple occupants. Confirmation that it was our suspects came when they suddenly floored it in a 40mph limit. I lit up my blues and called in the pursuit.

With too much weight aboard and more recklessness than skill, the Audi driver was close to losing it in the bends approaching King's Lynn. I was familiar with my Focus, a nicely run-in diesel with just 180,000 on the clock, and I kept pace with the suspects while an Armed Response Vehicle headed my way as much-needed back-up.

Entering the ten-mile straight from King's Lynn to Sutton Bridge, the heavens opened and the Audi left me standing. My Focus gamely struggled up to 115mph but the wipers weren't clearing the screen and my right leg was shaking with the physical effort of pressing the pedal into the bulkhead. The concentration needed to drive that fast in those conditions gave me a headache and I was almost relieved when the bad guys vanished into the distance and I could slow down.

The next morning the getaway car was found abandoned and I wasn't

surprised to hear that it was no ordinary Audi 80 Avant, but a stolen RS2.

However, the arm of the law is indeed long. Dubbed 'The Hole in the Wall Gang,' they were caught a few months later when they walked into a police surveillance operation. Ultimately, six men pleaded guilty to stealing £960,000 from 55 cashpoints, which is just £2900 for each man per raid. They all did time, with the ringleaders getting nine years, while all their assets were

seized, leaving the gang members with nothing.

I've got to ask: was their crime spree really worth it? Ironically, the getaway car they abandoned would now sell for twice what they got away with on the night. If they'd been *Octane* readers they'd have known that buying an RS2, enjoying it for a decade and selling it on would have been a far more profitable and rewarding experience than using one to evade the local plod.

David Mallett, Norfolk

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. raymond-weil.com



He's no lightweight

Paul Callow's letter in *Octane* 178 regarding his well-travelled E-type brought a smile to my face. I have been fortunate indeed to have owned my Wingfield Low Drag E-type for 12 years and have used it relentlessly, with the exception of deep winter when our Scottish roads are encrusted with salt.

These days, to be fair, it's a ten-yard car! Tens of thousands of miles including three journeys around 1500 miles each have resulted in moderate to heavy patina, but that makes it even more fun to live with.

Overall it has been very reliable. One head gasket, one gearbox and a windscreen wiper rack have represented a modest

repair bill on top of regular oil and filter changes. It has always got me home under its own steam, too.

One of the great pleasures of running a classic is, of course, the joy it brings to other enthusiasts. I have never had 'bad attention' with the E, in the sense that some desirable moderns sometimes unfortunately generate.

As Mr Callow says, here's to all the adventures still to come. *Richard Campbell, Aberdeen*

Nutty solution

John Simister omitted another way to remove that broken stud (*How To...*, issue 177). Simply choose a suitable nut and carefully weld through its hole onto the remains of the stud. When all has cooled down, just unscrew the nut with a spanner. The heat of the welding rod helps free the stud.

I have successfully used this method on a friend's tractor cylinder block.

Chris Hone, East Sussex



ANDRE LOUBSER



Holy cow!

While I enjoyed the article about Mike Hailwood in *Octane* 177, it was wrongly stated that Hailwood and his friend Peter Geffen – actually Peter Gethin – crashed into a cow in South Africa while driving a Citroën SM. The crash happened while Hailwood was driving his Iso Grifo with Peter Gethin as a passenger.

A detailed account was published in 2014 on my blog, mycarquest.com, written by Andre Loubser, who was a friend and business associate of Hailwood and was nearby at the time of the crash.

The photo shows the cow slid over the bonnet and tore the roof off. According to Loubser, both Hailwood and Gethin claimed that they survived because they weren't wearing seatbelts and were able to duck. *Mike Gullett, California, USA*

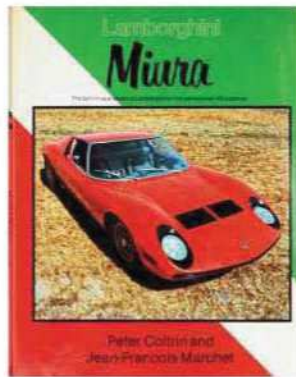
Historical history

Ben Horton's overview of *Lamborghini Miura* [right] as the Collector's Book in *Octane* 177 is spot-on. 'As the original model history it was way, way ahead of its time.' Thank you!

In period, I was Osprey Publishing's editorial director. Somehow I had discovered Jean-François Marchet, a young Frenchman who wrote in English, and who had pedalled to Italy every summer in the early 1970s while still at school and had gained entry to both

the Ferrari and the Lamborghini factories. Jean-François was the writer, Pete Coltrin sent photos and checked everything, and I was the taskmaster.

Lamborghini Miura included everything we knew, collectively, in 1982. If we were to publish today, it would be three or four times the size. *Tim Parker, Minnesota, USA*



Ultimate embarrassment?

Having lived in Germany as a child from 1957 through to the early '60s, I found Robert Coucher's column in *Octane* 177 about BMW during that period very evocative.

It brought back memories of our then village policeman (tall and overweight) patrolling his patch in a police-issue BMW bubblecar with all the grace and style of the proverbial sardine in a tin can. There was no mistaking this car with its regular *Polizei* paint job, complete with siren and blue flashing light. The local kids

joked that they could outrun this patrol car on their manky mopeds but I never saw this claim put to the test!

Conrad Norris, Berkshire

A restored BMW Isetta 300 police car, below, was a highlight of the Pebble Beach Concours in 2016. Originally used in Lower Saxony, Germany, it's now owned by Stephen Bauer of New York, who dressed up in authentic police uniform for the day. *Mark Dixon*



Dakota blues

Glen Waddington's feature about a Douglas DC-3 in *Octane* 178 reminded me of my first Continental holiday, aged seven. Heading for Switzerland in 1947, we embarked on a Sabena Airlines Dakota from London Airport – Croydon, not Heathrow – for a two-part trip to Switzerland, which involved landing in Brussels.

Having been offered fried eggs and bacon, cooked on a gas stove at the rear of the aircraft, we landed in Brussels, but when the time came to take-off again, one of the engines misfired while being 'run up' and we had to return to the terminal.

We eventually arrived at Zurich and transferred to the smooth, quiet, electric Swiss train to our destination.

On balance, I prefer Ryanair! *Peter Bill, Worcestershire*

The Guv'nor general

Back in the day, aged 29, I was at Nick Syrett's (obituary, *Octane* 177) elbow as he delivered dear Pedro Rodríguez's now famous roasting on 12 April 1970. 'Si... si... si... I go now?' stammered Pedro. After The Guv'nor let him go, who'd have predicted a win for our Mexican hero? His

departure down the pitlane was akin to the parting of the waves.

It was all thanks to Barrie Smith, whose Lola T70 ended up in two halves on the Brands Hatch startline at the end of the first lap. At the Clearways end of the pitlane Armco, where I was standing as a pitlane marshal, there was Pedro, flat-out on opposite lock in the wet. He was heading for a gap in the middle of the two halves of the Lola, and there, standing in that gap (all 6ft 4in of him), was Nick Syrett waving a Union Flag. Something had to give and it was Nick – at the last moment. He was not a happy bunny and Pedro was black-flagged.

I was also Observer at Quarry at Castle Combe – that's me, second from left, below – under the late Howard Strawford. So I reckoned I'd get a bit of payback by volunteering in the pits at Brands or wherever on the big days for FI, BOAC et al. I'd camp alongside the paddock at Brands or Silverstone, walk the circuit every evening and morning, stroll into the pits where everyone was on nodding terms at least, and share the gossip (and sniff the pasta!) with the likes of Mauro Forghieri, the Brabham team, Jacky Ickx... Heady days. *Gary Roberts, Pembrokeshire*



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Ferrari F40 (Shown Left) – 9,100 kms: The most desirable specification of Non Cat and Non Adjust, supplied new by SamoCar in Rome and maintained almost exclusively by that supplying dealer until 2018. Having had just two private owners from new, this car also benefits from having had a recent major service, fuel tanks, major thorough detailing and certification at the Ferrari factory Classiche department in Maranello. **£POA**

Ferrari F40 (Shown Right) – 11,900 kms: Previously sold by DK twice, in 2010 and 2012, it was supplied new by Garage Francorchamps and had just one owner in Europe before DK purchased and imported the car into the UK in 2010. Since then the car has been fastidiously maintained. A virtually unrepeatable Classiche Certified, Non Cat and Non Adjust example with extremely visible "weave" all over. **£POA**



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P I S T O N S



A T D A W N

Lamborghini and Ferrari have been rivals forever, but the Countach Downdraft could have taken on the 288 GTO in a whole new way. Time for a showdown

Words John Thomas Photography Evan Klein



Said James Bond, during 1974's *The Man with the Golden Gun*: 'Pistols at dawn – that's a little old-fashioned, isn't it?' And Francisco Scaramanga answered: 'That it is. But it remains the only true test for gentlemen.'

And sometimes the only thing to do is name a place and meet to settle the score.

The reason for Lamborghini's existence as a marque is steeped in rivalry with Ferrari, and that very relationship has become a cause célèbre among the faithful. In fact, some would argue that Lamborghini's raison d'être was to *outdo* Ferrari in the roadgoing sports car game, and stories abound of early-morning impromptu duels between factory test drivers on the roads around Modena, inevitably with Dario Beluzzi driving the Ferrari and Valentino Balboni at the wheel of the Lamborghini.

The age-old Ferrari versus Lamborghini challenge seems like a perfect story. In this case, the place is California's Newport Beach, the hour a pre-dawn Sam call, and the protagonists are a (rather special, unique) Lamborghini Countach and a Ferrari 288 GTO (not quite unique, still very special).

The Countach 5000QV is a 5.2-litre, 48-valve evolution of what was a 14-year-old design, sanctioned by none other than company owner Patrick Mimran. Had Mimran not rescued Lamborghini from the jaws of bankruptcy in 1980, there would have been no such car. It's interesting that this example was his own personal one-off, painted in Bordeaux Speciale, with a blueprinted engine good for 470bhp (15bhp more than standard). It has been fully restored in California by its enthusiast owner.

The 288 GTO, meanwhile, was sanctioned by Enzo Ferrari as a car that might venture into Group B racing. Had The Old Man not agreed to revive those three hallowed initials and to allow his engineers to build a homologation special, there would have been no 288 GTO. Nor, for that matter, would there subsequently have been the F40. But that's another story.

Naturally, the 288 GTO was FIA-homologated as soon as 200 examples of this 308 GTB-based car, with its F1-derived twin-turbo V8, had been completed (the factory built a further 72 cars to satisfy VIP customers, royalty and the odd F1 racing driver). It was the basis for development into the Group B-intended GTO Evoluzione



and, despite the abandonment of that racing programme, the car instantly attained revered status among the Tifosi.

The Countach's FIA homologation, on the other hand, is something of a surprise. Once 200 of the European-specification 5000QV had been produced, with the *Motore Tipo L 507 V4 quattrivalvole* built at Sant'Agata with six Weber 44 DCNF downdraft twin-barrel carburetors, the variant was FIA homologated in 1988

following plans to build a lightweight version of the prototype Countach Evolution for GT competition – races that never would come to pass. This now-legendary version is affectionately known these days to enthusiasts the world over as the 'Countach Downdraft'. The US received a neutered QV with fuel injection. The Downdraft has been especially revered there since.

People love the Countach Downdraft for many reasons, but one must be that it marked



Ingegnere Giulio Alfieri's stroke-of-genius return to the original Lamborghini V12 downdraft concept (think Miura), an automotive up-yours to emissions compliance. It is unquestionably the most powerful production variant of the Countach ever built by the Lamborghini factory, and that alone affords it cult status.

IN DAWN'S EARLY QUIET I can hear the cars approaching from almost a mile away,

the Countach first. Then a surreal image of two of the most iconic sports cars of all time manifests itself as the pair pull-up, lamps ablaze, delivering a pulsating beat of fine-tuned automotive music straight to the cerebral cortex.

Once switched off, they tick away as they cool in the early chill. Touch the GTO and you discover the composite panels in its body that keep the weight down to 1270kg. In the Countach such materials are restricted →

Above

Two supercars meet to settle a score, both of them packing serious heat: the Lamborghini with a six-carb V12, the Ferrari courtesy of a twin-turbo V8.



Above and facing page
 Leonardo Fioravanti was responsible for the 288 GTO's provocative curves; interior is purposeful, engine a racebred masterpiece.

to the engine cover and the front lid, while the rest is hand-wrought from aluminium. Both are a riot of delicate and delicious details, the Countach truly intimidating in all its trapezoidal shapes and sharp-edged seams, whereas the GTO suggests a more sublime combination of aggression and beauty.

Every single GTO left the works in Rosso Corsa, and this one – chassis S2743 – is no different, existing just as it did when shown on Ferrari SpA's own stand at the Turin Salon in late 1984. The Countach, on the other hand, is finished in a paint colour made by PPG especially for Lamborghini CEO Patrick Mimran, solely for the boss's own car, chassis GLA12997.

They say you should never meet your heroes, but so far this looks promising. The GTO feels more civilised than you might expect as you lower yourself into its intimate cockpit, to be greeted by ribbed black leather bucket seats that are easy to settle into. The interior is very comfortable and the steering-wheel-to-shift-lever placement is nigh-on perfect. Twist the key, press the black rubber start button and the V8 cranks into a mechanical rhythm. The view over the fabric-covered dashboard is excellent; in fact, visibility is good all-round.

After the first mile or so, you begin to realise that the character of the twin-turbo engine combined with a short wheelbase make this a car that demands respect, even when accelerating in a straight line from a decent pace. Sure, there's less power here than there is in the subsequent F40 but that's to be expected and, if anything, the 288's stature and skinnier tyres would make it very tricky with much more poke than this, especially on-boost.

There's a completely modern quality to the engine itself, and it's interesting to see that so many of today's supercars by the likes of McLaren, Ferrari and so on are powered by high-revving turbo V8s. It feels like a race-derived engine for sure, in essence an '80s turbo F1 unit with a lower redline, if you like.

The noise it makes would be at home in a racing car; not necessarily beautiful but a gruff and purposeful mechanical sound. The whooshing of the turbo blow-off only adds to the experience, and you can't resist running it up just to listen to it! Drop it down into second gear, open the throttle and you experience a kind of thrust that's truly addictive.

The steering feels very direct with zero play and excellent feel, and the ratio is very quick for a car of this era. That said, it is →

1984 Ferrari 288 GTO

Engine 2855cc V8, 32-valve, DOHC per bank, Marelli-Weber fuel injection, two IHI turbochargers, Behr air-to-air intercooling
Power 395bhp @ 7000rpm
Torque 366lb ft @ 3800rpm
Transmission Five-speed manual, rear-wheel drive
Steering Rack and pinion
Suspension Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar
Brakes Vented discs **Weight** 1270kg
Top speed 190mph **0-62mph** 4.8sec



heavy at rest but lightens quickly once you're moving. The shifter and clutch are heavy and robust, and demand respect, which alone separates this car completely from the supercars of today that could be driven by anyone. The transmission does not like to be rushed between gears, and the dogleg first can be hard to engage without a blip of the throttle.

Gearing is relatively short and thus you are shifting often, so mastering the process is very rewarding and allows the driver to extract the full potential from the car. It's also a hugely tactile experience, rewarding on its own.

The suspension, while firm in the way you'd imagine of a car with such high performance, is never uncomfortable, and the high-profile tyres help to provide a supple ride quality. The chassis feels stiff to a modern degree, and it is clear that the car was designed with racing in mind, especially considering it is 30 years old. The brakes are obviously not large due to the wheel size – it's on 16s, like most modern superminis – but they have good feel and bite to them, and they therefore never feel weak.

The 288 GTO feels surprisingly modern for a 30-year-old car. It's more usable than the next-generation F40 in terms of ground



clearance and interior comfort, not to mention its less extrovert yet still arresting styling, and it maintains the same great engine sound and character. You get the feeling you could use this car for long distances without an issue. I could drive it literally all day.

But now the mighty Countach beckons.

The Countach Downdraft feels avant-garde the moment you lift its *carabo* door and lower yourself deep down into its wide cockpit. The adjustable seat is surprisingly comfortable and anyone shorter than 6ft 2in can find enough space to feel comfortable. The interior is spacious laterally but forces →

**'IN DAWN'S EARLY QUIET I CAN
HEAR THE CARS APPROACHING
FROM ALMOST A MILE AWAY'**





1986 Lamborghini Countach LP5000 QV

Engine 5167cc V12, 48-valve, DOHC
per bank, six Weber 44 DCFN carburetors

Power 470bhp @ 7000rpm

Torque 369lb ft @ 5200rpm

Transmission Five-speed manual, rear-wheel drive

Steering Rack and pinion

Suspension Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: upper lateral links, lower wishbones, trailing links, twin coil spring/damper units

Brakes Vented discs

Weight 1490kg

Top speed 195mph

0-62mph 4.6sec (est)

a driving position that's more race-car than conventional, all laidback and arms-out. Twist the key, that legendary six-carb V12 barks into life, and heaven breaks loose.

A couple of miles down the road and all notions of this car being difficult to drive have dissipated. In fact, it's go-kart easy. Naturally, piloting a well-sorted example is essential to gain the true Countach experience. The Countach Downdraft is significantly more powerful than the previous LP5000 and LP400 versions, all of which feel disappointingly anaemic by comparison. This engine is from a time when scarcely a thought was given to emissions in Europe; it's a true end-of-an-era icon in that it uses Weber carbs when fuel injection was the norm elsewhere.

It features a unique combination of V12 cylinder configuration with four valves each plus those downdraft Webers. It's a singular application in the automotive world – there isn't another motor like it. The noise it makes at open throttle makes your hair stand on end, and this one's straight-through exhaust affords a melodious snap-crackle-pop with the occasional belch of flame on overrun.

The steering is direct, with excellent feel and a similarly quick ratio as the GTO, though it demands strong-arm effort to park, lightening up on the move. The gearshift is ponderously deliberate yet elicits satisfaction in being operated correctly, and the clutch is no heavier than the GTO's.

The suspension on this example feels supple in comparison to other Countachs I have driven, its wide and low-profile tyres surprisingly accurate for placement and affording a good ride quality. The tubular chassis, with its race-car suspension, means you gain confidence with each mile and around each corner. Although this is a street car, it's definitely cast in the mould of a racer. The brakes don't disappoint either, especially given any expectations of a 30-year-old car.

A peaceful conveyance for a country drive this is not – on shut-off, the silence is deafening – but for an adrenaline-fuelled blast along a California coastal road, the Countach Downdraft is utterly peerless.



Clockwise from top
Six carburetors sit atop the mighty V12; new leather in simple interior; Lamborghini boss Patrick Mimran chose the unusual colour.



THE MOST ENJOYABLE aspect of driving the GTO has been the sheer athletic ability afforded by its lighter weight and the rocket-like acceleration afforded by its twin turbos. If you can master its potential, this car represents a formidable backroad racer.

What's best about the Countach is the dramatic manner in which it elevates race-car technology to a road-usable level: the drama and fun to be had piloting the Countach is its forte, and it's in this car that I find myself smiling more of the time behind the wheel.

But this story was never about an all-out performance comparison. That's been done before, when the cars were new and (frankly) less valuable. Although they are quite different, the two cars have always produced a similar set of figures. The press used a wide variety of cars, some of which were more powerful than others, as the GTO's chief engineer Nicola Materazzi has pointed out to this writer in the past, although a sorted example is accepted to be a 190mph bolide.

Maintaining a state of tune was even more of an issue for Lamborghinis tested by magazines, as the factory delivered new QVs in two different power settings: the standard 455bhp car capable of 185mph as recorded by Germany's *Auto Motor und Sport* in 1985, and the 'tuned' 470bhp car with more extreme cam profiles for its more sporting clients, such as that used by F1 driver Pierluigi Martini in 1986 and tested to 195mph. Period factory chief engineer Luigi Marmioli and resident test driver Valentino Balboni both confirm that this car has the more powerful engine.

All that said, today's enthusiasts are drawn to these cars for reasons besides performance numbers. The fact that they are both icons of the '80s and were FIA homologated with motor sport intent, as state-of-the-art ultimate performance versions of their respective factories, all bodes well for their futures. The GTO is already a legend among collectors, and the Countach Downdraft is only just being discovered by them. Perhaps the reason for this is that the latter car's FIA homologation was only recently uncovered, a document that underscores the variant's importance to Lamborghini in that era.

Comparing the two, perhaps I can say that whereas the 288 GTO is a red-hot pistol, the Countach Downdraft is a loaded cannon.

The GTO is athletic and nimble, the Countach the proverbial bull in the china shop. There is nothing subtle about the Lamborghini, while the Ferrari is more of a precision machine. This duel does not have a winner as such: they are cars of such different character, and they excel in different ways.

Testing these two cars puts paid to the theory that you should never meet your heroes – you absolutely should. And, in that regard, the winner here is me. *End*

THANKS TO Joe Sackey for providing both cars, Sterling Sackey for driving duties, Margaret Wold-Sackey for logistics, and Dugan Specialties, which restored both cars.





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B FOR BONKERS

Group B wasn't only about rallying, but the rules turned out to be too crazy for the track

Words Jay Auger, rallygroupbshrine.org

FOR MOST PEOPLE, Group B is synonymous with fire-spitting rally cars, but it wasn't created exclusively for rallying. In fact, FISA had hoped that the new Group B category would also be used in circuit racing to replace the previous 'silhouette' racers.

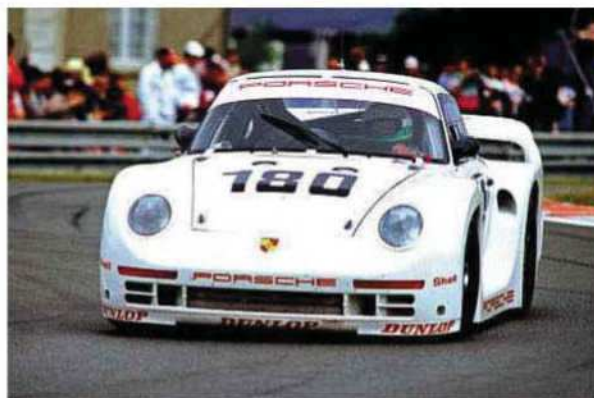
Group 5 was a prototype category based on road cars, though only the bonnet, doors and roof remained. In 1983, Group 5 was replaced by Group B, which brought the same wild liberties to rallying. However, unlike Group 5, the new homologation rules required 200 road cars to be produced in a 12-month period: cars that had to share most of their homologation features with the racing 'evolution' model. Such brutal machines would make little financial sense for manufacturers attempting to sell them as road cars.

A few years after Group B's debut, some car manufacturers saw Group B homologation as a perfect opportunity to market low-volume, high-end sports cars. Ferrari's 288 GTO was eminently better suited to circuit racing than rallying, and was homologated in Group B on 1 June 1985.

After building the 200 required, Ferrari went on, with the help of

collaborators Michelotto and Pininfarina, to develop 20 Evoluzione versions (above), with lighter bodywork, more extreme aero, and the turbos cranked up for 650bhp – doubling the road car's power to weight ratio. Ultimately, the 288 GTO Evoluzione never took part in competition of any kind, though it served as a testbed for the F40.

Porsche had also been working on its own contender, the Gruppe B, later known as the 959. Based on the 911, it was Porsche's tech flagship. Arguably, the 959 can be considered as a circuit-oriented car although it was built around a very versatile chassis that



could also be adapted to rallying. Eventual confirmation of Porsche's intention to participate in Group B circuit racing came when the company developed the 961 endurance racing derivative, surely in the hopes of reviving the 935 glory days.

The 961's engine was tweaked to produce 640bhp and carried over most of the 959's technical specifications. In 1986, although the 959 was not ready for Group B homologation, the 961 was entered as a prototype in the GTX category at Le Mans (below), won its class, and finished an incredible seventh overall – it was also the first four-wheel-drive car to race at Le Mans. Although not official by any means, this victory is often considered the first 'Group B circuit win', since the 961 was an evolution version of the 959.

While Lamborghini built a special version of the Countach for Group B homologation, better known as the Downdraft, the company's racing intentions were never clear. Jaguar also toyed with a Group B circuit racer, built around a V12 with four-wheel drive, though what became the XJ220 is another story altogether.

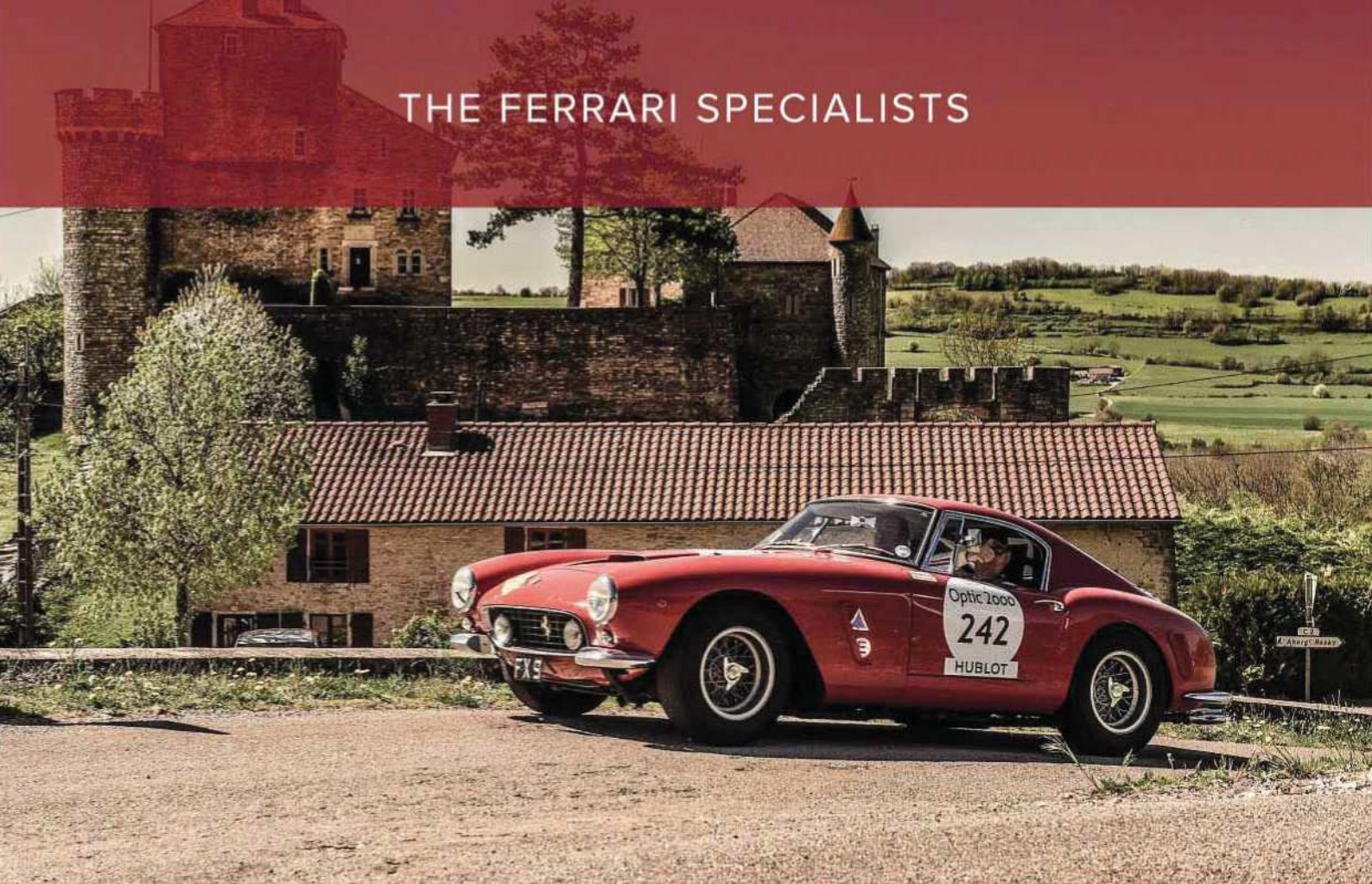
Even if many clues had pointed to Group B circuit racing taking off thanks to the new 'hypercar' trend, the entire category was abolished in 1986 due to major safety concerns after multiple unfortunate incidents cost the lives of drivers and spectators in the World Rally Championship.

While this instantly killed any racing ambitions for those hypercars, a few manufacturers still applied for post-ban Group B homologations. That was the case for the Lamborghini Countach Downdraft and for the Ferrari F40 LM, though their paperwork was subsequently recycled into the FIA's new GT categories. Porsche, despite the 959's concept name, decided not to apply for the official documentation.

Picture in your head a Porsche 961 battling it out with a Ferrari F40, joined by a Jaguar XJ220 in a long straight, and pushed to the side by a Ford RS200 in a tight corner... or whichever Group B car you like. Theoretically it was all possible!

Sadly, Group B's broad regulations cursed its circuit racing ambitions early on, and the wildest interpretations put an end to the most exciting time ever in rallying. **End**

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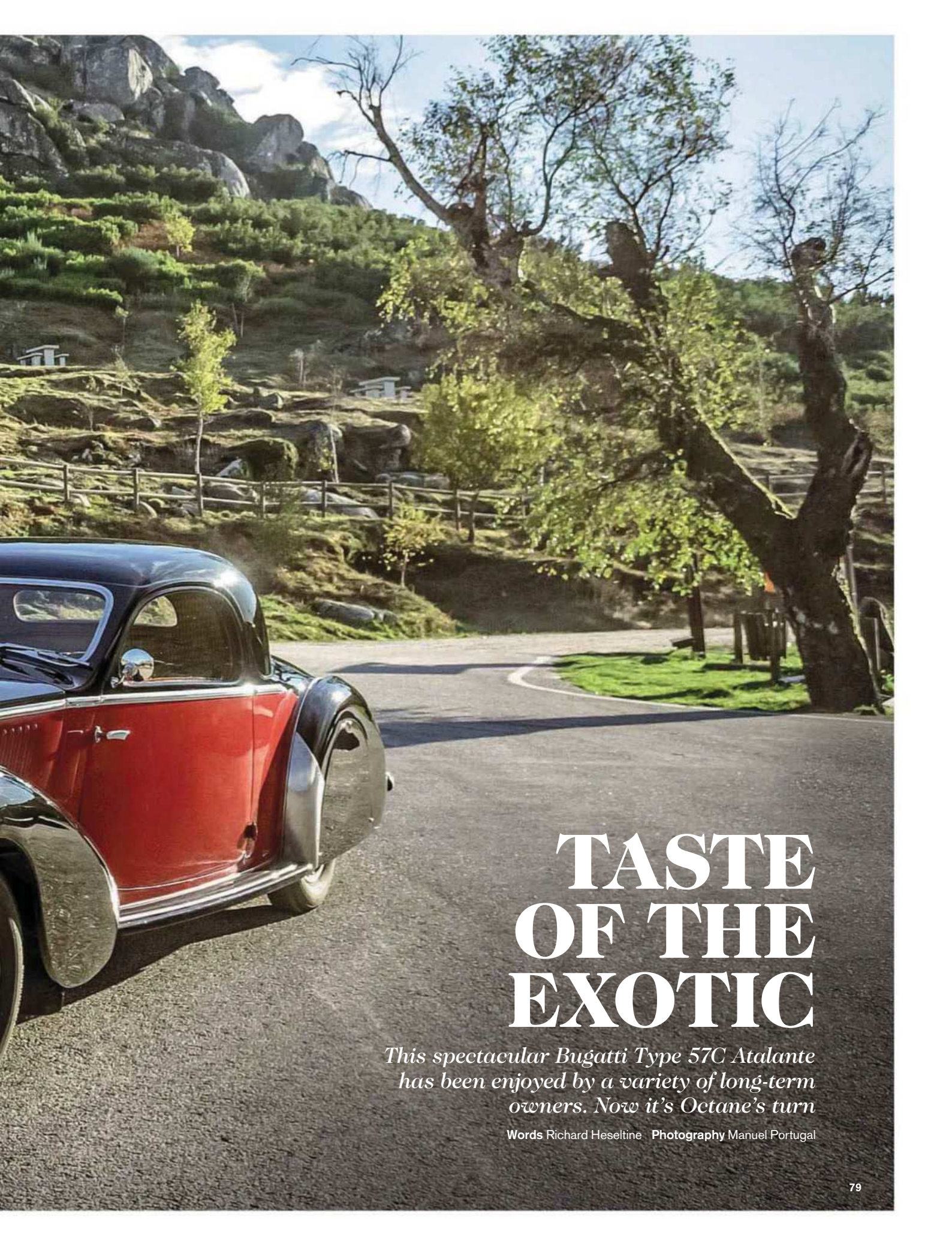
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TASTE OF THE EXOTIC

*This spectacular Bugatti Type 57C Atalante
has been enjoyed by a variety of long-term
owners. Now it's Octane's turn*

Words Richard Heseltine Photography Manuel Portugal



T

he hot flush of panic has given way to eye-rolling exasperation. As the sun pulses overhead, all that surrounds us are parched peaks, a smattering of boulders, a couple of outbuildings engulfed by foliage and an ancient lorry in the closing stages of decomposition. Oh, and cows.

Lots and lots of cows, in fact. The seasoned pro who is herding them gesticulates wildly with one hand, while training her stick with the other. She then nods robustly and offers a gummy smile as her livestock finally, reluctantly, move out of the road – the same sliver of asphalt fabulousness that we had been enjoying minutes earlier. It's like the parting of the Red Sea, except one of her party is clearly not a happy heifer and refuses to budge. Instead, what follows is a staring competition. She wins, unblinkingly, but this is getting old. Full-steam reverse it is, then. No pressure.

There are rarer cars than this 1938 Bugatti Type 57C Atalante, but not many. There are more striking-looking cars, too, but few that arouse such feelings of intense longing at first sight. There may even be better-sounding exotics, but not many spring to mind. The supercharged straight-eight beneath the centre-hinged bonnet sounds beyond strident when pressed. All that is lacking from its armoury is manoeuvrability. That, and rear visibility.

The Atalante has the turning circle of an ocean liner and enough rear-three-quarter blind spots to blot out much of the Serra do Caramulo mountain range. This is made clear during a 27-point turn at the sort of altitude that induces lung burn while changing course to one free of bovine interference. The photographer's chortles and comic faces aren't exactly helping, mind.

Above and facing page

Glorious Iberian mountain roads are natural territory for the Atalante – bovine truculence notwithstanding.

Somehow you doubt that its long-time owner, João de Lacerda, would have had any such difficulties. From all accounts – and accounts aren't hard to come by – this Portuguese aristocrat and art connoisseur was a press-on driver who didn't lift for anything. He acquired the Bugatti in November 1975 and restored it meticulously before it went on display in the family's Museo do Caramulo collection. Thing is, the Atalante clearly didn't spend much time as an exhibit as de Lacerda racked up 60,000km in it during road trips to Scandinavia, France, Italy, and large chunks of the British Isles over the next two decades.

He fielded the Bugatti in concours events and countless long-distance rallies with distinction, while also exercising it on-track on occasion. Legend has it that he took great delight in humbling younger fare, but then he did live halfway up an active hillclimb course that doubled as a busy thoroughfare during weekdays, so he had plenty of practice. This was one of his favourite cars, which is saying something given that he also owned countless equally significant Bugattis, not to mention Hispano-Suizas, Ferraris, a Pegaso and other Continental bluebloods.

He was just the sort of owner that Ettore Bugatti would have had in mind when the Type 57 broke cover at the 1934 Paris motor show. This wasn't his first attempt at a pure road car – witness the voluptuous Type 55 and the Royale that preceded it – but it was every inch the supreme Grand Routier of its generation, a *pur sang* machine, with all that entails.







The powerplant was, naturally, a work of art; an inline eight-cylinder jewel with twin overhead camshafts driven by gears from the back of the engine. With a bore and stroke of 72mm x 100mm, it had a displacement of 3257cc and produced upwards of 140bhp in normally aspirated form depending on spec, and as much as 200bhp with a Roots blower in-situ. The crankshaft was supported by five main bearings, with a sixth over-slung behind the camshaft drive gears.

Such a powerplant deserved a handsome wrapper, and the factory offered five 'standard' outlines, some from the pen of Ettore's son, Jean Bugatti. These were the four-seat, four-door Galibier, the Stelvio convertible, the two-door, four-seat Ventoux, the two-seat notchback Atalante and the uber-exotic Atlantic coupé, which could have graced the set of Fritz Lang's *Metropolis*.

The original T57 was followed by the lower, shorter, and sleeker T57S in 1935, while a supercharger became an option from 1938, thus creating the 57C (for Compressor) and SC editions. And despite the 57's relatively short lifespan (largely curtailed by World War Two), developments and upgrades came in thick and fast, with flexible engine mounts from 1937 and hydraulic brakes and Allinquant telescopic dampers from 1938, for example.

Above and above right
Supercharged straight-eight beats behind that imposing grille; patinated cockpit is hugely atmospheric.

For all the roadgoing intent, 57-derived machinery showed impressive form in competition, with Earl Howe finishing third in the 1935 Tourist Trophy aboard a skimpy, cycle-winged example. A year later, Bugatti dominated the French Grand Prix for sports cars at

Montlhéry, as then-future French Resistance heroes Jean-Pierre Wimille and Raymond Sommer shared honours in their 57G with its radical-looking, fully enveloped bodyshell. Wins at Le Mans in 1937 and '39 mean there's no denying the pedigree here.

The 57 was also a favourite blank canvas for many of the more fêted metal-bending artists of the day, with the works of Henri Graber, George Gangloff, Joseph Figoni and Corsica Coachworks (named after Corsica Street in North London rather than the island in the Med) to the fore. This car, by contrast, was clothed by the profoundly French Carrosserie Vanvooren, its Courbevoine works having been steeped in coachbuilding that stretched back to the days of horsedrawn carriages. This highly regarded couturier clothed more than 100 Bugattis, including a trio of T50s that participated in the 1930 Le Mans 24 Hours, thanks in part to the close relationship between company director Romée de Prandières and Bugatti's Paris agent, Dominique Lamberjack.



‘UP CLOSE, IT IS DEVILISHLY ATTRACTIVE; THE SORT OF CAR THAT BEFITS A CAD AND A BOUNDER’



Vanvooren outlines were rarely outlandish, but they were noticeable. The Caramulo car is a case in point. It was bodied at the behest of a Monsieur Chaussivert, who received the finished article in December 1938. Two years later, it was acquired by Portuguese sportsman Alfredo Marinho, who kept the car until 1948 when ownership passed to Bento de Amorim. He retained the Bugatti until the mid-70s when it was bought by João de Lacerda. Now his grandson Tiago continues the family tradition of exercising it on long jaunts whenever the opportunity arises.

Up close, it is devilishly attractive; the sort of car that befits a cad and a bouncer. It's almost cartoonishly curvaceous and low-slung with it. Distinct from other, ostensibly similar T57s, it has a longer bonnet than normal, which only heightens the sense of theatre, not least because it's only a few inches taller than the top of the front wings. Add in drop-away side glazing, a tautly curved roofline and that deliciously rounded rump and there isn't a line wrong on it. Beauty isn't skin deep, either, the straight-eight's rectilinear cam covers and engine-turned finish more than matching the outer dazzle.

Stoop to enter the cabin, and you're rewarded with deliciously patinated leather and the giddy aroma that comes with it. This

car smells old but not musty, and uniquely it has a bench seat that can accommodate three occupants at a stretch. The low roofline and high(ish) beltline ensure that you feel vaguely claustrophobic, but that impression soon passes. The vast wood-rim wheel sits atop at least a metre of polished steering column and juts out at chest level. The dashboard is uncluttered, your main point of focus being the Jaeger revcounter, which is calibrated up to 8000rpm. There's no redline. The speedo, meanwhile, is sited on the passenger side and tops out at 200km/h (125mph), which isn't as fanciful as you might imagine. This Bugatti produces around 160bhp at 5000rpm and is reputedly capable of an honest 110mph outright. That's heady stuff for a pre-war road car.

That it fires on the button first time, every time, comes as no great surprise – this is clearly a car that gets used often and as its maker intended. But what strikes you at pottering speeds is how leaden the steering seems. It's a worm-and-sector set-up and ponderous with it. There's no feel, at least not unless you count the slight flexing of the wheel itself. The roller-type throttle also takes a little getting used, as does the single-plate clutch. Your initial inkling is that it's going to be a pig to drive, not least because there is also a right-hand gearchange with no synchro. →



‘AND THE NOISE! IT’S SURPRISINGLY QUIET AT LOW SPEEDS, BUT IT JUST BELLOWS UNDER LOAD’

With cars of this vintage, it’s usually best to let them do their own thing – within reason, and in their own time, but that isn’t the case here. The faster you go, the better it gets to the point that you’re soon attuned to its foibles and react accordingly. Suddenly, the steering comes alive and feels ideally weighted despite the occasional kickback, which is perhaps as well because the roads around Caramulo are akin to a World Rally Championship tarmac stage in all directions. There are lots of straights and several epic corners with camber changes and steep drop-offs to match.

What’s more, the 57C is fun to drive, not least because it’s riding on large-diameter, narrow-section tyres. According to its current keeper, the Atalante is chuckable; it can be thrown around with abandon. Someway south of ten-tenths, it changes direction with the sort of immediacy that is as unexpected as it is reassuring. The Bugatti certainly doesn’t struggle to keep up with the well-driven camera car, especially uphill where there is torque to spare.

And really, the whole experience is dominated by that glorious straight-eight. There’s oodles of power available from low down in the rev range, and the four-speed ’box is a joy with familiarity. It doesn’t like to be rushed, which is no great surprise, but time your changes accurately while remembering to blip on up- and downshifts and it snicks into place cleanly and smoothly each time.

And the noise! It isn’t the ‘tearing calico’ cliché so often used to describe, say, a Bugatti Type 35, and it’s surprisingly quiet at low speeds, but it just *bellows* under load. The blower adds another layer of sinister sonics, as do the faint gear-whine and the occasional harmonic thrum through the structure. Throw in a little under-floor heat and the occasional whiff of oil and it batters your senses in the best way possible. It’s a completely immersive experience.

The Bugatti even rides well. It feels less choppy that you might have expected, although it helps that the roads around Caramulo are free of craters. The brakes perhaps lack bite, but that rather comes with the territory.

This really was about as exotic as road cars got in period. Your lasting impression isn’t so much the straight-eight fanfare, and neither is it its poise on challenging backroads, it’s more the precision with which everything works as a mighty whole. It’s everything you hope and expect a ‘Molsheim’ Bugatti to be and more. Much, much more. It’s been fun. More importantly, it’s been educational. **End**

THANKS TO Adelino Dinis and Tiago Patrício Gouveia,
www.museu-caramulo.net.

1938 Bugatti Type 57C Atalante

Engine 3257cc straight-eight, DOHC,
Stromberg carburettor, Roots supercharger
Power 160bhp @ 5000rpm

Transmission Four-speed manual, rear-wheel drive

Steering Worm and sector **Suspension** Front: transverse semi-elliptic springs, Houdaille dampers. Rear: live axle, reversed quarter-elliptic springs, Houdaille dampers

Brakes Hydraulic drums

Weight 1400kg (est) **Top speed** 110mph (est)

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1930 4½ Litre Blower Rep
1931 4½ Litre Tourer
1931 8 Litre Two Seater



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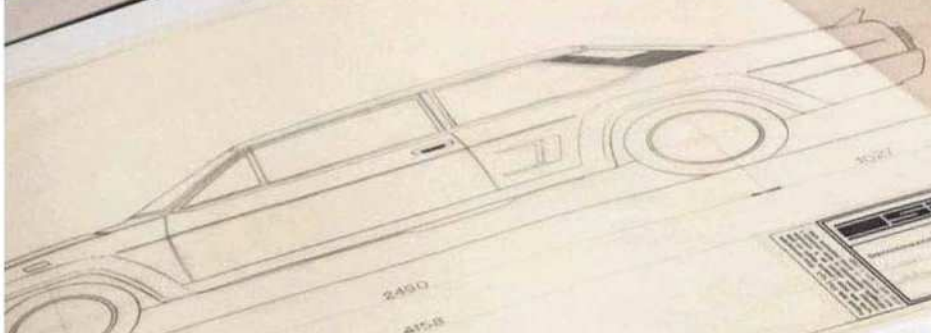
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INSIDE BERTONE'S CRYPT

All that remains of Bertone will soon be sold. Massimo Delbò takes an emotional tour amongst four decades of show cars, styling models and technical drawings

Photography Max Serra

When I was growing up in Milan during the 1970s, my exposure to the style of Bertone was quite intense. One of my favourite toys was a Bertone Carabo model; I was surrounded by people driving Alfa GT Juniors and GTVs; the friendliest neighbour owned a series of 1750 and 2000 sedans; and the cutest girl on my block was driven to school in an Innocenti 90 first and a Ritmo Cabrio later. That was the everyday stuff. Meanwhile, show cars and prototypes were of another world. I'd see them pictured in car magazines and, years later, at the Alfa Romeo Museum in Arese or at concours d'elegances.

This is how the shapes created at Bertone, by such talents as Giorgetto Giugiaro and Marcello Gandini, became part of *me*. Bertone is intertwined with the motoring history of almost the whole 20th Century. It was founded in Turin in 1912 by Giovanni Bertone and, after the disruption of the First World War, carried on working with the most important Italian car manufacturers, building components for bodies and chassis. In 1934 the company moved to new, bigger, premises at Corso Peschiera and, just after the Second World War, Giovanni's son, Nuccio, began leading the business – and its 150 employees – towards a spectacular future.

Nuccio's drive, paired with the Italian economic boom of the late 1950s and early 1960s, created an explosion in work and turnover. It was the beginning of a magical period that produced hits such as the Giulietta Sprint, the BAT prototypes, the Carabo, the Navajo and the Lancia Stratos Zero show cars, Fiat's X1/9, the Alfa Romeo Montreal, Citroën BX, all the Lamborghinis from Miura to Diablo... At the same time, Bertone built niche cars for manufacturers, too, a smart move at the time but one that would later prove costly.

In the early 1970s, a new building at Caprie, outside Turin, became the headquarters of the Bertone Stile company and, later, its museum too. Legally speaking, while Bertone Stile was part of the overall group, it was separate from the other family business, and this would also have an impact on future events. In the 1980s, the manufacturing facility was heavily occupied with the Opel Kadett Cabrio, the Volvo 780 Coupé, the Bertone Freeclimber (based on the four-wheel-drive Daihatsu Feroza, with a BMW engine) and the Fiat Ritmo Cabrio, but the quality of finish demanded meant heavy investment on which the company would never see a return, and the manufacturing division started to drain resources.



‘Folder after folder, project after project... I’m on a rollercoaster of emotion’

In the 21st Century more car companies opened internal styling divisions and brought small-scale manufacturing in-house. The last two Bertone-designed cars to enter production were the 2002 Fiat Panda and the 2004 Alfa Romeo GT, neither of which was built by Bertone. The Alfa GT hit the company especially hard: Bertone was supposed to build it, and invested hugely in its production lines, only for production to go to Fiat’s Pomigliano d’Arco plant. And so cracks began to appear in Bertone’s already fragile financial situation.

Every year Bertone would launch a new show car, hoping to reverse its fortune, but it filed for bankruptcy in 2013. Already the family jewels had been put up for sale. An auction in 2011 disposed of the most exclusive prototypes, and another in September 2015 sold most of what was left in its museum: around 80 cars and a lot of documents.

It seemed as though the world was over for Bertone. However, Bertone Stile, existing independently within the group, had remained in stasis since 2013 when the Turin courts closed it. Some money was used to pay-off the employees and then every asset was listed for a public sale to raise the missing resources.

And so, at the beginning of 2018, the age-old Italian auction house Aste Bolaffi began preparing for its first classic car sale, to be held in May. An invitation to visit the Caprie premises followed, and on a cold winter day I enter this huge, well-preserved yet abandoned building. Immediately I spot 1:10 styling models of the most important cars designed by the company. Here is the wing of the ZER, which broke countless speed records in 1994; there is the model of the very first Countach, then a Miura, a Fiat Dino Coupé and a Stratos nearby. Only a couple of metres away is the door to Nuccio Bertone’s office, left as when he last visited in 1997. Then, at the end of a corridor, I arrive at the space used as Bertone’s museum.

Here I find the Ferrari 430-based Nuccio, which I’d last seen at the 2012 Concorso Italiano in Monterey, then the 2010 Alfa Romeo Pandion, the show-car based on the 8C Competizione. There are full-size wooden and glassfibre models too, one of the Nuccio and another of the Mantide, the 2009 one-off based on the Chevrolet Corvette. An as-new BMW Z3 M, ready to be dismantled and used as a base for a prototype, is still complete: the project never happened. And, after taking the stairs down to the basement, I find dozens of 1:10 and 1:5 styling models of practically every car Bertone worked on from the early 1970s onwards.

There is a 1:1 model of a truck cabin; a 1:10 of the Frecciarossa, Italy’s bullet train. I spot models of the Zero, the Sibilo, some of the Stratos and, of course, the Miura, plus at least one for each of the Lamborghini prototypes that followed. BMW, Skoda, Citroën, Tata, Aston Martin, Fiat, Alfa Romeo and Ferrari are well represented too. My knees go weak as I spy the Alfa Romeo Canguro as a 1:5 model – and then I leave daylight behind. From this point on, my journey of discovery proceeds underground.

In these archives, rows of grey metal drawers line the walls. Facing them are open shelves of models, parts, and materials I struggle to identify: eventually I realise they are moulds to create models. Each of them is a half or quarter of the car, ready to be modified or replaced →





Clockwise from far left Forlorn Caprie building; styling models include fabulous Carabo (nearest); drawings for the fabled Stratos Zero and more; untold numbers of stillborn styling projects; boxes of speedometers and revcounters; sketches for BMW that look remarkably Alfa-esque; racks of plan chests are a treasure-trove for students of car design.



WHAT'S LEFT OF BERTONE

if needed. I spot a Lamborghini engine, half-covered by empty boxes, a front-mounted V12 and gearbox – maybe an Espada unit, but I could be wrong. What I'm sure is that the windshield and the frames stacked there, on a pallet, are from the Lancia Stratos.

Time to tackle the drawers. Most are unlabelled, others carry enigmatic codes, some have a name: Lamborghini, BMW, 'Wolkswaghen' and more. In each is a surprise: it could be empty, full of technical sketches, or there could be something amazing. I skim through some recent folders, mostly Alfa Romeo, including an Alfetta restyling and the 1990s Alfa GT; then, in an anonymous drawer, I find Miura, Espada, Urraco, Marzal, all together. I have to stop for a moment and look again, just to be sure, but why the Citroën BX shares a folder with a Lamborghini is not clear.

I find the technical drawings for the Miura, dated 20 December 1965, and recall *Ingegnere* Dallara telling me that the first time he saw a draft for the Miura – then still the Bertone P400 – was at Christmas 1965, when Lamborghini's Sant'Agata factory had closed for the holidays. Everything adds up. There are details of the Miura Roadster, and the modifications necessary to build it; there is the Marzal, including a picture of it being made; and there is the Espada.

It is easy to spot the process of development from Marzal to Espada, and I recall Dallara telling me just how much he'd wanted to keep the Marzal's gullwing doors for the Espada. There are many sketches here that illustrate exactly that. In the next drawer I hope to find drawings for the Countach and the Diablo, but instead I discover a facelift project for BMW's E28 5-series, then the BMW-based Spicup and Genesis one-offs, and a wonderful 'Lamborghini-BMW' – which became the M1.

The Fiat X1/9 and the special version designed for Dallara follow, plus several Alfa Romeo prototypes that didn't make production. And one that did: the GTV. It is amazing, and highly informative about the development of its lines. The Fiat 131 Abarth is a surprise; I didn't know it was by Bertone. I also spend time looking at a project for Jensen of an Interceptor coupé, very beautiful indeed, plus a restyled XJ for Jaguar.

Folder after folder and project after project make me feel as if I'm on a rollercoaster of emotion, and finally I arrive at another amazing

place: the archive of press releases from 1972 to 2000. Here are all the pictures that were released in period, everything we'd ever seen in magazines. And yet here are also pictures that were never released, perhaps less beautiful but now so much more interesting because they've never been seen outside these walls.

There are photos taken during the making of prototypes, there are technical sheets, sometimes even notes made at meetings between the car manufacturer and Bertone. An entire folder is dedicated to Alfa Romeo and Bertone: it's titled *Contenziosi*, which basically means arguments that haven't quite got to the point of involving lawyers yet... That's a fun read. Amid crates of spare parts I recognise old instruments for Lancia, Alfa Romeo and Lamborghini; there is a room full of wheels paired with original tyres, and spare glass commissioned for one-offs. Back in the light, I enter the plaster room where a 1:1 Aston Martin Jet model sits unfinished but mostly completed. What a wonderland.

And soon all this automotive history will be auctioned. If the lots end up in the right places, a new window will open on 40 years of style and craftsmanship. I can't stop looking at the big 'b' insignia lying on the floor instead of being emblazoned proudly over the entrance to the building, and feel sad that my young son won't grow up surrounded by Bertone design as I did. But what has been preserved here will become as important as – if not more than – the cars that graced Italian roads in the past. It's fair to say that, on 23 May, in Arese, at the Aste Bolaffi auction of the Bertone archive, there will be a lot of excitement. **End**

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VW BUS RESCUE



THE ULTIMATE BARN (*DOOR*) FIND

Abandoned in a Swedish forest for 50 years, this VW 'barndoor' van looked too rough to be worth saving. Ben Laughton disagreed

Words Mark Dixon and Ben Laughton Photography of finished vehicle Matthew Dear

EVEN BY THE UNIQUE STANDARDS of VW enthusiasts, Ben Laughton stands out as being someone different. His day job is in civil engineering, but his passion is for early VWs, and he has a reputation for taking on impossible projects and returning them to the road. So when he heard of a very early VW van that was rotting in a Swedish forest, his interest was piqued. The van was in such a bad way that no Swedish enthusiasts thought it worth salvaging.

Ben thought otherwise. 'I knew about this bus, which had been discovered back in 2008, and I was amazed that it was still lying there unclaimed: it was built in January 1952 and is believed to be the oldest RHD Barndoor in the world. In fact, it may be the oldest surviving RHD Volkswagen to have been built at Wolfsburg. Only a few RHD Beetles were assembled from CKD kits in South Africa and Ireland before it. With my rose-tinted glasses on, I had visions of it rebuilt and driving again.'

Why a right-hand-drive Volkswagen in mainland Europe? Because, unlike all its neighbouring countries, Sweden drove on the left-hand side of the road – like the UK – until 3 September 1967, when, on the catchily named *Dagen Högertrafikomläggningen*, or H Day, the whole country switched to left-hand drive. However, in early 1952, a RHD VW bus would still have had to be specially ordered from the factory, so it would have been a pretty rare vehicle even when new. This one was bought by the garage owner in Töckfors, a small Swedish town near the Norwegian border, and

is thought to have been used for only ten years or so before it was abandoned.

Swedish VW enthusiast Demian Sjöberg, whom Ben had met at a Belgian VW rally, emailed pictures of the bus in its current state. They were not pretty. 'A bunch of photos of the worst one-owner vehicle in the world!' sums-up Ben. 'But my partner-in-crime, Dai Watkins, had managed to buy a burnt-out 1953 Barndoor from the north of Sweden, which needed collecting, and →

Facing page and below
As discovered in a Swedish forest, the VW 'Barndoor' was in parlous condition: the right-hand side fell apart when the bus was righted.





Above and below
Steel roof had deteriorated badly; missing VW badge from nose was handed back by a local villager.

since we were both broke we decided that we could collect both of these ruined buses in one trip.'

The only fly in the ointment was that Demian had not yet managed to contact the owner of the land where the bus lay, so there was no guarantee it could be bought. Undaunted, Ben and Dai set off on an epic drive to Sweden, which turned into a sleep-deprived 2800-mile road trip that took in a VW show and social calls on several enthusiasts, besides the main reason for the journey – retrieving a pair of very rusty VW buses.

Dai's burnt-out '53 Barndoor was no problem: it was simply cut into halves with an angle grinder and stacked on the trailer. But there was still no word on the '52 in the forest. Then, as the boys were literally starting to head for home, a call came from Demian to say that the land-owner, who was the son of the garage proprietor that bought the bus new in 1952, was willing to sell. No price had been mentioned but Demian thought it would be reasonable in view of the bus's appalling condition.

Enter another hero in this restoration drama: local VW enthusiast Patric Gruvborg. It was Patric who had spoken with the land-owner and who was offering to help extract the bus from its woodland prison with his chainsaw and tractor. 'What a nice guy,' says Ben. 'When we arrived at his house, he told us that he'd already been around knocking on doors to retrieve parts that had been taken off the bus as souvenirs. In this way he'd collected the VW badge from the nose, the fuel tank and spare tyre tray. It was such an encouraging start.'

The initial plan was to cut down the trees that had grown up around the bus, strengthen it with some long timbers and lift it onto Ben's trailer with the tractor. That plan soon fell apart – as did the van. When it was rolled back onto its chassis, the whole right-hand side peeled away like a lacey metal curtain (see the picture on the preceding page). The roof was also paper-thin and about as rigid. There was nothing for it but to





unpack the angle grinder and the generator and chop the bus into manageable sections.

With the remains of two buses crammed onto the trailer and into their T5 towing vehicle, Ben and Dai set off on yet another marathon journey – more than 1000 miles in a single day. Somehow they found the energy to unload the '52 and stash the parts in Ben's garage when they arrived home. 'I slept damn well that night,' Ben recalls.

Now Ben had time to take stock and reflect on what he had bought. 'It was bad... very bad. I'm sure some people thought it was too far gone and should have been left to return to the earth, but I was excited about trying to put it back together. I also suspected that one day the VIN tag would have been "rescued" and the bus would have been resurrected with few or none of its original parts.'

Retaining maximum-possible originality is something Ben feels strongly about. 'The line between restoration and new-build often gets blurred. There are people who start with a VIN plate, throw the old rusty stuff away and make something new from scratch. Personally, I think that sucks – you lose the whole heart and soul of the vehicle. The challenge, and the fun here, was to save every possible scrap we could, right down to the damaged dash pod, because it's the one that the driver used to sit behind and look at in 1952. This certainly wasn't the easy way, but I'm convinced it was the right one for this bus.' →



Above, left and below
Bus shell was too fragile to be moved in one piece, so was cut up with an angle grinder and stacked on a trailer.



VW BUS RESCUE



Clockwise from top
In the UK and ready for inspection; side doors were expertly beaten back into shape; speedo shows just 915 miles; repaired front panel with new screen pillars and surround; chassis build-up.





Anti-clockwise from top right
These cabin parts were deemed salvageable; rear torsion tube housing was re-used; section from rear of roof (here on left) was patched into corroded front part; bodyshell part-way through the rebuild; underside was fully painted for future durability. →



‘Patinated wheel rims were shod with Land Rover tyres for a slightly tougher look and a subtle kustom feel’



Ben’s conscience was tested right from the start, when he had to decide what to do with the bus’s seriously rotten chassis. ‘I wanted to keep as much of the original metal as possible, but I also wanted it to last and to be safe. What we had of the chassis was going to need so much repair that little would remain, so it was decided that full new chassis legs were needed. Fortunately, I’d picked up a New Old Stock right-hand drive chassis leg in Denmark, and we made perfect copies of the chassis rails using this for reference.

‘The rear suspension cradle was another matter. I briefly toyed with using a donor assembly, but it’s like the heart of the bus and doing that wouldn’t have felt right. Rust had eaten through the torsion bar housing and we nearly gave ourselves a hernia removing the torsion bars before any welding could take place, but the housing itself was repairable and it felt good to see some fresh metal being welded into this old crate!’

When he says ‘we’, Ben freely admits that some of the work on the bus was subcontracted out. ‘While I can turn my hand to most things, I have no problem with asking for help when I need it. I had a really good welder on the project to start with, but then he dropped out and I turned to my friends Oli and Ben Oliver at Beetle Magic in Moreton, Dorset, to help finish the project. I’d go down and help with bits and pieces,



probably get in the way a bit – but I’ve got four projects on the go at the moment, plus a full-time day job, so I tend to act more as a facilitator; doing the research, seeking out and collecting the necessary parts. Otherwise I’d still be lying on the floor and welding.’

Chassis jiggled and welded up into a rigid platform, it was time to start unpicking the mass of mangled body parts to see what could be done with them. Wherever possible, Ben saved original panels, although they invariably needed fresh metal letting into the edges, where rust had eaten its way inwards. The big tool compartment that forms the floor over the front axle, between the seats, was a classic example.

Where there was simply not enough metal left to save, Ben tried to use appropriate-age donor panels. The ‘long side’ – the plain one without the side-opening cargo doors – had virtually disappeared, due to the bus having lain on that side in the damp forest. A complete long-side panel was found: only problem was that this one was from a Kombi and had a row of windows. However, the welded window surrounds inside and out were unpicked to leave just the internal vertical braces, and then a sheet of plain steel was welded in their place, retaining the swaged waistline of the remaining lower panel with its heavily weathered and sanded paint.

The roof was an even greater challenge. Ben found a donor roof in the correct Dove Blue colour to replace the rear two-thirds of the original. ‘But I really wanted to keep the front end, just to retain some of the identity of the bus,’ he continues. ‘Problem was, the right-hand side had rusted away where it had sat buried in the forest floor, so I came up with the solution of using original scraps of the rear roof to retain the front’s heavy patina.’ It was an inspired decision, one that necessitated lots of painstaking trimming and patching but which also stayed true to Ben’s principle of saving as much original metal as possible.

As for those distinctive cargo doors... ‘They were complete scrap when we hauled them from the forest, but I’m an optimist and wanted to use them. Scrap too much and what is left of the original bus?’ asks Ben. ‘I’m lucky enough to have some very talented friends and so I gave Mark Spicer of Type29 (Type29.co.uk) a ring. When he’d finished with the outer skins, they looked pretty damn good, and he made up new frames to replace the toasty originals.’ Incidentally, the ‘Barndoor’ nickname doesn’t derive from these side-opening doors – a common misconception – but from the huge engine-bay lid at the back.

As the bus slowly came together, fresh paint on the exterior was carefully blended with old to give →

Facing page and above

Finished bus is being allowed gracefully to weather down so that original and replacement parts blend together better; Ben Laughton is about to start an even braver restoration.

1952 VW Transporter

Engine 1131cc all-ally flat-four, Solex carburettor (original spec; now has later 1493cc unit)

Power 24.5bhp @ 3300rpm

Torque 51lb ft @ 2000rpm

Transmission Four-speed manual transaxle with additional reduction gears, rear-wheel drive

Steering Worm and nut

Suspension Front: trailing links, torsion bars, telescopic dampers. Rear: swing axles, torsion bars, telescopic dampers

Brakes Drums

Weight c998kg

Top speed 56mph

a coherent finish. Primered repairs to the cab interior were similarly matched with what was already there. The inside of the load area was resprayed a uniform grey, however, and the underside was completely refinished for durability's sake, using a rotisserie to rotate the whole shell. The result is a pleasing compromise between the conflicting demands of restoration and conservation.

Because the original drivetrain had been removed decades ago, Ben wasn't too concerned about keeping it exactly stock, and fitted a later 1493cc engine and synchromesh gearbox rather than seek out a period-correct 1131cc unit and crash 'box. On the outside, what Ben describes as 'nicely patina'd 16in rims' were shod with Series 1 Land Rover tyres for a slightly tougher look – as is the way of the VW scene, there's a subtle kustom feel to this bus.

Curiously, the speedometer shows a mere 915 miles recorded and, while the natural assumption would be that the van has been 'around the clock', the unworn condition of some components such as the foot pedals and starter switch suggests it's just, just possible that it had covered an ultra-low mileage pottering around local villages before being laid-up in the late 1950s or early '60s. The original warning lights and switchgear now work again in the heavily weathered pod.

Perhaps surprisingly after all this work, Ben made no attempt to stabilise visible corrosion on the outer

panels. 'Sometimes I use a mixture of linseed oil and beeswax to preserve patina on old VWs,' he explains, 'but I wanted to drive this bus around for a year so that old and new metal would weather down together and the joins become less visible. I felt that it needed a period of exposure before being treated.'

Sadly, Ben's time with the bus has been curtailed by a dramatic change in his personal circumstances: his wife Mo became seriously ill last year and assets needed to be sold. Whilst ever-supportive Mo stopped Ben's knee-jerk fire sale of all his cars and projects, several vehicles did get sold on. They included the Barndoor, which fortunately has found a good home with a sympathetic Northern Irish enthusiast.

'I'm just glad that I managed to save this one and that Mo and I managed to have some fun in it, taking it to a few local shows and even doing a little green-laning to test its off-road capabilities,' Ben sums up.

And now Ben has a fresh challenge to keep him occupied: another wreck of a VW bus. Rescued last year from the same Swedish forest, this one is a March 1955 single-cab that has some wonderful period signwriting on the doors and sides for *Töcksfors Järnhandel*, or Töcksfors Ironmongers. 'It's the Töcksfors connection that does it for me,' admits Ben. 'And it was built just two weeks after the Barndoors ceased production.' We can't wait to see what miracles of resurrection he performs this time around. **End**



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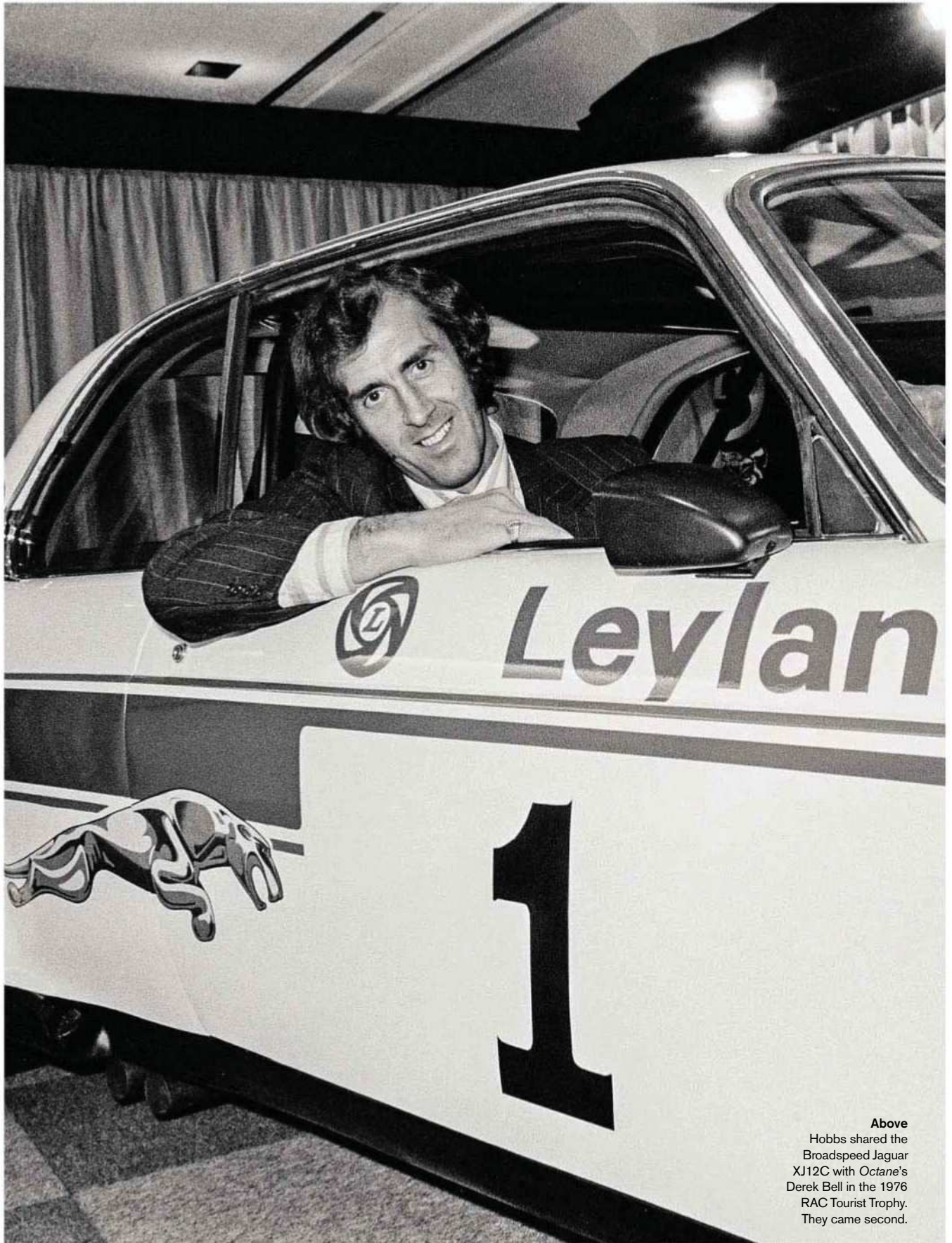
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Above
Hobbs shared the
Broadspeed Jaguar
XJ12C with *Octane's*
Derek Bell in the 1976
RAC Tourist Trophy.
They came second.

David 'Hobbo' Hobbs

This veteran proved as adept as a commentator as he did across all formulae in a stellar 30-plus-year racing career

Words James Page

FEW DRIVERS HAVE proved as versatile as David Hobbs. He raced in Formula 1, Indycar, sports cars, saloons and even NASCAR, proved himself against the very best rising stars in Formula Junior, and twice won his class at Le Mans. In 1971 he won the US Formula 5000 Championship, and 12 years later became TransAm champion in a Chevrolet Camaro.

And it all started in his mother's Morris Oxford, which, like each of the family cars as David was growing up, had been fitted with his father's own design of automatic gearbox, the Hobbs Mecha-Matic. Despite interest from a number of manufacturers – most significantly Ford – the gearbox never did make it into the mainstream, but the project left behind a number of tantalising 'what ifs.'

'In 1963,' recalls Hobbs, 'when dad's company finally went under, in the workshop was a four-speed automatic for Colin Chapman for his Formula 1 car. They never did run it, but it was there on the floor. Colin was so impressed – it was ready to go.'

Hobbs' own career had started in 1959. After a couple of outings in the Morris, his attention turned to his father's Jaguar XK140. At the time, the young Hobbs was working at Browns Lane but admits that he was 'a hopeless apprentice.'

'All I could think about was racing dad's Jag,' he says. 'Like the Morris, it had Michelin X tyres and I didn't understand the ramifications of race tyres or anything like that. I went off to Oulton Park and on the last lap it got away from me. The next thing I know, it's upside-down. Then, on the way home, the bonnet flew open and that did more damage than the crash.'

'I had it fixed up by a guy who worked at the bodyshop. He knocked out the dents at his house, then resprayed it. Unfortunately,

because he had to do it in the evening after work, the bloody thing came out matt!'

It quickly became apparent that Hobbs had plenty of talent, but his team also garnered attention for other reasons: 'I'd made up this makeshift hood and the bodywork had this matt finish. I'd taken the right-hand headlight out and made a tube to the carburetors – a sort of quasi cold-air box – and I'd taken the bumpers off for "aerodynamics".'

'Lofty [England] was often the clerk of the course at Silverstone and he'd got to know me. I was on pole for a club race and he walked past as I was standing by the car. He was managing director of Jaguar and I was only an apprentice, so he was well above my pay grade. He looked at the car and said: "Smart turn-out, Hobbs." But I did win.'

Hobbs acquired a Lotus Elite for 1961 and again the car was fitted with his father's gearbox – which led to a few awkward moments with officials: 'When we got to the Nürburgring in May, we had to go and see the stewards. "Herr Hobbs – one of your competitors has protested your car and said that it's not homologated." They had to move us from the 1300cc GT class to the 1600cc sports-car class. That had Porsche RSKs in it, and they were potential overall winners.'

'WITH ABOUT FOUR LAPS TO GO, THE BLOODY GEARLEVER KNOB BROKE OFF AND I WAS LEFT WITH THIS TINY STUB'

'As luck would have it, the one that was leading dropped out on the last lap and we won the class. Even better, the Germans had this method for the prize money – as the cars got bigger, they got more money. So, the 1600cc sports car class offered more money than the 1300cc class!'

In 1962, Hobbs shared the Elite with Richard Attwood, and in return had a drive in Attwood's Midland Racing Partnership Formula Junior Cooper. His performance led to a full-time seat with MRP for '63.

'They paid me £25 per race. The first meeting was at Oulton Park and I came second to Pete Arundell, who was the king of Formula Junior. The team's pleasure was muted somewhat by the fact that I'd beaten Richard, who was really their intended star.'

'My best race was at Silverstone, at the International Trophy meeting. There was something magic about that day. Denny [Hulme] and I were locked in combat – I passed him a couple of times and he repassed me, but I knew I could beat him. With about four laps to go, the bloody gearlever knob broke off. I was left with this tiny stub, at which point I naturally dropped back a bit.'

'I got used to pushing it forward with my index finger and pulling it back with my thumb, and I caught him again. He beat me by six feet and on the last lap I broke the lap record. We were something like ten seconds clear of the field.'

Throughout the mid-1960s, Hobbs continued to build his reputation in Lola's T70, first for David Fletcher, then John Surtees. His performances attracted the attention of the Gulf-backed JWA: 'David Yorke said "If he's good enough for Surtees, he's good enough for us." I signed with them and did two years in the GT40, which was terrific. That car really was a joy to drive.'

'PENSKE SAID: "HAABS, IT'S A 24-HOUR RACE, YOU'RE GOING TO GET PLENTY OF PRACTICE. AND BY THE WAY, GET YOUR HAIR CUT"'

In 1968, Hobbs was partnered with Paul Hawkins and they won the Monza 1000km. The following year, Mike Hailwood was his co-driver. 'I did enjoy racing with them,' says Hobbs. 'Hawkins was a riot – a bit of a larrikin, as the Australians say. He was inclined to do some pretty outrageous things, but he was a very good driver. Mike and I had known each other since 1966 and we were already good friends. They both liked a drink and Mike liked the ladies.'

'It was the first time that I'd driven for a proper team. Driving for John Surtees was always a bit haphazard – he had only one mechanic and a helper – but these guys had proper mechanics. There was someone to look after the tyres, and someone to bring you snacks. It was unbelievable to me.'

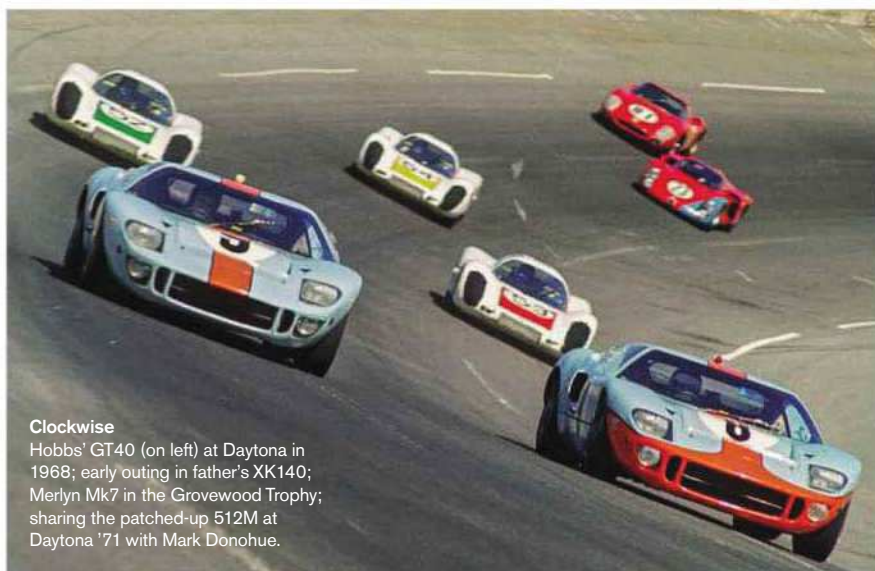
Hobbs was unexpectedly dropped when JWA switched to the Porsche 917, but during 1969 and '70 he'd won a number of races for Surtees in Formula 5000. In neither year had he competed in a full season of the American series, but both times he did enough to finish well up in the Championship.

'[In 1970] we raced against Mark Donohue in Roger Penske's car. At the end of the year, I got a call from Penske's right-hand man to say that Roger would like to meet me. Roger says "Here's the plan, Haabs – we're going to get a 512 Ferrari and I want you and Mark to drive it at Daytona, Sebring, Watkins Glen and Le Mans." Great – thank you very much. "Now, Formula 5000 – you're going to have to leave Surtees. He's on Firestone, we're on Goodyear..." The split didn't go down well with Surtees, but Hobbs hooked up with Carl Hogan to win the 1971 Championship. The 512, meanwhile, was the famous Sunoco-backed car that had a number of Penske modifications.

'We arrived at Daytona, and Yorke, Wyer and Horsman just about had a fit,' recalls Hobbs. 'This car made theirs look like crap. Of course, the Europeans were saying "It's all spit and polish – how fast is it?" We put it on pole and led handily...



JOHN HOLROYD



Clockwise
Hobbs' GT40 (on left) at Daytona in 1968; early outing in father's XK140; Merlyn Mk7 in the Grovewood Trophy; sharing the patched-up 512M at Daytona '71 with Mark Donohue.

BILL WARNER

'I did hardly any practice. I went up to Roger at one stage and said "Any chance of getting a few laps in?" He said "Haabs, it's a 24-hour race – you're going to get plenty of practice. And by the way, get your hair cut."

'It was a little like racing with Gulf again – you suddenly see how a proper team wins races. The mechanics were so loyal and so good, and everything was so meticulously done, right down to the last detail.

'We led Daytona until, in the middle of the night, Vic Elford blew a tyre. Everybody slowed up, including Mark, and then some dork in a 911, who we'd already lapped about 40 times, thought he was going to make up some time and went charging into us.'

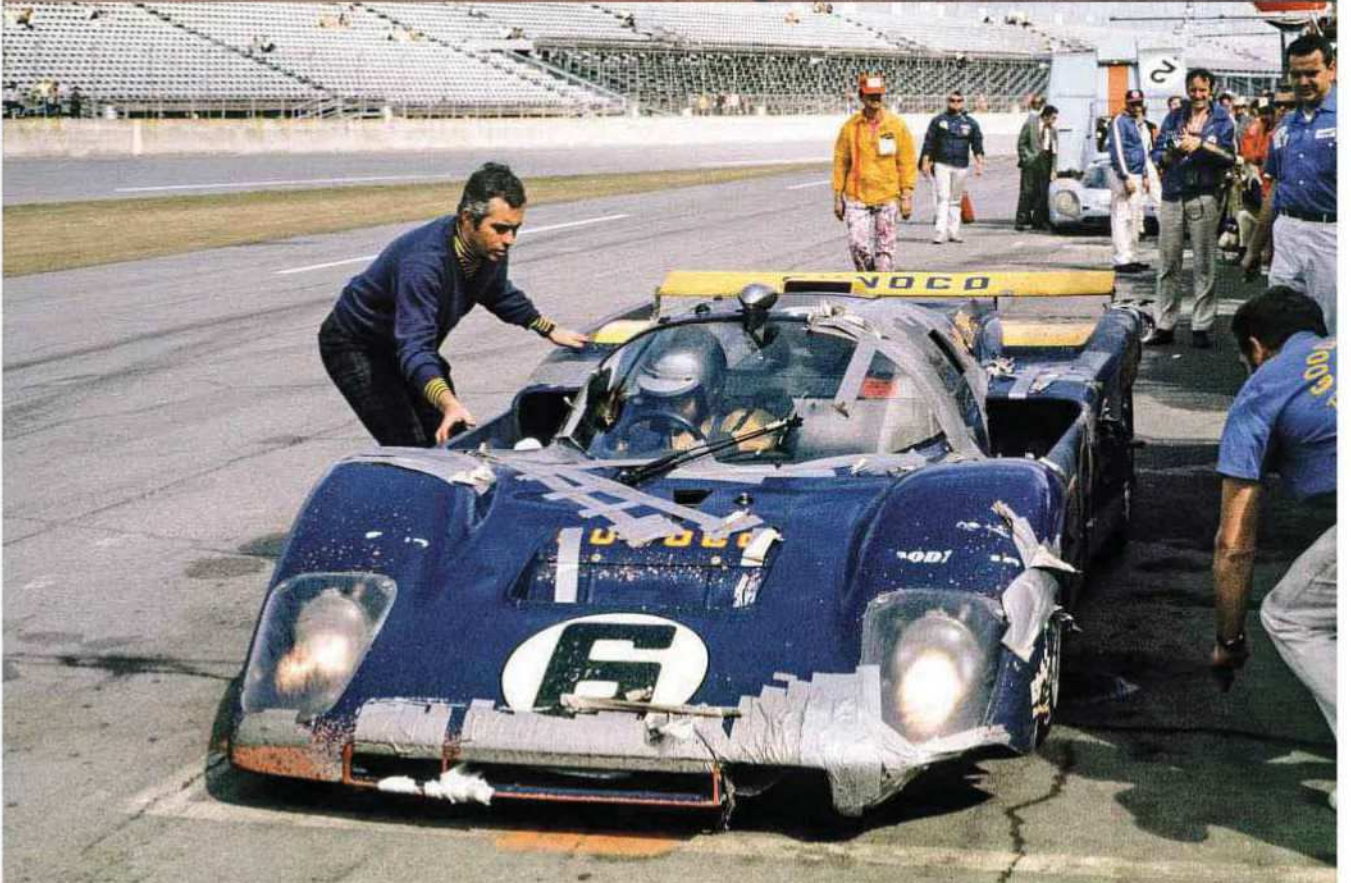
They eventually finished third in the patched-up car. At Sebring, the 512 was again on pole but Donohue hit Pedro Rodríguez and they finished sixth. They retired at Le

Mans after a new Ferrari-supplied engine blew up, and at Watkins Glen the steering broke. The car's potential was never realised.

That year, Penske gave Hobbs his first taste of the Indianapolis 500: 'I was a bit nervous of Indy, but once I got there I could see why British drivers had done well. It was basically like a high-speed road course – the banking was only nine degrees. It was a bit like going through a bunch of left-handers at somewhere like Spa or Silverstone.

'In the race, there was a guy called Rick Muther right behind me when my gearbox broke. I slowed up and poor old Rick swerved to miss me and hit the inside wall. I was looking in my mirror thinking "Where the bloody hell has Rick gone?" Of course, he reappeared at seven o'clock low and hit me just ahead of my left-rear wheel, which spun me around and I hit the wall head-on. I got







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‘WE SHOULD HAVE WON LE MANS IN 1984. AS I LEFT THE PITS, THE THROTTLE STUCK WIDE OPEN. THERE WAS A RAG STUCK IN THE THROTTLE BUTTERFLY’

Clockwise from above Hobbo the commentator, flanked by Leigh Diffey and Steve Matchett; Hobbs shared a Porsche 917K with Mike Hailwood at Le Mans in 1970 – they retired; the engine failed in the Honda RA301 at Monza in '68.

out, sprinted across the road and then almost got killed by AJ Foyt!

Hobbs raced four times at Indianapolis, and also competed in CanAm. He calls the 1972 Lola the worst car he's driven, but loved the McLaren M20 he raced for Roy Wood in '73. Then, in 1976, he went to Daytona to join the Good Ol' Boys of NASCAR.

'I drove the 500 in Benny Parsons' back-up car,' he explains, 'which was pretty knackered. I didn't do very well at all. I was doing 178mph when they were all doing about 183. Benny comes over and says "I'll take a look at it, I'll tell you what's wrong with it, we'll fix it." He goes out and does 178, too. He says "Yeah, you and Tex" – my mechanic – "sort it out." Off he went; I never saw him again.

'As we came off turn four for the first time, I was right in the middle of the pack and there's people rubbing each other and rubbing the wall – you could smell rubber and paint, and there's nothing but dust and shit and newspapers in the air. I thought "Am I doing the right thing here?"

Hobbs survived the experience and during the 1980s was most often to be found in a Porsche. In '82, he and John Fitzpatrick ran a 935 and finished fourth at Le Mans.

'The 935 was a big old thing, but it had some awesome oomph. Terrific torque, terrific top-end power, and, in the end, it was amazingly drivable. We won at Mid-Ohio and we won at Road America and you can't get much more different than that.'

Those were the early days of Group C, and before long Hobbs found himself in a 956: 'True ground effect was really quite scary to begin with. Up to a certain point, the faster you went into a corner the more grip you had. That's a difficult thing to tell yourself.

'We should have won Le Mans in 1984, when we finished third. It went onto five cylinders at about six o'clock in the morning. On Saturday morning, we'd put a new engine in for the race and as I left the pits the throttle stuck wide open, so I had to do a whole lap on the key. When I came in, there was a bit of rag stuck in the throttle butterfly. The valve in that cylinder burnt out.'

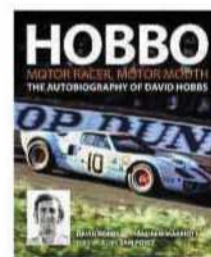
Hobbs called time on racing in 1990, by which time he'd already become well-known as a broadcaster, a path he'd been following since the mid-70s. 'Graham Hill was going to be Ken Squires' colour commentator with CBS,' he recalls, 'but then Graham died. Ken said "Why don't you try for the job? I think you'd be pretty good." I went to CBS and had a most excruciatingly embarrassing interview with a chap called Clarence Cross, who obviously knew nothing about racing.

'I told him I was Formula 5000 champion.

'What's Formula 5000?' It's a single-seater, a bit like Formula 1. And I did Indy. "Did you win it?" No. "Oh." If ever I've left an office with a feeling of "Don't call us, we'll call you", that was it.'

The next year, Cross went to the Daytona 500 with his wife and they heard Hobbs on Squires' radio show: 'I was on form and Ken asked the right questions. Afterwards, Mrs Cross said "You shouldn't be racing cars, you should be on the stage." I pointed at her husband and said "Don't tell me – tell him!"' Cross changed his mind and Hobbs commented for 41 years, moving to live in the USA in 1994. Eloquent and entertaining, he has a bottomless mine of anecdotes, from Le Mans ('the bee's knees') to testing the Jaguar XJ13 ('great engine, but outdated').

In 2019, it'll be 60 years since he started racing, and I remark that he's come a long way from his mother's Morris. He chuckles in agreement: 'The boy done good!' **End**



Hobbo – Motor Racer, Motor Mouth; the Autobiography of David Hobbs is published by Evro at £50, ISBN 978 1 910505 31 1, and will be reviewed in next month's *Octane*.

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BORN UNDER A BAD SIGN

The discovery of a long-lost Quattroporte II prototype has prompted much excitement among Maserati enthusiasts. Here's why

Words Marc Sonnery Photography BOA Fotostudio

PLENTY OF CARS – especially concepts and prototypes – go missing either for a short while or even permanently following a turbulent birth, but only a handful have gone so far off-grid that they are assumed to have been destroyed and expunged from history. Such was the case with AM123.002, a lost prototype Maserati Quattroporte II that was discovered in a Barcelona warehouse after decades of slumber.

The story of the near-stillborn Quattroporte II as a whole is pretty ignominious. Whereas the 4.2- or 4.7-litre V8 Quattroporte I was relatively popular and shifted nearly 750 units from 1963 to 1969, its V6 successor was a commercial catastrophe, selling only a baker's dozen in four years from 1974. Like all the collaborations between then-bedmates Citroën and Maserati, the project had looked so promising, too. That is until the quadrupling of fuel prices by OPEC in October 1973 had a tsunami effect on the world



economy in general and even more acutely on the automotive industry. Tighter speed limits were introduced in numerous countries, Italy had traffic bans on Sundays, and sales of sports and luxury cars plummeted. There was also an alarming rise in social strife, which meant that you would probably end up rolled onto your roof if you accidentally drove an expensive car into a demonstration or rally.

One of the models hit hardest by this wave of new-radicalism emanating from France and Italy was the Citroën SM, for which sales simply collapsed. This created a perfect storm for already struggling Citroën, which had bought Maserati outright solely to supply the SM's V6 engine and was simultaneously watching its huge investment in rotary engine company Comotor going belly-up as thirsty Wankels fell from favour. With the majority of the Maserati workforce in Modena that had been assigned to SM engine assembly

suddenly lying idle, a plan was devised to repurpose the SM's chassis and mechanicals into a new Quattroporte, seemingly with little thought to the fact that a four-door luxury Maserati would be no more popular in those straitened times than a two-door luxury Citroën. Remarkably, the resulting car would break with Maserati tradition in just about every way.

Bertone was given the job of creating a suitably discreet and understated body, for which Marcello Gandini hit the bullseye with an elegant yet subtle shape. But the fresh-looking outline was a deception. Giancarlo Martinelli, who worked in research and development with the great Giulio Alfieri, emphasises how little the new Maserati differed from the old Citroën, right down to driving the front wheels: 'Nothing was done that differed from the SM. We lengthened it and widened the rear track which, on the SM, was narrower like on the DS.' His colleague Cleto →



MASERATI QUATTROPORTE II

Grandi chips in: 'We also modified the hydraulic sphere settings to make them harder; inside the hydraulic spheres you can do what you want.'

One of the biggest hurdles for the Modenese team to overcome, however, was a lack of power that was very off-brand for a Maserati, even when fuel was both pricey and scarce. To combat that, a V6 was experimentally bored out to 3.2 litres. And while SMs had by then switched to fuel injection, the QPII would retain carburettors. The initial plan was that, once the first 50 cars had been sold, a speedier V8 version would be introduced.

However, as if the development budget weren't tight enough, Citroën's man in charge at Modena – Guy Malleret – deemed that the aluminium quad-cam V8 that had taken a bow in the original Quattroporte was too long in the tooth. Instead the team was to build a new V8 based on the 3.0-litre Merak V6. A jewel-like prototype 4.0-litre block was made and, for expediency, fitted in an SM bodyshell. It could receive no greater blessing than the fact that Alfieri, who had opposed the building of a new V8, took to using that 280bhp SM for his commute from Parma. Frustratingly, the collapse of Citroën Maserati in May 1975 spelled the end for the engine.

The writing was on the wall for the car, too. Just as Peugeot's takeover of Citroën signed the death warrant for the SM, so Alessandro de Tomaso buying Maserati killed the QPII, perhaps understandably given that the supply of Citroën parts was at best uncertain. Ever the pragmatist, de Tomaso ordered that the partially built cars be completed and sold. While these were

worked on in a corner of the factory like in the old days, the other six bodyshells that Bertone had supplied were scrapped. De Tomaso's son Santiago defends his father's cancellation of the production-ready QPII in the light of the turbulence surrounding both Citroën and Maserati. He says: 'Sixty percent of the parts would have been missing. Also, my father started the negotiations with Citroën and finished them with Peugeot because, in the meantime, Peugeot had absorbed Citroën.'

The fire-sale of the QPIIs started in earnest. Grandi says: 'We sold the cars to Saudi Arabia and Spain because they were not homologated and those markets did not require homologation.' Seven went to the Middle East – ironically the part of the world that had prompted both their creation and demise. Five of those went to Saudi Arabia – AM123.012, 022, 026, 032 and 038 – and two – 018 and 034 – to Qatar. A further five went to Spain, which was not then a part of the EU. They were 002, 004, 016, 020 and 024 and the previously undocumented 008, which was tucked away for decades in north-east Spain and then sold on to France. Its file has since been discovered in the cavernous archives by the diligent Fabio Collina of Maserati Classiche, in the process increasing official production numbers from 12 to 13.

Deliveries took place haphazardly from 22 March 1975, starting with 004 – the only one with a digital dashboard and the sole example delivered during Citroën's reign – and trickling on until 032 left for Saudi Arabia on 26 April 1978. Period road tests were virtually non-existent, and

Clockwise from below right
Driven by Ermanno Cozza; in Spanish warehouse; dusty; digital dash and single-spoke steering wheel were shortlived.



‘Seven of the cars sold went to the Middle East – ironically, the part of the world that had prompted both the QPII’s creation and its demise’



there have been few since, but I was fortunate in 2009 to enjoy a long drive of 004, the well-known example that was in British ownership for many years before recently being sold to France.

Memories of that outing are still vibrant. I was acquainted with the regal ease of the Citroën SM in a plush, comfortable cabin with excellent visibility and the welcome surprise of an engine sound more vocal and insistent than expected, more Merak-like than SM. The QP II wasn't especially fast but it was brisk and would have been plenty quick enough with a V8, confirmed when I sampled a recreation of Alfieri's SM V8 using the original engine. There was some roll but that is how the LHM system works and I have yet to drive a more soothing, comfortable saloon.

And that would be the Quattroporte II story in a nutshell, except that the recent rediscovery of this car, AM123.002, has added another dimension. The dark blue prototype has several differences compared with the other cars and for decades was thought to have been scrapped – until it was found in Spain and then sold to Belgium. It is as fine a barnfind as you can imagine.

People who had forgotten it had even existed are now remembering the details of its life. During a recent meeting at the factory, longtime historian Ermanno Cozza recalled that the QP II's birth, in such troubled times, was 'a subdued, discreet process, but 002 was put together with very meticulous attention since so much

was riding on it, with all the uncertainty that surrounded the market. Homologation had been started under the responsibility of *Ingegnere* Verdi but [due to the circumstances] the process was not completed.'

Grandi and Martinelli now recall the prototype, too, the former explaining why it has only two of the three wipers featured on the other cars: 'When you manufacture a car, by law the swept area of the windshield has to be a certain percentage and two wipers were not achieving that, so I went to Brescia to visit the same company that also manufactured the speedometer cables for the Merak and they had the three-arm system. I took delivery of a bunch of them for the factory.'

He adds: 'The later QP II also received wheels that were different from the initial hubcapped ones, which looked too Citroën. They were Merak wheels in steel with a central Trident insignia that we had created. That way people couldn't say we were just using SM wheels.'

This was a lesson previously acknowledged by Maserati after early Merak buyers balked at the SM dashboard and interior, questioning whether they were really buying a Maserati or 'just' a Citroën. As a result the hubcap was cancelled (in theory at least) and several types of wheels were used. The wheels were not the only casualties. Only two photos have survived of a single-spoke steering wheel using the skeleton of the SM's infamous one, though with a much wider spoke cover. At the 1974 Paris Salon one car was shown with another steering wheel,

Clockwise from below

A true timewarp; 002 was supplied by Auto Paris in Spain; centre console is recognisably Citroën SM; vented rear pillars are unique to this car; cigarette butts still occupy the ashtray; SM V6 is at Quattroporte II's heart.





1974 Maserati Quattroporte II prototype

Engine 2965cc 90° V6, DOHC, three twin-choke Weber 44 DCNF carburetors **Power** 210bhp @ 6000rpm
Torque 188lb ft @ 4000rpm **Transmission** Five-speed manual gearbox, front-wheel drive **Steering** Rack and pinion
Suspension Front and rear: independent self-levelling hydropneumatic spring/damper units, pressurised by engine-driven pump **Brakes** Powered discs **Weight** 1600kg **Top speed** 125mph **0-60mph** 9.0sec

dubiously styled like an inverted U-shape double spoke. In the end a simpler production version was chosen.

This car, being the very first QPIL, differed from subsequent siblings in a number of details such as vented rear pillars and bespoke steering wheel, but the pièce de résistance was the digital dashboard, a bold space-age step for the time. The photos mentioned earlier showed a much more elaborate version than the only digital dash that has survived, in 004, the next car.

Martinelli begins: 'At the Paris Salon, Bertone had that one [the cream-coloured 004] and we had the grey one [008, which was used in many brochures] on our stand.' Grandi then takes up the story: 'Then Jaeger said to us we will do these dashboards for you but with a minimum order of 200 or 300. The cost was too high so it was decided that, from then onwards, we would fit Merak gauges. 002 was retrofitted with a standard dashboard and steering wheel at the factory before delivery.'

Back to Martinelli: 'Mr de Tomaso had the dashboard configuration redesigned by technician Saverio Benassi to use standard gauges. Meanwhile two of our colleagues took a small truck and went to Ligier, who had been assembling the last SMs, to get hold of some suspension hydraulic pipe components.'

So what happened to 002 after doing the rounds of the shows? Barcelona-based classic car broker Aleix Grau, who found it, has been piecing together the jigsaw: 'The car was sold in Spain on 14 September 1976 to a firm that used it as a company car. It was serviced during those years by Auto Paris [owned by Javier Pujol, whose company also supplied 008 to Spain], an old BMW dealership in Barcelona that was also a BMW and Maserati service company.'

'After some years, an engine problem occurred [at 34,000km in the late '80s] and the car was put away in an apartment block parking lot in an affluent neighbourhood.' →



'It was a fascinating and complete timewarp, still with cigarette butts in the ashtrays'

There it stayed for 30 years, languishing as an obsolete curiosity that could not be sold outside Spain thanks to old anti-export legislation, which had been introduced by the fascist regime. According to Grau, 002 was eventually relocated to a warehouse that itself then changed hands. Then... nothing. Because there was no way of contacting the former owners, the Maserati legally had to be declared abandoned by the law courts before it could be bought or moved. After a few months of wrangling, ownership was gained by Grau and his business partner in 2017, and soon after that the car was acquired by its current owner, a Belgian Maserati collector.

When the QP11 prototype was trucked from Spain to Belgium in December 2017 it was a fascinating timewarp, still with cigarette butts in the ashtrays, and as complete and rust-free as could be. These photos were taken soon after it arrived, studio spotlights suddenly extracting it from decades of seclusion, like an ominous dinosaur skeleton found in a remote cave. It is an important record of its condition before it undergoes restoration at Mistral Classics, a workshop in the Flemish part of Belgium that is already restoring AM123.024 for the shop's owner.

The advice of other QP11 owners has been sought

before embarking on the project, but it is quite simple mechanically because it is all SM underneath. The bodywork and the bespoke parts represent the challenge – not least because so many details are unique to this car – but thankfully 002 is missing nothing important. The hydraulic spheres will be set as in period, harder than in an SM because the car is heavier.

Apart from 002 and 024 in Belgium, the running-condition survivors are 004 and 008 in France and 018 in Germany, while the currently distressed 020 and 032 are expected to be restored by a French enthusiast using one as a parts donor for the other. The rest are missing. Even so, a gathering of at least five cars is planned for when the Belgian examples are restored, with a tour from Paris to Modena on the cards.

With hindsight and not forgetting the circumstances of its difficult birth, the V8-powered Quattroporte II might have been the most comfortable and competent luxury saloon in the world. What more could you ask? Hail the best-sorted stillborn car of all time. **Carat**

Marc Sonnery's definitive book 'Maserati – the Citroën Years, 1968-1975' was published by Eau Rouge Publishing in 2013.



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WORKS OUTING

Comparing the first and last of the Austin-Healey 3000 works rally cars reveals strength and character in massive depth. James Page is your guide

Photography Matthew Howell





These are perfect roads for a Big Healey – quiet, fast and open, with excellent visibility through the sweeping corners. Our ex-works pairing quickly dispatches the occasional hatchback in a flash of spotlights and a six-cylinder bark. Up ahead, Paul Woolmer immediately pulls out a healthy gap despite being at the wheel of SMO 744 – the older and considerably more standard of these two rally icons. Gradually he lets me catch him aboard BMO 39B, a car that is five years younger and which carries within it the lessons learned in the intervening period of intense competition.

After ten exhilarating miles, we switch cars and the differences are readily apparent. As we retrace our route in spirited fashion, it's clear that the slightly softer SMO is the easier of the two to drive quickly – at least for anyone this side of Rauno Aaltonen. Its triple SU carburettors provide a more user-friendly power delivery than the Webers on the later car, even if it lacks BMO's sheer punch.

The long side-mounted gearlever can be eased through its considerable travel, in stark contrast to the firm hand that's required for BMO's heavy but far more positive centre

change. In both cars, the straight-cut 'Tulip' (Rally) gear ratios demand the use of overdrive between third and fourth: the sequence goes third, overdrive third, fourth, overdrive fourth. It's made easier in BMO, with the overdrive switch on the gearknob. In SMO, it's on the dashboard – there are occasions on which you think that you could really do with three hands.

There are detail differences, too. SMO's steering wheel is a slender, wood-rimmed item that encourages a lighter touch than BMO's smaller, chunkier, leather-covered wheel. The later car also has more switches scattered about, which serves a practical purpose. Experience had shown that the more components you could have individually fused and switched, the better. If, for example, you swiped an Alp and damaged a front corner, you'd lose only that light rather than all of them.

Both cars are beautifully sorted, well-balanced and planted through quick corners. Even SMO feels far-removed from a standard production 'Healey in terms of its handling and manners. Following in Woolmer's wheeltracks, the squat rear end of his car kicking up autumn leaves, it's easy to evoke images of the works cars roaring along

similar roads in Belgium or France more than 50 years ago.

These two cars – one from 1959, the other from 1964 – neatly book-end the rallying career of the Austin-Healey 3000. They also reflect the way in which the sport was evolving during that period, from a mostly amateur road-based discipline for relatively standard cars, into special stage-based events that featured professional drivers in increasingly specialised machinery.

Although the 3000 is now chiefly remembered for its rallying success, earlier in the model's life it had been an impressive all-rounder. The Austin-Healey 100 made its competition debut on the 1953 Lyons-Charbonnières Rally in the hands of Gregor Grant and Peter Reece. Later that year, two competed on the Mille Miglia and two were entered for Le Mans. The company even took two cars out to the Bonneville Salt Flats to set new speed and distance records.

The ultimate development of the four-cylinder 'Healey came in 1955 with the →

Above and right

Five years, 60bhp and a whole lot of rallying experience separate SMO 744 and BMO 39B; the former punches its way along a twisting lane.

'OUR EX-WORKS PAIRING
QUICKLY DISPATCHES THE
OCCASIONAL HATCHBACK
IN A FLASH OF SPOTLIGHTS
AND A SIX-CYLINDER BARK'





1959 Austin-Healey 3000 'SMO 744'

Engine 2912cc straight-six, OHV, triple 2in SU carburetors **Power** c150bhp at 5100rpm **Torque** c185ft lb at 3400rpm
Transmission Four-speed manual with overdrive on third and fourth, rear-wheel drive **Steering** Cam and peg **Suspension**
Front: lower wishbones, coil springs, lever-arm dampers. Rear: live axle, semi-elliptic leaf springs, adjustable lever-arm dampers,
Panhard rod **Brakes** Discs **Weight** 1090kg **Top speed** 120mph (typically) **0-60mph** c12sec (depending on gearing)



1964 Austin-Healey 3000 'BMO 93B'

Engine 2912cc straight-six, OHV, triple 45 DCOE Weber carburetors **Power** 210bhp at 5800rpm **Torque** 210ft lb at 3800rpm
Transmission Four-speed manual with overdrive on third and fourth, rear-wheel drive **Steering** Cam and peg **Suspension** Front: lower wishbones, coil springs, lever-arm dampers. Rear: live axle, semi-elliptic leaf springs, adjustable lever-arm dampers, radius arms, Panhard rod **Brakes** Discs **Weight** 1150kg **Top speed** 130mph (typically) **0-60mph** c9sec (depending on gearing)

WORKS 'HEALEYS

100S, but even by the mid-1950s sports-car racing was becoming the domain of ever-more-focused machinery. When the 100/6 was introduced in late 1956 it was a brief step backwards in terms of performance, and competition outings for the new model were sparse in 1957. Tommy Wisdom drove UOC 741 on the Sestriere Rally, though, and by the time of the Mille Miglia it had been fitted with a 12-port head. This hugely improved the breathing of the 2639cc straight-six, boosting both power and torque, and the following season was busier and more successful for the Big Healey.

Final assembly of the road cars had been switched from Longbridge to Abingdon

in 1957, and in '58 the BMC Competitions Department took over responsibility for the rally 'Healeys – 'MO' is an Abingdon registration. Those intended for circuit racing continued to be prepared at Healey's Warwick base.

Under the watchful eye of the esteemed Marcus Chambers, a five-strong team of 100/6s was entered for the 1958 Alpine Rally, with Pat Moss claiming the Ladies' Cup and Bill Shepherd finishing seventh overall. Moss and co-driver Ann Wisdom then finished fourth on the Liège-Rome-Liège at the wheel of PMO 201, and in 1959 Jack Sears and Peter Garnier won the GT category on the Tulip Rally.

By then, the 3000 had been introduced. This is the car that finally cemented the 'Healey's place in rallying history, and it all started with the 1959 works trio of SMO 744 – as seen here – plus 745 and 746. Bill Shepherd retired 744 from the Alpine Rally, but Peter Riley took it to a class win on the Liège-Rome-Liège. In the other two cars, Moss/Wisdom were second overall on the German Rally, and the Morley brothers – Don and Erle – won their class on the RAC Rally. Amateurs in the very finest sense of the word, the Morleys would enjoy considerable success in 'Healeys despite the fact that their schedule had to take account of harvest time on the family farm.

'The works 100/6s – the PMO cars – were pretty much standard production cars,' says Austin-Healey guru Paul Woolmer, who looks after these featured 3000s. 'They weren't developed much at all. Budgets were tight. By 1959, when the 3000 came out, they wanted to make a big splash publicity-wise, they wanted to promote the new car. But also they had this fabulous car that, by then, was still ahead of its time. That's why they promoted them so heavily through rallying.'

Whereas the standard 3000s had a pair of 1¾in SU carburettors, the SMO cars had three 2in units. The compression ratio was raised and the camshaft changed, while disc brakes were fitted all round, but fundamentally that was it.

Left and below

Mk1's delightfully vivid interior is gloriously undisrupted by rally additions, bar harnesses and tripmeter; bigger SUs for rally 3000s.





SMO 744 was retained as a works car into 1960. Riley was due to drive it on the Sestrière Rally before the event was cancelled, Moss retired from the Circuit of Ireland, and Riley did likewise on the Acropolis. David Seigle-Morris finished fifth on the Liège, the Morleys were 12th in Germany, and Ronnie Adams closed 744's career with 39th overall on the RAC Rally.

Throughout the latter part of the 1950s, BMC had often entered multiple models on rallies in the hope of getting a class victory. Even as late as '59, in addition to the Austin-Healey 100/6 and 3000, it was represented by the Austin A40 Farina, A35 and A10S, Sprite, Riley One-Point-Five, MGA Twin-Cam, Wolseley 1500 and Morris Minor. As the 1960s dawned, however, outright victories were deemed to be more important, and the Competitions Department began to focus its resources upon the Mini and the Big Healey.

'Rallying was getting more competitive and, to some extent, the cars were perhaps becoming more modified,' recalls Stuart Turner, who took over from Marcus Chambers as head of 'Comps' in 1961. 'I was

lucky enough to sit alongside the man who won the first British Rally Championship in 1958. A couple of days before one round, his car gave trouble. He borrowed a TR3 from his local Triumph dealer and we won the rally. I took the car back to the dealers on the Monday and watched as it went back into the sales demonstrator fleet. You can't get much more "standard" than that!'

And the Austin-Healey was perfectly suited. 'The 3000 was strong and simple. It was ideal for events like the Alpine and Liège. I'll always have a soft spot for it because I did my last event in one before switching to management. It was the Polish with Derek Astle. He was a great character and, seeing a frontier guard in the distance as we came back from the rally, he hurtled along the motorway towards him and stopped the quivering 3000 just a few feet from him. The guard had the perfect response – he knocked the safety catch off on his gun...'

The parent company – BMC – was very supportive. 'We had a yearly Competitions Committee attended by the chairman and Alec Issigonis. John Thornley – my boss at MG – and I prepared the agenda and I wrote

'THE 3000 IS THE CAR THAT FINALLY CEMENTED THE 'HEALEY'S PLACE IN RALLYING HISTORY'

the minutes and was then left to get on with it. Those were the days *before* Lord Stokes, by the way – for which much thanks.

'I discussed events a lot with my (mainly UK) co-drivers as well as Doug Watts and the mechanics. I was never under pressure to go here or there to help chase sales – I just went where I thought we could fare best.'

Turner has always maintained that, if you're going to take over a competitions department, do it just after the Mini-Cooper has been introduced. Issigonis's revolutionary little design came to the fore as the decade progressed but, as Turner pointed out, there were still events to which the rugged 'Healey



'THE CAR THAT DON MORLEY ONCE DESCRIBED AS A "BIG RED HAIRY MONSTER" WAS THE LAST OF A DYING BREED'



was better suited. In 1961, for example, the Morley brothers took overall victory on the Alpine – a result that they repeated in '62.

'The 'Healeys have got a huge chassis on them,' explains Paul Woolmer; 'great big chassis rails – and the works also used to strengthen those along the bottom edge. They'd put an extra thickness of steel along them to resist the knocks. And they'd run sump guards as well, of course.'

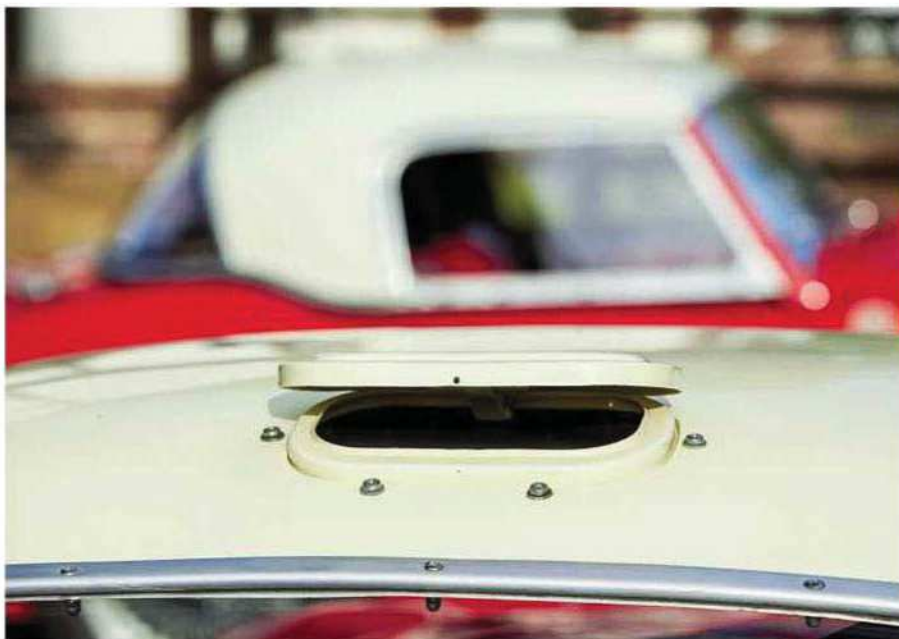
Even so, there'd still be plenty of damage. 'The cars used to come back in a hell of a state. I've got photos of BMO on the Liège, where it's suffered so many punctures – the tyres weren't really keeping up with development. They carried two spares but once they're gone what do you do? You keep going on the rim, and there are pictures of the rear wheelarches completely destroyed.

'When the cars came back they'd be stripped and anything that needed replacing would be replaced. The only thing that stayed with the car was the hardtop, because it had the rally stickers in. That was the car's identity. They'd replace wings and doors and not worry too much about that sort of thing, but the hardtop stayed with the car.'

Before 1962, all the works rally 'Healeys had been built using the two-seater bodyshell rather than the 2+2 variant. Not only was it lighter and stronger, but the rear bulkhead better supported the suspension. In '61, BMC had updated the production car: the MkII brought little more than a revised grille and standard triple carburettors. The following year, however, brought further changes, included a more curved windscreen, plus quarterlights and wind-up windows, making the 'Healey increasingly civilised. The central gearchange was standardised and the two-seater body style discontinued, which meant that later rally cars such as BMO had to use the 2+2 shell – the upside being that there's more space inside.

There would be one more major production change that was carried over to the works cars. The MkIII Phase 2, introduced in May 1964, used a revised chassis that 'dipped' where it passed beneath the rear axle. This meant that the ride height – which had put 'Healeys at a disadvantage on rough roads – could be increased.

That year was the last in which the Austin-Healey formed a major part of the works' rallying programme, and it went out with a bang. BMO 93B was used twice: the Morley brothers took it to 21st overall on the RAC Rally, but before that Aaltonen and Ambrose



Right and top right

Triple Webers help the MkIII push out a fully fledged 210bhp; interior is more modern, though inevitably less luxurious in rally trim.



had claimed a famous victory on the Spa-Sofia-Liège. Fittingly, it was to be the last traditional running of the Marathon de la Route, which for 1965 would switch to being an 84-hour grind around the Nürburgring.

The endurance nature of the event meant that although BMO and the other works 'Healeys were by then boasting an alloy cylinder head, increased compression ratio, hotter cam and aluminium panels, reliability remained more important than outright performance. It says something for the differing nature of BMC's two stars that Turner was almost as happy to get a Mini to the finish as he was with the 'Healey's win.

'Rauno's intelligence and his meticulous approach to rallying made him so successful,' says Turner. 'He was a great driver.' Alongside him, Ambrose was equally well-prepared and the pair worked perfectly together. Ambrose drove whenever Aaltonen needed to sleep, one night completing a 77-mile section in only 52 minutes.

In '63, they'd been leading until a crash in Italy forced them to retire, but there would be no such heartbreak this time around. As they left the Dolomite mountains, they enjoyed a 28-minute lead over Eric Carlsson. All they had to do was to get safely up to Spa, but to stay awake they changed drivers every half-hour – without stopping. Even

allowing for the extra space afforded by BMO's 2+2 bodyshell, that must have taken some doing. Clearly a master of understatement, Ambrose later admitted that it 'was not easy'. His final memory from the gruelling event was of falling asleep in a restaurant during the celebrations and embedding his face in a steak tartare.

The following year, Timo Makinen and Paul Easter finished second overall in the RAC Rally – the 'Healey never did win its home event – but the 3000's time had passed and the Mini had the likes of the Lotus Cortina snapping at its heels. The car that Don Morley once described as a 'big red hairy monster' was the last of a dying breed, built to withstand the most gruelling of road-rallies rather than to blitz short stages.

'I think every driver who drove it was frightened of it,' said the late, great Pat Moss in a BBC interview. 'They held the road very well on dry tarmac, but if you hit gravel or sand, let alone ice or snow, it wasn't very funny. They had 200hp, approximately, at the end, and they were very difficult, but we thought they were great because they were fast.' *End*

THANKS TO Paul and Richard Woolmer at Woolmer Classic Engineering, www.woolmerclassic.co.uk.

TOUGHEST RALLY OF ALL

Even Stirling Moss accedes to his sister on this one...

'THE MARK OF a great driver is whether his or her eyes moisten at the word "Liège"; says Stuart Turner. 'Over 90 hours – nearly four days and four nights – with a one-hour break. Not per day, just one hour over the four days. Utterly crazy. Utterly magical.'

Four years before Aaltonen and Ambrose took BMO to victory on the same event, Pat Moss and Ann Wisdom had scored one of the 'Healey's most famous victories aboard URX 727. That year, only 13 of the 83 starters reached the finish of the 3100-mile Liège-Rome-Liège.

Moss and Wisdom safely negotiated the run through Italy and then east into Yugoslavia, assuming the lead as the rally swung back into Italy. It was an advantage that they never surrendered, despite the 'Healey needing a gearbox change and organisers opening the Col d'Allos test to normal traffic while they were still on it. It was the first outright International win by an all-female crew.

'Their Liège win was just one of The Great Drives,' concludes Turner. 'I believe someone suggested to Stirling that his Mille Miglia victory with Jenks was the greatest ever sports-car drive. He said "No – my sister Pat's win on the Liège was." Hear, hear!'

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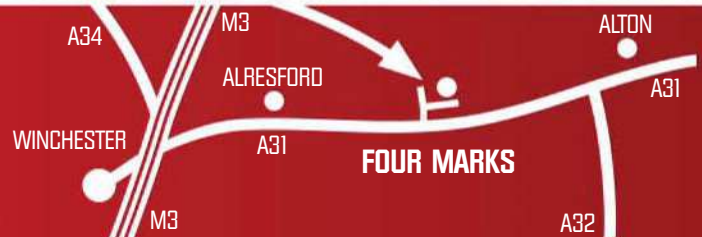
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THE PORSCHE EFFECT

Porsche turns 70 this year. Join us for an exclusive out-of-hours tour of LA's Petersen Museum's celebration

Words Glen Waddington Photography Evan Klein

PORSCHE IS EMBEDDED in the California landscape. Steve McQueen? Porsche man. James Dean? Say no more. And last summer, at the Pebble Beach Concours, the Petersen Automotive Museum's chairman Peter Mullin announced an exhibition of 50 cars from the company's history, marking its seven decades of engineering innovations.

Now it's open. 'The Porsche Effect captures the spirit of Porsche, showcasing its contributions to automotive engineering and the motor sports world,' Mullin tells *Octane*. 'It was over a year in the making.'

As well as cars, you can see historical documents and artefacts, illustrating the evolution of the marque from its engineering-house beginnings via countless

racing triumphs. Highlights on show include the 1938 Berlin-Rome Type 64 race car, a 906 racer, today's 919 endurance racer, the Petersen Collection's own 901 and Continental, a rare 964 X83 Turbo S Flachbau, a rally-spec Type 953 911, the world-beating Gulf-Porsche 917K, and the legendary Porsche 935 K3 Le Mans-winner belonging to Petersen vice-chairman Bruce Meyer. On exclusive loan from The Porsche Museum in Stuttgart is the 928 H50 study, a rare four-door prototype version of the 928.

You can see some of these and other *Octane* favourites here. If you have the chance to visit in person, The Porsche Effect exhibition runs until 27 January 2019. For details, visit www.petersen.org. →



"He declares that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bumper adorned with great tubes like serpents with exquisite breath..."

FILIPPO TOMMASO MARINETTI
THE FERRARI MANIFESTO, 1929

ELEMENTS OF STYLE

1955 Continental Cabriolet

Pictured in the foreground, the Continental was conceived by New York importer Max Hoffman, who believed that the American market would embrace a car with an evocative name better than a number designation – but legal proceedings by Ford forced Porsche to re-badge it, as Ford had already trademarked 'Continental'. Therefore few Continentals were produced – there were 228 Cabriolets – and the name was briefly changed to 'European', then back to 356. In the background is a 911 Sportomatic Targa (see later).



1939 Type 64 60K10

On loan from Automuseum Prototyp in Hamburg, Germany, the Type 64 60K10 (body design 10 for the Type 60 VW Beetle) is the progenitor of all Porsches and the foundation of the Porsche aesthetic. It was built to compete in the 1939 Berlin-Rome endurance race, which was cancelled when war broke out. Three identical cars were built, each on a Volkswagen platform with a streamlined aluminium body designed by Erwin Komenda (see *Gone but not Forgotten*) and crafted by Reutter. This car was reconstructed using major components from the second Type 64, which had been dismantled after World War Two.





1973 917/30 Can-Am Spyder

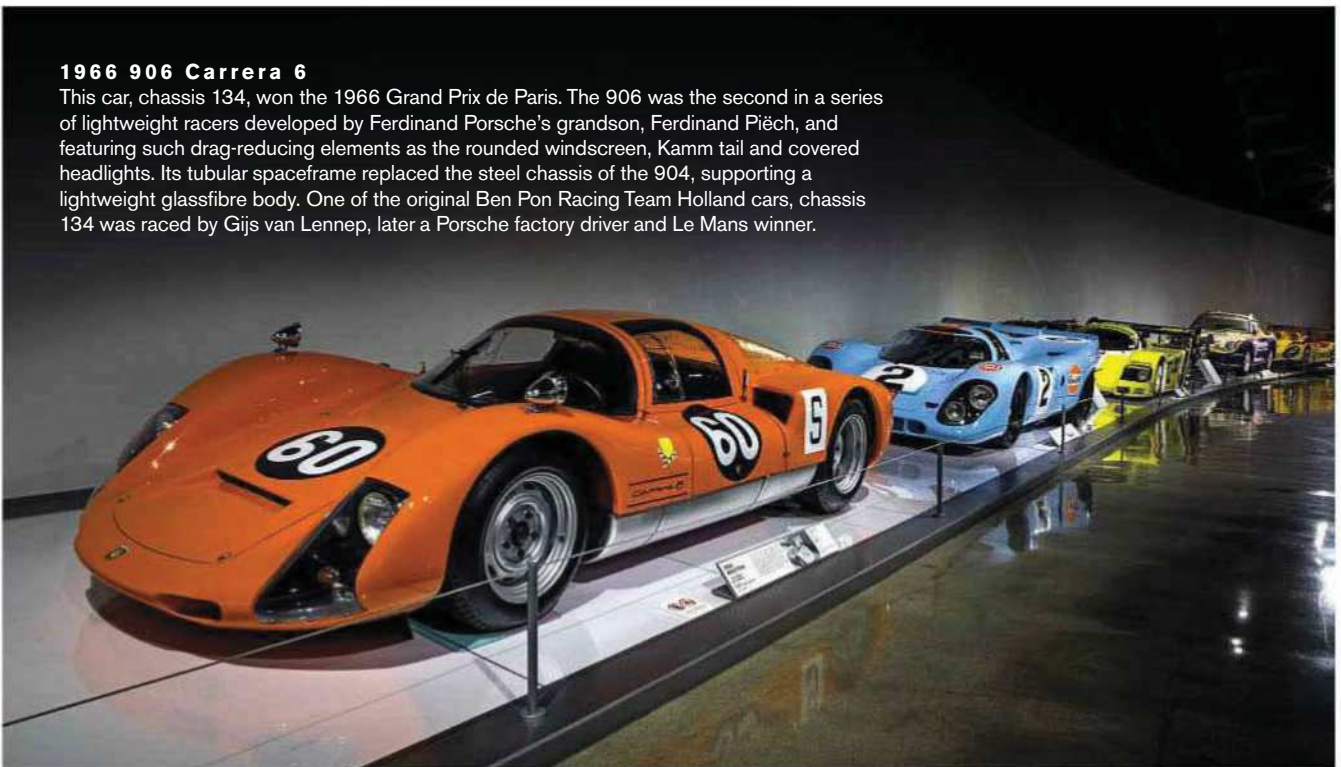
Driven by Mark Donohue, the 1500bhp, turbocharged flat-12-powered 917-30 not only claimed the Can-Am championship but achieved a closed-course speed record of 221.120mph at Talladega. Winning all but one race in the series, the car was nicknamed 'The Can-Am Killer'. Six were built, only three raced – 1974 rule changes saw to that.

1955 550/1500 RS Spyder

The mid-engine 550 Spyder was the first production Porsche specially developed for racing. Wind-tunnel testing honed the Spyder's aluminium body, which with a tubular chassis reduced weight, and the 110bhp four-cam flat-four provided race-winning performance. This particular 550 Spyder finished second in its SCCA class for the 1956 season.

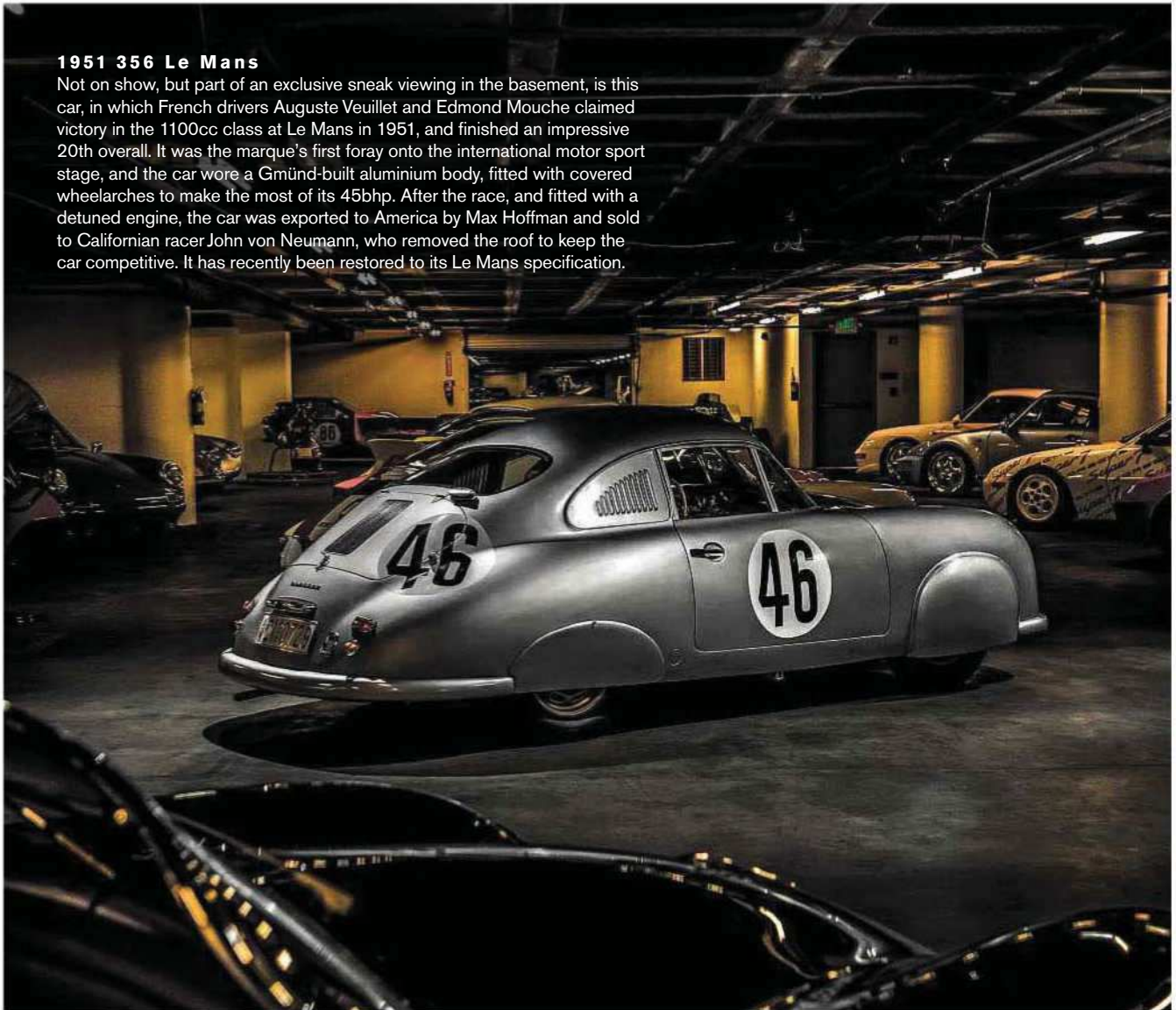
1966 906 Carrera 6

This car, chassis 134, won the 1966 Grand Prix de Paris. The 906 was the second in a series of lightweight racers developed by Ferdinand Porsche's grandson, Ferdinand Piëch, and featuring such drag-reducing elements as the rounded windscreen, Kamm tail and covered headlights. Its tubular spaceframe replaced the steel chassis of the 904, supporting a lightweight glassfibre body. One of the original Ben Pon Racing Team Holland cars, chassis 134 was raced by Gijs van Lennep, later a Porsche factory driver and Le Mans winner.



1951 356 Le Mans

Not on show, but part of an exclusive sneak viewing in the basement, is this car, in which French drivers Auguste Veuillet and Edmond Mouche claimed victory in the 1100cc class at Le Mans in 1951, and finished an impressive 20th overall. It was the marque's first foray onto the international motor sport stage, and the car wore a Gmünd-built aluminium body, fitted with covered wheelarches to make the most of its 45bhp. After the race, and fitted with a detuned engine, the car was exported to America by Max Hoffman and sold to Californian racer John von Neumann, who removed the roof to keep the car competitive. It has recently been restored to its Le Mans specification.



1969 917K

This car, chassis 015, won the 1970 Daytona 24 Hours. The 917 was developed from scratch to exploit new FIA regulations that allowed larger engines, built using advanced lightweight materials, and powered by an air-cooled flat-12 that generated nearly 600 horsepower.

Aerodynamic lift at high speed caused potentially lethal handling problems in early cars, cured by new tail designs to improve stability. In 1970, a 917K delivered Porsche its first of 19 wins at Le Mans.





1967 Porsche 910

Originally built as a factory racer for the 1967 Targa Florio, this 910 won its class and finished ninth overall at Le Mans in 1969, driven by then-owner Christian Poirot. At the 1967 Nürburgring 1000km race, Porsche 910s famously finished 1-2-3-4, giving Porsche its third outright win at a major World Sportscar Championship event. Although derived from the dual-purpose 906, the 910 was a true prototype racer and the first of many to be built by Porsche.

1987 928 H50 Study

You're looking at a precursor to today's Panamera. Porsche's first front-engined 'family car' was a one-off 928-based concept dubbed the 942. It had full seating for four but only two doors and was presented to Ferry Porsche by his staff for his 75th birthday in 1984. Three years later, Porsche expanded on the idea with this H50 Study, with four doors. It remained a one-off.



1951 Sauter Porsche 356 Roadster

Industrialist Heinrich Sauter and fabricator Hans Klenk worked with Porsche to build a more competitive 356 racer with a re-contoured body and a 1.5-litre engine to replace the stock 1.3. Thus modified, the Porsche won six of its seven races in 1952. Reverse-hinged doors gave the car a split-second advantage in Le Mans-style starts.



1985 959 Paris-Dakar

A modified 911 4x4 scored a victory in the 1984 Paris-Dakar Rally, Porsche's first desert race. At the time, Porsche was developing a racer for the new Group B class (see page 76), and used its experience with the 911 4x4 to engineer the resulting 1985 959 rally car. The technically advanced 959 featured electronically controlled four-wheel drive and an innovative sequential turbocharging system – 959s finished first, second and sixth in the 1986 Paris-Dakar.



1968 911S Targa Sportomatic

The Targa's body offered open-air motoring without sacrificing structural rigidity, and retained the 911's characteristic silhouette. This car's Sportomatic transmission – rare in a Targa – features an automated clutch, a feature Porsche expected to resonate with American buyers.

1949 356-2 'Gmünd' Coupé and 1979 911 Turbo Carrera

Porsche design facilities had moved to Gmünd, Austria, in 1944. There, Ferry Porsche, engineer Karl Rabe, and body designer Erwin Komenda conceived the Type 356 using VW components. The prototype 356-1 roadster drew styling influence from the Type 64; the production 356-2 coupés and cabriolets followed, this example being the 50th and possibly the last Porsche built in Austria. Behind it is another icon: the 911 Turbo, a car that marked the rear-engined Porsche's transition from sports car to supercar. *End*

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LEAVING THE TRACK BEHIND

*Here comes the road-legal version of Lister's racebred
Knobbly continuation. Who needs a modern supercar?*

Words Richard Heseltine Photography Alex Tapley



The stark Cumbrian landscape unspools in a blur, and conversation thus far has been conducted largely by means of hand gestures. But then it's hard to be heard over the full-throated howl of a Jaguar twin-cam six as it reaches its sweet spot. The vast acreage of bonnet rises and falls like cleavage, the point of focus from the passenger seat being the onslaught of fresh air that bypasses the shallow wind-deflector and smacks you around the chops to the point that your face is frozen in a rictus grin.

Meanwhile, the helmsman displays not a particle of doubt as speed rises and corners

are dispatched with gusto. The horror-film fog of a few hours ago has made way for weak winter sun and he's revelling in one more opportunity to play with his new toy before the roads are salted again.

It's giddy stuff, but then that is to be expected of a '50s sports-racer on open(ish) exhausts being exercised on challenging blacktop. Except this is nothing of the sort. This Lister-Jaguar 'Knobbly' was completed only recently. It is, in modern-day parlance, a 'continuation car', the important distinction being that it was ordered as a road car rather than as a track weapon.

It blazes a trail for a new strain of street-legal sports-racers from this resurgent Cambridgeshire marque, but therein lies the rub. Competition tools with a nod or two

to Highway Code adherence generally make for a purgatorial driving experience in the real world: think 'will it catch before it catches fire' start-up theatrics, Olympic-standard strop-throwing shenanigans in traffic, and a spine-rattling ride quality. More often than not, you soon pine for something that bit more user-friendly. As such, you approach this car with a degree of trepidation.

It isn't as though Lister doesn't have form when it comes to making road cars, mind, but that was more in the realm of the outrageous XJ-S conversions of the late 1980s, and the uncompromisingly angular Storm GT car that followed in the early '90s. This is something else entirely, a machine that aims to duplicate the wondrousness of the original Knobbly while also making



Left and below

Gorgeous aluminium body takes 500 man-hours to craft; owner Brian Scowcroft (on left) commissioned Lister to make the first road-legal Knobbly.



‘IT’S GIDDYING STUFF, AS IS TO BE EXPECTED OF A ’50S SPORTS-RACER ON OPEN(ISH) EXHAUSTS’

concessions to IVA Type Approval, and doing so without deviations from the script having an adverse effect on its looks or appeal. That’s quite a tightrope to walk, not least when your customers are, by definition, high-net-worth individuals with correspondingly high expectations.

That would be individuals such as Brian Scowcroft, who commissioned the first Lister Knobbly road car. The car collection of this sometime Formula Ford racer stretches from a V16 Cadillac to a Franay-bodied Bentley via all manner of vowel-laden Italian supercars. In this company, the Knobbly doesn’t appear out of place, that’s for sure.

But, then, it was built using much of the original Brian Lister-era tooling, so that is to be expected. The architect behind the

marque revival, Lawrence Whittaker, even went as far as to persuade several company old boys to come out of decades-long retirement to act as consultants during the construction of the initial batch of ten new Knobblys, and to help train the next generation of car builders. The original plan back in 2013 was simply to produce millimetre-perfect Listers with HTP papers that could be used in Historic racing, subject to the discretion of event organisers.

‘My father had bought an original Lister Knobbly to restore,’ Whittaker recalls. ‘While trying to find out more about the car and order some parts, he contacted George Lister Engineering [Brian Lister’s grandfather’s company], which was still in existence. They invited us to their factory and we were overwhelmed to see that they had the original chassis jigs, body bucks and other parts just lying in storage. My father and I were immediately smitten and set about acquiring the five different firms that now make up The Lister Motor Company Ltd, which was launched in September 2013.’

Moving towards production was not straightforward, however. ‘To be honest, there were a lot of hurdles to overcome when

building the new Listers. It took several trips to the VOSA testing centre before they approved a car. We had to adapt more than 200 individual parts.

‘The major problem we had to overcome was the heat from the exhaust. The exhaust gets very hot and this was unbearable for passengers. It was less of an issue when racing, but obviously no good on the road. Eventually, we ceramic-coated the exhaust and put a lot of heat-resistant material in the bodywork to deflect the heat, and in the end it worked very well. However, a lot of R&D and investment went into sorting the problem.’

Demand for the new Knobblys soon outstripped supply. ‘We sold the first ten cars within two months of release, which surprised me a great deal. I am always shocked at how well Lister is received globally. People genuinely love the brand and what it stands for. I am hoping for the same when we reignite our Jaguar Tuning Arm with the Lister Thunder [based on the F-type – see last issue]. Perhaps it was because we started from such a low volume, but Lister was the fastest-growing UK car company in 2017, which we were all very proud of.’ →

It was Scowcroft who requested that his car be street-legal, and this example has since inspired a further run of ten purely for road use, with deliveries due to start in the summer. Resplendent in Rolls-Royce Black Kirch ('black cherry') to match his Phantom, it looks much smaller than you might imagine. Save for the lack of wheel spinners (denuded for reasons of pedestrian safety, apparently), and the addition of door mirrors, indicators, a sunken fuel-filler cap and twin roll-hoops, there's little to tell it apart from a period-original Knobbly. All that's missing are race roundels. And maybe one or two battle-scars.

It is a distinctive outline, too, with some fiendishly clever features that circumvented period Appendix K race regulations, and which led to the Knobbly moniker. These rules mandated a minimum windscreen height. To reduce frontal area while conforming with this clause, Brian Lister and artist Cavendish Morton (whose resumé also included several Tojeiro racers and the ill-starred Britannia) came up with a bodystyle that was lower than the engine height demanded, with clearance over the cams and carburettors being provided by the large 'knobble' on the bonnet. The scuttle sat low behind this prominent bulge, with the regulation screen therefore being at super-low scuttle height. Genius. The rear deck was level with the screen top, the overall effect even now being almost cartoonish and all the better for it. You would never mistake a Knobbly for anything else.

Lift up the scissor door and the cabin is much as you remember of the '50s original, save for the slender leather seats and padded dashboard. The classic white-on-black instruments look the part, and wanton luxury stretches to a low fuel-level warning light (very Fiat 500 Nuova). The modern, flush-fitting switchgear, in contrast, appears a little out of place. Some old-style toggle switches would have been infinitely more in keeping but they would no doubt upset the IVA inspectors.

Having stepped over the wide sill and threaded your way into position, the car's race ancestry is palpable: the driving stance is semi-prone, while the pedals are closely coupled. It's lightyears away from several comparable designs, however, in that you don't need to be of tiny stature to fit comfortably, and nothing is offset.

In many sports-racers from the 1950s, you feel perched; as though you're sitting on the car rather than in it, but often with the lower portion of the steering wheel resting

on your lap. That isn't the case here. It's damn near perfect to the point that you feel almost as though you're wearing the car. What's more, the gauges are easy to read at a glance.

When describing Listers, it was once customary to mention that Brian Lister's company made wrought ironwork and cackhandedly imply that his racing cars were unsophisticated when compared with more exalted rivals, not least those from the Continent. That wasn't fair decades ago and nothing has changed since. They beat those 'foreign jobs' hollow in the late 1950s after all, albeit mostly at National level. The works prototype, driven by the heroic Archie Scott Brown, swept all before it in 1957, winning 11 races from 14 starts before the production model arrived a year later.

Beneath the skin, the new strain similarly employs a robust tubular chassis plus double-wishbone front suspension and a de Dion rear end. Power comes from a 3.8-litre straight-six using all-new remanufactured parts around original Jaguar blocks, all assembled by Crosthwaite & Gardiner, a company that knows a thing or two about extracting improbable amounts of horsepower from the XK unit. This example produces more than 330bhp – plenty, in a car weighing just shy of 800kg, to ensure excitement. Lister's own performance figures tout a 4.3sec 0-60mph sprint time, and a top speed in excess of 180mph.

Not that there is any danger of us reaching such velocities today, though that doesn't stop Scowcroft from trying. From my position hunkered down in the passenger seat, all the while ruing the decision to wear a flat cap, the Lister feels remarkably composed. It helps that the pilot knows the roads and knows what he's doing, but still it comes as a shock that he isn't having to work *much* harder.

Of course the Knobbly feels dramatic, though not in a harum-scarum sort of way. If anything, the lack of much in the way of protection from the elements only heightens the sense of rapidity. As Scowcroft puts it: 'There are faster cars, but none *feels* faster than the Lister. You can do 550mph in a jet, but there's no sensation of speed.'

After swapping seats, the sense of sainted lunacy is only heightened. Acceleration is visceral, the surprise part being that the rear tyres don't struggle for grip despite the asphalt being a mite greasy. There's no wheelspin, no snaking, no palaver. The rush of excitement and the absolute surrender as speed builds and the engine note hardens are worth the price of admission alone. Pass

'IT'S NEAR-PERFECT, TO THE POINT THAT YOU FEEL ALMOST AS THOUGH YOU'RE WEARING THE CAR'

Facing page top and bottom
Knobbly is tiny – look how little road-space it occupies; modern switchgear on dash doesn't help the period looks but is required to pass modern safety legislation.









2017 Lister Knobbly

Engine 3781cc straight-six, DOHC, triple Weber 45 DC03 carburetors **Power** 337bhp @ 6500rpm **Torque** 295lb ft @ 4250rpm
Transmission Four-speed manual, rear-wheel drive **Steering** Rack and pinion **Suspension** Front: double wishbones, coil springs, telescopic dampers. Rear: de Dion axle, twin trailing arms, coil springs over telescopic dampers
Brakes Girling discs **Weight** 787kg **Top speed** 181mph **0-60mph** 4.3sec



Above
Jaguar XK engine as built by
Crosthwaite & Gardiner produces
330bhp – in a car that weighs 787kg.

‘THE SURROUND-SOUND FANFARE BLOWING YOUR MIND AND ASSAULTING YOUR EARS IS ADDICTIVE’

you wouldn't expect it to be. It is, however, infinitely better than preconceptions would have you believe. It soaks up the worst of the bumps with aplomb, and doesn't tramline. Nor do you need to slalom around potholes, as you'd be forced to in many modern-day supercars we could mention. You expect to feel every zit in the asphalt through your backside, but no, and there aren't any percussive creaks or groans through the structure.

Whittaker likens driving the car to playing with a well-sorted E-type, and he has a point. The Knobbly has its foibles, but not many. Anyone well-versed with old cars will have no problem acclimatising, and even those making the leap from 'moderns' won't find it intimidating. Not really. On a circuit it might be a different story, but its relative civility is unexpected.

As for the nettlesome question of value for money, it's all relative. This isn't a car for touring because, well, there isn't much room for anything other than a toothbrush and a face flannel. But as something to get the heart pumping, it's infinitely more involving than most latter-day exotica we can think of. At £225,000 for a new 'road' Knobbly (this example was closer to £330,000), the Lister is in no way cheap, but it is exclusive, beautifully made, with the aluminium body alone accounting for 500 man-hours, and you're unlikely to encounter another at events.

In addition to building ten pure roadgoing Knobblys, Lister will also make the same number of Stirling Moss editions and a batch of Chevrolet-engined versions. All in all, that will mean there are fewer than 50 cars all told. That's quite a select owners' club. Had we the wherewithal, it's one we would love to be a member of. **End**

4000rpm and the grumble becomes a bark, the surround-sound fanfare blowing your mind and assaulting your ears. It's utterly addictive. The XK unit revs much harder than you might have imagined, too, although there's plenty of torque low down. Given that the car has covered all of 350 miles since completion, there's no venturing into the upper reaches of the rev range, and not least because it would equate to the sort of speed that ends in a jail sentence. Even so, the engine feels unburstable.

The gearchange, by way of contrast, requires perseverance to master because there's little movement across the gate. Without familiarity, it's all too easy to change from first to fourth. That said, you can just leave it in top and enjoy all that lovely torque. The steering is also lighter than expected, but

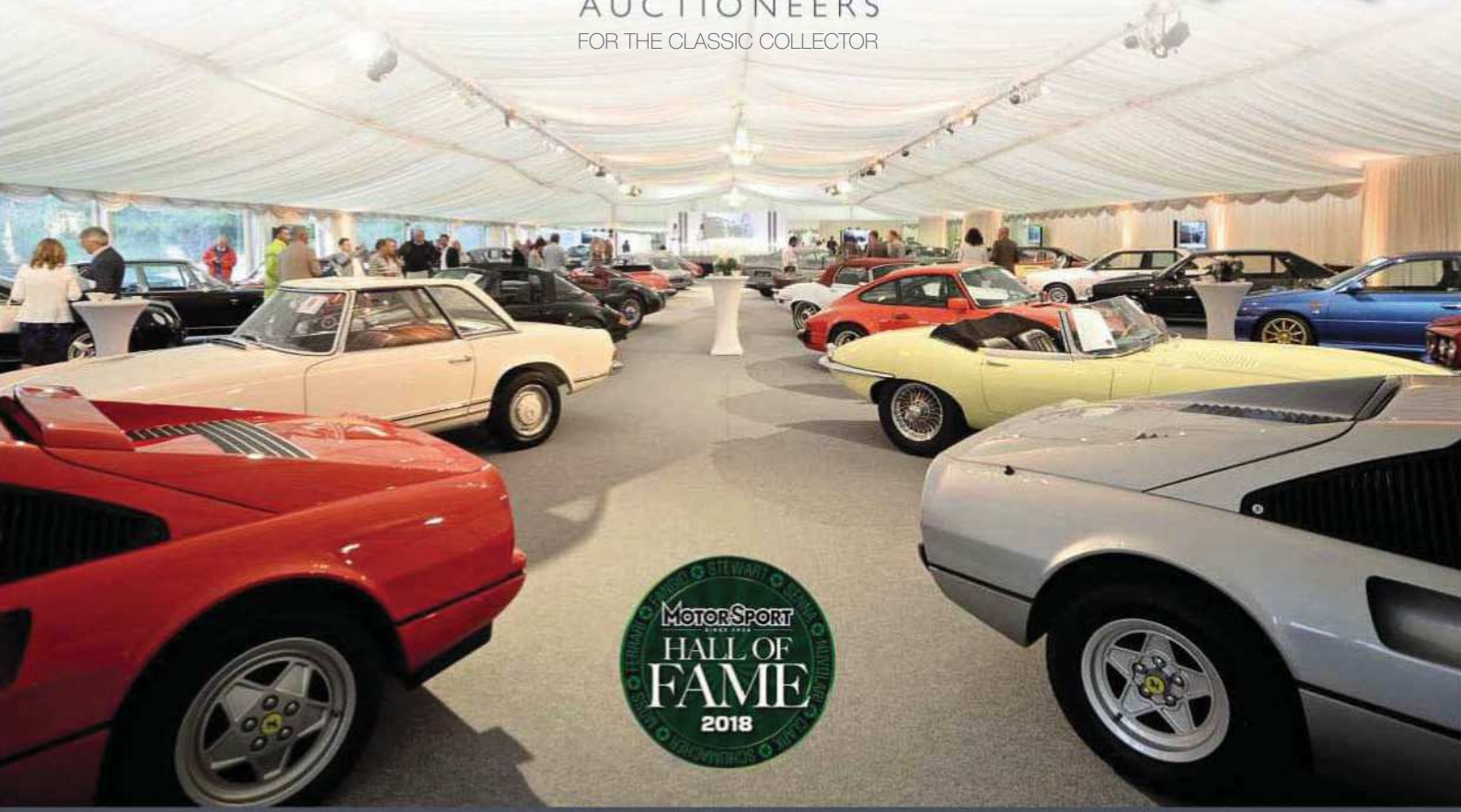
direct and precise with it. There's no writhing through the wheel, either.

The competition clutch, however, takes some getting used to. It's either in or out, and those on the shorter side will find themselves pressing the last few centimetres of travel using only their toes, as the car has been set-up for someone north of average height. As such, it's all too easy to whoops-a-daisy awkwardly off the line, especially in traffic.

Given that the Lister has the longest bonnet in Christendom, and is naturally equipped with race harnesses, it comes as no surprise that pulling out of junctions safely can be a chore. It rather goes with the territory. Tellingly, the car's owner launches the Knobbly perfectly each time.

Then there's the ride quality. This is the revelatory part. In no way is it soft, but then

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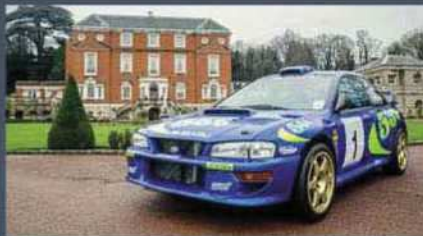
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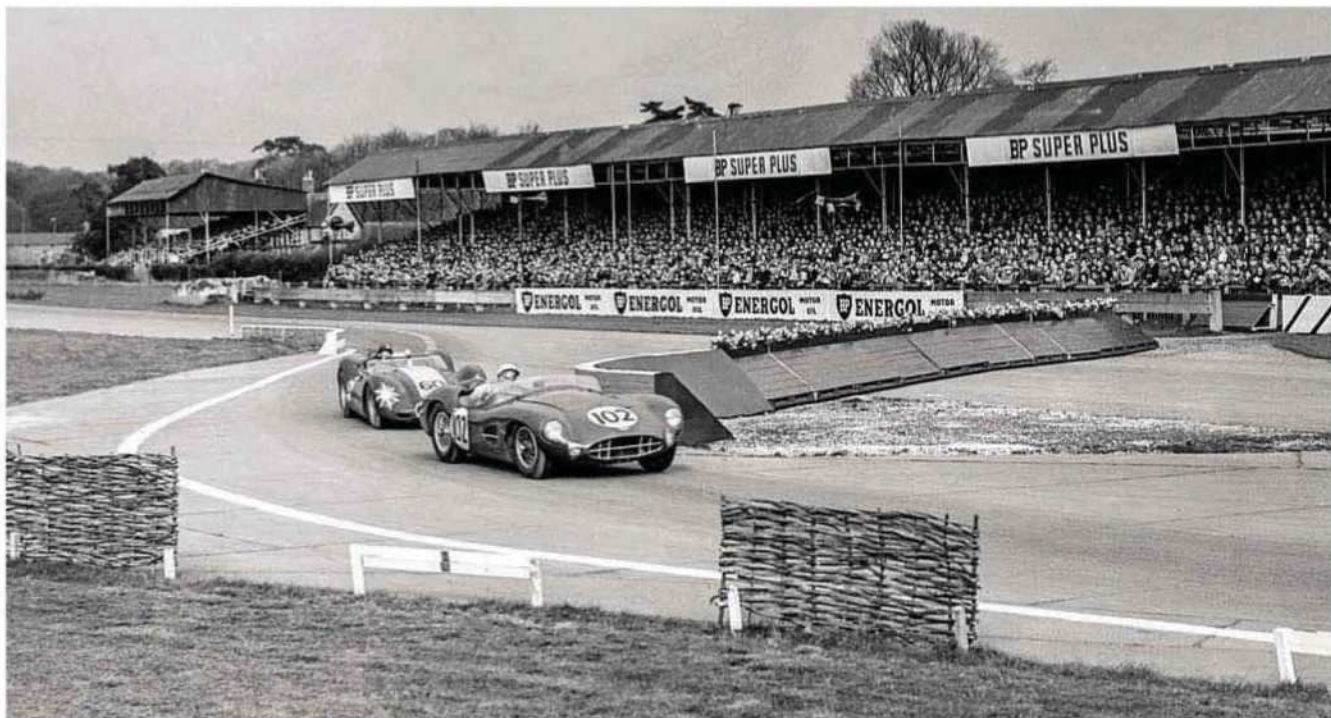
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LAT PHOTOGRAPHIC

THE SHAPE OF VICTORY

Lister's continuation car follows in illustrious tyretracks, says Richard Heseltine

DESPITE ITS legendary status, the Lister 'Knobbly' enjoyed only a brief spell as a frontline racer. The prototype swept all before it in 1957, with the brilliant Archie Scott Brown at the wheel. The production variant arrived a year later and was offered with a raft of engine options. Customers had the choice of 3.0- or 3.8-litre twin-cam XK units, or 4.6- and 5.7-litre Chevrolet V8s. Early adopters included Ecurie Ecosse, Pierre Strasse's Equipe National Belge, and Briggs Cunningham. The latter became the marque's US concessionaire, with the likes of Carroll Shelby, Tom Carstens and Kjell Qvale also doing much to raise Lister's profile Stateside.

Cunningham fielded two 3.0-litre cars in the 1958 Sebring 12 Hours. The Scott Brown/Walt Hansgen entry had managed a mere three laps when it was assaulted by Olivier Gendebien's Ferrari 250 Testa Rossa, after slowing suddenly. The sister entry of Ed Crawford and Pat O'Connor made it to lap six before dropping out with a holed piston.

Hansgen, a man who had enjoyed success aboard Cunningham's Jaguar D-type, said after the race: 'The Lister goes through the "S" turns and over bumpy parts of the circuit far better than the D-type. I believe this is due to several factors. The rear unsprung weight is very much lower, and the weight distribution is better for braking.' The future Grand Prix occasional would dominate his class in SCCA events to the end of the season.

Closer to home, Scott Brown steered the latest works car to a brace of wins at Snetterton in March '58. At the

BARC Goodwood Easter Monday meeting, he led Stirling Moss in his Aston Martin DBR2 during the Sussex Trophy race until a steering rack bracket failed. At the Oulton Park British Empire Trophy meeting, Scott Brown again starred until the steering arm failed. At Aintree, he was challenged by Masten Gregory in the new Ecurie Ecosse Lister but came home the victor. Gregory didn't take defeat lying down, however, the 'Kansas City Flash' emerging on top after a titanic scrap with Scott Brown next time out at Silverstone. The works driver then won at Mallory Park.

It would be his final victory: the disabled race ace perished at Spa-Francorchamps in May '58. Scott Brown and Gregory had battled furiously in variable conditions, the former going off-line on the Clubhouse curve behind the pits – where Dick Seaman had died in 1939. He clouted a road sign, which snapped the Lister's right-hand track rod. The car then somersaulted before coming to a stop with fuel gushing from the fuel tank. The magnesium body went up like a Roman candle and Scott Brown died from his injuries the following afternoon.

His death had a profound effect on his friend and patron Brian Lister, whose immediate impulse was to retire from racing. Nevertheless, works cars continued to be fielded to the end of '58 for Moss, Hansgen, Ross Jensen and Ivor Bueb. The swoopy, Costin-bodied variant emerged during the winter of 1958-59, but Knobblys continued to appear well into the '60s before finding a home in Historics. In fact, they've never really gone away.

Above
Archie Scott Brown in the Lister-Jaguar chases Stirling Moss (Aston Martin DBR2) through the Chicane in the 1958 Sussex Trophy at Goodwood.

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Jaguar MILESTONES

JAGUAR F-TYPE

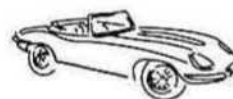
SAY JAGUAR and people think E-type, the most beautiful, charismatic, iconic and important Jaguar of the lot. It was a huge sales success, with 73,000 produced from 1961 to 1974. Then, in 1975, Jaguar launched the XJ-S. Bigger, heavier and more of a GT than a sports car, it wasn't quite the replacement that E-type fans had hoped for. Still, it sold even better than the 'E', and was in production for 20 years.

The XK8 succeeded the XJS (no hyphen) in 1996 and featured a powerful new V8 engine, supercharged from 2000 – the last XKR-S could crack 186mph. That was then replaced by the XK, which ran from 2006 to 2014, building on the high-performance GT credentials of its predecessor.

Finally, in 2013, the F-type arrived, designed by Ian Callum: lighter and nimbler, a proper Jaguar sports car again. There are certainly many recognisable E-type cues, not least the tail-light graphics, the curvaceous proportions, and the coupé's tailgate. Of course, the F-type is very different from the E, which was launched 52 years before it, but it is a good-looking Jaguar with the soundtrack and soul of a real sports car.

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Robert Coucher



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A family hatchback returns



1968 JENSEN
INTERCEPTOR

JAMES ELLIOTT

LIKE MOST DADS, I will never forget the day my first child was born – 9 September 2006 – but for me this is mainly because it was two months to the day before I left the house telling the wife that now we were parents we needed a sensible family hatchback ... and came back with a 1968 Jensen Interceptor. Since then – well, until two years ago – I have averaged 6000 miles a year in the Mk1 and got at least that mileage again from the ‘hatchback’ anecdote.

I paid £3500 for it from a Yank car fan in Staines who had rolled-up jeans and a quiff and bought it solely for its engine. The upside of that is that he tackled the coolant flow to make sure it is probably the only

Interceptor never to have run hot; the downside is that his focus on the engine and mechanicals meant that it wasn’t that pretty to look at, though it wasn’t quite so rusty back then.

The irony is that if I had paid £10k at that time I could have had a minter (and I had the money, having just sold my Piper P2) and, while mine has increased in value to probably £10k, that minter is now way over £50,000. And that’s why I am not a car dealer! Mind you, if I had used a really good example in the way I have used mine, it wouldn’t have been pristine for long, though equally it might not have been plastered all over the Jensen Owners’ Club website as evidence that rotten old nails are equally welcome in this brilliantly unsnobbish club.

Anyway, in the first ten years of my ownership, the Jensen was extremely well-travelled and shared daily driving duties

with my other classics. It was rather less frowned upon on the school run than the noisier, smellier Triumph. It has been all over the UK, down to Le Mans a couple of times, and all across Benelux. Its biggest journey came in 2010 when I got married in the Pyrenees. After serious titivation and much welding by Oli at Classic Jaguar Replicas, it was looking as good as it ever has in my ownership for the 2000-mile round trip punctuated by the nuptials.

After that it was our main family car (and the youngest car we owned) for about six months. To be fair, it didn’t let us down in that time, but I simply couldn’t cope with the angst of knowing that everyone else in the car was always just waiting for it to embarrass itself so they could pile in on it, and me. Well, that and the eardrum-busting trip back from Milton Keynes at 70mph in second when the TorqueFlite played up. Again.

Actually, despite the Interceptor seeming to have always been only a heartbeat from mutually assured self-destruction – and a lot of time spent replacing the leaf springs, hubs, brakes, uprating the carburettor etc – apart from general disintegration it has really only suffered two major persistent problems: hot restarting, which is normal, and gearbox self-immolation, which is not.

The first ‘box blew up six months into ownership, was rebuilt, blew up again a year later, was rebuilt again, blew up again a further year later and was then ditched and replaced by a secondhand unit a fellow owner sold me for a couple of hundred quid and which I fitted with V8 guru Colin Mullan.

All was good until December 2015 when, on what had been a fabulous test run after fitting Pertronix electronic ignition, there was suddenly a terrible clanging on changes. I put it in the garage, rang around and, without pausing for breath, all the experts diagnosed the ‘box having ‘thrown a sprag’ (ie, the



overrunning clutch had busted). So I shut the door, turned my back on it for a few months, then sent it to an expert, who had good news (the 'box was fine but a propshaft UJ wasn't) and bad news (the floorpan, brakes and previously smooth running had gone missing).

So I phoned my pal Len, who collected it and planned to do the works for me (seeing as I no longer have access to a workshop and the welding was too big a job to do at home). And there it has been ever since. In fact, it has been gone so long that, as my 50th birthday approached at the end of February, I genuinely started convincing myself that a *Car SOS* 'reveal' of my beautifully restored Jensen was imminent. To be fair, I could have hassled Len a bit, but I kept thinking about not having to buy 6000 miles-worth of fuel a year at 7mpg and stayed schtum.

Anyway, as I write this, it has apparently just failed its MoT, but not catastrophically, and with a little bit of work should be road legal again and back with me very soon. I can't wait.



Left, above and below Interceptor has carried various Elliotts around Europe and served as wedding wheels. Soon it will be back from lengthy repairs...



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

Contributor

- 1932 Austin Seven

GLEN WADDINGTON

Associate editor

- 1983 Porsche 944
- 1989 BMW 320i Convertible

ANDREW ENGLISH

Contributor

- 1960 Triumph TR3A
- 1965 Aston Martin DB5

SANJAY SEETANAH

Advertising director

- 1981 BMW 323i Top Cabrio
- 1998 Aston Martin DB7 Volante

MARK DIXON

Deputy editor

- 1955 Land Rover Series I 107in
- 1966 Ford Mustang 289
- 1989 and '91 Land Rover Discoverys
- 1994 Range Rover 4.0

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 Cars

BY OCTANE STAFF AND CONTRIBUTORS

OCTANE'S FLEET

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

JESSE CROSSE

Contributor

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

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

DAVE KINNEY

Markets expert

- 2005 Ferrari 612 Scaglietti

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
- 1975 Alfa Romeo GT Junior
- 1979/80 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



Joining the pony club



**1966
FORD MUSTANG**
MARK DIXON

I TRY NOT to have too many regrets in life but, a few months after selling my 1963 Ford Galaxie wagon as described in the last issue, I really did wish that I hadn't parted with it. To be frank, my head wasn't in a very good place at the time and I made a rash decision.

Enthusiasm subsequently rekindled, head sorted, I started

thinking about what might make a Galaxie replacement. Realistically, these big wagons are a bit too much of a handful for the roads I tend to drive and yet I still really hankered after another American car. I love the simplicity and quality of their engineering, the fact that parts are usually easy to source, and of course their style.

It wasn't difficult to realise that what I wanted was a 1964-66 Mustang. I owned one briefly, more than 20 years ago, and always thought it was a very usable car, no bigger than a Zodiac MkIV. It had to be a V8,

and probably a notchback to fit my budget of up to £15,000. Fastbacks command a premium and I actually prefer the slightly understated look of the notchback's profile.

Checking out prices in this country and abroad, I quickly realised that Mustangs are now relatively expensive. Good V8s start at 15 grand in the UK, rather than go up to it, and they aren't much cheaper in the States. True to form, however, the right car turned up for sale just 20 minutes from where I live. A 1966 notchback finished in a very attractive metallic



'THE GOOD NEWS IS THAT I'VE BOUGHT A REALLY NICE CAR AT A VERY FAIR PRICE'

bronze shade called Emberglo, it's a California 'black plate' car – which means it was registered in the State before 1970 – and it's in what Americans call good 'driver' condition: presentable but far from concours. That's exactly what I wanted in a car to use and enjoy.

The seller, Matthew de Leysin, runs a part-time business importing just a few Mustangs a year (midland-mustangs.co.uk) and I immediately felt comfortable dealing with him. He was totally upfront about the car's strengths and weaknesses, pointing out some flaws in the

paintwork and a couple of other minor issues. But the car drove well and it really is rust-free, in line with its Californian history.

Bearing in mind the jobs that needed sorting, Matthew was happy to do a deal at £14,500 and I took the car straight over to a local specialist, Mike Lacey of Modurstang in Oxfordshire (modurstang.co.uk), where it looked right at home in his workshop, pictured above.

The good news is that Mike reckons I've bought a really nice car at a very fair price. As for the less-than-good news... I'll tell you about that next month.

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Who needs lights anyway?



1975 ALFA ROMEO GT JUNIOR

MASSIMO DELBÒ

SHORTLY AFTER Christmas, I was invited by Italian collector Corrado Lopresto to join him and some friends at Vittoriale, former home and now museum of the late Italian poet and car lover Gabriele D'Annunzio. Corrado had planned it as a winter tour for pre-war cars; in the event, owners of pre-war cars could park inside the Vittoriale but post-war cars were also allowed to park outside.

I felt it was impolite to visit in one of my German cars and, after discounting my Fiat 500L, I chose the Alfa for duty. Waking it up after winter in my brother's garage in Milan, I found everything was fine except for a soft rear tyre, thanks to the magnesium rims. A fill-up with fuel and we were ready.

At the meeting point – Corrado's garage – more than 25 cars had assembled, and were joined en route by many others as we made our way to Lake Garda, our destination for the day. To my surprise, most of the cars on the trip were pre-war, challenging the misty winter weather with their roofs down.

My GT ran perfectly on the journey there, though it had been a little bumpy at the beginning as the tyre, newly re-inflated, took a few miles to lose its flat-spot. There was the occasional flash from the alternator warning light on the dash, too.

After visiting Vittoriale and taking a look around its garage, we set off on the journey home as dusk fell. And as soon as I switched on the lights, I knew something was wrong: the alternator light came on immediately and there was no sign of it disappearing.

A quick check of the fanbelt showed nothing wrong, but the

red light stayed on. It started raining so I turned on the wipers, but their slow movement confirmed there was a problem. So I switched off everything except the sidelights, hoping that I wouldn't hit something in the dark, and headed for home, about 100km away.

The car ran quite well, but every traffic light caused palpitations as the engine revs decreased, though it never quite

stalled. Finally I arrived at the garage, parked, and switched off.

I tried to restart, but the battery was flat, so I put it on charge and went away. I feared a burnt-out alternator, and checked the following day – only to discover a loose cable. It took ten minutes to fix, but I couldn't have done it in the dark, in the rain, on the highway. Luckily the GT has a strong character – and a strong battery too.



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Aston Martin DB4 Series II RHD - 1961



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Talbot Lago T26 Record by Worblaufen RHD - 1947
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Bristol 404 RHD - 1954
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Jaguar E-type 3.8 Coupé LHD- 1962
Freshly restored, matching numbers & colours, stunning early Coupé. **Price : 175.000 euro**



Iso Grifo Series II LHD - 1973
Italian charm with American Big Block 7L V8 power, in concours condition. **Price : ASK**

A question of safety



**1981 BMW 323i
TOP CABRIO**

SANJAY SEETANAIAH

WINTER CAME and went and I haven't carried out all the improvements on the BMW that I'd hoped to. But there's a major incident to report.

We came back from holiday in early December and there was a strong smell of petrol throughout the house. It was coming from the garage and – specifically – from the BMW.

I took the car to Automo (www.automo.co), where it had been restored, and it turned out that there were several problems to fix. Later six-cylinder E21s were fitted with an extra fuel tank, connected by a link pipe, plus extra venting, an expansion tank, connectors, clamps and so on, which means a host of possible weaknesses. Access to most can be gained only via a hole in the bodywork under the rear seat base. Automo traced a leak to the connecting pipe between the two tanks – and

also the fuel cap, which I had not fully closed...

Even with the problem diagnosed and fixed, there is still a distinct smell of fuel around the car, especially on a full tank, so further investigation is required.

The other improvement I managed to complete was to fit new seatbelts. The old ones were difficult to pull out, did not fully retract, and were prone to catching in the doors. The rear belts were covered in red paint overspray too, so I was keen to get them sorted.

I called on the help of Stuart Quick at Quickfit SBS (www.quickfitsbs.com), a family-run business created by Stuart's father Bill Quick, which has been fitting seatbelts to cars since the early 1960s, well before they even became a legal requirement.

Of course, if your car was originally manufactured without seatbelts, you are not required by law to have them fitted. However, passengers under 12 years of age must be strapped in whether your car was manufactured with seatbelts

or not. And if you're planning to use your classic on a tour or long trip, seatbelts are a worthwhile safety upgrade. Quickfit can retrofit period-looking seatbelts that will not look out of place.

In making the Cabrio, Baur adapted the rear seatbelts of the E21 saloon. The saloon's mounting points are fixed to the rear pillars but, in the Cabrio,

the belt housings were moved to a position in the boot, under the rear parcel shelf. This required parts to be made specifically for the Baur, and they are now extremely hard to find. Quickfit also advised that the webbing itself needed to be changed, as well as the reels and mechanisms.

The result is that all the seatbelts now work perfectly.



Above and left Quickfit SBS made up new seatbelts from scratch to fit the Baur, which has unique mountings in the boot space for the rear belts; Baur's red paint glows against the backdrop of a WW2 hangar at Bicester Heritage.



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Hispano H6B 3-position Drophead by Hibbard & Darrin, 1928, several Concours prizes, extensively restored, flamboyant ownerships.



Mercedes-Benz 500 K Cabriolet B, 1935, just 75 built, extensively restored by German quality addresses.



Mercedes-Benz 540 K Spezialroadster, 1937, totally restored 2006 to 2010, just 2x built in this version. German registration.



Jaguar XK 120 Alloy Roadster, 1950, LHD, restored to concours, just 240 made and Mille Miglia eligible.



Monteverdi High Speed 375 L, 1970, restored and just 100 km since. Super rare. German registration.



Porsche 356 A Carrera GT Speedster, 1957, genuine Carrera GT specification, 91 built, matching numbers.



Ferrari 250 GT PF Convertible, 1960, professionally restored, hardtop, matching numbers.



Alfa Romeo 6C 2500 s Touring Berlinetta, 1947, RHD, Alloy body, Mille Miglia participant 2007.



Alfa Romeo 6C 2500 SS Convertible Pininfarina, 1949, RHD, restored, Mille Miglia eligible.



Iso Grifo GL 350, 1967, 5.4 l Chevrolet engine, 4 speed manual gearbox by ZF, extensively restored.

Alfa Romeo 6C 2500 Freccia d Oro, 1948, RHD, sun roof.
Aston Martin DB 6, 1968, silver birch, RHD, Webers.
Aston Martin DB 6 MK 2, 1970, LHD (ex RHD).
Aston Martin V8 Vantage Zagato, 1987, RHD, untouched.
Devin D Spyder, 1957, just 46 made, FIVA A3 papers.
Jaguar E SI 3.8 l Flatfloor Roadster, 1962, LHD.

Lagonda LG 45 Open Tourer, 1937, RHD, very original.
Lagonda V 12 DHC, 1939, W.O.'s masterpiece!
Maserati Mistral 4.0 Frua Coupe, 1968, LHD, alloy body.
MB 170 S Convertible A, 1950, LHD, green, cream leather.
MB 170 S Convertible B, 1952, LHD, grey, blue leather.
MB 280 SE 3.5 Coupe, 1969, LHD, blue metallic.

MB 280 SE 3.5 Convertible, 1971, original engine.
MB 300 S Roadster, 1953, fully restored some years ago.
MB 300 Sc Coupe, 1957, black, red inside, just 98 made.
MB 540 K Convertible A, 1939, 5 Speed, 770 K Brakes.
MB 770 K Convertible D, 1931, "Großer Mercedes".
MB SSK, 1929, FIVA and FIA-HTP passport.

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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS



Compression lesson



1969 ALFA ROMEO GIULIA SALOON
MARK SOMMER

I'VE TRIED TO USE my Alfa during winter as much as possible, but below around

2000rpm the engine has always felt a little hesitant. I decided to bite the bullet and carry out a compression test to see if the cause of poor running could be something serious.

I have to admit to being a complete novice when it comes to car mechanics and my first test results caused some alarm.

Waking up ain't easy



1926 DELAGE DI-SS
DAVID BURGESS-WISE

WAKING THE DELAGE from winter slumber is usually easy: raise the bonnet, squirt Easy Start up the throat of the SU, give it full choke, retard the ignition, press the under-bonnet starter button (installed some years back by Arthur Archer), blip the throttle and away it goes. Not so this year.

Admittedly, it hadn't been exercised as much as it should

have been in 2017, but when I took advantage of a dry if bitterly cold February afternoon to try and get it going, it played hard to get. Indeed, it behaved exactly as you might expect a chilly, crusty nonagenarian to do. It coughed, sneezed and spat, but refused to run.

I tried a change of plugs without success, then left the battery on charge and tried again the following morning. Once more, it coughed, sneezed and spat, but nothing more. But the day warmed up enough to encourage me to have another go after lunch. It fired briefly, then hawked petrol onto the wing and stalled.

I took out all the plugs and let the Dynastart spin the engine for a few seconds to clear its throat, replaced the plugs – making sure they were screwed home firmly – and tried again.

The figures were not good! Starting from cylinder one, they read as follows: 107, 90, 110 and 137psi respectively.

The following day, after a very anxious evening, I decided to do a bit more research on the Alfa forum. I also spoke to Ian Ellis, an Alfa 105-series specialist. He suggested I bin my first set of results, because I hadn't opened up the throttle to let air get to the cylinders, and the original test was on a cold engine.

On his advice I tested the car again, this time with the throttle fully open and the engine warmed up – and the results couldn't have been more different: 195, 195, 190 and 195. I also performed a wet test (a little oil down the bores) and the figures were similar.

What a relief! I had been starting to contemplate the need for a full engine rebuild. So I'm glad I carried out the test; these Alfas need to be driven with plenty of revs and I now have the confidence to get the best from my car's little 1300 engine next time I take it for a drive.

This time... success! The engine fired and ran, stuttering a bit as it was on full retard and full choke, so I let it run for a minute or so until it stalled, then gave it half choke and full advance, and it started sweetly, ticking over at a steady 500rpm.

What should have taken five minutes had taken a couple of hours over two days.



OTHER NEWS

'I've bought a one-owner 1958 Citroën 2CV and immediately took it to pieces. There are 37 of them in total'

James Lipman

'My 1956 Chevy 3100 pick-up has been to Marshalls Fins'n'Chrome in Fareham for a partial respray and much else'

Sarah Bradley

'After a spell spent returning my Sierra RS Cosworth's engine and engine bay to factory spec, it's almost ready for the road again'

Jesse Crosse

'Managed to back the TR3A into the garage wall, which has cost £400 in paint so far. Meanwhile, the Aston bumper saga continues'

Andrew English

'Took the Alfa to Cars and Coffee in Malibu, and a guy asked "Is this the Giulia that escaped the Bel Air fire? I read about it in Octane." That was a cool little moment'

Evan Klein

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Gone but not forgotten

WORDS DELWYN MALLETT



ERWIN KOMENDA

A gifted engineer who played a key role in the creation of the Porsche empire but was airbrushed from history

THERE'S A WONDERFUL Academy Award-winning documentary called *20 Feet From Stardom* that focuses on those forever anonymous voices that form the backing to the spotlight stars soaking up the adulation at front of stage.

You could say that Erwin Komenda – the man who drew the shape of the most recognised car of all time and created the template for one of the finest sports cars of the 20th Century – is just such a voice, for his entire career was spent out of the limelight as backing singer to frontman Professor Ferdinand Porsche and, later, his son Ferry.

Not only was he a background figure; for many years Komenda was the face on the cutting room floor. The Porsche PR machine seemed reluctant to acknowledge Komenda's contribution at all, trimming him from the left of the oft-reproduced 1948 photograph of Porsche number one (above), leaving only the figures of the Porsches, father and son. Even today the German Wikipedia site can barely muster four lines of text to describe one of the country's foremost industrial designers.

Komenda was born in 1904 in Jauern am Semmering, Austria, where his father was the technical director of the region's first electricity plant. In 1913 the family moved to the village of Weyer, close to the industrial town of Steyr, where Komenda attended technical college and followed that with a car body construction course in Vienna. For six years from 1920 he worked in the Weiner

Karosserie-Fabrik, before joining Steyr as a car body designer. There he met Ferdinand Porsche, who had joined Steyr in 1929 for a brief stint as technical director. Komenda then moved to Daimler-Benz as deputy director of body design, before joining Professor Porsche in his newly formed design consultancy in October 1931. He would remain with Porsche for the next 35 years.

As the chief body engineer for the Porsche team, Komenda combined the technical knowledge and skills of an engineer with the artistic flair of a stylist – a description of which he would not approve, as he considered himself first and foremost an engineer.

There was a high degree of cross-fertilisation between the members of Porsche's tightly knit design team, but the products that rolled onto the road and race tracks wore suits that were drawn by Komenda, whether the humongously horsepower 16-cylinder Auto Union Grand Prix cars or the built-down-to-a-price 25hp People's Car.

In 1938 Komenda drew the ultimate version of the Beetle, an ultra-streamlined racer intended for a propaganda race from Berlin to Rome. The race was cancelled due to the outbreak of war but the Type 64 (see page 130) demonstrated the sporting potential of the VW and, a decade later, Komenda's pen drew the car that set the template for the legendary Porsche 356.

Through the 1950s Komenda regularly updated the 356, drawing Cabriolets and the

'IT IS REPORTED THAT KOMENDA DIDN'T ALWAYS GIVE THE NAZI SALUTE WHEN IN THE PRESENCE OF THE REGIME'S PANJANDRUMS'

immortal Speedster, as well as the competition Spydres on which Porsche's racing reputation was steadily being built. The eventual need to replace the 356, however, led to conflict.

Although a quiet and undemonstrative character, Komenda was no push-over. It is reported that he did not automatically give the Nazi salute when in the presence of the regime's panjandrums and was one of the few among his staff who would argue with Professor Porsche – both father and son. In the long run, though, his strongly held opinions pitched him against the third generation of Porsches (and Piëchs) who were joining the company.

Komenda's final years with Porsche were fractious. He was of the 'old guard', and his ideas conflicted with those of the newly hired Butzi Porsche, son of Ferry and grandson of the Professor. The tortuous evolution of the 911 pushed the relationship to the edge. Komenda favoured a spacious four-seater and seemed reluctant to abandon his cherished sweeping curves, while Butzi wanted a svelte, sporty, harder-edged 2+2. Mock-ups were made for each proposal and, in a face-off, the man in the driving seat, Ferry Porsche, chose the model proposed by his son.

Although that decision might, on the surface, appear to be nepotism, it was clearly correct. The curves of the 356 had run their course and the new 901 (soon retitled 911) was the future, destined to be yet another classic. In a final twist, Butzi Porsche was appointed as the new head of design.

Komenda, stricken by lung cancer, died on 22 August 1966. He was still employed by Porsche at the time of his death.



Right
Relations between Komenda and the Porsches soured as they sought a 356 successor.

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**Left**

Immortalised in *A Clockwork Orange*, the snappily named Transcriptor Hydraulic Reference Turntable starred alongside Malcolm McDowell, whose character 'Alex' liked to play Beethoven's Ninth.

The turntable broke every convention of the day. Instead of a sprung sub-chassis set into a wooden plinth, the Transcriptor utilised a 20mm acrylic baseplate raised on three sprung feet. Into this was set a unique bearing, a mixture of hardened steel and ceramics, surrounded by a circular bath of silicone fluid – hence the 'hydraulic' part of the deck's designation. Beneath the platter was an adjustable paddle that could be lowered into the fluid, acting as a mechanical – rather than electrical – speed control.

Unusually, the disc appeared to float above the deck, supported by six gold-plated brass columns that added mass to the otherwise minimal platter. Drive from the decoupled electric motor was via a fine belt looping around the outer circumference of the platter and recessed into its edge.

The Transcriptor Hydraulic Reference was soon recognised as the *ne plus ultra* of turntables and Gammon went independent in 1964, though continuing to rent space from Almer at its Holloway Road site for the next year before moving to larger premises in Borehamwood. It was here that Kubrick turned up one day in 1969 and asked Gammon if he could use one of his decks in his forthcoming movie.

In what must rank as one of the best ever examples of product placement, Gammon was happy to oblige.

It's around this time that the Transcriptor lineage becomes a little fuzzy. Gammon was offered a fully equipped factory by the Irish Government and decided to move production there, striking a licensing agreement with Michell, which would continue production of the Transcriptor in Borehamwood, an arrangement that lasted for seven years. During this time the Borehamwood-produced Transcriptors were recognisable by a plate that stated 'By JA Michell Eng, Ltd'. They are the forerunners of today's Michell Gyrodec.

It is said that at the premier of *A Clockwork Orange* Michell rose to his feet and shouted 'That's my deck!' only for Gammon to leap up and respond with 'No it's not. It's mine!'

TRANSCRIPTOR HYDRAULIC REFERENCE TURNTABLE

Plays records as well as it looks – and a movie star, too

ONE OF THE uncredited stars of Stanley Kubrick's 1971 movie *A Clockwork Orange* was the space-age turntable on which Malcolm McDowell plays his beloved Beethoven Ninth Symphony vinyl discs.

Kubrick was fanatical about detail and spent as much time and effort selecting locations and props as he did his actors. As the movie was set in a dystopian near-future, clearly no ordinary record player would sit well in it. With Kubrick having already assembled a shocking collection of erotic art and artefacts for several of the movie's sequences, the proto-punk anti-hero could not be seen playing his disc on a Dansette.

As fate would have it, Kubrick had used a small engineering company, Michell Engineering, based in Borehamwood, Hertfordshire, to build models for his groundbreaking magnum opus *2001, A Space Odyssey*, and the company happened to be producing parts for a neighbouring business, called Transcriptors.

Transcriptors had come into being in 1963 to market a lightweight tone arm and a stylus brush designed by founder David Gammon.

At the time Gammon was employed as the chief engineer of Almer Components, a jobbing engineering company in London's Holloway Road, and Gammon designed his tone arm and components in his spare time, assembling them in his flat.

A friend suggested sending a photograph of the components to *Hi-Fi News* magazine, which, much to Gammon's surprise, ran the photos. This exposure led to an enquiry from an audio research laboratory in early 1963 on the feasibility of producing a reference turntable. This unusual case of cart-before-the-horse – designing a turntable to accommodate the Transcriptor tone arm – resulted in what was the most advanced turntable of its day.

Visually and technically unlike any turntable of its time – or since – the Transcriptor was a perfect example of engineering transcending its constituent parts and becoming art. Form in this case could be separated from function, resulting in a piece of kinetic sculpture that provided as much satisfaction from looking at it as listening to it.



1962 Maserati 3500 GT Spyder

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- 1972 Fiat 500L
- 1973 Porsche 911 S
- 1973 Ferrari 365 GTB/4 Daytona
- 1969 Ferrari Dino 206 GT

Places to go

WORDS AND PHOTOGRAPHY BARRY WISEMAN



FILCHING MANOR MOTOR MUSEUM

Unique cars, a homage to Donald Campbell – and a karting track, too

WHAT COULD BE more British than a car museum based at a traditional old manor house, with rare and even unique cars in outbuildings and chicken sheds?

The first introduction to Filching Manor is a gravel car park fronting a 15th Century manor house. Paul Foulkes-Halbard, the previous owner, used to claim that the front door was the UK's oldest domestic door in continuous use and it leads to a simple interior, packed with books and automobilia.

Outside is an old farm building, called The Campbell Hall, housing a jaw-dropping collection, mainly celebrating Sir Malcolm, Donald Campbell and his long-serving mechanic Leo Villa, a personal friend of Paul Foulkes-Halbard. There are sets of overalls, trophies, paintings and all manner of artefacts. Cars, too. A red 1935 Ford single-seater in the centre of the hall was given by Henry Ford to Sir Malcolm, who passed it

on to Leo Villa. Next to it is a 1926 Amilcar, one of the Brooklands team cars. At the other end, by an interesting collection of motorcycles, is a four-seater 1933 Vale Special, said to be one of only two built.

Easy to overlook is what is claimed to be the world's first rotary engine, produced in 1895. Further up the hill are the old chicken sheds. Parked in the doorway of one is the 1904 Mercedes that Paul and now Karl, his son, drive around like an everyday family car, to the delight of the locals. Behind it is an 1898 Bergmann Orient Express Type Six, a regular entrant on the London to Brighton Veteran Car Run, alongside a couple of Bugattis, a favoured marque of the family.

Next is something that cannot be seen anywhere else: the unique Alesso. This one-off Argentinian Formula Libre monoposto was designed by Don Juan Ovidio Alesso in the 1940s, hoping that drivers such as Fangio and González would drive it. The engine is interesting, being a flat-12 of some 7054cc, fitted with twin overhead camshafts, dual ignition, dry-sump lubrication and six carburettors. Alas, the great hopes did not materialise.

The Alesso was brought to England by Paul Foulkes-Halbard, who'd wanted to get it running before his untimely death in 2003. His son, Karl, is now custodian of these things, though his real love is *Bluebird* K3. Karl has restored it to the point where he has piloted it on a Kent reservoir, with a view to returning to Lake Maggiore in the future.

Nearby is Gina Campbell's Women's Water Speed Record boat (pictured below), along with an intriguing 1930 Peugeot 201X/Bugatti Type 48, a joint project of which this is thought to be the only survivor, a 1907 Corbin 40hp racer, a 1916 Marmon (again, said to be the oldest survivor), and plenty of other cars and mechanical pieces, including a 1932 Rolls-Royce R-type racing aviation engine in working order. Brilliant!

Filching Manor is a great place for a motor club visit (minimum of six) – especially as there is a very good karting track available.

Clockwise from top left

Medieval Filching Manor dates from 1450; Bugattis are a favoured marque of the Foulkes-Halbard family; they press this 1904 Mercedes into regular use; Gina Campbell's speed record boat; one '33 Vale Special of two – DKW Streamline bike fairing in background.

Filching Manor Motor Museum is at Wannock, East Sussex BN26 5QA; visits by appointment only. Admission: £7.50. Email foulkeshalbard@aol.com, tel: +44 (0)1323 487124, www.campbellcircuit.co.uk.



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Book
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Donald Healey's 8C Triumph Dolomite

JONATHAN WOOD, *Turner & Whitworth*, £75, www.donaldhealeys8cdolomitebook.co.uk



In one of the more intriguing episodes in British pre-war motoring history, mass manufacturer Triumph was teetering on the financial brink when it took on the world's most impressive cars in competition *and* on the

forecourt. The plot was hatched by Donald Healey and Tommy Wisdom, who cloned the most sophisticated car available and then competed against it. It was so bold that it is a surprise to realise such an episode has been relegated to the footnotes of folklore. Maybe it is because so few were built, but those that know, know.

And the spec and history make them stand out. Modelled on the Alfa Romeo 8C Monza powered by Jano's 2.3-litre jewel, there were three chassis and two completed cars, powered by a dual-overhead-cam 2.0-litre blown straight-eight. Sadly, world domination and dreams of 1935 Monte Carlo Rally glory ended dramatically when ADU 4 was wiped out by a train in Denmark.

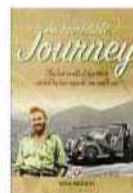
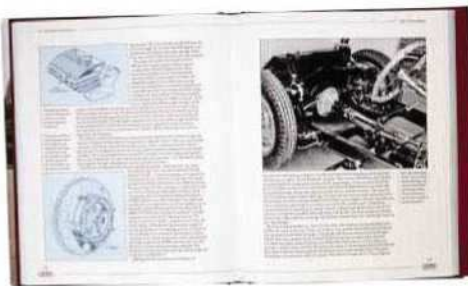
So does this book measure up as a tribute? Wood, fresh from his award-winning volume on Adrian Squire, has the experience and the meticulous approach to research that this foggy subject demands. That Jonathan Turner and Tim Whitworth co-published it is significant because they own the surviving cars and could ensure Wood had access to everything he needed.

The result is an attractive 300-page hardback that promises to be definitive. It follows a logical timeline, covers all the peripheral aspects with aplomb, and boasts material we've never seen plus fascinating period extracts from magazines. It even has the route map for the 1935 Monte. However, the meat of the book is the brilliant chassis-by-chassis guide that outlines the histories of both these machines, which have long been confused.

Wood even finds space for the two Vitesse-powered tribute cars built by pre-war Triumph specialist Rob Green of Gloria Coachworks.

Given the limited subject and how much incorrect information has been published before, there is little to criticise, though renaming the Dolomite Straight Eights as the 8Cs to emphasise their pricier Italian inspiration might rankle.

This book fills one extremely narrow niche, but that it bothers to do so (and so comprehensively) makes it all the more satisfying. **JE**



An Incredible Journey

MAX REISCH, *Veloce*, £14.99, ISBN 978 1 787111 65 3

First published in the 1930s in German, this travelogue has been freshly translated so that English speakers can discover the tale of two men (22 and 19) who circumnavigated the globe in a lightly modified Steyr 100. Reisch had already recounted his motorcycle journeys to the Sahara before Steyr challenged him to find a route from India to China – only they carried on for 19 months. The photographs are compelling, the route-maps fascinating, the colourful anecdotes enlightening and occasionally unsettling. **GW**

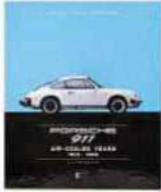


The Bertone Collection

GAUTAM SEN & MICHAEL ROBINSON, *Dalton Watson*, £68.40, ISBN 978 1 85443 293 3

Sadly, this official collection is no more – at least, not at Bertone, which folded in 2014, although 79 of the cars were bought by Automotoclub Storico Italiano and may yet go on display again. Before they left Bertone's Caprie HQ (see pages 86-90), most were photographed by Makarand Baokar and are presented here with bi-lingual text. Besides the familiar – Miura, Stratos – there are plenty of oddballs, such as the NSU Ro80-based Trapeze coupé. **MD**

Collector's
book



Porsche 911 Air-Cooled Years 1974-1989

GABRIEL, KINDERMANN & HERING, Berlin Motor Books, €99.80, ISBN 978 3 9814592 3 4

A huge amount of research has gone into this slipcased hardcover, which runs to 420 pages, mostly in colour. It's more reference source than coffee-table special, very specific in its coverage: what we'd call the 'impact-bumper' 911s, from the earliest 2.7 right through to the flat-nose Turbo SE and the final, pre-964 generation cars of 1989.

It's written by a trio of Germans, whose text has then been translated into English and run alongside. So you might have to ignore the occasional slip, not so much in grammar as in unconventional descriptions.

For each period – the 2.7s, the 3.0-litres, the Turbos, the 3.2s – there's an overview followed by case studies of every body-style and spec, each photographed specifically and with some style. There are also lengthy interviews with Helmuth Bott and Friedrich Bezner. Packed with useful info, and attractive too. **GW**



More Motoring Abroad

RODNEY WALKERLEY, Temple Press, 1954, value today £10-15

Collectable motoring books can often cost hundreds of pounds, but there's a lot of fun to be had in seeking out general-interest books in the £10-20 bracket.

More Motoring Abroad is a typical example. Written by a contributor to *The Motor*, it's a cross between a travel guide and a collection of essays about driving on The Continent – in the 1950s, still a daunting prospect to the vast majority of Britons who had never been abroad (unless they served in Her Majesty's Armed Forces).

The book's occasional references to bombed-out

bridges is a jarring reminder of the still-recent war, while the chapter describing the apparently normal tourist activity of taking one's wife to a Parisian strip club is an eye-opener.

As always, a copy with its original dust jacket is highly desirable, and unlikely to break the bank at this price level. **Mark Dixon**



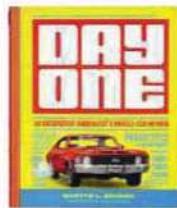
Austin-Healey 3000 The Story Of DD 300

SIMON HAM, Porter Press Int'l, £20, ISBN 978 1 907085 70 3

If our tale of the works Austin-Healey 3000s (pages 116-126) has whetted your appetite, this 'Porter Profile' (first in a new series) goes into significantly deeper detail on a car that first raced at Sebring in 1960 (Jack Sears and Peter Riley) before going on to Le Mans. It's raced continually ever since, mainly in the hands of its long-term owner John Chatham. The book is nicely produced, heavy on decent pics, entertaining and informative, if necessarily narrow in subject matter. **GW**

Day One

MARTYN L SCHORR, Motorbooks, £30, ISBN 978 0 7603 5236 6



'A Howitzer with Windshield Wipers.' Can you imagine that slogan being used to sell a car today? In 1965, it ran across full-page advertisements for the Buick Skylark GS-400... and it pretty much sums up the era celebrated by this book.

The author, Martyn ('Marty') L Schorr, was fortunate enough to be appointed as editor of two US East Coast car magazines in 1960. As a result, he got to test every new American performance car that was released, and this book charts the development of the 'muscle car wars' from the perspective of the writer's own experiences.

Schorr admits that his magazines did not pull in the big advertising spend of some of his West Coast rivals, but claims (with some justification) that this also gave him a freedom the others could not afford. On one occasion, the rear axle of an AMC Javelin literally snapped in half while being tested on the street. *Hi-Performance CARS* printed the story and was duly banned from any future AMC press events – something of a hollow threat, as it turned out, since AMC folded not long

afterwards. *Hi-Performance CARS* was also unique in having a full-time 'humor editor', Dilbert Farb, who famously track-tested a massive refuse collection truck, achieving a quarter-mile terminal velocity of 61.1mph in 43.88 seconds.

If we have a criticism, it's that the relentless barrage of technical specifications and performance figures can bog the story down, although that comes with the territory when everything revolves around horsepower. In compensation, there are loads of fascinating period photos of just about every imaginable muscle car variant from 1961 to 1973 – and the cover price of 30 quid is very fair. **MD**



Gear

COMPILED BY CHRIS BIETZK

CORGI 1:36-SCALE 'LITTLE NELLIE'

This is a faithful diecast model of James Bond's most dangerous conveyance, complete with all the tacked-on weapons that made the real Little Nellie such a bugger to fly during the filming of *You Only Live Twice*. More properly called the Wallis WA-116 Agile, the diminutive aircraft was not fantastically stable to begin with, and the addition of Q-issued missiles, guns, mines and flamethrowers made it a worryingly wayward machine. Nellie's Heath Robinson-ish nature was part of its appeal, though, and the wobbly autogyro remains one of 007's great contraptions. **£22.99. 007store.com**



OMP CARRERA RACING BOOTS

To all those Historic racers who make the effort to dress in period-correct attire: *chapeau*. It isn't easy to find wearable, vintage-style kit that will also prevent you from catching fire, so you'll no doubt want to know about the OMP Carrera, which is Nomex-lined, FIA-approved and as comfortable as any other modern racing boot. **£237. historicracewear.com**



LEGO FORD MUSTANG FASTBACK

Lego recently announced that a downturn in profits was caused in part by overproduction, but the company will surely sell as many '68 Fastbacks as its brickworks can churn out; thirteen quid rarely buys this much fun. **£12.99. lego.com**

GOODWOOD SHIRT BY TRIPLE ESPRESSO

Historic Touring Cars are always crowd-pleasers at Goodwood, and the protagonists of many entertaining little-and-large battles are gathered together on this shirt.

£25. triplespresso.co.uk



ALPINE HELMET BY DEUS EX MACHINA

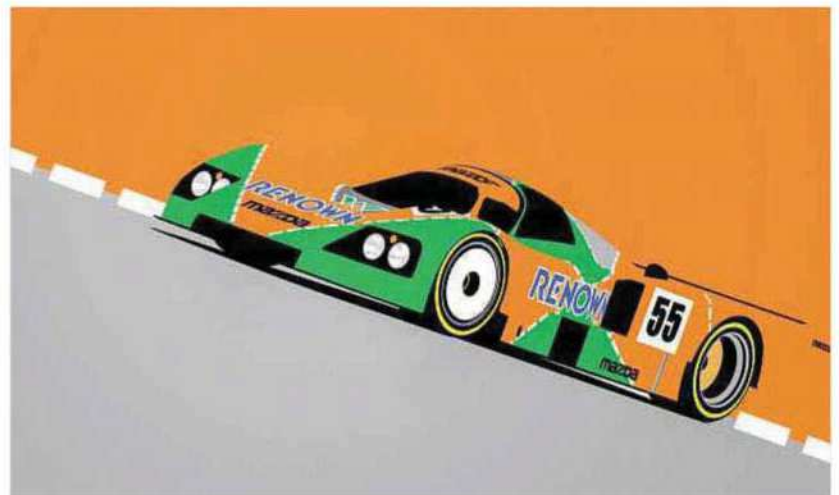
Deus Ex Machina, principally a purveyor of custom bikes and surfboards, does bare-bones very well, as demonstrated by this smart, old-school lid.

€210. deuscustoms.com

SHELL OIL CAN MUG

The perfect tea tankard for the garage, this. Crucially, the inside is regular-mug white rather than oil-can black, so you won't have to guess whether you've added *just* the right amount of milk.

£10. meandmycar.co.uk



MAZDA 787B PRINT BY RACING LINE DESIGNS

The livery of the Renown-sponsored 787B might be Mazda's greatest achievement in racing – and given that the car won the 1991 24 Hours of Le Mans, that's saying something. Its brilliant argyle-pattern paintwork inspired this new print by Racing Line.

From £9.50. racinglinedesigns.co.uk

Models

REVIEWS AND PHOTOGRAPHY MARK DIXON



1:18 scale

1966 Brabham BT19

By Spark Price £134.95
Material Resin cast

Affectionately referred to as the 'Old Nail', the one-and-only BT19 gave Jack Brabham his third F1 World Championship victory in 1966, and is famously the first car bearing its driver's name to win a World Championship race.

Spark's replica is very fairly

priced for its level of detail and it includes an acceptable model of the great man himself, only slightly let down by hands reminiscent of a 1970s Action Man figurine's. But the Goodyear tyre logos are a nice touch, and the general finish is hard to fault at this price.

1:43 scale

1. 1971 Rolls-Royce Corniche

By Oxford Price £24.95

Material Diecast

Another Oxford stunner: super quality at a bargain price, and in metal, too.

2. 2016 McLaren 675LT Spider

By TrueScale Miniatures

Price £89.95 Material Resin cast

Finished in the unusual Solaris colour of McLaren's press car, this model has a satisfyingly detailed open cockpit.

3. 1978 Chevrolet Corvette

By Arena Price £219.55

Material Resin & metal handbuilt

The 'tubeframe' that gave the JLP Racing Corvette its nickname is clearly visible inside this striking handbuilt.

4. 1956 Pegaso Z102 Serra

By Esval Price £92.45

Material Resin cast

A particularly fine interior sets off this beautiful replica of the rare spider built by Spanish coachbuilder Serra.

5. 1967 Eagle T1G

By Marsh Models Price £233.95

Material Metal handbuilt

Only 25 models of Bruce McLaren's 1967 British GP car have been built by Marsh, based on the SMTS kit.

6. 1967 MGC GT

By Spark Price £51.95 Material Resin cast

Not the finest detail but still a pleasing model overall of the six-cylinder MG.

7. 2011 Noble M600

By Automodello Price \$119.95 Material Resin cast

A fine replica of the M600 prototype in its unusual Baby Blue colour; check automodello.com for availability.

8. 1970 Porsche 914/6 Murène

By Autocult Price £92.95

Material Resin cast

This model of the concept by French *carrossier* Heuliez is superb. Bravo!

9. 1949 Delahaye 135MS

By Carbone Price £299.95

Material Resin & metal handbuilt

Pricey, but this one-of-50 handbuilt does justice to the Saoutchik original.



Except where stated otherwise, models shown are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com

Classic models

Alfa Romeo P2 by CIJ



From the 1930s until its demise in the '60s, French toy company CIJ (Compagnie Industrielle du Jouet) was closely associated with Renault, for which it made promotional models before and after World War Two.

Yet CIJ's pièce de résistance was not a Renault but an Alfa Romeo: the 1925 Championship-winning P2 racing car. Produced from 1927 to '39, the CIJ Alfa had a level of realism that is impressive even by today's standards. Made in what is usually called tinplate but more accurately described as pressed steel, the

53cm-long Alfa had fine details such as a mesh radiator grille, opening filler caps for water, oil and fuel, external handbrake and side exhaust pipe.

It wasn't only an accurate model, though: it was meant to be played with, and had a clockwork motor that propelled it along the floor, as well as steerable front wheels. Between 1935 and '39 a luxury version was available, finished in metallic paint and fitted with electric lights and driver and passenger figures. An electric-powered version with cable-linked control box also exists.

The P2 was produced in a vast range of colours to match the racing liveries of different countries, and was certainly available in the UK, albeit at a substantial price.

The same is true today. Solid but used and unboxed examples can sell for up to £2000. A CIJ Alfa in white fetched more than £5000 at a Paris Rétromobile auction last year, while an exceptional example in the rare colour option of yellow, complete with some of the original straw packaging and its original box, sold for a record £14,000 last November.

WORDS: ANDREW RALSTON PHOTO: BONHAMS

MHD CR1



MHD CR1 CHRONOGRAPH

Designed in the UK by British Car Designer Matthew Humphries, the MHD CR1 is a 60's inspired, automotive themed, Chrono quartz timepiece, and limited to an edition of 500. The MHD CR1 captures the style of 60's / 70's motoring watches, with it's bold industrial stainless steel case, screw down knurled edge crown and paired with the infamous leather rally strap.

In stock Now at £250.00 ex vat.

www.MHDWatches.com

Bruce's Eagle



The combination of Bruce McLaren and the beautiful Eagle T1G Grand Prix machine only appeared three times. Expertly modelled by British artisan maker Marsh Models, using SMTS' excellent white metal kit castings as a basis, this fine hand built model depicts chassis AAR102 as it and Bruce started the British GP in 1967. Only 25 individually numbered examples are being made, making this a very exclusive miniature for the serious collector.

£233.95 + p&p

p&p £3.25 UK, overseas at cost. Please quote Octane when ordering

Our Banbury showroom is open one Saturday per month 12 noon-5pm
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Photo: Stirling Moss Collection

"Jenks and I did a recce of the whole 1000 mile Mille Miglia course in 1955 and committed it to the "bog roll." From this, Jenks gave me hand signals enabling me to take blind bends and steep hills often without lifting. A mere 7 minutes and 48 seconds quicker and we would have averaged 100mph for the entire journey!"

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Chrono

EDITED BY FELIX BISCHOF AND ALEXANDRA ZAGALSKY



CHRONO ICON

SEIKO 6105

I love the smell of a high-quality leather strap in the morning

SEIKO'S 6105 diver watch made during 1968-77 is best remembered on the wrist of Martin Sheen's character, Captain Willard, in the 1979 movie *Apocalypse Now*. The timepiece's inclusion was fitting, given the watch's popularity with American servicemen during the Vietnam War. It was sold at Army PX (Post Exchange) stores and known for its robust case. Early iterations were rounded in design, while later models, like Sheen's, were distinguished by a wide asymmetrical cushion case.

Water resistant to 150m and dramatic on the wrist, the 6105 was more of a workhorse than a diver's tool, though. In fact, it was not until the Professional Diver's 600m in 1975 that Seiko conquered the deep. In 1968, a diver called Yo Oshima complained that the 300m Seiko dive watch was not fit for purpose when worn in diving bells. Seiko then spent years perfecting

its product, resulting in 20 new patents and the the 600m model. Nevertheless, the 6015 flew the flag for hardiness and reliability on terra firma throughout this period.

Fifty years ago, the fearless Japanese explorer Naomi Uemura wore his model (a 6105-8110 like Martin Sheen's) for his trip across the Arctic when he became the first solo adventurer to reach the North Pole in May 1978. He also walked the length of Japan in under two months, scaled Mount Kilimanjaro, Everest, Mont Blanc and Mount McKinley and travelled solo down the Amazon on a raft. He died during a descent of Alaska's Mount McKinley in 1984, having become the first solo mountaineer to climb its summit in winter. It's no wonder Japanese collectors rechristened the 6105 the 'Uemura'.

Given their military background, vintage 6105 timepieces tend to be battered; some have been restored with aftermarket parts, so you must exercise due diligence when buying one. This said, you can pick up reliable vintage pieces for around £1000-1500 at auction. The example pictured sold for a bargain £536 at Fellows in 2014, so prices are on the up. **Alexandra Zagalsky**

Market watch

1960s MOVADO RARITY

This rare 18ct yellow gold Movado is what you could call 'double retro': a stylish 1960s dress watch with an Art Deco-inspired centrepiece texturised with classic hobnail guilloché. Unlike Movado's signature Museum Dial, there is no 'rising sun' dot at 12 o'clock; instead we have a sunset in the form of a mirrored subdial at 6pm. The manual-wind watch, perfect for smaller wrists at 35mm, comes in its original burgundy leather box which carries the Goldsmiths/Garrard & Co Royal Warrant. £2500 at Maunder Watches.



CARTIER TANK À GUICHETS

No other watch was as coveted by the icons of early 20th Century cinema as the Cartier Tank. Clark Gable and Fred Astaire were fans, as well as Rudolph Valentino, who insisted on wearing his during his final film, *The Son of the Sheik*, while dressed in full Arabian garb. On this unusual jump-hour model from 1931, the time and minutes appear through two guichets, leaving the drama to the winding crown, tipped with the Tank's signature sapphire cabochon. It sold for \$131,250 at Phillips in New York last October.



ART DECO LONGINES GEM

Longines' early aviator chronographs command the highest figures at vintage auctions, making the marque's dress watches from the 1920s-30s all the more accessible in terms of value for money. For example, this immaculate 14k Art Deco tonneau with manual wound movement was sold on eBay for a very reasonable £660 with original signed certification from the company. It is very similar to the Longines worn by Albert Einstein, which incidentally fetched a record half-a-million dollars under the hammer a decade ago.





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Chrono

EDITED BY FELIX BISCHOF AND ALEXANDRA ZAGALSKY



TIMEPIECE OF THE MONTH

BREMONT ENDURANCE

*The timepiece of choice for
polar explorer Ben Saunders*

BROTHERS Nick and Giles English co-founded Bremont in 2002 to craft timepieces that are ‘Tested Beyond Endurance’. True to motto, the British luxury marque’s latest creation has earned its Shackleton-inspired name: the new limited-edition Bremont Endurance formed part of Ben Saunders’s kit when the explorer embarked on a 52-day Trans-Antarctic Solo Expedition in November 2017, from Berkner Island in the West to the Eastern Ross Ice Shelf.

Saunders first tested a Bremont watch – the Terra Nova – in 2014 on his 1800-mile polar journey; for his latest mission, the explorer also collaborated on the Endurance’s design, choosing lightweight titanium for the case and the now-thicker exhibition caseback, which displays the fine-tuned workings of the modified calibre 11¼in BE-93-2AE automatic chronometer. Saunders wore the Endurance on the outside of his jacket and its details are aimed at exploration. The black dial and bi-directional rotating sapphire bezel include orange compass heading markers matching the orange Nato strap, designed to stand out clearly against the all-white vistas of Antarctica.

Bremont Endurance, limited edition of 300 pieces, £4795

NEW RELEASES



BVLGARI OCTO L'ORIGINALE TITANIUM

Bvlgari’s Octo made its debut in 2012 as a three-hand watch; since then, the design has inspired a collection of timepieces. This year, Bvlgari chose titanium as the finish for the dial and the faceted case – a design inspired by the architectural harmony of antiquity – of the Octo L’Original. The Octo L’Originale Titanium is available in two versions: the three-hand design features a mechanical self-winding movement, Calibre BVL 191 Solotempo, while the chrono is equipped with the high-frequency mechanical self-winding BVL 328 Velocissimo movement, with 50-hour power reserve.

£8750



RICHARD MILLE RM 11-03 MCLAREN AUTOMATIC FLYBACK CHRONOGRAPH

Limited to 500, the RM 11-03 McLaren Automatic Flyback Chronograph is the first watch designed by Richard Mille and McLaren. Powered by the 2016-devised automatic RMAC3 calibre with flyback chronograph and a 55-hour power reserve, its resistant and lightweight case is finished in a combination of Carbon TPT and bright Orange Quartz TPT, in homage to McLaren’s signature hue. Titanium pushers follow the design of the McLaren 720S’s headlights; the bezel includes titanium inserts echoing the air-intake snorkel of the F1.

POA



NOMOS AUTOBAHN

For its new 41mm Autobahn – available in a choice of white, silver-plated, grey or midnight blue – Nomos has collaborated with multi-award-winning product designer Werner Aisslinger. An alumnus of Berlin University of the Arts, with experience of working with Ron Arad and Jasper Morrison, Aisslinger set up his own practice in 1993, which has since grown to include an outpost in Singapore. For his Autobahn automatic, Aisslinger turned to vintage cars for inspiration. The dial’s hours are marked in Superluminova for night-time vision, recalling classic speedometers.

£3800

PETER BRADFIELD LTD

1960 Aston Martin DB4 GT Zagato Spec.

FAS 302 is a correct and original right-hand drive DB4 restored to GT Zagato specification by some of the best names in the business. In addition the owner enlisted the help of Stephen Archer, author of the Palawan Zagato book to get the details right. Offered for sale as a capable road registered sports car and with current race provenance and FIA papers



PHOTO: MARK LACEY

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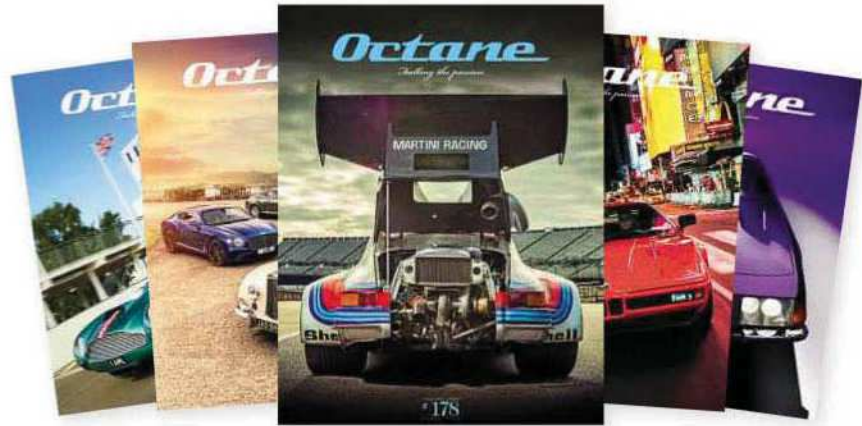
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1970 Maserati Ghibli 4.9 SS finished in Signal Red with Sand Beige hide interior. Originally delivered new to Australia and repatriated to the UK in 1990 since when it has been the subject of a full restoration whilst forming part of the Maserati UK Heritage collection. It has also featured on the front cover of Classic Cars Magazine and last year was the feature car on the Maserati UK display stand at the Goodwood Festival of Speed. One of only 8 SS Coupes in Right hand drive specification. Please enquire



1958 Aston Martin DB MkIII finished in Aston Racing Green with grey hide interior and has been the subject of a full restoration and comes with a detailed history file complete with photographs of the restoration. This car has been in the same long term ownership for the past 33 years and is in really superb condition. It sits on perfect chrome wire wheels and is fitted with overdrive, considered essential on these cars. This is a rare opportunity to acquire a really well cared for example that can be used and enjoyed immediately. Please enquire for more details. (Library picture)



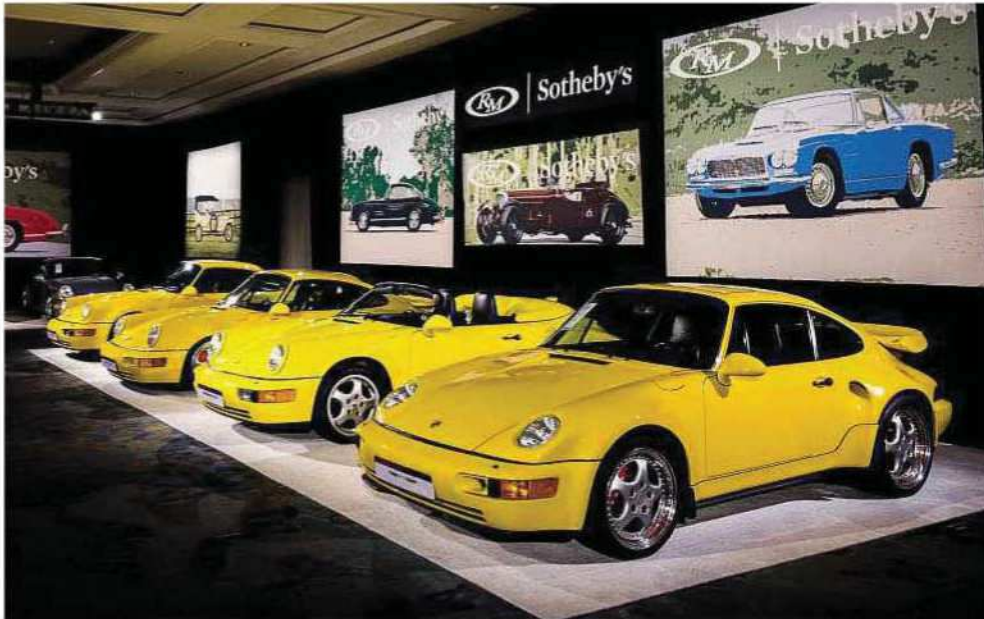
1997 Ferrari 355 Berlinetta finished in Tour de France Blue with light tan hide interior and in superb condition throughout. This 6 speed manual version has been with the same fastidious owner for the last 12 years and comes with a complete fully stamped service history. The total mileage is 53,000 and will not require a cam belt service for another 24 months. Unlike some others, this model continues to appreciate and is competitively priced for one in this condition at £79,950

Also in stock:- 1961 Aston Martin DB4 built to GT spec, A perfect tool room copy of Aston Martin Project 214, 1964 Aston Martin DB5 in restoration, 1996 Aston Martin V8 Coupe in Salisbury blue, 1968 Aston Martin DB6, 1973 Aston Martin AM Vantage, 1956 Austin Healey 100M Race car, 1958 Austin Healey 100/6 BN4, 1988 Ferrari Testarossa, 1984 Ferrari 308 GTS and many more.

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MARKET NEWS

BUYING + SELLING + ANALYSIS



PETER SINGHOFF

Stuttgart basks in Florida sun

Porsches everywhere: anyone would think there's an anniversary

IN MORE RECENT YEARS the Amelia Island auctions have become a hotbed of significant Porsche sales, and 2018 certainly continued the trend. While the 1974 Porsche 911 RSR Turbo that headlined Gooding & Company's auction failed to sell against a high bid of \$5.4 million, other models – particularly those from the 1980s and 1990s – remained strong.

With a number of other expected big-hitters failing to sell, Gooding & Company's 'barnfind' 1966 Ferrari 275 GTB Long Nose Alloy became the most expensive car of the weekend when it sold for \$2,530,000. The auction house actually recorded total sales of \$35,937,250, the highest of all five 2018 Amelia auctions – and was up almost \$5m from 2017. Important roadgoing Porsche sales were topped by a \$1,760,000 1993 Porsche 964 Turbo S 'Leichtbau' and \$1,485,000 1996 Porsche 993 GT2.

The competition car highlights were led by the 1967 Ford GT40 MkIV, sold for \$1,925,000; a 1990 Porsche 962C for \$1,595,000; and 1976 Porsche 934 at \$1,320,000. The modern supercar

market continues to perform well, with a 2003 Ferrari Enzo making \$2,365,000 and 2015 Porsche 918 Spyder at \$1,540,000. Interestingly, these results put five Porsche models in Gooding's top ten Amelia sales, compared with only three Ferraris.

With a significantly smaller single-day sale for 2018, and bringing the event forward a day at the last minute due to threatened storms, RM Sotheby's posted sales of \$27.7 million – an expected drop from 2017's \$70.9m two-day marathon. With a collection consisting exclusively of 11 special 964 variants, RM also went big on Porsche. A sub-7000-mile Porsche 911 Carrera RS 3.8 was the jewel in the crown, making \$1,655,000, with a very similar-looking and even lower mileage 1993 Carrera RSR 3.8 attracting a final bid of \$1,270,000.

Most expensive car of the auction was the 1966 Ferrari 275 GTB, which at \$2,205,000 was bang-on its lower estimate. The resilience in popularity for exceptional 1920s and '30s cars continued, the most noteworthy of RM's being a 1931 Marmon Sixteen LeBaron Coupe. Fresh from a top-class restoration by Marmon expert Harry

TOP 10 PRICES FEBRUARY 2018

£2,941,000 (€3,323,750)

2017 Bugatti Chiron
RM Sotheby's, Paris, France
7 February

£2,574,000 (€2,903,200)

**1938 Bugatti Type 57C
Coupé Atalante**
Artcurial, Paris, France
9-10 February

£2,371,000 (€2,674,400)

2006 Ferrari FXX
Artcurial, Paris, France
9-10 February

£2,168,000 (€2,445,600)

**1954 Maserati A6 GCS/35
Spyder by Fiantri & Malagoli**
Artcurial, Paris, France
9-10 February

£1,771,500 (€2,001,875)

2005 Maserati MC12
RM Sotheby's, Paris, France
7 February

£1,661,000 (€1,873,600)

1964 Porsche 904 GTS
Artcurial, Paris, France
9-10 February

£1,572,500 (€1,776,875)

**1958 BMW 507 Roadster
Series 2**
RM Sotheby's, Paris, France
7 February

£1,027,000 (€1,158,270)

**1955 Mercedes-Benz
300 SL Gullwing**
Artcurial, Paris, France
9-10 February

£1,020,000 (€1,152,500)

**1993 Bugatti EB 110 Super
Sport Prototype**
RM Sotheby's, Paris, France
7 February

£845,500 (€953,600)

1990 Ferrari F40
Artcurial, Paris, France
9-10 February

Sherry, it attracted \$1,050,000, well above its estimate of \$700,000-900,000. Other pre-war machines achieved good prices, too, perhaps most interesting of which was the 1930 Isotta Fraschini Tipo 8A S Boattail Cabriolet (known as 'The Grey Goddess'), right on the money at \$1,270,000.

It's not often that you see a winch-equipped off-roader cross the block at an RM auction, especially not one worth \$296,500, but that's exactly what someone paid for its 1991 Lamborghini LM002, a prime example of the company's first SUV. A last-of-the-line Diablo VT, showing 14 miles on the clock, attracted significant interest from collectors and a final price of \$412,000.

Bonhams returned to Amelia for a fourth year, recording sales of \$13.5 million. Mirroring the other auctions, modern high-performance cars headed the pack, with a 2015 McLaren P1 taking the top spot at \$1,710,000. At the other end of the scale, a 1919 Pierce-Arrow Series 51 4-Passenger Tourer sold for a record \$280,000 and a 1936 Horch 853 Roadster sold well at \$544,000.

Porsches? But of course. Bonhams offered a particularly special 1959 356A 1600 Carrera GS Coupé, which achieved \$632,000, while a 1992 911 Turbo 3.3 Coupé (\$343,800) and 1989 911 Carrera 3.2 Targa (\$169,120) both set record prices for their respective models.

Back in the UK, Silverstone Auctions' two-part competition and road car sale at February's Race Retro garnered receipts of £3.7m. The sale made a big deal of cars with previous 'celebrity' owners, from the ex-Bruce Willis and Jay Kay 'Bullitt-spec' 1969 Dodge Charger at £94,500 to a pair of super-saloons offered by Rowan Atkinson. His 1989 Lancia Thema 8.32 sold for £29,813, strong money even for such a well-kept example, but the 1993 Mercedes-Benz 500E made an impressive £71,300. Bidding was keen for classic Fords, as always at this sale, and Robb Gravett's 1990 BTCC-winning Ford Sierra RS Cosworth sold for £182,250.

'THE SALE MADE A BIG DEAL OF CARS WITH CELEBRITY OWNERS, INCLUDING AN EX-BRUCE WILLIS AND JAY KAY BULLITT CHARGER'

H&H Classics held a sale of 170 classic motorcycles at the National Motorcycle Museum on 4 March, in which two significant sales served to highlight the continued interest surrounding some classic bikes. John Lennon's 1969 Honda Z50A 'Monkeybike' was bought for £57,500: a significant amount, but hardly a surprise given the A-list rock-star connection. Slightly more of an eyebrow-raiser was the pre-production Honda CB750 that sold £161,000, more than four times its upper estimate.

Despite some fairly disastrous UK weather conditions, Historics at Brooklands sold just over £3.09-million of cars during its Spring auction at Ascot Racecourse. A 1929 Austin Seven Tourer, with a single owner for the last 60 years, sold above estimate for £17,360. Also above estimate was a recently restored '68 Land Rover Series IIA for £26,680. We couldn't end without mentioning yet another Porsche, a 1992 964 RS Lightweight. Sold as a 'museum quality' example, it made £280,000.

We expect that Porsche will continue to feature prominently throughout the rest of the big sales in 2018. RM Sotheby's has already announced an exclusively Porsche 70th Anniversary sale at the Porsche Experience Center Atlanta in October, and many of the high-profile sales are likely to contain various special Porsche models, such as the 908 Works 'Short-Tail' Coupé that has already been consigned to RM's Monterey auction. It will be interesting to see how the Porsche market continues to develop through 2018.

OCTANE'S PICKS



**Artcurial, Paris, France
9-10 February**

With its low-slung chassis and aerodynamic tank body, this rare Chenard & Walcker 1500 Type Y8 was some piece of design in the early 1930s, and at €77,480 it was some bargain in February.



**Bonhams, Amelia Island, USA
8 March**

This 1963 Morris Minor Traveller was an unexpected sight at the glitzy Amelia Island auctions, but had been restored as carefully as any of the big-ticket cars, and made good money: \$21,280.



**Historics at Brooklands
Weybridge, UK. 3 March**

The exhaust gaffer-taped to the rear lights spoke volumes about the roadworthiness of this 1972 Lamborghini Espada project, but a warranted mileage of 31,607 helped it reach £56,000.

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.

FEBRUARY SAW DECLINES across the board of HAGI market measures, with month-on-month losses ranging from 2.77% to 5.13%. As a result of these February corrections, all HAGI indices, with one notable exception, are posting a year-on-year deficit for the first time since the market began to post positive annual returns in 2010.

The HAGI Top overall market measure of investment-grade collectable cars declined 4.68% in February, which, for what it's worth, was closely in line with global equities. Year on year the Top has lost 4.62%. Very simply, after a long period of strong and sustained annual growth (13% from 2012 to 2016) in excess of the sector's historic long-term yearly average, the HAGI Top has left the growth trend for the time being. The same mean reversal applies to the HAGI Porsche and Ferrari

marque benchmarks. Yet overall, these three indices are worth well over three times their 2008 valuation. In addition, the performance of the three indices to date from 2008 is incredibly closely matched.

The exception, mentioned last month, is the more broadly composed HAGI Mercedes-Benz Classic Index. It, too, fell back in February, but remains in positive territory year on year, with growth of 2.61%.

There are also pockets of strong growth among some 'emerging classics'. Including higher-production youngtimers with lower price points, there were monthly advances of 3.5% in some sectors, with year-on-year gains of 22.12%. Here price performance is focused on exceptional examples, a sure sign of a maturing market.

Visit historicautogroup.com for further market analysis.

Dave Selby



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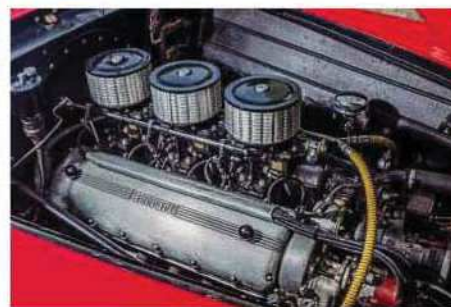
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CHESTER NG

Gilding the lily

RM Sotheby's, Monte Carlo, Monaco 12 May

WE HAVE A particular fondness for the work of Ghia and, had we been in the market for a Ferrari 195 Inter Coupé back in 1950, the Torinese coachbuilder – by that time run by Felice Mario Boano – would unquestionably have been given the job of dressing the chassis.

Vignale, Touring and Motto were also engaged to craft bodywork for the Inter, of which 27 were built by Ferrari, but Ghia's offering was the pick of the bunch, beautifully proportioned and more stately than sporty.

It would not have occurred to us, it is safe to say, to have a bash at modifying a Ghia-bodied Inter, but that is exactly what the first private owner of chassis 0113 S did. And against all odds, the result was not half bad.

The man so sure of his ability to improve

upon Ghia's classic lines was Alfonso Scimé, who acquired 0113 S in June of 1951, paying 2.5 million Lira for his 'project car'.

The Inter had been ordered new with triple Weber 36 DCF 3 carburettors, and the aesthetic alterations made on Scimé's watch seem to have been intended to give the car a more modern, high-performance look.

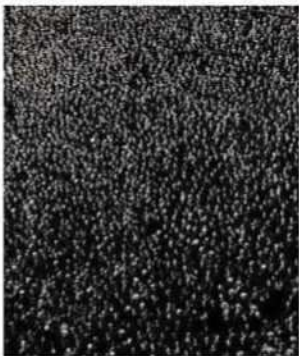
At the back the most notable tweak is to the glass, which wraps around the body, almost meeting the rear wings and no doubt offering excellent visibility. At the front the nose is much lower than standard; as a result the large, vaguely Aston-like grille has been dramatically reshaped; the lights and bumper are altered; and atop the bonnet is a neat scoop.

Scimé was sufficiently pleased with his

custom Inter that he kept it until 1958, and the dealer who took the car off his hands seemingly had no trouble finding somebody else to appreciate it: it was quickly exported to Los Angeles, and remained there with Lawrence Knaack for the 1960s. By '76 the Ferrari was in the care of the collector who spent ten years restoring it to 1959 spec, albeit in red rather than the original white.

It has been well looked after since then, and when it last became available, in 2011, it brought £280,000. RM Sotheby's, which sold 0113 S on that occasion, will auction it again in May, with no reserve. It will appeal to those who appreciate individuality, and just perhaps to a wealthy, irreverent Scimé type who feels it can be improved further still...

rmsothebys.com



ALSO LOOK OUT FOR...

If the subject of this image is unclear, it is not, we should point out, the fault of our printers; snapper Arthur Siegel was always more abstract artist than photojournalist.

Right of Assembly is one of the pictures taken by Siegel from a high vantage point during the Tool and Die Strike of 1939, and those TV-static dots are, in fact, the faces of thousands of picketing General Motors employees, gathered at Cadillac Square in Detroit.

The strike was called by United Auto Workers Union official Walter Reuther, who had himself done time as a tool and die maker. He joined Ford in 1927 as a precocious 19-year-old, but by 1932 he had been forced out because of his socialist leanings. Big Business apparently did not have a use for a man who was both smart and principled.

Reuther viewed strike action in '39 as an opportunity to secure concessions on pay and future

collective bargaining, and as a chance to establish UAW as the sole representative for GM workers.

He won, becoming a loud voice for the little man and, later, for black Americans – and making enemies in the process. His eventual death in a plane crash was premature and fishy, but his life was remarkable, and *Right of Assembly*, a print of which will be sold by Bonhams on 6 April (estimate: \$2000-3000), shows his power as a mobiliser of the people.



FIRST OF THE TR FIVES
Brightwells, Bicester, UK
11 April

The first TR5, chassis CP1, was built by hand in Canley's Project Development Department in July 1967. It was used as a press road test car and then pretty much disappeared, never being publicly offered for sale, nor even shown. It has had just two owners since 1980 and was fully restored over 12 years, and is valued by Brightwells at £50,000-60,000. brightwells.com



LABOUR OF LOVE
Cheffins, Cambridge, UK
21 April

Restored as meticulously as any Pebble Beach winner, this 1919 Albion A10W truck represents an investment of 30 years. The owner went so far as to research the petrol transport regulations of the 1920s to ensure that the remade body was bang-on, and the signage was applied using £1500-worth of gold leaf. A stunning machine for £40,000-50,000. cheffins.co.uk



VETERAN 'VETTE
RM Sotheby's, Fort Lauderdale, USA. 6-7 April

Early C1 Corvettes now command a similar sort of premium to straps-and-catches, flat-floor E-types. This 1953 car was number 147 of 300 built in the first year of production. It was restored to Bloomington Gold standard by the late, great Jack Kershlis and comes with all mod cons: an AM radio and a heater. RM Sotheby's expects it to make \$240,000-265,000. rmsothebys.com

Ronnie's rocket

Bonhams, Monte Carlo, Monaco 11 May

RONNIE PETERSON never won the Formula 1 Drivers' Championship – the SuperSwede finished second twice, including in 1978, the year he died following a crash at Monza – but he is remembered as fondly as any champion.

His furious style made him a favourite of racing fans across the world, but was also a major reason why he managed only ten victories from 123 Grand Prix starts, his overstressed cars often failing.

He 'honed' that style in Formula 3, initially driving his homebuilt *Svebe* before signing with Tecno in 1968. In '69 Peterson's yellow Tecno was first across the line at 16 races, and after winning the F3 Championship Peterson was elevated to the

top table of motor sport the following season.

Tecno, founded by Italian brothers Luciano and Gianfranco Pederzani, began building karts in 1961 and graduated to F3 by the mid-'60s. With the backing of Count Rossi (of Martini & Rossi fame), the Pederzani brothers had a crack at F1, too, but their efforts during the '71 and '72 seasons brought just one championship point.

As a result, Tecno is still best remembered for its exploits in F3, and the outfit's most successful car, Peterson's title-winning steed, should attract plenty of attention when it is offered by Bonhams in May with a sensible estimate of €80,000-120,000.

bonhams.com



GP LIBRARY

AUCTION DATES

- 28 March**
Morris Leslie, Errol, UK
- 5-7 April**
Mecum, Houston, USA
- 6 April**
Dorotheum, Vösendorf, Austria
- 6-7 April**
RM Sotheby's
Fort Lauderdale, USA
- 7 April**
Dan Kruse Classics
San Antonio, USA
- 8 April**
Artcurial, Paris, France
- 8 April**
Stanislas Machoir, Monastruc-la-Conseillère, France
- 11 April**
Brightwells, Bicester, UK
- 11 April**
Charterhouse
Shepton Mallett, UK
- 12-14 April**
Richard Edmonds, Allington, UK
- 12-14 April**
Leake Auction, Dallas, USA
- 12-15 April**
Barrett-Jackson
Palm Beach, USA
- 14 April**
Osenat, Fontainebleau, France
- 14 April**
Silver Auctions
Vancouver, Canada
- 14 April**
Anglia Car Auctions
King's Lynn, UK
- 20-21 April**
Branson Auction, Branson, USA
- 21 April**
Mathewsons
Thornton-le-Dale, UK
- 21 April**
Oldtimer Galerie
Toffen, Switzerland
- 21 April**
Worldwide Auctioneers
Arlington, USA
- 21 April**
Barons, Esher, UK
- 21-22 April**
Bonhams, Stafford, UK
- 24 April**
Coys, London, UK
- 25 April**
H&H, Buxton, UK
- 27 April**
SWVA, Poole, UK
- 30 April**
Shannons, Melbourne, Australia
- 1 May**
Osenat, Strasbourg, France
- 3-5 May**
Vicari, Nocona, USA
- 12 May**
Silver Auctions, Missoula, USA



1949 Crosley Hotshot Roadster

£24,950. Joe Macari, London, UK

IN HIS LATER LIFE, Powel Crosley Jr referred to himself as ‘the man with 50 jobs in 50 years’ – an exaggeration, but only a small one. Crosley was an entrepreneur seemingly impervious to disappointment, someone who regarded abject failure as a temporary inconvenience, and thanks to his bouncy-ball resilience he eventually enjoyed success in a bewildering variety of fields.

Radios, radio stations, refrigerators, proximity fuses and a baseball team were all part of his empire at one time or another. Cars, though, were Crosley’s first love, and the cheerful machine pictured here was probably the greatest achievement of his fascinating, if spotty, career as motor manufacturer.

The Hotshot Roadster was as pre-school in appearance as Crosley’s many other ‘subcompact’ (read: ‘tiny’) creations, but offered surprisingly

grown-up performance. The 44ci overhead-cam four-cylinder engine made 26.5bhp, meaning that the 500kg roofless and doorless car was genuinely capable of 74mph. In the October 1949 issue of *Mechanix Illustrated*, Tom McCahill declared the \$849 Roadster ‘the poor man’s MG’, and meant it as a serious compliment.

Because said competitor was readily available on our shores, very few Hotshot Roadsters ever made the trip across the Atlantic. The restored, 27,000-mile example at Joe Macari’s is thus a rare sight and, while it is accordingly pricey at an asked £24,950, it is unlikely to disappoint its buyer: McCahill, who had previously written damningly about Crosley, reckoned the Hotshot to offer owners ‘more fun than they have had with a car in years’.

joemacari.com



1947 Alfa Romeo 6C 2500 by Ghia. €595,000

One of two such 6Cs remaining, this was among the most exclusive Italian cars available when new. In its old age it still turns heads, and won its class at Villa d’Este in 2012.

houtkamp.nl



1907 Thomas-Detroit Forty Runabout. \$POA

There aren’t many like this about. We say that not because a Thomas-Detroit is a rare find (though it most certainly is), but because this super car has been in the same family since 1915.

tomlaferriere.com (USA)



1970 BMW 2000CS. €32,000

How did the looks of the Neue Klasse coupé ever split opinion? The bodywork by Karmann is wonderfully crisp, and this very late, very tidy and very low-mileage (54,356km) 2000CS looks to be one to snap up.

oldtimerfarm.be



1959 Rambler Ambassador Custom Cross Country Station Wagon. \$55,000

Fully restored, fairly priced and in a neat colour (Carmel Copper), too. Oh, for the days when family cars came with a V8, chrome, and a paint-matched coolbox.

morrisandwelford.com (USA)

HENDON WAY MOTORS



2011 PORSCHE 997 GT3 RS 4.0L
£325,000



1980 PORSCHE 930 TURBO COUPE
£79,950



1969 JAGUAR E-TYPE SII ROADSTER
4.2LHD CONCOURS - £124,950



1973 FERRARI 365 GTB/4 DAYTONA
38,000 MILES - £POA



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NOSE 11,000 MILES - £135,000



1967 FERRARI 275 GTB/4
£POA

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Lotus Elan M100

Front-wheel drive made this the Lotus for the hot-hatch generation

THERE'S NOT MUCH that can keep up with a well-driven Elan on a twisty B-road. Even today. Weighing in at just under a ton, this turbocharged 165bhp roadster was a rocketship, and its chassis was honed to near-perfection.

Lotus hadn't offered a small car since the original Elan went out of production in 1973, and by the early 1980s the boys at Hethel were cooking up ideas for a resurrection. Many options were explored but, with little funding for a new model, it wasn't until the 1986 GM takeover that the new Elan – codenamed M100 – was given the go-ahead.

With that came plenty of engine options, and Lotus settled on a 1.6-litre Isuzu engine – available turbocharged or naturally aspirated. Without having to worry about producing a suitable power unit, Lotus engineers were free to focus on making the chassis the best it could possibly be.

The M100 was light and stiff, thanks to a composite structure and steel backbone – much like the original Elan – and the double-wishbone suspension offered unparalleled grip and composure. Peter Stevens designed the body, with a short wheelbase and very wide track that gave it unmistakable presence on the road.

There was much praise at launch, though the Elan was not without drawbacks. It was fast, of course, clocking a sub-7.0-second 0-60mph time, while grip and poise were astounding, and showed just how good a front-wheel-drive set-up could be. Yet it left some people completely cold. Lotus didn't inject enough fun into the mix.

Unhappy with a sales total of only 3855 cars after two years, GM killed the Elan in 1992. It had

banked on the new roadster making it big in the USA, but that hope didn't materialise.

Few cars get a second chance at life, but that's exactly what happened when Bugatti bought Lotus as a going concern at the end of 1993. Having inherited a warehouse full of Isuzu engines, it put the Elan back into production – along with many small but hugely beneficial updates.

Hitting the market in mid-1994, the S2 was fitted with 16-inch alloy wheels and lower-profile tyres, plus stiffer suspension bushes and revised spring and damper settings. These significantly sharpened the S2's reflexes, while modified valving in the power steering pump and a smaller and lighter wheel improved weighting and feel.

It was no quicker. In fact, the addition of a catalytic converter knocked around 10bhp off, blunting the performance, yet the car became significantly more enjoyable. Production was limited to 800 cars, coming to an end when the remaining engines were all used up.

It lived on in Korea, after Kia decided to build a sports car for the local market. Not much changed visually – aside from slightly odd-looking tail-lights – but the biggest difference was Kia's own 150bhp naturally aspirated engine sitting under the bonnet.

Almost 30 years since it was launched, the Elan remains a hugely impressive machine that has unfairly disappeared beneath the radar in recent years. It might feel a little soft and safe, but what Lotus achieved at the time was nothing short of game-changing. It remains an interesting proposition, and – remarkably – one that is still genuinely affordable.

Matthew Hayward

THE LOWDOWN

WHAT TO PAY

As you might expect, the S2 is most the desirable version, from around £7000. Pay closer to £11,000 for a low-mileage car; upwards of £13,000 for the best.

Series 1 cars are the most plentiful, and usable cars can be found from £5000, while £8000 will bag you a great example. Most are Turbos, although 129 naturally aspirated models were built and are slightly cheaper.

WHAT TO LOOK OUT FOR

Engines are strong and can take much abuse so long as oil is changed regularly. The turbo version is very receptive to boost increases, freeing up a few more bhp. Just make sure it has been carried out by a professional, and not at home on the cheap.

The S1's rather vague cable-operated gearchange was poor when new, and it can become considerably worse with age. S2-spec or improved aftermarket cables are a worthwhile improvement.

A galvanised backbone chassis and composite structure have helped to keep most Elans in good shape underneath, but suspension components can corrode. Many will have replacement galvanised wishbones – a big plus point.

THERE'S NO PLACE LIKE HOME



- CLASSIC -



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POA



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POA



1977 DAIMLER SOVEREIGN, 4.2L COUPÉ

This impeccable Daimler is presented in Old English White with optional velour interior and Kent alloy wheels. It comes complete with an excellent maintenance history, including a detailed previous restoration.

£44,950



1974 RANGE ROVER CLASSIC, 3.5L RHD

Manufactured in Solihull in November 1974 and destined for New Zealand, this car has been subject to an extensive and high-quality refurbishment and repaint. It has 44,000 miles recorded and is finished in its original colour, Sahara Dust.

£85,000



1998 JAGUAR XK8 CONVERTIBLE, 4L RHD

With just 10,350 miles recorded, this extraordinary XK8 presented in Antigua Blue with Oatmeal leather comes with a comprehensive service history.

£33,000



1997 JAGUAR XJ220, 3.5L LHD

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POA

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1963 Jaguar E-Type Low Drag **POA**
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1983 Lynx Eventer **POA**
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1956 Jaguar XK140 FHC **£120,000**
Finished in Jaguar British Racing Green, this XK140 is fitted with a full roll cage, competition bucket seats and comprehensive race preparation.



1949 - Early alloy XK120 **POA**
This incredibly restored, early alloy XK120 has been finely and knowledgably finished by CKL to reach its award-winning concours standard.



1965 Jaguar E-type 4.2 RHD **£160,000**
This E-type has been thoughtfully restored to preserve its originality, and boasts a freshly rebuilt 4.2 engine. Finished in green with a beige leather interior.



1981 C-Type Tool-Room Copy **POA**
A stunning 1981 C-type Tool-Room Copy with one owner from new, while based in Italy, it has participated in the legendary Mille Miglia.

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2010 DBS VOLANTE

Quantum Silver with an Obsidian Black semi-alanine interior. Features include 20" Graphite alloy wheels, carbon-fibre door trims and Bang & Olufsen BeoSound audio. Touchtronic II 6-speed automatic. 15,000 miles.

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1965 ASTON MARTIN DB5 (EX ROBERT PLANT)

£POA

Chassis '1744/R' was built in 1965 and found its way to Led Zeppelin singer Robert Plant's ownership in the early 1970s. Plant, owned the car until summer 1986 when it was sold to father-and-son collectors also based in the West Midlands. Shortly afterwards the DB5 was entrusted to Aston Martin agents Chapman Spooner for a restoration that resulted in its current, exemplary condition. Entered in a number of AMOC and local concours during the 1980s, the car remained in the same ownership until 2008 when it was purchased by the current owner from ourselves. Used very sparingly and kept in a controlled environment since 2008, '1744/R' has been regularly maintained by local and respected Aston Martin specialists. Mechanically excellent, with only the lightest signs of use, this iconic car can most accurately be described as having received, a Whole Lotta Love...



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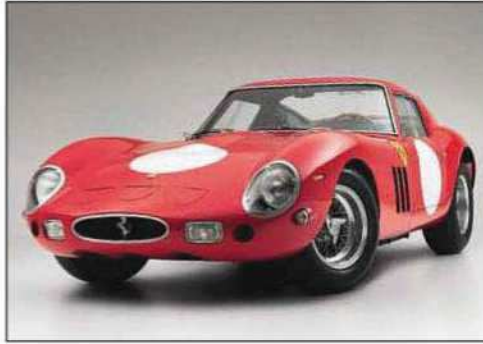
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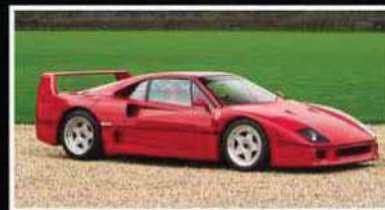
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Year	2017(67)
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Transmission	Auto

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Jet Black Metallic with Black Leather and Alcantara Sports Bucket Seats.

Year	2014(64)
Mileage	3,800 miles
Transmission	Semi Auto

£139,950



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GT Silver Metallic with Black Leather Interior.

Year	2017(17)
Mileage	400 miles
Transmission	Auto

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Lightning Silver with Obsidian Black Semi Aniline Leather and Cirrus Grey Alcantara.

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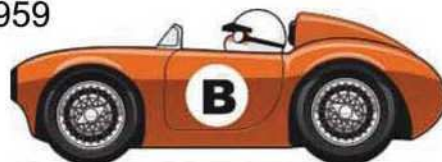
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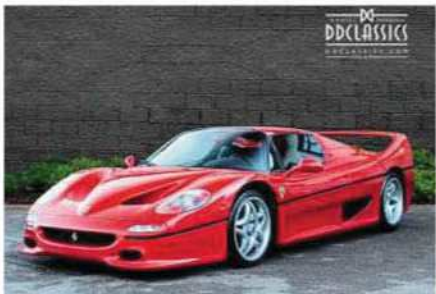
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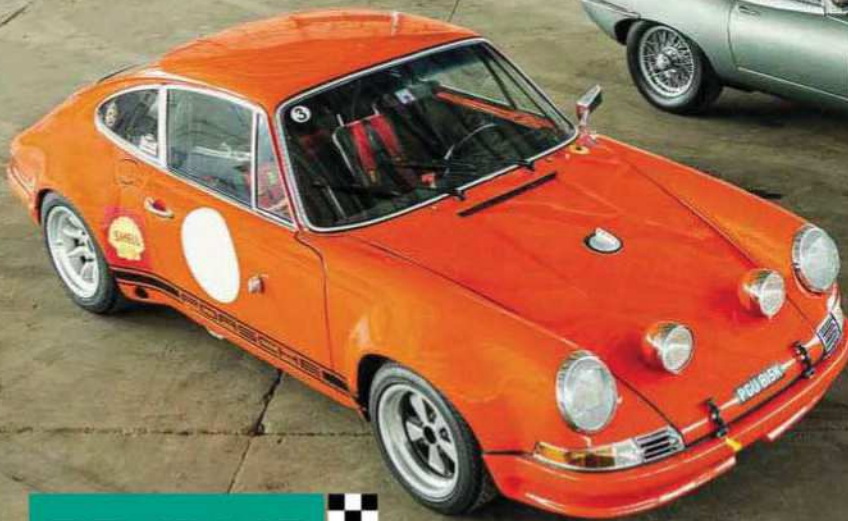
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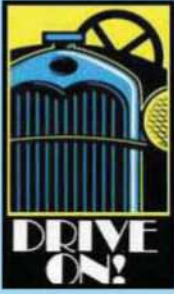
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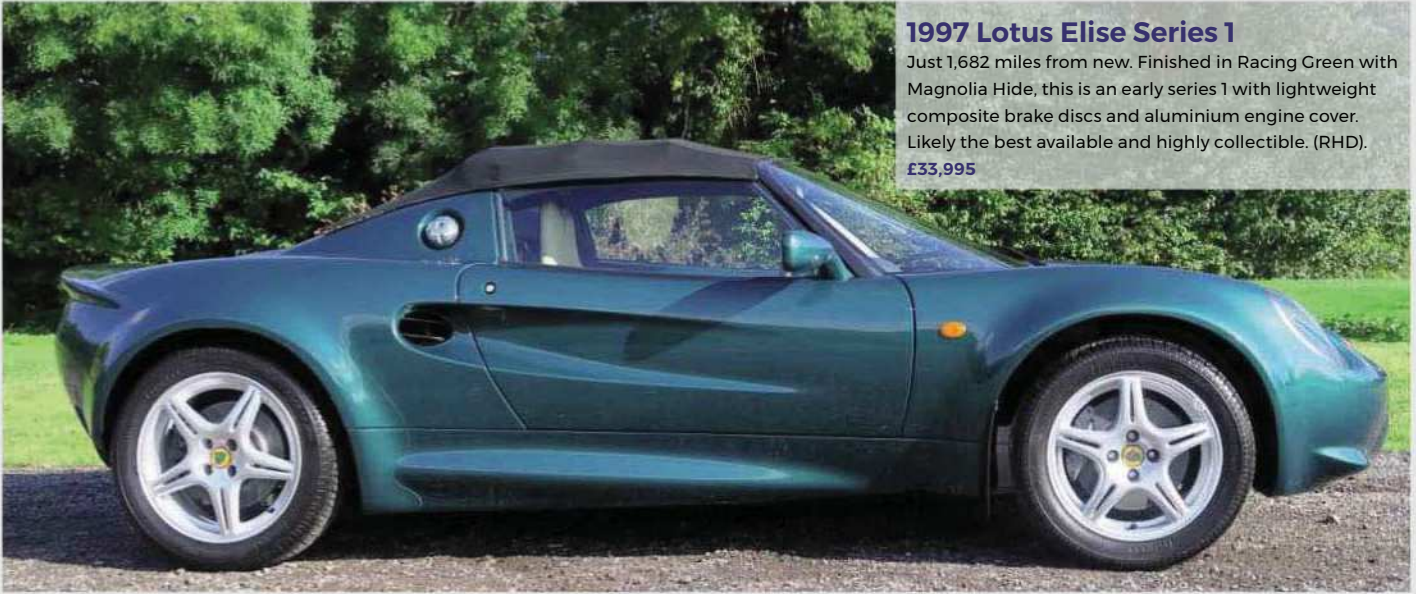
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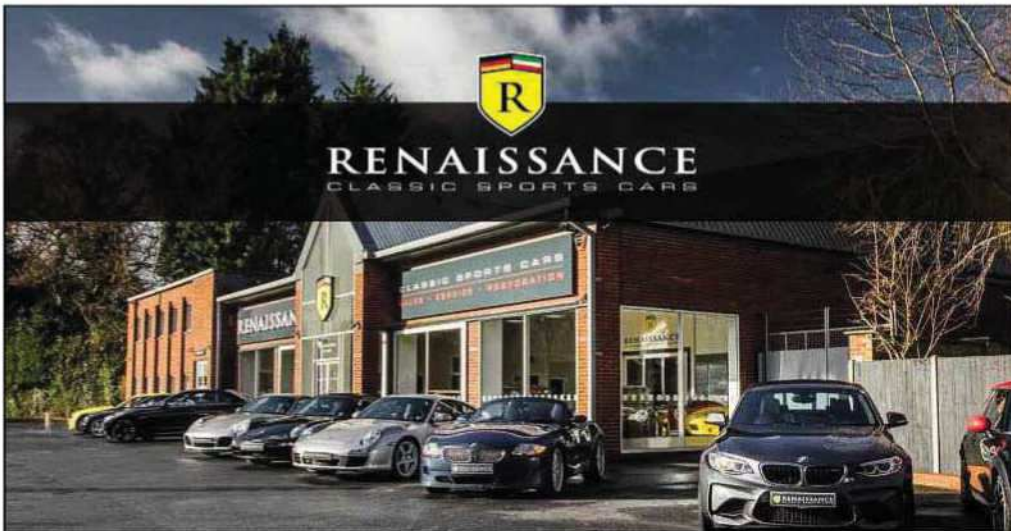
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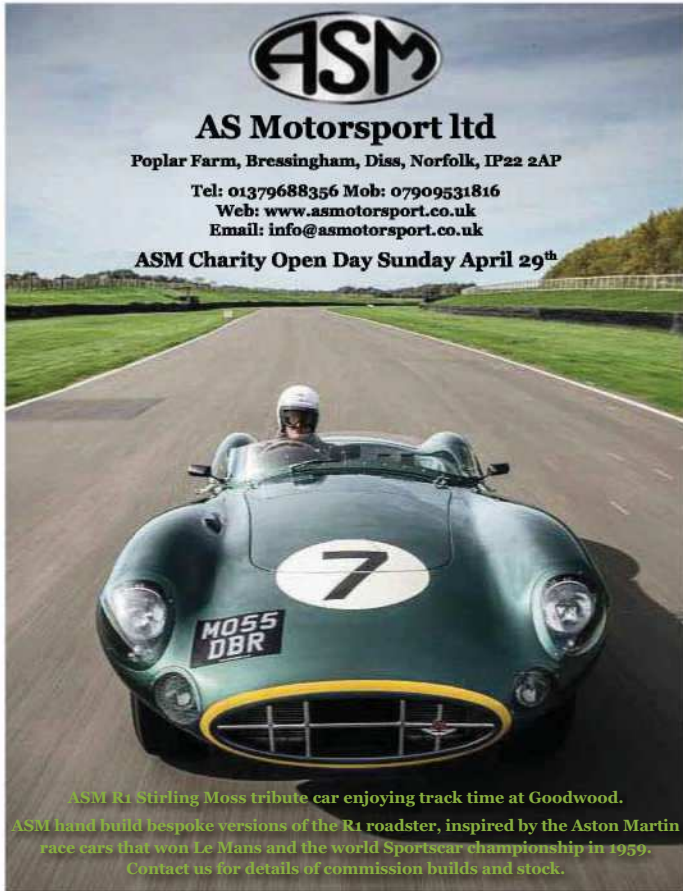
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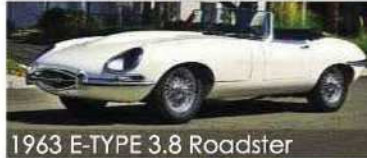
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- Show-Level Example
- CHASSIS No. 875132
- Rotisserie Restoration
- Outside Bonnet Latches
- Concours-Ready Example
- Includes Restoration Video
- Includes JDHT COA



1963 E-TYPE 3.8 Roadster

- Show-driver Level Example
- CHASSIS No. 879320
- Comprehensive Restoration
- Newly Trimmed Interior
- Numbers-Matching
- Great for Driving/Showing
- Includes JDHT COA



1966 E-TYPE 4.2 Coupé

- Show-Driver Level Example
- CHASSIS No. 1E1442
- Rotisserie Restoration
- Show-Driver Level
- Concours-Ready Example
- Includes Restoration Video
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CLASSIC JAGUAR FACTS 1948-98

THE JAGUAR E-TYPE was launched at the Geneva Auto Salon in March 1961. Famously, Enzo Ferrari himself described the new car as the most beautiful in the world.



Jaguar had a long-standing relationship with Dunlop. From its introduction in 1961 the E-type was fitted with Dunlop RS5 Crossply tyres, and changed to SP Sport Aquajet Radials in 1968. Dunlop no longer manufactures historic road tyres, but Longstone Tyres can supply SP Sport radials, or Pirelli Cinturato tyres, which were the performance upgrade in the '60s. Please contact us and we will help you choose the best tyres for your car. Tel: +44 (0)1302 711123, email: info@longstonetyres.co.uk, website: www.longstonetyres.co.uk

Jaguar introduced the 2.4 and 3.4 saloons in September 1955, featuring Jaguar's first unitary body-chassis construction. This new small sporting saloon wore full rear wheel spats and an eight-bar radiator grill. It became known retrospectively as the Mk1 when the Mk2 replaced it in 1955.

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With the XK8, Jaguar looked back to the E-type for visual inspiration. With the 4.0-litre V8 engine as standard, high performance was a given – especially in the case of the supercharged XKR.



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The earliest 3.8-litre E-type roadsters and coupés were fitted with bucket-style front seats, a distinctive aluminium instrument panel and console, plus a thick wood-rimmed steering wheel with metal spokes. The very first flat-floor cars included 92 right-hand-drive roadsters and four coupés with T-shaped bonnet locking mechanisms.



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The Jaguar XJ-S was launched in 1975 with a 5.3-litre V12 engine under its long, distinctive bonnet. Incredible performance was matched by eerie refinement, and most production models came as standard with an automatic gearbox. A limited run of only 352 cars were built with a four-speed manual gearbox. They're the real hot rods.



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E-type project ZP537/24. Seven of the first batch of early roadsters were built for competition to take on the likes of Aston Martin and Ferrari. Their chassis numbers were 850005, 6, 7, 8, 10, 13 and 18. The project was set out by Claude Bailey, Jaguar's engine designer, to Sir William Lyons in a specification dated 16 March 1961.



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Jaguar launched the XJ6 saloon in 1968 with a choice of 2.8- or 4.2-litre straight-six engines with either Borg Warner automatic



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transmission or four-speed manual. It quickly set a benchmark as the most refined and comfortable of sporting saloons, and remained in production (in its final form as the Series 3 XJ12) until 1992 – Jaguar's longest-running production car.



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The E-type was launched in March 1961 at the Geneva Auto Salon but the first 50 roadsters were not available to be purchased by the public until July of that year.

Enzo Ferrari described the new E-type as the most beautiful car in the world.

The MkVII of 1951 was Jaguar's big luxury saloon, powered by the famous 3.4-litre XK engine. The interior was ostentatious in its luxury, with leather seats and a walnut dashboard. 1955 saw the modified MkVIIM, fitted with side indicators instead of trafficators. A safer, revised horn push was also added.



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In 1994, while under Ford ownership, Jaguar launched the X300 version of the XJ saloon, based on the older XJ40. Geoff Lawson's styling brought it up to date, while keeping to tradition too, and revised straight-six engines came in 3.2-litre and 4.0-litre capacities, as well as a supercharged XJR version.



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Introduced in 1959, the Mk2 was similar in appearance to its predecessor, the MK1 saloon, but with slimmer front and rear 'screen pillars giving a sleeker appearance. The Mk2 was well worthy of Jaguar's 'Grace, Space, Pace' slogan, especially with its 3.8-litre engine and manual-overdrive transmission.



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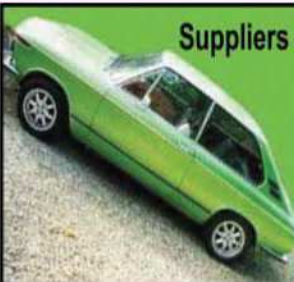
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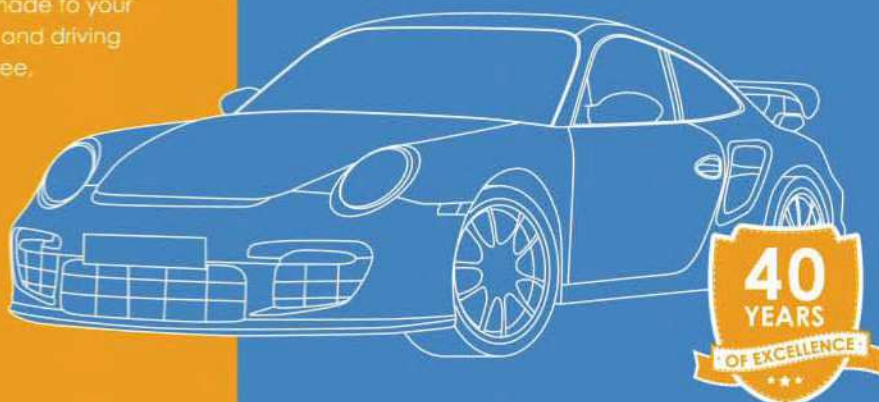
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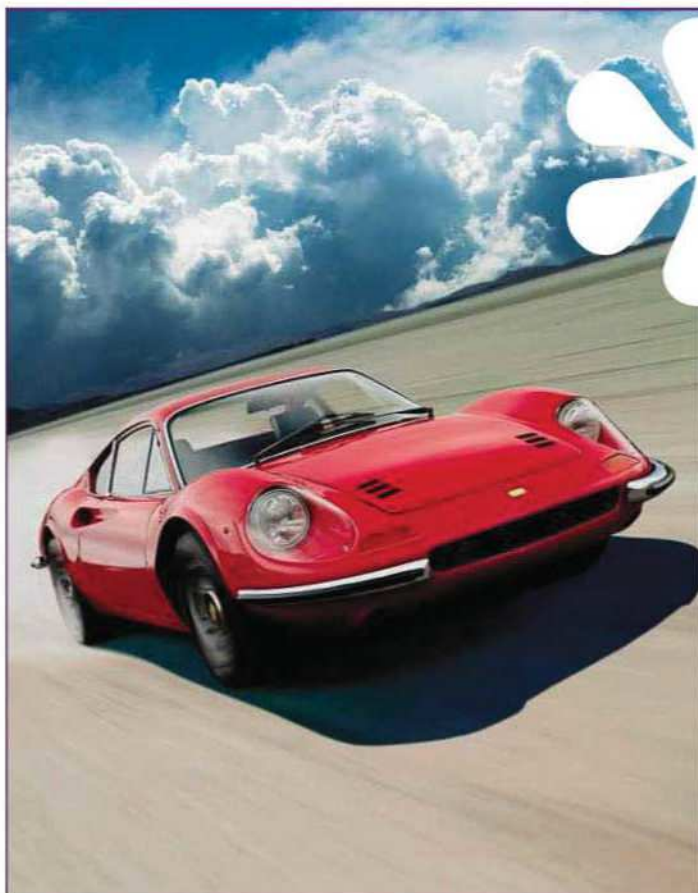
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Day in the life

INTERVIEW JAMES SPENDER PORTRAIT DANNY BIRD



'I'M LIKE AN ADDICT, NOT SEARCHING FOR ANY BIKE IN PARTICULAR, JUST FOR THE NEXT GREAT ONE'

In the early days I trawled eBay, Gumtree and bike jumbles, but now people come to me. A chap contacted me out of the blue yesterday and said he had 44 bikes, so I'm going to see him but I have no idea what they'll be. The biggest haul was two dozen from North London, which included four Hetchins, the Rolls-Royce of British bikes. But then another time a chap passed away and someone was clearing out his house and asked if I wanted this lot of 30 bikes and I thought 'This is my fortune made!' I bought one-and-a-half; the rest were junk. It's a lucky dip, but it's exciting. I'm like an addict, not searching for any bike in particular, just for the next great one.

I get a lot of people who shuffle into the shop and just want to talk about bicycles, which is one of the loveliest things about this business. I do restorations and repairs, but I'm probably the only shop where the owner spends more money in it than the customers do. People are always coming in here with bikes to sell and this is the kind of business where you should never say no; after all, they're not making these things anymore.

I think I always give a fair price for them. I bought a curly Hetchins recently – so called because of its bendy rear stays – from a chap who bought it from the tip for a pound. I paid £350 and have since restored it and now it will be up for sale at £1000.

My parents didn't drive so it was walk, bus or bike. My dad preferred the bike and had this 1959 Condor with glorious lugwork, built by a chap called Bill Hurlow, evidently one of the best framebuilders there's ever been. I guess it's where my love for British steel came from.

My father gave the bike to my brother but then it got stolen. Luckily a local shop mechanic smelled a rat when a customer came in asking about the price of a Condor he had – like a Bentley, if you have one of these, you know how much it's worth – so he reported him. A bobby went round to the guy's house and there was my dad's bike. My brother has since given the bike to his son, which is wonderful.

These bikes are older than I am and they're going to carry on for longer than I am. That's one of the best things about steel bikes: look after them and they'll go on forever.

BRIAN REID

Avid cyclist who swapped a career in teaching for his fantasy job – selling classic bicycles

I USUALLY START work over breakfast; much of my business comes from the Far East and the US so a lot of enquiries land in my inbox overnight. Then it's off to the shop, where I generally get an hour to myself to renovate bikes before the customers come in. That's if I'm not driving round the country collecting new – well, old – stock, of course.

The first bike I sold was a Bates, from brothers Horace and Eddie who set up in East London in the late 1920s. It was the Donington Historic Revival and it was my 50th birthday, so it seemed really symbolic. I'd been a teacher for 25 years, then in early 2015 I thought 'Sod it, let's try the fantasy business.' By the summer things had really taken off so I opened a shop in Banbury called Golden Age Cycles.

I mainly sell British steel bicycles from the 1950s to the 1990s, although some Italians are creeping in, and even some early

carbonfibre blobs. I've got two customers currently fighting over a carbon Lotus 110, the roadgoing version of Chris Boardman's 1992 Olympic track bike that was latterly banned by the sport's governing body for giving an unfair aerodynamic advantage. It's just the frame and it will sell for £8500.

A few years ago much of what I sell now was thought only fit for landfill, but in the last few years the market has boomed. A lot of that is because the modern carbon bikes make the old steel ones look different and intriguing. I've also rented a space at Bicester Heritage because it strikes me that people who like old cars might like classic pushbikes.

My customers want the bike they had when they were a lad, the bike their dad had, or, more likely, the bike their mate had but they could never afford. I've got a waiting list of three dozen, but whether I'll ever find those bikes is another matter.

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