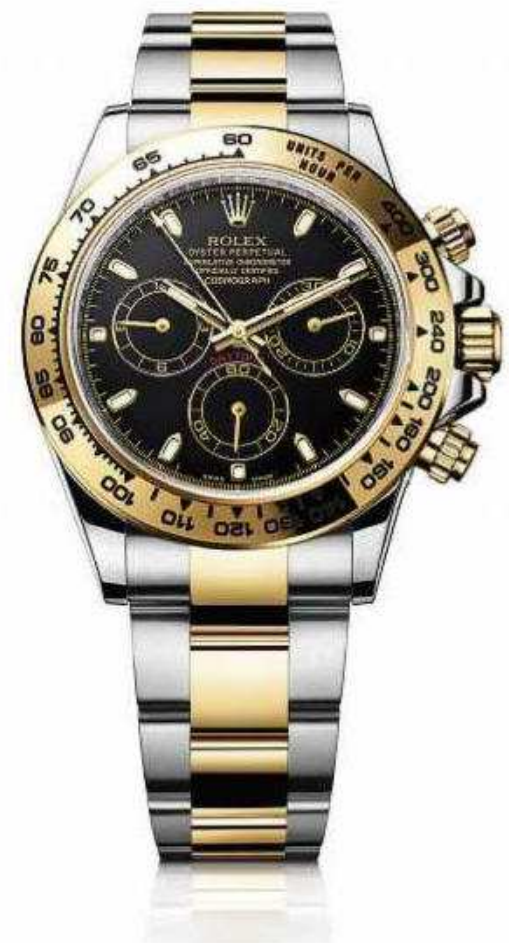




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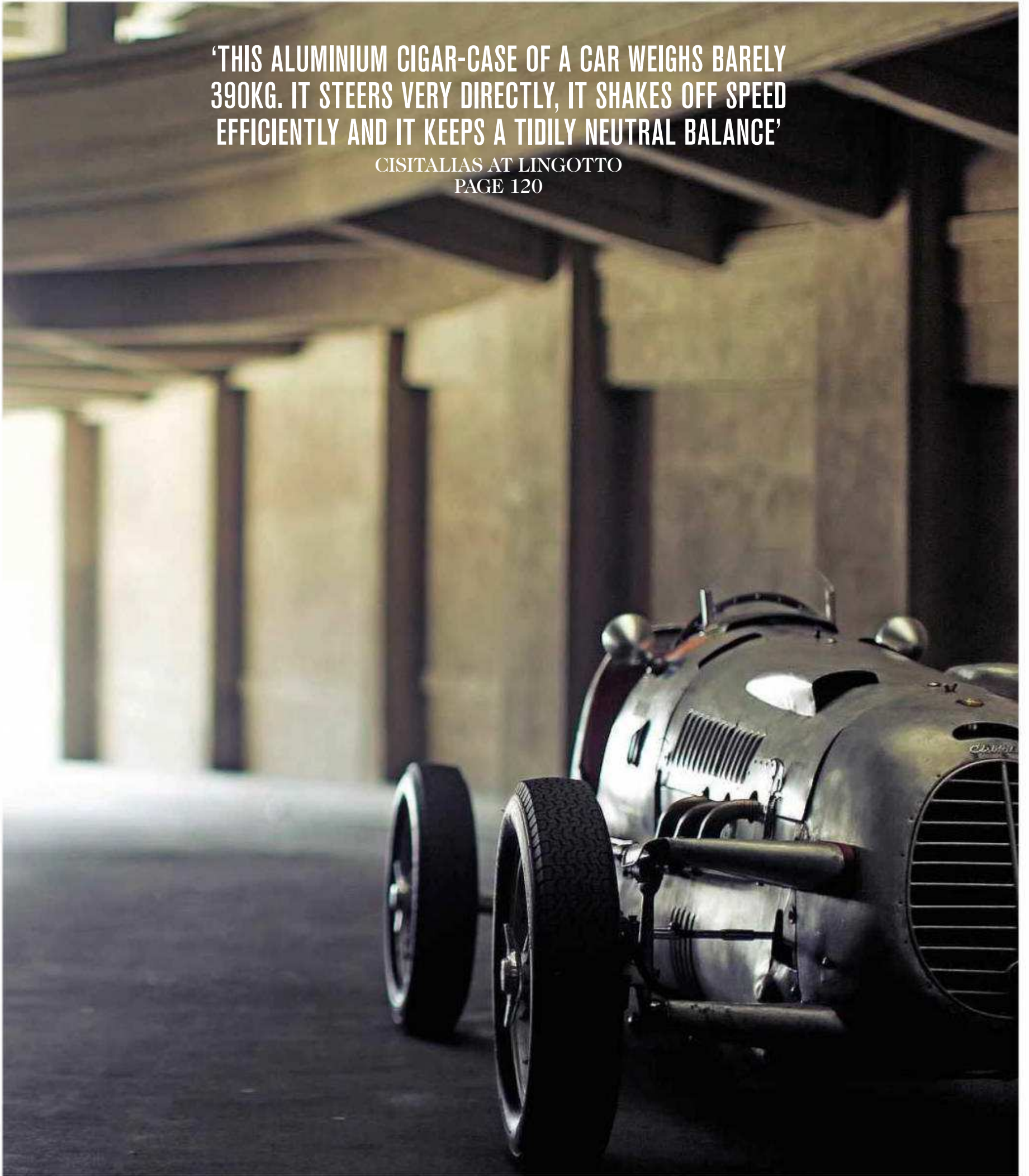
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CISITALIAS AT LINGOTTO
PAGE 120





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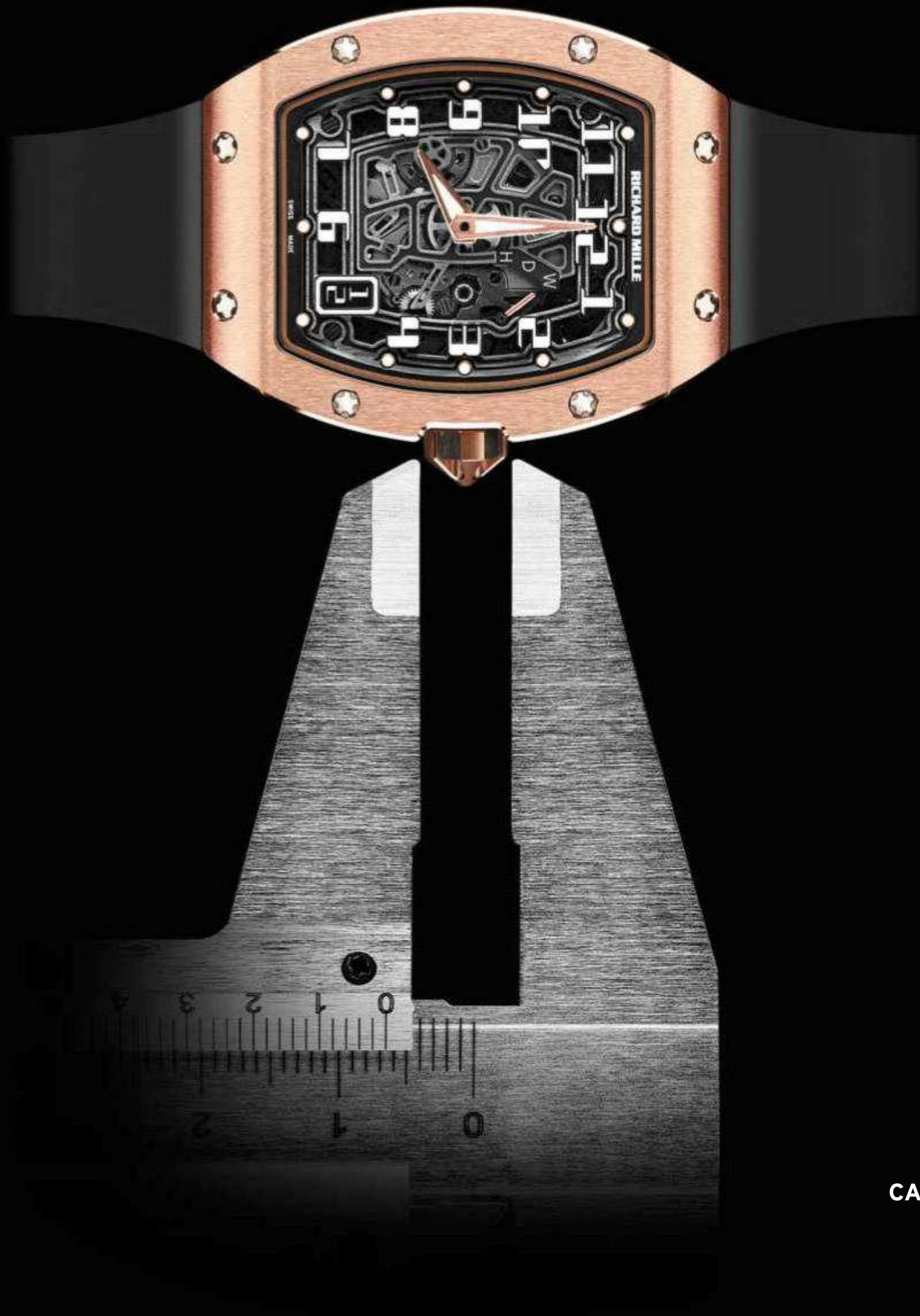
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PAUL HARMER

EDITOR'S WELCOME

22 years of the future

IT'S DIFFICULT TO express quite how important the Lotus Elise was – and is – not only to the ever-ailing Norfolk company, but also to the sports car world in general.

Yes, the underpowered MX-5 sparked the sports car revival, but the first generation of that car was a distinctly rearward-looking beast, taking all its cues and inspiration from the past – ironically from the Lotus Elan.

Neither was the Elise the first to explore the mid-engined format in a small sports car, nor even to do so using the advanced Rover K-Series engine, which was the MGF's honour, yet nothing that came out of the 1990s was as forward-looking as the Elise. It was truly a future-proofed car and that explains why it is still around 22 years later when all those other revivalists have long since ceased production.

Testament to the depth and cleverness of the Elise's science is the fact that lots of its structural techniques and features have been incorporated into other cars, many of those a great deal pricier than the Elise. In fact, that is one of the unique features of the Elise. Just as most motoring tech starts in F1 and trickles down to road cars, most road-car tech starts in very expensive cars and gradually works its way down to the mainstream. Only with the

Elise do the advances seem to have started at the bottom and found their way up to the exotics.

If the hallmark of a truly great sports car is that it can make even the most mediocre pilot feel like a driving god, then the Elise is at the top table. I know that because I owned one and nothing except an Elan has come close to offering similar exhilaration – or driver flattery – for such a low cost.

I reckon you need to spend at least £50,000 to get even a sniff of a car that offers a driving experience to rival the Elise's, so for £12,000-15,000 it's really nothing short of a steal. Find out why we love it so much in John Simister's feature on **pages 64-74**.



James Elliott
editor in chief

FEATURING



BART LENAERTS & LIES DE MOL

'Driving two Cisitalias on the roof of Lingotto is like having Alcatraz to yourself. We hoped for a few laps on this holy ground, yet got an entire day. Italian anarchy, right? If Turin is paradise, this roof is Heaven on Earth! Bart's words are accompanied by Lies' wonderful photos on **pages 120-130**.



PAUL CLARK

'I first worked with Tony Dron over 35 years ago, so our reunion and interview for *Octane* was both a delight and a challenge: he's a true gent, raconteur and racer, but I still count him as "my boss". We reminisced for most of the day and I learned a lot to reinforce my own memories of great times! Turn to **pages 114-118**.



MIKE DUFF

'I grew up a Morgan sceptic, suspicious of the archaic engineering and unable to see the appeal of the brand's living heritage. But that changed a few years ago when I drove 500 miles in a 4/4 and fell in love with it. The prototype Plus 8 is part of the same tradition, but considerably faster! Meet the first and last Plus 8s on **pages 104-112**.



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PAUL HARMER



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VANTAGE

Are you fanatical about Aston Martin? *Vantage* is brought to you by the same people behind *Octane* and *Enzo*. The latest issue celebrates 70 years of DB Astons, plus there are drives in the *Johnny English Vantage* and the crazy Cygnet V8. It's on sale now – or subscribe at astonmagazine.co.uk. For North America, visit www.imsnews.com/vantage.

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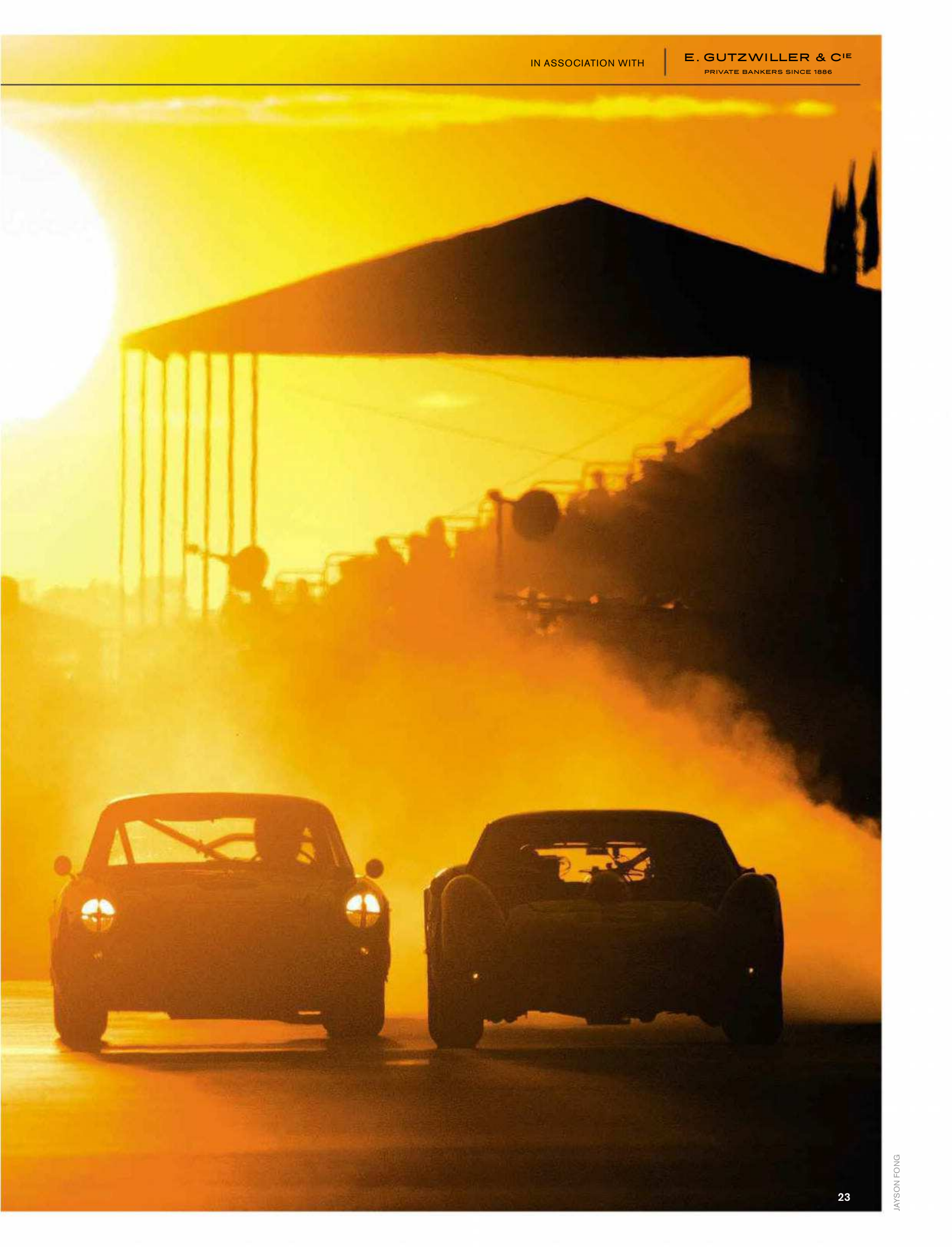
international awards won since launch, for more information visit peugeot.co.uk. Information correct at time of going to print.

IGNITION

NEWS + EVENTS + OPINION

Goodwood Revival 7-9 September

The world's premier historic motoring event pulled out all the stops for its 20th anniversary and the weather, which was near-Arctic at times in 2017, behaved impeccably. The 150,000 visitors were treated to a host of special celebrations including 70 years of the Land Rover, but it was some fantastic racing that really captured the imagination. An epic RAC TT Celebration was won by David and Oliver Hart in their AC Cobra. Give me Goodwood on a summer's day...





THIS PAGE: GOODWOOD REVIVAL MEETING & JAYSON FONG



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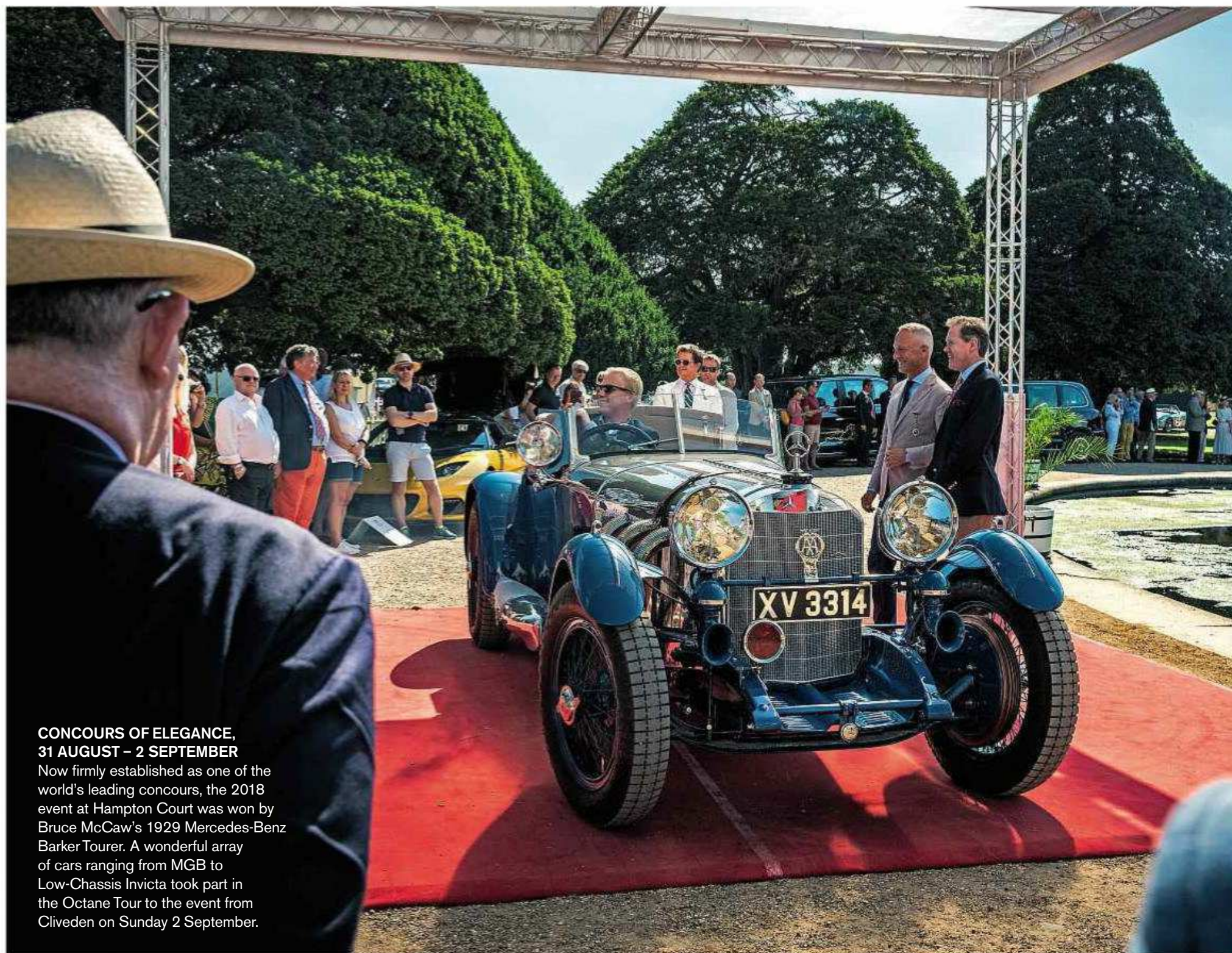


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**CONCOURS OF ELEGANCE,
31 AUGUST – 2 SEPTEMBER**

Now firmly established as one of the world's leading concours, the 2018 event at Hampton Court was won by Bruce McCaw's 1929 Mercedes-Benz Barker Tourer. A wonderful array of cars ranging from MGB to Low-Chassis Invicta took part in the Octane Tour to the event from Cliveden on Sunday 2 September.



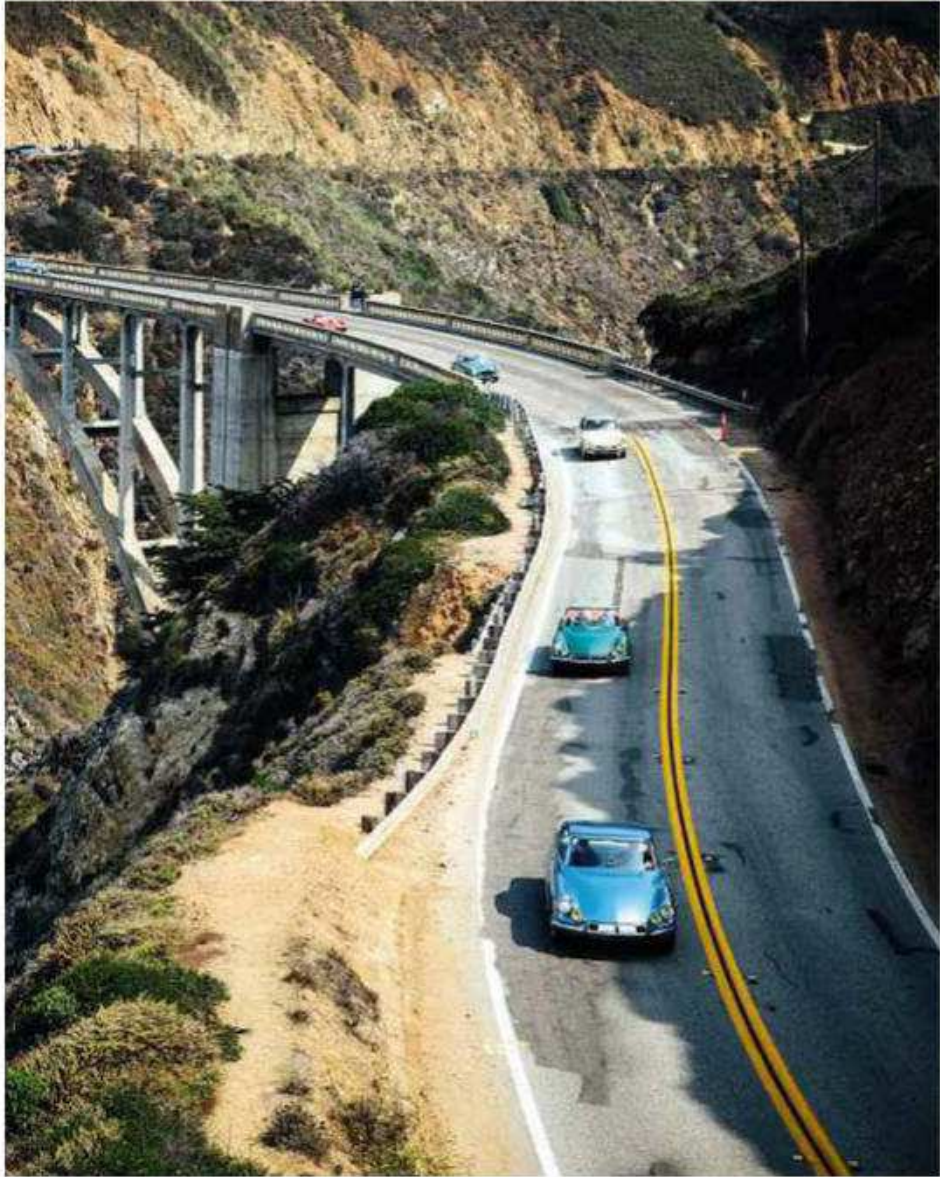


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**MONTEREY CAR WEEK,
21-26 SEPTEMBER**

The busiest week in classic motoring was as glamorous as ever. As well as the glitz of Pebble Beach itself, highlights included Sir Michael Kadoorie's 1958 Ferrari 250 Testa Rossa receiving the Octane Trophy from Jay Leno at The Quail, and a stunning Alfa Romeo 6C 2500 SS triumphing at Concorso Italiano.



MAIN IMAGE: EVAN KLEIN; OTHERS: ROLEX; EVAN KLEIN; CONCORSO ITALIANO



**SHELSLEY WALSH CHAMPIONSHIP CHALLENGE,
11-12 SEPTEMBER**

This weekend may have been packed with gripping hillclimb action as above, but the thunder was stolen by the quietest car on the hill: Mitch Evans' record-breaking Panasonic Jaguar Formula E. There was also a special *Octane* Youngtimer concours, which was won by an immaculate Audi RS2.

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AIN AAR CLASSIC CAR SHOW, 1-2 SEPTEMBER

This mountain village just north of Beirut, Lebanon, hosted a wide range of cars, including an ex-Peter Revson Maserati 3500 and a Peking-Paris Porsche 356C.



ZANDVOORT HISTORICS, 31 AUGUST – 2 SEPTEMBER

There were 16 packed grids at the popular Dutch event, but the highlight was a parade of racers through the town.



ERA ALPINE TRIAL, 3-5 SEPTEMBER

The fourth Alpine Trial was won by Jim Gately and Tony Brooks in a Cadillac. The 600-mile rally's inaugural Alpine Trophy was won by TR2 crew Julian Riley and Bill Hoff.



GRAND BASEL, 6-9 SEPTEMBER

The metier of this new Swiss event was to treat and present cars as art, and it did offer a sensational selection of classics for visitors. See also Stephen Bayley (page 55).



OCTANE TRACK DAY, 30 AUGUST

There was a superb turn-out for *Octane's* annual day out at Goodwood. With limited numbers of cars on the circuit at any time, participants had plenty of freedom to play.

CLOCKWISE FROM BOTTOM: JAMES ELLIOTT; GERARD BROWN/ERA; ELIAS AMIOUNI; JEFF BLOXHAM; GRAND BASEL



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1971 Lamborghini Miura P400 SV (European specification) ● 1975 Ferrari 365 GT4/BB
1976 Lamborghini Countach LP400 ● 2016 Alfa Romeo 8C Disco Volante Spider by Touring
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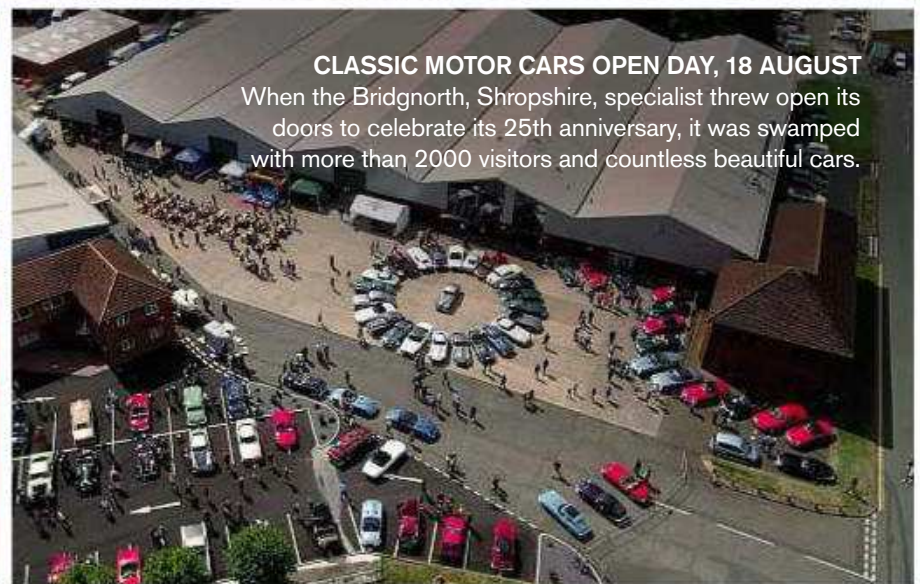
SALON PRIVÉ, 5-7 SEPTEMBER

For the first time, the event moved right beside Blenheim Palace, which provided a superb backdrop for the cars. A 1933 Bugatti Type 55 Roadster took the top prize.



OULTON PARK GOLD CUP, 25-27 AUGUST

A packed weekend of 19 races in Cheshire included a super Chevron B6/B8 50th birthday celebration.



CLASSIC MOTOR CARS OPEN DAY, 18 AUGUST

When the Bridgnorth, Shropshire, specialist threw open its doors to celebrate its 25th anniversary, it was swamped with more than 2000 visitors and countless beautiful cars.



THE LAYER MARNEY CUP, 12 AUGUST

First run in 1914, this Essex fuel trial was revived in 2015.



VSCC MALLORY PARK, 11 AUGUST

Leicestershire was the latest stop for a full Formula Vintage race card, including the club's first race for drivers under 30.

CLOCKWISE FROM TOP: GABRIEL DE MEURVILLE; JACOB LANE; GARY CLARKE; LAYER MARNEY; MICHAEL HOLDEN



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No, Mr Bond, I expect you to buy!

*Wannabe secret agents have already snapped
up all the continuation Aston DB5s*



ASTON MARTIN HAS revealed to *Octane* that it has already secured buyers for the entire run it is planning of 'continuation' James Bond DB5s. In fact, despite scepticism from some quarters, the company said it could have sold the allocation three times over. That is an astonishing result considering the cars will cost £2.75 million each and can't be used on the road.

The news that Aston was to build the *Goldfinger* cars with Eon Productions prompted a flurry of interest, especially when it was revealed that they would boast features designed by Oscar-winning Chris Corbould, the special effects supervisor on eight Bond movies.

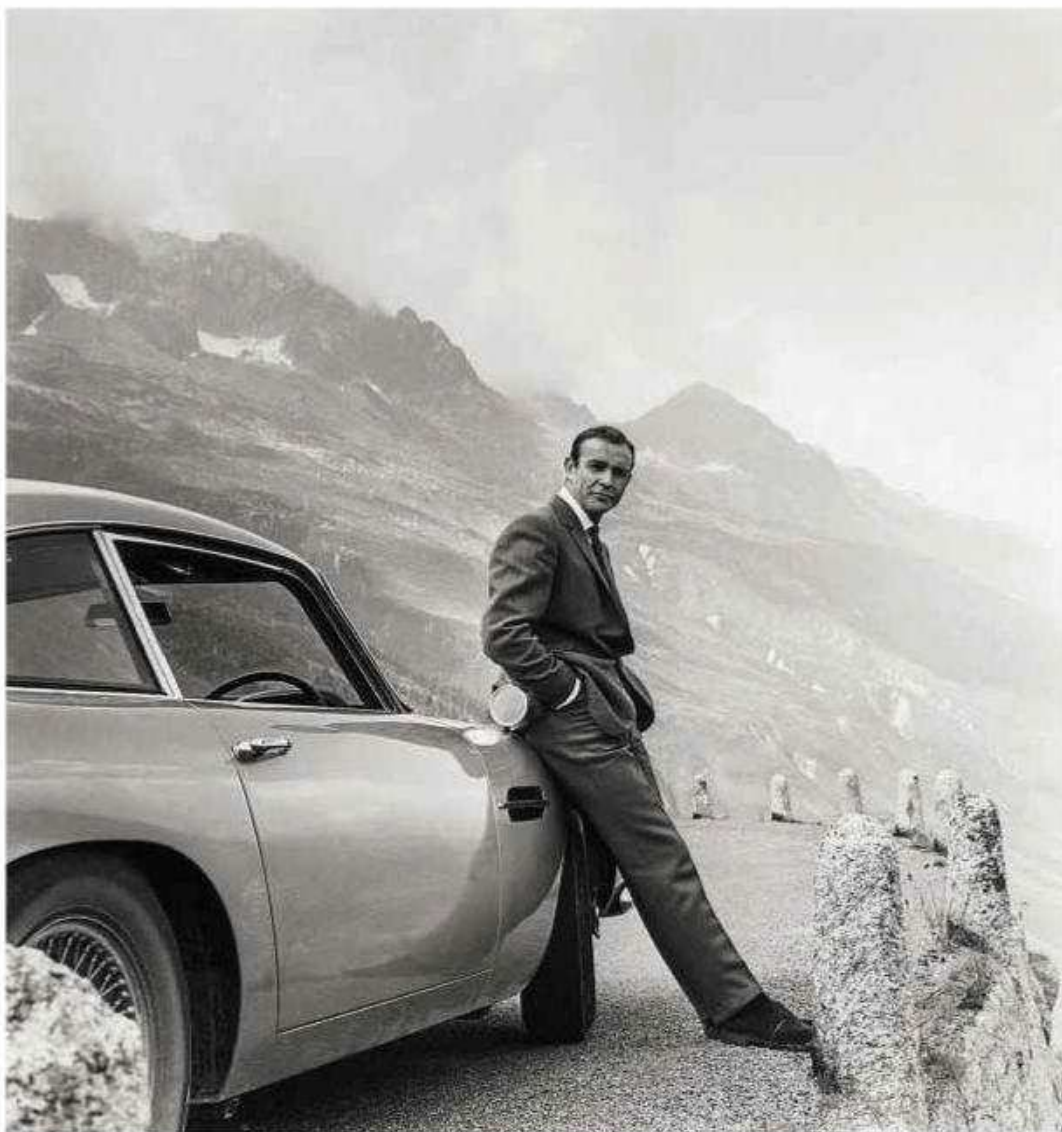
The cars will be built from scratch at Aston Martin Works in Newport Pagnell, where the DB5 was built in period, with cars scheduled for delivery late in 2019.

Aston says that the cars will be 'authentic reproductions' of the car that starred in *Goldfinger*, but with 'sympathetic modifications' for quality and reliability. And, although not all the gadgets have been revealed, a revolving numberplate is promised.

In total, 28 of the cars will actually be built, with 25 to be sold, Aston and Eon Productions retaining one each and a final example to be auctioned for charity.

The Aston Martin DB5 made its Bond debut in the third movie, starring Sean Connery, in 1964. The car was chosen because it was the successor to the DB MkIII that the MI6 agent drove in Ian Fleming's books. Since then, it has appeared in a further six Bond movies, though only *Thunderball* in period. Its impact was enormous, but as much through the Corgi toy of the DB5, 2.5 million of which sold in its first year.

Andy Palmer, president and chief executive officer of Aston Martin, said: 'To own an Aston Martin has long been an aspiration for James Bond fans, but to own a Silver Birch DB5, complete with gadgets and built to the highest standards in the very same factory as the original James Bond cars? Well, that is surely the ultimate collector's fantasy. The skilled craftspeople at Aston Martin Works and the expert special effects team from the James Bond films are about to make this fantasy real for 25 very lucky customers.'



'THE CARS WILL BE BUILT FROM SCRATCH AT ASTON MARTIN WORKS IN NEWPORT PAGNELL. A REVOLVING NUMBERPLATE IS PROMISED'

In a very busy month for the company, other Aston-related news includes its biggest ever intake of apprentices (50) and graduates (26) starting at Gaydon, the announcement that the new St Athan factory will be Aston's 'home of electrification', plus the opening of Aston Martin Works' new Heritage satellite showroom in London's Mayfair. Situated with the Aston Martin Brand Experience Centre in Dover Street, the Works Heritage showroom will sell classic Astons and promote the services available at Aston Martin Works in Newport Pagnell.



Clockwise from above
Original Bond DB5 with Sean Connery in 1964; the frontage of Aston Martin's new London showroom; apprentices and graduates ready to go at Gaydon; Silver Birch DB5 remains an icon.

NEWS FEED

JD Classics in admin, Walker party, JLR Classic in the US, lost Shelby found, Rockingham closes, farewell Tom and hello Epiris



JD in administration

Beleaguered high-end classic car dealer JD Classics has called in administrator Alvarez & Marsal.

Earlier this year, collector Mike Tuke took JD Classics and former principal Derek Hood to court over 41 collector car deals. Hood founded JD Classics in the '80s and built it up to be a behemoth of the classic car world from its Maldon, Essex, base and Mayfair showroom.

Prosthetics tycoon Tuke invested over £40 million in classics via JD between 2009 and 2013 and, in finding for Mr Tuke in April, Mr Justice Lavender said Hood's conduct was 'deliberate and dishonest'.

Hood later left the company, and Charme Capital Partners, which with co-investors bought a majority stake in JD Classics in 2016, installed former Lotus CEO Jean-Marc Gales.

Mr Tuke's lawyers state that three further sets of proceedings have been issued against JD Classics alleging fraud and deceit against both the company and Hood over 18 cars.

There is also uncertainty over whether the business is for sale but, as *Octane* went to press, the company was continuing to trade despite investors facing reported losses of £25 million.

Walker centenary parade

F1 cars will rumble through the streets of Dorking as the Surrey town marks the centenary of the birth of Rob Walker on 21 October. The whisky heir founded Rob Walker Racing in the town in 1947 and organisers are promising nine of his racers.

Four of Rob Walker Racing's most famous cars have been confirmed, including the Cooper T43 Climax that Stirling Moss drove to take the team's first World Championship win in 1958. It will be joined by the Lotus 18 that Moss drove to victory in Monaco in 1961 and the 250GT SWB owned by F1 principal Ross Brawn.

The parades will coincide with an exhibition on Rob Walker Racing at Dorking Museum. For more info see dorkingtowndpartnership.co.uk.



JLR Classic in the US

Jaguar Land Rover Classic is to open its first Works centre outside Europe. The new 75,000 square foot premises in Savannah, Georgia, USA, will specialise in sales, servicing and restoration and will boast a showroom and a 42-bay workshop.

Lost Shelby discovered

A lost Shelby American 1967 GT500 EXP prototype has been rediscovered in rural North Texas, where it has lain dormant for more than two decades. The car was tracked down by a team led by auction company boss Craig Jackson and restorer Jason Billups.



Corby oval closes

Rockingham Motor Speedway is to close at the end of the year. The last event at the UK's only oval circuit will be the Super Send-Off on 24-25 November.

Tom Walduck RIP

Tom Walduck was a well-known competitor on the rally scene, having participated in more than 23 Tour Autos with his wife Sara in their Cobra. He built up a fine collection of cars, including a Jaguar XK150S bought new by his father.

Bonhams takeover

Bonhams – well known for its motoring division, but specialising in everything from fine art to wine – has been sold to private equity firm Epiris.

Octane presents...

All the latest on events organised or supported by Octane



Awards finalists announced

The shortlists have been announced for the 2018 Historic Motoring Awards in association with EFG Private Banking, ranging from mind-blowing restorations to the individuals and companies whose support keeps the classic car world thriving.

Organisers received hundreds of nominations from experts and enthusiasts across the globe before whittling them down to the finalists for 17 categories.

As *Octane* went to press, a committee of specialists and personalities from the classic world were selecting winners in all categories bar two: Car of the Year, which will be decided by a public vote, and the Lifetime Achievement Award, which will be awarded by a special jury.

The winners will be revealed at a ceremony and dinner hosted by sports presenter and TV broadcaster Steve Rider at the Sheraton Grand Hotel London Park Lane on 25 October.

Now in their eighth year, the Historic Motoring Awards celebrate the elite of the classic and performance car industry. As well as EFG Private Bank, sponsors include Footman James, Quickfit SBS, Lordes and Hortons Books. For the full shortlist, see www.historicmotoringawards.co.uk/9256.

Octane's December issue (186) will incorporate a special supplement dedicated to the Historic Motoring Awards winners. Because of this the issue will go on sale in the UK slightly later than usual, on 31 October.

ARTCURIAL

// Motorcars



1937 BMW 328 #85105 in the Eifel Race
on the Nürburgring circuit in the 1950s

© Archives BMW

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Porsche 2.0

Project Gold is the Stuttgart giant's first foray into the world of continuations



TWO DECADES after the end of series production of the air-cooled Porsche 911 Turbo, the company has joined the continuation craze and built a new example from scratch. The new car is due to be launched at the Porsche Rennsport Reunion in Laguna Seca, USA, on 27 September and, like similar projects from Aston Martin and Jaguar, will not be road legal.

After taking its bow at Laguna Seca, the first example is then set to be auctioned by RM Sotheby's at the Porsche Experience Center in Atlanta on 27 October, with all the proceeds going to the charitable Ferry Porsche Foundation.

The 'new' 911 is Porsche Classic's contribution to the company's 70th anniversary celebrations. It was built using a 993 bodyshell to showcase tradition and innovation – and also to promote the availability of the 6500 parts that Porsche Classic offers for 993-generation cars alone.

It was created over 18 months around a brand new 3.6-litre, 450bhp, twin-turbo flat-six. Dubbed Project Gold, it is painted in Golden Yellow Metallic – a link with 2018's 911 Turbo S Exclusive Series. The black wheels are highlighted with Golden Yellow design accents, while the seats and interior trim are finished in black with Golden Yellow details. The bodyshell features the characteristic side air intakes of the 993 Turbo S that were also available as an option for the 911 Turbo in 1998.

Detlev von Platen, a member of Porsche's executive board for sales and marketing, said: 'Project Gold showcases the comprehensive skill of Porsche Classic in fascinating fashion. This project clearly demonstrates our strategic approach.'

'Although we are starting a new chapter in our sports car history with the Porsche Taycan, the story of how the company evolved is no less significant. On the contrary, this Golden Yellow 993 demonstrates how incredibly passionate we are about the tradition of our brand.'

WHY WE LOVE...

The single-spoke wheel

It's all wrong, obviously. Why deliberately make a steering wheel less strong by supporting its rim on just one spoke? How is that going to hold together over the years? But Citroën, in full function-follows-form-follows-function mode with its 1955 DS, insisted on a minimalist, futurist look that also happened to give an airily unobstructed view of the instruments. Just as two downturned spokes would have done.

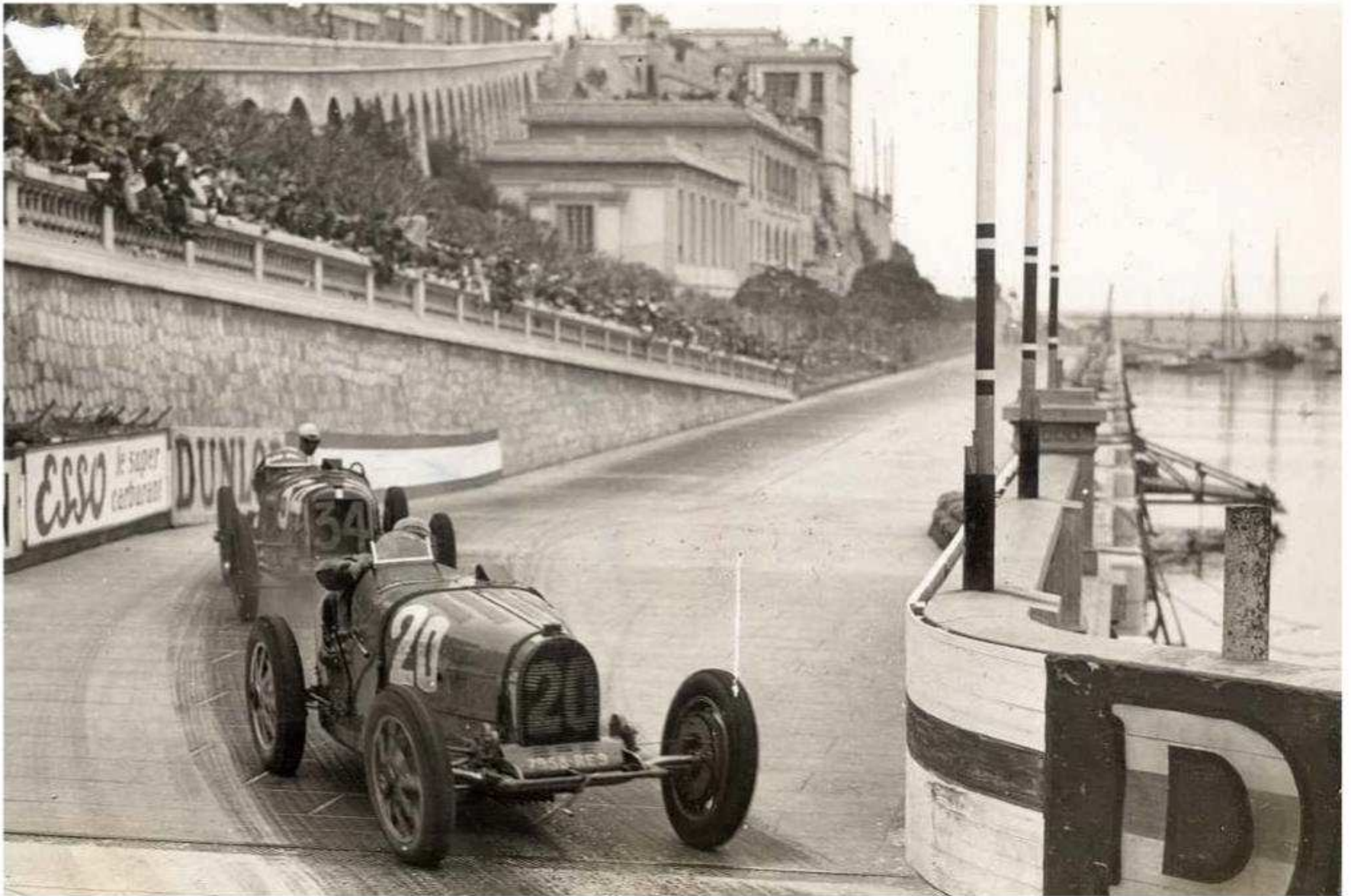
And it looked wonderful. More than that, it encouraged buyers to disregard the torn shreds of the rule book, to see themselves as free-thinkers. Most Citroëns stayed with some form of single-spoker right up to the early 1990s, after which the company's PSA parent banned weirdness in case it baffled buyers.

The early, super-slim spoke was the best, the broad square block of the facelifted BX the most apologetic because it was trying to hide its origins. The single-spoker didn't catch on elsewhere, though – with one suitably outlandish exception. Which is? The wedge-shaped Aston Martin Lagonda, of course. **John Simister**



ARTCURIAL

// Motorcars



© Pierre-Yves Laugier

1931 Bugatti Type 51 Grand Prix
Chassis #51128
6th overall at the 1932 Monaco Grand Prix with
Louis Lehoux, ex-Maurice Trintignant

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MICHAEL COLE / GETTY IMAGES

Barrie 'Whizzo' Williams 1938-2018

THE DEATH of Barrie Williams over the weekend of the Goodwood Revival came as a huge blow to the Historic racing community. The popular ace, who was just two months shy of his 80th birthday, came to prominence by winning the 1964 Welsh Rally in a Mini Cooper 'S' and, with Gerry Marshall and Tony Lanfranchi, was one of

the mainstays of 1970s saloon car racing in Great Britain.

Whizzo had been a constant star at Goodwood since the moment the circuit reopened in 1998, and his spectacular performances in Historics gave his career a second wind before he decided to hang up his helmet for good in 2017.

Bill Gwynne

1941-2018

Responsible for training thousands of would-be rally drivers at his Turweston rally school, Bill Gwynne started as a motorcycle racer, rising to International standard in motocross and scrambling before moving to cars and winning a host of National rally championships in the 1970s. He founded his rally school in 1983 and was still active in rallying into the current millennium, clocking up more than 50 years in the sport.

Don Panoz

1935-2018

Having made his fortune in pharmaceuticals, the Italian-American entrepreneur moved into the world of motorsport in the late 1990s when he built the Panoz Esperante GTR-1 for Le Mans. Encouraged by its performance, the challenger evolved into a series of road cars. Panoz later started the American Le Mans Series and owned or leased a succession of motorsport venues including Mosport and Sebring.



HOW TO...

Revive unobtainable brake hydraulics

Brakes. Not as exciting as engines, but we can't do without them. So when fluid starts seeping out of a braking system's hydraulic components, something needs to be done urgently before you find your braking foot suddenly hitting the floor.

But there's a problem. Sometimes you can reclaim a hydraulic cylinder's scored or corroded inner surface by honing, and new rubber seals will make it right again. But what if your cylinders are past the point of recovery, no-one makes new ones for your car any more and searches for new-old-stock items draw a blank?

Sometimes you can adapt a part from a more modern car to fit, provided the cylinder bore is the same and you don't mind the unoriginal look. Or you can have the original, worn one fitted with a new inner surface. In some ways it's a smaller version of the sleeving system used to reclaim an engine's cylinders once they are beyond a regular rebore.

This technique for resleeving automotive hydraulic cylinders began in the US with brass inserts, but today the preferred material is stainless steel. A tube of the required internal diameter is cut to length and the end into which the piston will later be inserted is chamfered to ease the piston seal's entry. Next, the bore of the cylinder is enlarged very accurately to a size that will make the new tube an interference fit in it. The tube is coated with a Loctite-style adhesive and pushed into place with a hydraulic press.

Finally, the required holes are drilled into the sides of the tube through the cylinder's fluid ports. When the cylinder is reassembled with new seals and, if necessary, a new piston (which can be machined on a lathe from thick steel rod if otherwise unobtainable), the cylinder is as good as new.

Or even better; unlike the original aluminium or cast iron, the new surface will never corrode. And you'll no longer need to worry about not stopping.

John Simister



1963 FERRARI 250 LUSSO

One of only 17 Right Hand Drive 250 Lusso's produced ■ Delivered new on 2nd October 1963 through Maranello Concessionaires, England ■ Converted in 1988 to FIA race/rally specification complete with competition 6 carburettor engine ■ A veteran of the Goodwood Revival RACTT Celebration race & Tour Auto ■ Extensive history files



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MAN AND MACHINE

Bringing back the Bellevue

Tom Hardman and the MG special that 'Wilkie' built

Words and photography Paul Hardiman

PRESERVATION. It becomes ever more important as the hardware gets rarer, or – as here – unique. For the four years that he's jointly owned it with Michael Barber, Tom Hardman has been returning the Bellevue Special to something its builder, Walter Ernest 'Wilkie' Wilkinson, would recognise. It has suffered the indignity of a GRP body and was once scrapped, but with persistence Tom has restored it to its original form.

Before his fame with Ecurie Ecosse in the '50s, Wilkie worked for Bellevue Garage in Wandsworth. In 1937, the year after founding the British Racing Mechanics Club with Walter Hassan, he built this aluminium-bodied, offset-monoposto MG. It uses a 1935 Magnette chassis and engine with K3 axles and brakes, and has alternated between pre-selector and manual four-speed gearboxes all its life. Currently it runs a manual.

Wilkinson and the Bellevue founders raced the MG with some success before selling it two years later to Brooklands racer Charles Mortimer. After the war it was purchased by Basil de Lissa, who added the supercharger and raced it at Goodwood's first meeting in September 1948.

After de Lissa sold the car it was fitted with ugly GRP bodywork and ended up in a scrapyard. Norman Hart acquired it in 2003 and restored it with bodywork by Royles but, when historic motor trader Hardman was enlisted to help sell the car, he couldn't resist

keeping it. 'We bought it because of the Goodwood entry potential,' Tom admits.

The duo first ran it in the Revival in 2014, but the crankshaft broke. 'We've just done a seven-month rebuild, and James Ricketts has found us a bit more power.' The motor is now a little over its original 1087cc and wears a new replica of de Lissa's Marshall blower. 'It's more than 150bhp but not as much as 200. It's really hard on plugs – it uses Champion C53Rs, and we've just bought a box of 32 from the US for £500, the last ones left in the world. We'll have to think of something else when they run out.' The 2in SU has two float bowls and massive feed pipes for the huge volume of methanol it ingests but, even so, 'On a long straight it will empty those.'

As well as at Goodwood it competes in classic hillclimbs, including Shelsley, on twin rear wheels. 'At Prescott I managed a 44.08 and I know there's more in it. At 800kg she's a heavy old girl but I'm not prepared to lighten her because she's a historic race car.'

Sadly, this year's run in the Goodwood Trophy race (for 1930-51 Voiturette and GP cars) was again beset with bad luck, after posting a 1:41.58 best lap in practice. 'A differential bearing went on Friday. I was pulling 6700rpm in top – that's 132mph – on the back straight and I felt it go, so I parked it. The fastest we were timed at was 135mph.

'So that's three non-finishes and a last place. But we'll get there.'



IN THIS MONTH: NOVEMBER 1994

Eurostar's first rail passenger

Given the sometimes turbulent history over the past 1000 years between Great Britain and its nearest neighbour, you'd think a tunnel linking the two would have been the last thing on both governments' minds. But during most of the last 200 years or so this wasn't the case at all, with the first credible *Le tunnel sous la manche* proposed by French mining engineer Albert Mathieu-Favier as early as 1802.

Almost 40 years later another Frenchman suggested a mined railway tunnel, but it was not until 1856 that a British delegation proposed such an idea to Parliament. Nothing came of it, but by 1876 a joint Anglo-French group had been established to consider seriously the building of a cross-channel railway tunnel. The Anglo-French Submarine Company dug test shafts and tunnels, but by 1881 the work was halted through political conflict and concerns over national defence.

After WW1 the suggestion of a Channel tunnel gained momentum. Winston Churchill was an advocate and vehemently argued against those who thought it a national security problem. That and the cost were the two major issues, but by 1964 both governments had agreed that a tunnel should be built.

Political discord in the UK halted the plan again, but 1979's newly elected Conservative government put it back on the agenda, citing the economic benefit to trade now that Britain was in the EEC.

The British Channel Tunnel Group and GIE Transmanche Construction began joint planning in 1985, and by 1988 tunnelling work by boring machines, aimed at each other from both sides of the Channel, had started.

On completion in 1994 the tunnel comprised three tubes, two for rail transport and a smaller centre tunnel for servicing. It opened for vehicle transport in May 1994, and from 14 November paying passengers could, at long last, travel in comfort *sous la Manche* on the Eurostar train from London to Paris.

Neil Godwin-Stubbart



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Motorclassica, 11-14 October
Image: Motorclassica

COMING UP

Autumn may be beckoning but the action is hotting up Down Under and elsewhere

28-30 September Les Grandes Heures Automobiles

Not a race, but an extraordinary meeting of racing cars at Linas-Montlhéry circuit just outside Paris. The grids feature many of the cars and motorcycles that graced the track in period, as well as a number of their 'heirs', as the organisers like to put it. lesgrandesheuresautomobiles.com

28-30 September Classic Austria

Classic car enthusiasts decamp to the city of Wels, half an hour south-west of Linz, for a show that is a fixture on the calendar of Austria's many marque clubs. classic-austria.at

29-30 September Cotswold Airport Revival

The base formerly known as

RAF Kemble opens its gates to classic vehicles and vintage aircraft, 100 of which will fly in over the weekend to mark the centenary of the RAF. cotswoldairportrevival.com

30 September Brooklands Great War Day

Pre-1919 machines assemble to mark 100 years since the end of World War One. Expect to see cars, motorcycles, bicycles, military vehicles, aircraft and impressively accurate costumes. brooklandsmuseum.com

4-7 October Zoute Grand Prix

This multi-attraction event will again turn the seaside resort of Knokke-Heist in Belgium into a car-lover's playground. The programme for 2018 includes a concours, a rally, a tour, and a Bonhams auction. zoutegrandprix.be

6-7 October Prescott American Autumn Classic

Action on the hill, a 'show 'n' shine', a wall of death, and more hot rods and Yank tanks than you can count. This is as good as American car shows get on this side of The Pond. prescott-hillclimb.com

11-14 October Malta Classic

Combining the Mdina Grand Prix, the Mdina Concours d'Elegance and a hillclimb in Mellieħa, the Malta Classic offers more than enough to justify the flight, and you won't want for company: the locals turn out en masse to enjoy the cars and some spirited driving. maltaclassic.com

11-14 October Motorclassica

Far and away the biggest classic car show Down Under and held at the spectacular Royal Exhibition Building in Melbourne. This year's event will include Art Deco vehicles, a celebration of Cadillac and a special gathering of microcars. motorclassica.com.au

13-14 October Espiritu del Jarama

The oldest permanent circuit in Spain, largely unchanged in layout for 51 years, is visited by many of the cars and bikes that raced there half a century ago. espiritudeljarama.com

19-21 October Algarve Classic Festival

Much-loved by Brits seeking top-notch racing and sunshine during the gloomy autumn months, the ACF is held at Portugal's Portimão Circuit, a favourite of Walter Röhrl and Sir Stirling Moss. algarveclassicfestival.com

25 October The Historic Motoring Awards

The great and the good of the old-car world put on their glad rags and convene at the Sheraton Grand London Park Lane Hotel for the eighth annual Historic Motoring Awards. Most winners will be decided by a panel of judges, but Car of the Year is voted for by *Octane* readers. historicmotoringawards.co.uk

26-28 October Imola Classic

Peter Auto returns to Imola for its season-ending meeting, bringing with it all manner of machinery: there are grids for classic GTs and prototypes, Touring Cars, F2 single-seaters and Group C behemoths. peterauto.peter.fr

28 October National Restoration Show

Held at Stoneleigh Park in Warwickshire, this show offers DIYers the chance to pick up



LeJog, 8-11 December
Image: HERO



Zoute Grand Prix, 4-7 October
Image: Zoute Grand Prix

project vehicles and hard-to-find parts as well as helpful advice from marque clubs.
restoration-show.co.uk

4 November
Bonhams London to Brighton Veteran Car Run

A celebration of motoring more joyous than any other, featuring hundreds of pre-1905 cars puffing and popping their way from Hyde Park in central London to the South Coast – now more popular than it has ever been. The event's sponsor Bonhams will offer a selection of eligible Veterans for sale on 2 November, and the run is preceded on 3 November by the Regent Street Motor Show.
veterancarrun.com

7-11 November
Classic Daytona

This is a great opportunity to see some of the old monsters of motorsport thundering around Florida's most famous circuit – and the open paddock is the icing on the cake.
hsrrace.com

8-11 November
RAC Rally of the Tests
HERO'S revival of the RAC Rally is a suitably challenging event, with regularities, special tests and night stages, all keeping crews on their toes as they motor from Harrogate to Bristol.
heroevents.eu

9-11 November
Classic Motor Show

The UK's biggest indoor show returns to fill Birmingham's cavernous NEC with cars of all kinds and many attractions besides. Club displays, trade stands, an autojumble, live demonstrations and special guests are all on the menu.
necclassicmotorshow.com

28 November – 2 December
Classic Sebring

Hot on the heels of Classic Daytona comes this event at Sebring, where the racing cars will be joined by a large display of vintage aircraft.
hsrrace.com

7-9 December
Retro Classics Bavaria

The organisers of Retro Classics Stuttgart bring their brand of entertainment two hours east to the exhibition centre in Nuremberg. Expect themed displays, a large club presence, cars, parts and automobilia.
retro-classics-bavaria.de

8-11 December
LeJog
HERO'S Land's End to John O'Groats Reliability Trial sees crews drive through the night on notoriously tricky regularity sections, usually in weather that is less than helpful. Easily one of the toughest rallies, but one of the most satisfying, too.
heroevents.eu



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**Left from below**

From outside, only the lack of exhaust note gives the game away; inside, it looks a bit more sci-fi.

sympathy. And the lack of the XK's rorty low-velocity soundtrack is no deal-breaker. The electric motor whines under hard acceleration, but otherwise silence suits trundling well, and despite the lack of straight-six burble there's none of the creaking you might expect from the structure of an elderly roadster. On an open road, the lack of noise could be more of an issue.

Despite its heart transplant, the demonstrator sits on original suspension and the Zero handles in a similar fashion to its internally combusted sisters. The ride is pliant, the steering is always talkative and, even though the electric motor can produce peak torque from a standstill, traction feels secure; there are no electronic guardians but the motor's peak output can be turned down to take account of slippery conditions.

The demonstrator's cabin has a carbonfibre dashboard and digital instruments as well as a touchscreen interface; Classic says it will offer also a far more traditional finish, as well as the option of electric power steering and even air conditioning.

Does it offer a proper E-type experience? Frankly, no – it's a symphony with the volume muted, a sensory-deprivation sports car. But it's not intended to be a direct rival; Jaguar Classic says that much of the early interest has come from existing E-type owners wanting to add something 'similar but different' to their collections.

Thanks to the modular nature of its powerplant, Jaguar says it can offer electrified versions of other models powered by the XK six. Which makes us think... How about an electric XJ6 Series 1 as an alternative to the ubiquitous Tesla?

Electrifying E-type

A battery-pack where the XK straight-six normally sits and snarls? Jaguar Classic takes E-type into the future

Words Mike Duff

PHILOSOPHERS AND theologians have spent centuries arguing about the metaphysical connection between body and soul. Now Jaguar Classic has created what could pretty much be a practical experiment into the effect of their separation in the elegant form of the E-type Zero.

It's an electrified version of the Series 1 E-type, with a 40kW/h battery pack, 190kW motor and single-speed reduction gearbox occupying the space formerly filled by the 3.8-litre straight-six engine and transmission. We told you about the idea last year when Jaguar produced a concept car, which then featured at the royal wedding with Prince Harry driving his new bride to the reception in it. Now Classic has confirmed that it plans to start building customer cars alongside the regular 'Reborn' factory-restored E-types.

The power unit is certainly clever. Developed in conjunction with Rimac, the Croatian EV supercar maker, it weighs slightly less than the original XK engine and manual transmission, and it can be fitted to an E-type without major structural changes.

The conversion is reversible and Classic will even help owners store their original powertrain in case they ever want to swap back. Without active battery cooling the Zero doesn't have Tesla-like fast charging, so

replenishing the battery will take around seven hours and deliver around 150 miles of real-world range; the charging port is hidden beneath the original fuel-filler cap.

My drive is limited to the streets of Monterey, so there's no chance to confirm Classic's claim of a sub-7-second 0-60mph time, but even at urban speeds the Zero feels keen and responsive. There's strong initial acceleration – it would see off a Series 1 being driven with any degree of mechanical





1984 Rolls-Royce Corniche Convertible
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JAY LENO

The Collector

If you're a frequent reader of this magazine then you know of my love for the Rolls-Royce Merlin engine. As a young man, I was fascinated by the people who could take this nation-saving beast and put it in a car. And over 30 years ago, I read about a man named Paul Jameson who had done just that.

I acquired his phone number through a friend and called him up. He said the engine was in very good shape and had come out of a 1944 De Havilland Mosquito that hadn't seen much service. It was mounted in a 1932 Rolls-Royce Phantom II chassis. The two-stage supercharger was no longer on it and it was now running on a Holley four-barrel carburettor. The transmission was an early-'50s four-speed Moss gearbox from a Jaguar XK120.

He tried to put me off the car. It only got about three miles to the gallon. The body was really just a wooden box, and the gearbox couldn't take the power and usually blew apart whenever you got 'on it'. But, of course, I had to have it.

Once I got the hybrid Rolls-Royce to LA, I realised I had a project on my hands, one which took me 30 years to get right.

I remember the first time I gave it a bit of stick in second gear, at about 2400rpm. I heard what sounded like broken glass being crushed, and I realised I had broken off all the teeth on second gear. We took it back to the shop, pulled the gearbox and saw that's exactly what happened.

I looked around for another Moss 'box, which were still pretty cheap back then, but of course the same thing happened again. And there were other problems. I could hear what I thought was detonation on one of the cylinders, which turned out to be a loose valve seat, and it was not the only one.

We had to go back to the beginning and do this project right. We had the wheels re-spoked with spokes twice as thick and strong. The entire engine was rebuilt by Jack Roush, who was quite famous for racing these engines in speedboats as well as aeroplanes.

The strongest gearbox we could find was a Dodge truck NV5600 six-speed. I didn't want an automatic; I wanted something that could take the power and still have a proper stick and clutch. Although a 1932 Rolls-Royce rear axle is a robust unit, we didn't think it could

take the 1000bhp-plus of that engine. So we replaced it with a Dana 60 with a limited-slip differential.

We had a brand-new radiator built and put it in the Rolls-Royce shell, and augmented the mechanical water pump with electric ones. Because the V12 needs 24 volts, and the car electrics are 12 volts, we have a split electrical system. We also have two fuel cells, each holding over 30 gallons of gas with an electric switch to go from one tank to the other. Then there's the pre-oiler. You press and hold a button on the dash for about a minute, to flood the engine with 100lb of oil pressure.

Finally, the magnetos were completely rebuilt. To start this beast you also have a hand magneto, which sends a shower of sparks to all the cylinders.

One thing I'm especially proud of is that this is, I believe, the only 27-litre Merlin running on 48 IDA Weber carburettors. Using our 3D printer we designed

and made our own intake manifold. We also designed a two-seater roadster body which looks period-correct. To most people it just looks like an oversized Piccadilly Roadster, a US-made Phantom body of the time. I love opening the bonnet and watching people gasp when they see those vast valve covers with Rolls-Royce cast into them.

The really fun part is the firing-up process. First you flip up the two battery disconnects, then the

main dash power switch, then the pre-oiler, then fuel, left mag, right mag and starting mag. All are aircraft switches. Using the handle on the dashboard you spin the starting mag as fast as you can, you hit the start button, and as soon as the engine fires you kill the starting mag.

The torque of this motor is simply amazing. You can actually pull away in any gear if you so choose. On the open road you feel like a Spitfire pilot taxi-ing down the runway. The combination of power, history and the sheer bravery of the men and women who fought and died for all this come rushing right back.

Under the right-hand valve cover I placed a silver plaque with the name of my friend's father who went to England and married a British girl. Two weeks after my friend was born, his father died on the beaches of Normandy during the D-Day invasion.

Long live the Merlin.



JAY LENO

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

**'IT SOUNDED LIKE
BROKEN GLASS
BEING CRUSHED.
I HAD BROKEN OFF
ALL THE TEETH ON
SECOND GEAR'**



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DEREK BELL

The Legend

Theoretically, I am a former racing driver, but I tend to adopt the Frank Sinatra approach to retirement. I am not above 'unretiring', venturing trackside for a race or two as and when the mood strikes me. In August, for example, I raced a lovely 1965 Porsche 911 during the AvD Oldtimer Grand Prix meeting at the Nürburgring.

I was paired with Tom Bradshaw, whose team did a fantastic job of preparing the car. We never stood a chance of victory because our two-litre Porsche was up against opposition packing twice the horsepower. We qualified near the back, and only made it as far as mid-field in the race, but it was great fun all the same.

Racing a 911 again made me think of the first time I campaigned one in anger, and of the man who gave me the drive. Dave Maraj was a super chap, but tragically he drowned just a week or so before I headed to Germany for the Oldtimer race. Back in '96 I raced for him at Daytona and Sebring in his Champion Racing Porsche.

I suppose it was the twilight of my career at International level, and I was out in a GT car rather than a sports prototype, but it turned out to be the start of something wonderful. I went on to campaign a Champion Racing Audi S4 Competition, and an RS6, in the Sports Car Club of America's World Challenge for three highly enjoyable years, by which time I was well into my sixth decade.

Dave ran a Porsche, Audi and Alfa Romeo dealership in Florida at the time, and first dipped his toe into motorsport by running a 911 Carrera 2 in an IMSA Supercar Challenge race in Miami in February 1993. It was steered by one of his salesmen. My son Justin drove for Champion Racing at the start of its International campaign shortly afterwards, and the outfit went on to become the benchmark American sports car team over the next decade and a half.

Dave's squad claimed five consecutive ALMS titles, the Sebring 12 Hours in 2004 and the Le Mans 24 Hours a year later with an Audi R8, three years before the name was applied to a road car. Its drivers included everyone from Hans Stuck to Tom Kristensen, JJ Lehto to Emanuele Pirro, via many other 'names'. Any sports car regular worth his salt wanted to drive for Champion

Racing, even if it was essentially a privateer operation.

Yet Dave also excelled in his day job. For example, there was a period where he shifted more Porsches than entire nationwide chains could manage elsewhere. If he had been a country, he would have ranked fourth in global Porsche sales. That is incredible. Even more telling is that he never crowed about it. He loathed the limelight, which explains why he isn't better known.

He was the same about his motorsport success. He would bat away journalists' requests for interviews and instead insist that they talk to those at the coalface. Quite aside from what he accomplished professionally, I have since learned that he helped out friends and employees after they hit bumps in the road on a personal level. Once again he did so quietly, which speaks volumes about the man.

Dave disproved the notion that good guys don't finish first. Whenever someone dies, it's hard not to wax lyrical and gloss over the negatives, but Dave really was a one-off and someone who deserves to be remembered for his many and varied achievements.

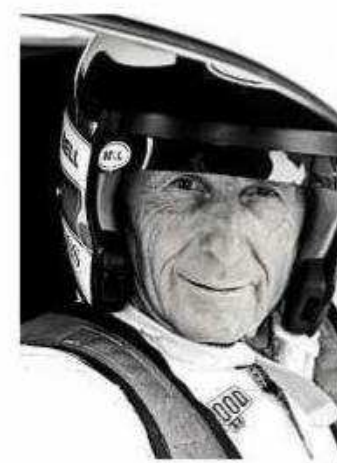
After my race outing in Germany, I hotfooted it back to the USA for the Pebble Beach Concours d'Elegance, where I was armed with a pen and a clipboard. I was on judging duty alongside the likes of my old

mucker Jochen Mass, Mr Kristensen and design studio chief Andrea Zagato. I thoroughly enjoyed it, which I admit isn't always the case with this sort of thing.

My personal highlight of Monterey Car Week, though, was being reunited with an old flame: the Ferrari 250 GTO that I raced at the Goodwood Revival Meeting alongside its owner Dr Greg Whitten back in 2011. Greg asked me if I would say a few words about the car before it went on the block. He then asked me if I would mind driving it onto the stage.

You know, I'm a sucker for old Ferraris, and just priming the throttle, hearing the whirr of the starter motor and then the noise of it firing made me beam from ear to ear. It's probably the most fun I've had in a car while stationary, at least when fully clothed. It was a pleasure to guide it at walking pace.

I only wish I'd had the wherewithal to buy it. I was tens of millions of dollars short, more's the pity.



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).

**'THE 250 GTO IS
PROBABLY THE MOST
FUN I'VE HAD IN
A CAR WHILE
STATIONARY, WHEN
FULLY CLOTHED'**



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STEPHEN BAYLEY

The Aesthete

A drum I have been banging for a very long time beats out the message that cars can be considered as art. In my very first book, published nearly 40 years ago, I mentioned Michelangelo and Raymond Loewy – authors, respectively, of the St Peter's *Pieta* and the Studebaker Avanti – in the same paragraph. Where it was not ignored as the rambling of a hallucinating maniac, in 1979 this assertion caused spittle-flecked outrage.

How right I was. It's not that I think cars *are* art, just that in their sculptural presence, their ability to express and define collective yearnings, their narrative density, their emotional appeal... they have usurped the traditional role of art. Anyone who has seen the boring, posturing absurdities of the Turner Prize will agree.

So do the organisers of Art Basel Miami, the planet's biggest art fair. In September an event called Grand Basel was inaugurated, formally beginning a process that will, commercially speaking, make collectable cars as artistically acceptable as Warhol and Koons.

The focus of Grand Basel was an ambitious 1953 concept called *Linea Diamante* by Gio Ponti, architect of Milan's *Torre Pirelli*. It was recreated here by Roberto Giolito, who designed the current Fiat 500 but is now at Fiat's *Centro Storico*, a guardian of its culture. I was one of several

people invited to nominate production cars to be put in oversized frames and be cast as 'art'.

I chose not something by Figoni et Falaschi, but a '62 Ford Consul Capri. You will want to know why. One reason is my fascination with Henry Ford's remark that 'you can read any object like a book'. The object betrays the beliefs and preoccupations, doubts, fears and desires of those who made it. Just like great paintings.

The idea of what became the Ford Capri entered the mind of Ford of Britain's designers in 1956, when the shaming calamity of Suez marked the end of the fading British Imperium. 'Project Sunbird' was begun to give demoralised designers something to dream about.

And they dreamt about America... because Britain always had a cadet role in the 'special relationship' and the US offered a vista of possibilities unavailable at home. The dreamers were led by Colin Neale (1926-2016), who had absorbed the design culture that

eventually created the '61 Lincoln and '62 Thunderbird. Dearborn was so competitive that he called it 'the stiletto studio', referring to the needle-thin dagger that was a Renaissance assassin's favourite weapon.

But the Capri was also a product of management command. This flamboyant, pillarless coupé was to be a 'personal car', with all the psychological subtleties that implies. You could take it to the golf club, making it socially superior to other, proletarian Fords. Hilariously, it was also to be a 'co-respondent's' car, referring to the legal term for the third party in a divorce. Such was the almost erotically seductive power of the idea. Such was the dream.

The result was one of the strangest mass-produced cars ever manufactured. Neale (who also drew the very successful '59 Anglia) took styling cues from the Ford Galaxie and the Fairlane Skyliner. The huge rear deck is

reminiscent of the '61 Lincoln. He said the Capri was 'sculpture in sheet metal', an expression he might have borrowed from Philip Johnson at New York's Museum of Modern Art. And the Capri's formal complexity made it, like sculpture, ruinously expensive to manufacture: Ford had to subcontract to Pressed Steel Fisher.

But the designers and marketers dreamt of 'The Continent' too. The Capri's contemporary Ford Cortina was

named after a Dolomite ski resort. The Cortina sales brochure used the graphic motif of passport stamps to suggest cosmopolitan sophistication. The new package holidays now made even exotic 'Capri' accessible, as if the consumer could, via a car, access a Tyrrhenian island as readily as he once accessed Oxford, Cambridge or Westminster.

It was the first popular car to wear a 'GT' badge, the Grand Tour having been the historical origin of Anglo-Continental voyeurism. And it was Britain's first popular car to use a Weber carburettor, establishing a vicarious connection to Lancia, Ferrari and Maserati.

Henry Ford II liked the Capri so much, he gave one to his daughter Charlotte. But it was a sales calamity. A mere 19,421 were made: more than Koons, but fewer than Warhol, making it one of the rarest Fords ever.

Still, the '62 Ford Capri is now officially a work of art. I know. It's in a frame.



STEPHEN BAYLEY

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

**'I CHOSE NOT
SOMETHING BY
FIGONI AND
FALASCHI, BUT A '62
CAPRI. YOU WILL
WANT TO KNOW WHY'**

ROBERT COUCHER

The Driver

All of a sudden, 'Concours d'Elegance' is the new cool in the classic car world. What used to be regarded as rather naff now epitomises the ultimate in motoring 'lifestyle'. So here, already, we have two words to get up true enthusiasts' noses: concours and lifestyle.

Arguably the classic-car hobby began in the early 1970s. Before that it was vintage cars, often chopped and raced, but the arrival of the first classic-car magazine in 1973 sort of formalised the hobby. Cars of the 1950s and '60s were still fun and desirable in an age when most new cars were rubbish. For decades the hobby was intent on restoring, maintaining and using classic cars, with driving enjoyment the paramount objective. Classics were often 'improved' by the fitment of aftermarket parts like big carbs, exhausts, cams, spotlights and such-like to make them go faster.

Then concours events began to catch on, especially among those who couldn't race or rally their classics, or whose cars were too lumpen to drive fast. They preferred to park their polished beauties in a field, set out their folding chairs and have a picnic whilst criticising all the other cars on show for having the wrong sort of hose-clips, or the wrong stickers on the radiator. Those who raced, rallied or just drove classic cars with vigour soon became disdainful of the nit-picking concours types and their worrying concern with the shiny cleanliness of their perfect lumps of automotive porridge.

In the early years some of these concours cars were 'restored' to look good without the need to handle or perform with any verve. Indeed, many of these smarty-pants show queens were downright dangerous in motion. The leading anti-concours crusader was the late Right Honourable Alan Clark, Member of Parliament and car enthusiast. He couldn't abide polishing, regarding it as frightfully common.

As a snob, Clark spent his time burnishing his image as a scruffy aristocrat – he wasn't, his family made money up north in trade – and he housed his vintage and classic cars in rundown garages at Saltwood Castle where his motto was 'Never let a spray gun near a car!' The dashing lady-killer Clark was incredibly mean and wouldn't spend any money on a car's cosmetics. He'd

even nick the good battery out of a car he'd just sold and replace it with a hastily-charged duff one.

When editing another classic car magazine prior to *Octane*, I managed to persuade Alan to do the *Backfire* column. We had to pay him a bit more than usual, and there was some ducking and diving over the VAT, but he begrudgingly turned out great copy. I soon learnt to call him only on Thursday or Friday afternoons when he'd be on jolly good form after long lunches, always super-smart and incredibly good fun.

He wrote an excoriating column about the Pebble Beach Concours d'Elegance in which he mocked one entrant for filling his car's radiator with 'lavender lavatory water'. The American was so incensed that he posted a package addressed to Clark. The note said, 'Please will you pass this on to Alan Clark because he's so full of shit.' The package contained an enema kit which we forwarded to Saltwood. Clark thought it wildly funny.

Things have changed greatly since the 1970s. Look at any historic race meeting today: the transporters, the hospitality tents, the catering, the helicopters, the chronograph watches and bespoke race gear, the squads of tame mechanics and the private plates on the supercars in the car park. On the last road race I took part in to the south of France, I flew back in a private Gulfstream

while the hot-and-bothered classic was transported straight back to the workshops. Lifestyle? Yes please!

Concours events have changed, too. I'm on the selection committee for the Concours of Elegance at Hampton Court Palace, and I'm always amazed at the care and attention that goes into these finest examples of rare automotive art. Bruce McCaw's 'Best of Show' Mercedes Barker Tourer was a stand-out winner this year, and Peter and Merle Mullin's Type 54 Bugatti was the roadster I'd want to steal for the night.

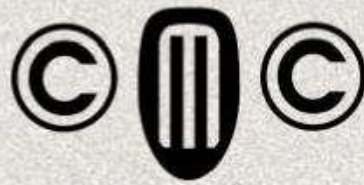
Anthony MacLean's elegant Lancia Astura was deliciously original, but maybe Gavin Henderson's AC Cobra Competition best summed up how a concours event should be today. After showing it outside King Henry VIII's pile, the Hendersons raced this immaculate Cobra good and hard at the Goodwood Revival Meeting the following weekend in a brilliant collision of worlds. That's some concours queen.



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*.

**'WE FORWARDED
THE ENEMA KIT TO
SALTWOOD CASTLE.
ALAN CLARK
THOUGHT IT WILDLY
FUNNY'**



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ROBBIE WALKER

Son of privateer driver and race team owner Rob Walker, and descendent of the Johnnie Walker whisky dynasty

Interview and photography Mark Dixon



1. Tennis champion Margaret Court used to stay at my uncle's house during Wimbledon, and this is her winning racket. I played with it as a teenager – it is incredibly heavy by today's standards.

2. My father Rob wrote his Grand Prix reports for *Road & Track* at this walnut Queen Anne desk, which was my grandmother's before him. Writing kept him involved in motor racing, and the Americans seemed to like his style.

3. In 1951 my father went to an auction to buy the field behind his house, in the village where I still live with my wife Penny, and he ended up buying Nunney Castle, too! Owning the castle supposedly gave him the rights to levy a toll on all the front doorsteps in the village but I'm not sure how far the *droit du seigneur* extended...

4. My family gave up its business interest in Johnnie Walker Whisky in the 1920s but I and my daughter Daisy have occasionally acted as 'brand ambassadors'. The current owners made a promotional video called *The Gentleman's Wager 2*, which starred Jude Law driving dad's old Delahaye 135S, after I'd taught him its quirks.

5. Stirling Moss won the 1961 Monaco Grand Prix in my father's Lotus 18, and his trophy is on display with the Delahaye at the Haynes Museum. The scalloped lip is for holding Champagne glasses.

6. My uncle, Val Duncan, built up the company Rio Tinto. Far from being the stereotypical ruthless businessman, he was actually incredibly warm and had lots of friends, among them the actress Ginger Rogers. She gave him this travel clock, inscribed 'To Val from Ginger, 1969'.

7. Michael Cooper-Evans was an Army intelligence officer who used to crew for my father's race team in his spare time. His biography of dad is a cracking read.

8. The cartoonist Brockbank drew a Christmas card showing dad in his Mercedes Gullwing, registered ROB 2, being chased by police. Dad later had a lightweight version and, when I was about eight, I saw it hit 160mph on a deserted two-mile stretch across Salisbury Plain.

9. Pancho is a Black Labrador, a working Lab who's never worked in his life! We've had him about ten years and he loves to bounce on the trampoline in our garden.

10. Isuzu brought three race-prepared Bellett saloons to the UK in 1968 but the importers went bust. I snapped one up for £300 and took it with me to Australia, where I actually beat Touring Car champ Norm Beechey once on handicap!



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Letter
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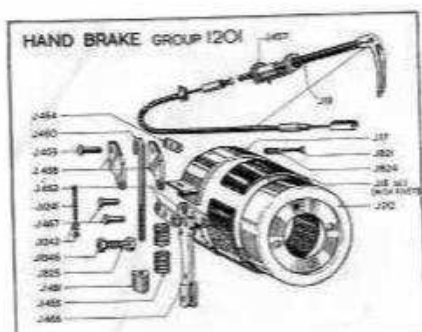


ALAMY

Better brakes with a Marshall amplifier

FURTHER TO Tony Dron's letter in *Octane* 182 about the use of parking brakes when driving an Edwardian Mercedes at Goodwood [above], perhaps I can relate some of my own experiences with these brakes.

In the early '60s I had an ex-WW2 Willys Jeep, the dash-mounted parking brake of which was about as effective as the Maginot Line was in stopping the German Army.



The diagram [above] is from the brochure of a Jeep parts supplier in Chiswick during the 1960s, using which you could pretty much have built a new vehicle at the time!

When I submitted my Jeep for its first MoT, my plea for leniency due to the after-effects of landmine damage was not

given any slack, so I took the offending mechanism apart and had my local blacksmith build up the operating cams with weld, and then filed them into a new profile that Ed Iskenderian would have been proud of.

This produced such violent juddering when used on the road that it fooled the g-force meter into thinking we were actually slowing down (remember that the term 'rolling road' meant 'somewhere in Yorkshire' in those days, and did not relate to a feature of the test). Following the subsequent pass, the said brake was not used again until the next MoT was due.

My previous (and first) car was a 1936 Austin 10 with rod- and cable-operated brakes, the handbrake of which had a special form of power assistance called Roger Marshall. It involved him putting one foot – or, in extremis, two – on the dashboard and both hands on the London bus-type vertical lever, and exerting considerable force to supplement me on the footbrake.

As for Tony's comments on ignition timing, I used to tune by ear with a Three Degrees cassette playing in the background – their timing was always pretty good!

John Dickson, Kent

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



Duty-free sunglasses

I was amused to read Stephen Bayley's mention in *Octane* 184 of Porsche Design sunglasses.

In 1984, on the way back from Le Mans, I bought some duty-free Rothmans cigarettes, and their packs carried a competition to win the then-recently released 911 Cabriolet.

The applicant had to come up with an apt and witty slogan, but my attempt – 'It sprints, cruises, and dries your hair faster than the rest' – was ultimately pipped by 'It reigns'.

My consolation prize was a pair of Porsche Design Carrera sunglasses – fortunately in smoke grey rather than 'Bulgarian paedophile' apricot.

Jeff Turner, Wiltshire

Back to black

As a one-man-band motor trader for over 20 years, I have long obsessed about how to clean cars well and quickly, but more especially about how to keep them looking good, as they can be in stock for a while and re-cleaning is very time-consuming. So I was interested to read the column 'How to make your black trim black again' in *Octane* 180.

Getting trim clean and even and edges sharp is often more important than spending hours polishing paint. Having tried just about every offering on the market, and made some of my own – by mixing black printer's ink with PDI polish – I now use very little 'product', as a lot of polishes and dressings disintegrate as soon as it rains.

For me, the only way that works is to clean textured plastic surfaces simply by using a nail brush, a bar of soap and some elbow grease. The scrubbing removes oxidised plastic and any ingrained dirt, but be sure to go right up to the edges with a tooth brush. This leaves surfaces with an even finish that lasts, and on a little-used classic the dressing will look better than if you had not cleaned it.

Nigel Knight, author of the RAC book 'Selling Your Car'



Sweet and Sauerland

Last year we took our Austin 7 Ulster across to Germany for the Sauerland Klassik rally. It's held over three days, covering 700km across the Sauerland region, and involves navigating with a tulip-diagram roadbook and with timed tests along the route.

Since my dad is fluent in German, we agreed that he would navigate and I would drive. We set off a few days early so that we would have time to explore the local area, and visited Düsseldorf where we discovered Classic Remise, an old railway roundhouse that has been impressively renovated into a classic car facility. With a number of restaurants and shops, it's well worth a visit.

The event is described as 'The rally in the land of 1000 hills', which is slightly worrying when you have entered in an Austin 7. As part of the preparation we had a gearbox rebuilt with different ratios, which proved invaluable – though we still had only three gears to play with.

As one of the oldest cars competing, we set off second out of 128 cars entered; the rest ranged from a Series I Land Rover through to Mercedes Gullwing and Bizzarrini GT. Apart from some horrendous weather, the first day went well and it included tests in some interesting locations – in a cave, on a small airport runway, and on the shop floor of a spring

manufacturer – before finishing at a Wild West show!

The following day we drove through some fantastic scenery and visited some of the dams that were attacked during the Dambuster raids in the Second World War. However, about 50km from the finish line, the Austin developed an oil leak that caused the clutch to slip. We later discovered it had broken two crankcase-to-block studs, which were not going to be repairable overnight.

As a result, we could not take part on the final day; a great shame as we had been placed as high as 17th on some of the tests during the previous days.

The rally was brilliantly organised and I would recommend a Continental event to anyone who has the opportunity to take part.
Paul Sanders, Birmingham

Tjaarda, not Giugiaro

Oh dear, oh dear, oh dear! A headline in *Octane* 184's news pages stated 'ARES Design Panther evokes the Giugiaro-styled De Tomaso'.

That's an unusual schoolboy-error for *Octane*. Unlike the earlier De Tomaso Mangusta, the Pantera was not one of the great Giugiaro's masterpieces, but was of course designed by the late Tom Tjaarda during his stint at Ghia.

I'm not sure whether Tom would be honoured that his masterpiece has been credited

to Giugiaro or whether he will now be turning in his (sadly) recently dug grave.

Norman E Hawkes, East Yorks

We feel suitably chastened – especially me, because I knew Tom and have even photographed him with a Pantera during Monterey Car Week!
Mark Dixon

Are standards slipping?

I was shocked and not a little perturbed to find among your normally tasteful selection on the Gear pages in *Octane* 183 a pre-tied bow tie – surely the sign of a cad and a bounder.

Whatever next? Wearing a soft hat in the Royal enclosure at Royal Ascot? I shall now send my man to fetch a stiff snifter.
Terry Symonds, Norfolk



Making the best better

Your Jaguar XJ6 articles and photos in *Octane* 183 were magical and reminded me of when I was a 13-year-old schoolboy 6000 miles away in Sri Lanka, where seeing a Jaguar was only a dream.

In my own XJ12 Series 3 [above], the limousine comfort and sports car handling have been taken to a new level with split-rim alloys and 18in low-profile tyres, as well as adjustable gas dampers and a sports steering rack. Its 5.3-litre V12 means my car will see off most moderns, not least since it now has a 3.54:1 diff in place of the original 2.88:1.

My XJ12 is much admired and I feel sure Sir William Lyons would have found it very agreeable. Norman Dewis was certainly complimentary when he rode in it to Mike Hawthorn's 50th Anniversary remembrance celebrations.
Dr Lanil de Silva, Gloucestershire

Ahead of its time

Reading the article about 'patinated' Rolexes in *Octane* 184 reminded me of the brand-new GMT Master II that I bought in 1985.

Aware of its considerable waterproofing, I left it on in the shower and, within a fortnight, condensation appeared behind the crystal. It was returned and the fault was remedied, but after a little while the dial took on the appearance of 'crazy paving', something I put down to the ingress of shower water.

In 1996, after the watch had travelled the world courtesy of the Merchant Navy, I returned it to Rolex for a service. It came back looking so bright and shiny that for several days afterwards I expected a phone call informing me they had returned the wrong watch. All the scratches had been buffed out, the dial and the faded GMT bezel had been replaced, and so had the crystal, which supposedly was chipped.

At the time I was delighted but now, seeing the craze for well-worn watches and the staggering prices they command, I'm not so sure...
Paul Gray, County Durham



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

BEST HERITAGE JAPAN

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**1991 NISSAN SKYLINE GT-R
"Group A" Race Car/BNR32**

Chassis No. BNR32-91-0001
1991 JTC/Class1
N1 Engine Adopted



**1988 FERRARI F40
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Winner - 1994 JGTC Rd.5 MINE
F40 Street Based Modification
Street Legal Car

	Tokyo Auto Salon Auction	Venue : Makuhari Messe (Chiba, Japan)	Date : Fri, 11 & Sat, 12 Jan. 2019
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**1971 NISSAN SKYLINE 2000 GT-R
KPGC10**

One of 1197 "KPGC10" Produced
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"RS Watanabe" Aluminium Wheel



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ADDING MADNESS



TO LIGHTNESS



Lotus is celebrating its 70th anniversary, and which car better epitomises its spirit than the Elise? Not to mention its crazy Exige and 340R siblings... John Simister explores

Photography Charlie Magee

Think. It turns. Think again. It straightens, aligning perfectly with the new course of the road ahead. Did I move my hands? I must have done, but I don't remember imparting any effort to the process. I do remember a lateral g-force, though, fleeting and precisely defined.

I am describing what I have just felt, here in 2018. It sounds like some amazing new human/car interface involving brain-wave sensors and artificial intelligence. But I could as easily be describing the time I had exactly the same sensation 22 years ago, the first time I drove a Lotus Elise. It was red, N-registered. This one is blue and P-registered, but is otherwise just like its red predecessor and just as much a celebration of surprising things you could do with aluminium.

The Elise became more influential on the design of car construction than its creators ever dared hope. Also way beyond the far horizon of their expectations was how successful their ultra-light sports car would become. You can still buy a new one, somewhat evolved from the original, though Lotus originally envisaged only 750 cars a year and a four-year production life.

This year is the 70th of Lotus's existence. There are many ways in which we could mark this fact, but for us the car that represents most perfectly the essence of what a Lotus is has to be the Elise in its original form. So we're celebrating the big birthday by bringing an Elise together with its two most charismatic derivatives: the track-flavoured, solid-roofed, Kamm-tailed Exige – here, like the Elise, in Series 1 guise – and the 340R, the Elise without a body. That's the adding of lightness in its most visible form.

LOTUS REVEALED the Elise to the world at the 1995 Frankfurt motor show. First the chassis tub was unveiled, all aluminium extrusions bonded together with rivets where needed to ensure the joints didn't peel apart in a big crash. Then the complete – if still not fully developed – car itself, in dark green.

Off was whisked the cover, to reveal a small girl aged just 2½. This was Elisa Artioli, granddaughter of Lotus company owner and Bugatti magnate Romano Artioli. Lotuses generally had names beginning with E, so Romano eagerly seized on this tradition and named the new sports car after his descendant, give or take the final vowel. Elisa is now 25 and drives an Elise – Series 1, of course – of her own. What was it like, hiding under that cover at Frankfurt?

'I've always been told that I wanted to stay in the car,' she says. 'My mother was worried and kept asking me if I wanted to get out. Two years later, when we went back to Italy, we bought the silver Elise. It was a present to me from my grandfather. It was really weird, having this car standing in the garage all those years. I grew up with her. She was almost like a family member.'





LOTUS ELISE



This page and top right

340R chases early Elise and Exige; Elisa Artioli gave her name to the Elise – seen here with her own car, and with grandfather and company owner Romano Artioli at its launch.



'I was a bit nervous. Then I drove it and I was smiling all the time' ELISA ARTIOLI

So, what was it like when you drove it for the first time? Any pressure? 'I was a bit nervous, after all those years waiting for the day. I was shaking. It was an important day of my life, like taking an exam. Then I drove it and I was smiling all the time. Now I try to drive it quite often and get to a lot of Lotus meetings. There's one at Stelvio next week.'

Elisa, having studied architecture, is starting work at a studio in Berlin and will take the Elise with her. She has also been reunited at Lotus's Hethel factory with the red pilot-production Elise (the second of four, and the type-approval car) with which she was photographed, aged four, and which now belongs to Elise dynamics engineer Dave Minter. We'll be hearing from Dave later in the story.

I'M LOOKING AT Robert Lancaster-Gaye's metallic blue Elise through eyes benefiting from two decades of hindsight. The look is the work of Julian Thomson (now at Jaguar Land Rover) and his team who, like chassis creator and best mate Richard Rackham, wanted the Elise to have no doors – to be a 'step-over car' – and be very pure and basic. The idea was to recreate something of the Lotus Seven idea but re-worked for the modern world.

The tub's deep sills would add safety as well as strength, and mounting the engine transversely behind the cabin was also as much to do with safety as with a low polar moment of inertia and race-car dynamics. It meant more crumple room in the nose, and scope for a separate, crushable structure there that could easily be replaced after an impact. It worked: after the Elise passed the 30mph barrier test, project leader Tony Shute observed that it just needed a new bolt-on front section and a front clamshell to be driveable again.

However, other parts of the safety legislation meant the step-over sides would have to be higher than the Elise's creators wanted, so reluctantly they incorporated doors. That crucial change broadened the new car's

appeal at a stroke; had it not happened, maybe Lotus's original plan to build only those 3000 Elises would have been realistic.

Thomson also resisted the lip spoiler at the tail that the aerodynamicists added, but it was vital for stability. The compromises rankled with him, although the final shape went down well at launch. A few voices considered the look too retro, though. So how does Thomson view his creation two decades on?

'When it came out, that retro phase was at its peak – the Beetle, the Plymouth Prowler – but some of those cars don't age so well. The Elise has, because the proportions were right. It followed the front-wheel-drive Elan, which was futuristic at the time but has aged far worse. I was really annoyed that the Series 1 was in production for such a short time, so I bought the last right-hand-drive one, in black. But it wasn't quite right; I was disappointed so I sold it. Much later I bought a silver Sport 160 and I love it. All the compromises and battles are gone, and all the things that annoyed me back then are now just quirks.'

Such as? 'Because the body is hand-laid GRP, we calculated for some shrinkage as it cured. But it didn't shrink as much as we thought it would, so the early cars looked over-bodied. My 160 has a better stance with its wider wheels.

'Then there's the rear end, which looked a bit busy, especially as those vents below the tail-lights are fake. They were originally open but they would have been a dirt trap. And the glass rear screen; it was meant to be open but fumes were sucked back.

'Maybe the whole look was a bit retro. When the S2 came out it looked a bit better, but I think time has been kinder to the S1.'

It certainly looks timeless to me, in a way I hadn't quite expected. And I still enjoy the economical detailing, such as the fact that the two tail-lights and all four indicators use the same lens mould, and that the little headlights are from a Renault 4.





Above and far right
Exige's hot seat; vehicle architect Richard Rackham developed the Elise's influential aluminium structure.

This car, being an early one, has other treats. The wheels are ultra-skeletal (they're a bit fragile) and the engine cover is aluminium rather than glassfibre, the luggage cover beneath doubling as a prop when flipped up. The brake discs are metal-matrix composite (MMC), an aluminium/silicon carbide mix designed to last as long as the car. Two problems, according to Dave Minter: they don't initially work well in the rain, because the pad surfaces absorb water, and the factory that made them pulled the plug early on.

Now I have swung my legs over the high sill (so much easier when the roof panel is off) and I'm ensconced in the snug seat, angled slightly towards the Elise's centre line, and wondering if the unyielding padding will lead to a numb bum later (it does). In front is the stark, simple, horizontal-line dashboard with its matt-textured top and its pair of stepper-motor Stack dials, fronted by a small steering wheel with extruded pedals below and a single windscreen wiper (sourced from a Citroën AX) beyond. PSA provided the round switch buttons, too, but Vauxhall's Cavalier donated the column stalks.

The floor is bare, ribbed aluminium under the carpet mats, but only if you get out again and peer into the wheelarches will you see the blue-green CIBA Polymer epoxy that holds the sheets and extrusions together. The glue changed to red-orange on later cars whose chassis were built in the UK, rather than in Denmark by Hydro Aluminium. 'The technology was "out there" at the time,' says Richard Rackham, 'but now it's fairly commonplace even at high volumes. The Elise introduced extrusions to the automotive world. Aston Martin uses the technology, and Jaguars are bonded too. Look under a Tesla: it could be a Lotus.'

'But their structures don't have the same design philosophy of efficiency, light weight and aesthetics. You'd struggle to carry that forward today. Not many cars could get away with being that noisy and difficult to get into and out of. You need acoustic breaks in the structure, which add weight and don't look nice.'

So, how did Rackham get involved? 'I joined Lotus as a hired pen, to get other manufacturers' cars to handle. Handling By Lotus, we called it. And I worked with the racing Esprit. So I was in a unique position:



“Get him to do the design,” said engineering director Roger Becker. I knew nothing about heating and ventilation, or noise, vibration and harshness, but I knew how to make a car go round corners.

‘We thought we could sell 750 a year, that many little racing cars, noisy and fun. The Elise [as a model] was never meant to last as long as it did. In 2000 we were proposing a full aluminium monocoque with self-piercing rivets but the programme faltered. We tried again in 2005 and failed again. It was a magic time when we did the Elise. It was a freakish sort of thing, but we just went ahead and got on with it. Now, Geely’s ownership will enable Lotus to get back to that place. I haven’t been this excited since the Elise.’

Rackham tells me another nugget. ‘There’s an Elise we have at Lotus that has done 200,000 miles. Cars of that era have normally lost a bit of stiffness at that mileage, but we measured it and this one has lost none.’

No wonder Robert’s blue Elise, with only 15,000 miles under its wheels, feels so indestructably stiff in its structure, the perfect base for its precise suppleness as I scoot over the lumps and dips of backroad Britain.



‘I knew nothing about heating and ventilation, or noise, vibration and harshness, but I knew how to make a car go round corners’

RICHARD RACKHAM





'We wanted to go back to a simpler car. Engineering should be beautiful, we thought: should we build a car like a Lotus Seven?'

JULIAN THOMSON

And, of course, it weighs just 723kg, so the fairly modest 118bhp of the MGF-sourced, 1.8-litre, K-series motor goes a long way. Some would describe the peripheral parts of an Elise as fragile, but I love the way it demands light, gentle, thoughtful movements, be they of gearlever or window winder. You should never force an Elise control; instead, feel it doing its thing, immerse yourself in the delicacy.

AT THE BRUNTINGTHORPE proving ground, we are joined by an Exige and a 340R. Both have the optional, Janspeed-built VHPD (Very High Performance Derivative) version of the K-series with a hefty 190bhp instead of these models' usual 177: impatient at idle, searingly swift at seven-and-a-half and satisfyingly muscular in between.

David Boon has owned his Exige from new. It's an Elise gone steroidal, with a fixed roof topped by an air-scoop to feed the engine laid bare beneath the fastback rear window. The nose bears a riveted-on lip spoiler, brake-cooling ducts and extra lights, the tail a raised wing, all to the good of downforce. It's a motorsport weapon and looks it: Lotus built a series of Lotus Sport Elises, featuring a central driving position, for the Autobyte Lotus Championship, and the Exige launched in 2000 is that car visually. Driving position excepted, of course.

The Exige S1 is a rare car, one of probably 583 made and a lighter, less brutal machine than the S2 version that replaced it after an Exige-less gap of several years. Gaining entry to the cabin requires a lot of skeletal flexibility; exiting requires even more because gravity is no longer your friend. Once installed and out on the road, I'm more aware of the sounds of moving suspension parts than I was in the Elise, and the gentle, almost old-911-like writhing of the steering wheel over bumps and cambers is more obvious.

Dave Minter explains what's going on. 'The Elise had too much grip at the front originally,' he says of the prototypes, 'and in the wet it could spin suddenly. We had to fit an anti-roll bar and make the front wheels toe-out over bumps, to add understeer and have some chance of the rear gripping. That's why the steering writhes. It's very "un-engineering", but we had to do it. The smallest front tyre available was a 185, but because the numbers for the S2 would be higher we could have a special mould for a 175. We never thought we'd build

so many S1s. Within a few months of the launch we had orders for 3000.'

Now I'm on the track in the Exige. It feels like a bigger, slightly heavier (by 62kg), slightly looser and much faster version of the Elise, with a lovely balance helped, perhaps, by a bigger difference between front and rear tyre sizes. It neither understeers nor oversteers; you just hold on and go. And what can feel like unresponsive brakes on the road, calling for a hard push (all of these cars are too light to need a servo), become the epitome of bite and firm progression once warmed-up on a track.

It's loud, of course, but not that loud. You could use this car every day, in any weather, if you felt the urge. Could you do that with the 340R? Justin Pressland – who, incidentally, also now owns Julian Thomson's past black Elise – pushes the idea to the limit with his 340R. It's well weathered, outside and in, although in this car the inside is still virtually the outside. It has done nearly 40,000 miles: 'Rev it to 7900 when you drive it,' encourages Justin. 'I do it all the time.'

The 340R, clearly, has no doors. In this it's like the original idea for the Elise, but more so. 'We wanted to go back to a simpler car,' says Julian Thomson, 'so we tried to design a version with the body panels off. Engineering should be beautiful, we thought, and there was still that internal argument: should we build a car like a Lotus Seven?'

The original hope was that it would have a power-to-weight ratio of 340bhp per tonne, hence the name, but the target weight of 500kg proved impossible to meet. It ended up at 675kg by the time of its 1999 launch, which shows how little the regular Elise's extra bodywork weighs. But the 340R's near-nakedness is amazingly liberating, made the more so by the translucent side panels.

So we have cycle mudguards in carbonfibre, an even sparser dashboard with a skeletal strut to carry the two dial pods, and even less interior trim. There is still a rear window, because regulations demand one, but it's a tiny triangle under the rollover bars. The name's credibility was salvaged by building 340 examples, which all sold very rapidly despite the on-sale date being in the depths of winter, December 1999, and the huge, less-is-more price tag of £35,000.

Driving the 340R, once you've vaulted over the high sides, is like driving an Elise in a distorted, serotonin-



Top left and right-hand page

Julian Thomson styled the Elise, then went back to do a more extreme version without doors. The result was the 340R.



enhanced dream. Every Elise characteristic is exaggerated: the light-footedness, the eagerness, the impression of dynamic telepathy. And it goes like the wind, feeling very windy in the process although not madly so. On the road it feels too light to thump over bumps, lightly skipping over them instead. On the track, revcounter needle far, far beyond the compressed scale of the bottom 3000rpm and engine note hardening to an intake snort and an exhaust wail, it's very rapid indeed and a touch more tail-out in its perceived balance than its full-bodied siblings.

Like the Exige, it has a shorter fifth gear than the Elise so you're right in the heart of the VHPD's power on the long Bruntingthorpe straight. It's a highly addictive machine on track or road, albeit best enjoyed on a dry day. Toys get no better than this.

LOTUS BUILT 10,619 Series 1 Elises, including the 111S and Sport 160 models and a few CKD kits assembled abroad. That's why 2001's S2 was designed to be built in greater volumes, using sheet-moulded body panels and with Lotus gradually increasing the number of safety and convenience features as legislation and the market demanded.

An all-new Elise is almost certainly in today's Geely-backed product plan – 'It's time for a new one,' opines Julian Thomson – but the original car will always be the milestone that defines the modern Lotus era.

'It was back to basics,' says Dave Minter, 'which is what Colin Chapman would have liked. That time has gone, sadly.' *End*

THANKS TO Club Lotus, clublotus.co.uk.



1996 Lotus Elise

2001 Lotus Exige

2000 Lotus 340R

Engine 1796cc transversely mid-mounted four-cylinder, DOHC, 16-valve, MEMS engine management

Power Elise: 118bhp @ 5500rpm; Exige and 340R with VHPD option: 190bhp @ 7500rpm

Transmission Five-speed manual, rear-wheel drive

Steering Rack and pinion

Suspension Front and rear: double wishbones, coilover telescopic dampers, anti-roll bar

Brakes Vented discs **Weight** 723kg (Elise), 785kg (Exige), 675kg (340R)

Top speed 124mph (Elise), 136mph (Exige), 132mph (340R)

0-60mph 5.5sec (Elise), 4.7sec (Exige), 4.5sec (340R)

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1937 Lagonda LG 45 Rapide in Light Green Connolly Vaumol Luxan VM 3124. Image Courtesy of O'Rourke Coachtrimmers.



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ELISE AND FRIENDS WHICH ONE'S WHICH

*From trackday and race cars to electric cars and sports cars – and one of them is even en route to Mars.
John Simister is your guide*



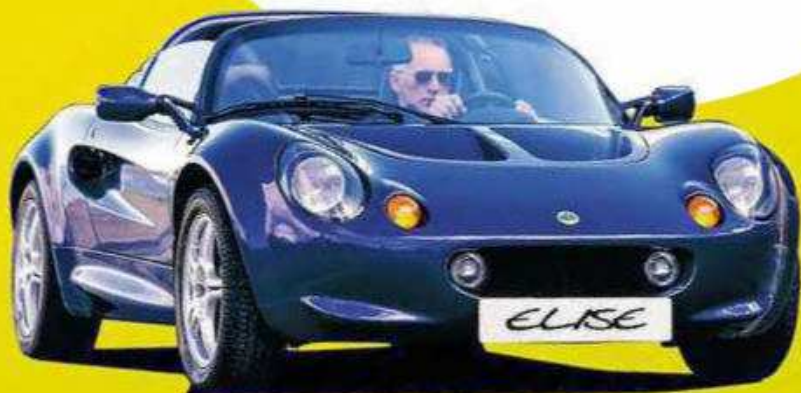
2002 ELISE 111S

The VVC-engined S2 had 156bhp, up from the S1's 143bhp, and was joined that same year by the track-optimised, non-VVC Sport 190.



2001 ELISE S2

Restyled, pressure-moulded body, improved suspension geometry and a 27kg weight gain marked the S2, launched as 1.8i and Sport 135.



2001 EXPOSÉ

Project manager Tony Shute's 545kg hillclimb car was a 340R stripped of anything unnecessary and clad in clear polycarbonate.

2000 VAUXHALL VX220 AND TURBO

Also sold as the Opel Speedster, and built on a lengthened Elise tub with 2.2-litre, or 2.0 turbo, GM motor. Impure genes but great fun.

1996 ELISE S1

It all started here, with the Lotus Type 111. Originally it was meant to end here, too, but in 2018 the Elise family is still very much alive.

1997 ELISE SPORT 190

The first track-focused version, with a Janspeed-tuned VHPD motor and 190bhp, was followed by the road-friendlier Sports 135 and 160.



2000 EXIGE S1

The Elise optimised for trackday fun, with more power, a roof, downforce-creating aero and the aura of a baby Group C car.

1999 340R

The original idea for a doorless Elise reappeared in the ultra-minimal 340R, although surprisingly little weight was lost. Elemental fun.

1999 ELISE 111S

This got the 143bhp VVC variant of the K-series ('Very Very Complicated,' says Dave Minter), shorter gearing and bigger rear tyres.

1997 ELISE GT1

Largely Elise-like until you got to the turbo'd Esprit V8 engine in the long tail. The one road version had 350bhp, the seven racers 550bhp.

1998 ZYTEK ELISE

British electronics innovator Zytek offered this 875kg, 150kW, two-electric-motor Elise until 2003, beating Tesla's Roadster by a decade.



1999 SPORT ELISE RACE CAR

Lotus built 25 with a central driving position for a one-model championship, then more for other series. Set the look for the Exige.



2004 ELISE 111R

Big change as K-series (no longer available) was ousted by a 1.8-litre Toyota engine with 190bhp. Soon joined by entry-level S with 134bhp.

2004 EXIGE S2

Exige reappeared with style updates similar to Elise's, and no longer had unique tail design. Engine was Toyota's 2ZZ-GE, as with Elise.

2006 EXIGE S

With the addition of a supercharger and rear-view-blocking intercooler, the S produced 220bhp – soon upped to 240, then 260.



2006

EUROPA S

Conceived for (yet spurned by) parent company Proton, this plushly trimmed, odd-looking, VX220 Turbo-based GT was not a hit.

2007 EXIGE GT3

The ultimate roadgoing Exige S2, with 271bhp, was conceived with an eye on the FIA GT Championship. Giant-killing in action.



2007 2-ELEVEN

Exige-based track machine with minimal windscreen, no doors, 255bhp, lots of downforce and huge pace. Road version also offered.



2008 ELISE SC

Now with supercharger but no intercooler so you could see aft. It still had 220bhp and much torque. An optimum Elise.



2008 TESLA ROADSTER

The Tesla electric-car phenomenon began here, Hethel-built and with other-worldly acceleration. One is currently flying through space to Mars.



2009 ECO ELISE

Experimental one-off based on 134bhp S but with hemp-fibre bodywork, woollen seats, sisal carpet, photovoltaic panels in roof.

2008 RINSPEED SQUABA

A bit of Geneva-show fun: an electric Elise able to travel under water, inspired by James Bond's Esprit. Open cockpit, so scuba gear was required.



LOTUS ELISE



2010 ELISE CONCEPT

Dany Bahar, ex-Ferrari, took control of Lotus and planned a complete new model range, including this larger Elise. It came to nothing.

2010 ELISE S3

Facelift brought a simpler nose with a more S1-like radiator aperture, and a new 1.6-litre Toyota engine still with 134bhp but lower in CO2.



2010 ELISE S3 SC

New look, same SC engine, later spawning harder-edged 250 and 260 Cup models. Lightweight Sprint of 2017 can be SC or regular 134bhp.



2012 EXIGE S3 V6

The Exige moved further from its Elise roots by growing to accommodate the 3.5-litre supercharged Toyota V6 from the Evora S.

2011 HENNESSEY VENOM GT

Powered by a twin-turbo, 1244bhp Chevy 427, an Exige-based, Texas built, road-legal Venom was once timed at 270mph. Only 13 were built.

2013 EXIGE ROADSTER

Already heavily restyled, the Exige became available as an open sports car. Sport, Cup and Cup R Exiges followed with up to 430bhp.



2015 3-ELEVEN

Even madder than the 2-Eleven and similarly offered in track or road versions, it had 430bhp (road) or 460bhp (track) to propel 900kg or so.



2016 DETROIT ELECTRIC SP.01

This latest electric Elise was devised by a former Lotus director and is backed by a US company. The plan is to build it in Leamington Spa.

End

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PEBBLE BEACH WINNER



AND THE WINNER IS...

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Words David Burgess-Wise **Photography** Dirk de Jager

PEBBLE BEACH WINNER





Clockwise from above
The Alfa takes the honours at Pebble Beach; proud owner David Sydorick; on the stand at the 1937 Milan motor show.

There was an air of déjà vu about the result of this year's Pebble Beach Concours d'Elegance. An Alfa Romeo 8C 2900B Touring Superleggera Berlinetta carried off the 'Best of Show' award, just as a sister car – the winner of the first Watkins Glen Grand Prix in 1948 – had done in 2008. It was a verdict that surprised many of the pundits, who had confidently forecast that the result would be a shoo-in for the spectacular 1937 V16 Cadillac Series 90 Hartmann Cabriolet built for Swiss playboy Phillippe Barraud; an impressive 22ft in length, this Art Deco extravagance had been an easy winner of the Gwenn Graham prize for the most elegant convertible.

In fact, the one-of-a-kind Caddy didn't even make the final cut, which was at first announced as a tie between four cars instead of the customary three. The four were this 1937 Alfa Romeo, plus an OSCA MT4 1500 Morelli Spider, a 1929 Duesenberg J Murphy Town Limousine (originally owned by the flamboyant Captain George Whittell, who used to take his pet lion Bill for drives in another of his seven Duesies), and a 1948 Talbot-Lago T26 Grand Sport with coachwork by Figoni & Falaschi. This last is a fastback coupé originally commissioned by a manufacturer of zip fasteners; somewhat suggestively, the symbolic chrome zip motif on its bonnet appeared to be coming undone. However, as the cars lined up to await the final verdict, it was announced that the OSCA wasn't going to be among them. Just why wasn't vouchsafed.

Incidentally, the presence of a post-war car among the Best of Show nominees caused a few frissons, as it's usually a Pebble Beach given that post-1945 cars are unlikely to take the top honour – they still haven't got over the shock of 2014, when Jon Shirley's 1954 Ferrari 375 MM Scaglietti Coupé won. Personally, I was surprised that the Talbot-Lago was a finalist because, though definitely interesting and unusual with its quirky triple-headlight frontage and blind rear quarters, it was – in my opinion as a sometime concours judge – *jolie laide* rather than truly elegant.

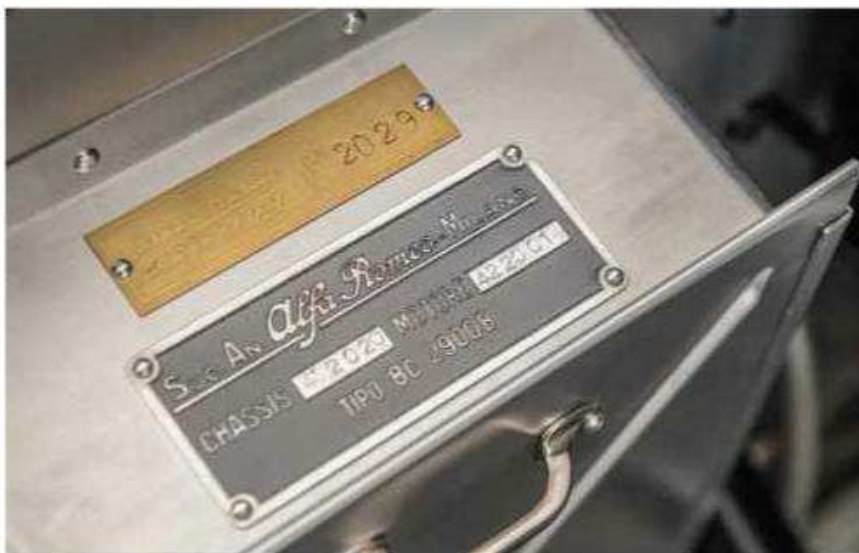
A caption in a 1949 French magazine agreed with that assessment: 'Embedded headlights, rear wheels entirely covered, bumpers swollen into purely decorative forms. The streamlining is not without its disadvantages when the time comes to change a wheel.' Nevertheless, the sizeable slew of judges who have the final say in a sealed ballot had raised a few hackles by finding it worthy of selection.



So it must have come as a relief for traditionalists when the master of ceremonies Derek Hill – son of Formula 1 World Champion and 1954 Pebble Beach concours winner Phil Hill – announced that the Alfa had clinched it. While the pundits had begged to differ, the Alfa had been a favourite of the commentators before the final results were unveiled – but the Carrozzeria Touring-bodied car was an unusual choice for its owner, retired Beverly Hills businessman David Sydorick, who is a dedicated collector of cars with Zagato coachwork.

'I broke the rules and bought a Touring-bodied car,' he admits, 'because this Alfa Romeo is very special. It is a piece of automotive architecture mounted on a Grand Prix chassis that has technology that was top-of-the-line for pre-war cars. It's a wonderful combination. It's beautiful from top to bottom.'

One of the last masterpieces designed by Vittorio Jano for Alfa Romeo, the 8C 2900B had its roots in the P3 Grand Prix car of 1934, which had given birth to the 8C 2900A sports racer, itself in essence a detuned open-wheel sports racing version of the GP car with the same all-round independent suspension and a four-speed transaxle. Its twin-supercharged, twin-carburettor, twin-cam 2.9-litre engine produced 220bhp rather than the GP car's 255. It made its debut in 1936 and took the first three places in the Mille Miglia, the first of four Mille Miglia victories for 8C Alfas. Only ten 8C 2900As were built.



'IT WAS A CAR BUILT FOR FAST TOURING ON ITALY'S BURGEONING AUTOSTRADA NETWORK'

It was followed in 1937 by the 8C 2900B, further detuned for road use to 180bhp and fitted with gorgeous coachwork by either Pinin Farina or – mostly – Touring. Only 30 were built in total, 20 of them on the short – *corto* – chassis, ten on the long – *lungo* – chassis. The late Griffith Borgeson described the 8C 2900B as 'an ultimate among ultimate cars'.

The birth of the 8C 2900B coincided with the introduction of Carrozzeria Touring's revolutionary 'Superleggera' system of body construction. Touring's founder Felice Bianchi Anderloni had long experience in the usage of light alloys, thanks to his links with Isotta Fraschini, which had its own foundry and could produce specialised alloys in-house. This was an aspect of metallurgy encouraged by Italy's Fascist regime, beset by economic sanctions that had led it to declare aluminium 'Fascist metal' and encourage its use.

The Superleggera system saw the traditional wooden frame of coachbuilt bodywork replaced by a framework of drawn small-diameter steel tubing shaped on a jig and gas-welded together before being welded to the chassis to make an incredibly strong structure over which a hand-hammered skin of sheet aluminium was fastened to the frame at strategic points. Other points were isolated from the external skin by felt pads; thus the external panels were free of flexional stresses.

The two concepts were brilliantly united on the Alfa Romeo stand at the 1937 Milan *Autarchy* ('self-sufficiency') motor show, which opened, said *The Autocar*, 'without fuss or ceremony'. The future Pebble Beach-winning 8C 2900B 'Lungo' chassis 412020 was displayed with a placard claiming a top speed of 170km/h (104 mph) – shattering for a 1930s production car, albeit an exclusive one.

It duly featured in the company's catalogue as the 'Coupé Leggero', and was a car built for fast touring on Italy's burgeoning autostrada network. Testing an 8C 2300 with similar streamlined Touring Superleggera bodywork, *The Autocar* commented on the lack of wind noise at speed.

Believed to be the first Touring Superleggera Berlinetta of five built on the 8C 2900B chassis, 412020 was also displayed at the 1937 Paris Salon de l'Auto. It differs from the later 8C 2900B Superleggera Berlinettas in a number of details, including the more steeply raked radiator cowl, forward-hinged doors, and horns built into the front wings.

Above and right

Twin-supercharged straight-eight was developed for screaming racers, then detuned for this rather more refined roadgoing application; exquisite Touring lines complemented by understated interior.







It was again shown at the February 1938 Berlin Motor Show in the Deutschlandhalle, where Hitler had hoped to launch his pet project, the Volkswagen KdF Wagen (it wasn't ready), but unveiled the Mercedes-Benz W154 Grand Prix car instead, while the Führer's favourite aviatrix Hanna Reitsch flew the Focke-Achgelis FA-61 – arguably the first practical helicopter – inside the Deutschlandhalle every evening for the two-week duration of the show.

The 8C 2900B is believed to have remained in Germany after the show, for it next came to light in September 1945 when a Captain G Wilson serving with the British Army of Occupation on the Rhine wrote to *The Autocar* about the 'super-streamlined two-seater saloon' he had found.

'The car is a type 2900B, engine No 422001 and chassis No 412020, which will probably interest Alfa enthusiasts at home. The chassis weight is given as 750kg. The coachwork has a crest with "Superleggera" inscribed on it... Behind the seats is sufficient room for a valise. All the windows are plastic. I shall be able to give more details when I have had a check-up on its performance with a stop-watch. So far I have seen 150km/h on the speedometer before the next hump on the autobahn loomed up. In any case, servicing of tyre pressures and other adjustments will have to be first class before one can really indulge in the loud pedal.'

Presumably Captain Wilson was unable to 'repatriate' the Alfa, as it seems to have remained in Germany until 1956, when it was acquired by an

American sergeant and exported to the United States. After subsequent spells in Italian and British hands, it was completely restored by Tony Merrick during the 1990s, when it was owned by a German collector. The car won its class at Pebble Beach in 2001 and was voted most elegant closed car. It also won best of show at the 2003 European Concours d'Elegance, where three 8C Alfas vied for top spot.

In 2012, while in the ownership of Lancashire collector William Ainscough, it took part in the Cartier Style et Luxe at the Goodwood Festival of Speed.

Following its acquisition by David Sydorick, the car was again restored, to its 1938 Berlin Show specification. 'It required knowledge and commitment,' says Sydorick. 'Once you decide to do it, it has to be done – every detail, everything from top to bottom. The restoration took a huge amount of effort and dedication from all those involved.'

That effort paid off: not only did his Alfa win Best of Show, it also carried off two other awards. It won the Charles A Chayne Trophy for the car with the most advanced engineering of its era and was named the 'JB & Dorothy Nethercutt Most Elegant Closed Car'.

Supremely fit for purpose, the Superleggera Berlinetta exemplifies elegance. Few cars have combined form and function to such a degree. 'This Alfa Romeo 8C 2.9 has all that one would wish for in a car – speed, style and, frankly, sex appeal,' commented concours chairman Sandra Button. 'The Touring styling is simply magical – and to top it off it makes all the right noises!' And who could argue? **End**

**1937 Alfa Romeo
8C 2900B Touring
Superleggera
Berlinetta**

Engine 2906cc straight-eight, DOHC, two carburetors, twin Roots-type superchargers
Power 180bhp @ 5200rpm

Transmission

Four-speed manual, rear-wheel drive

Steering Worm and nut

Suspension Front: double trailing arms, enclosed coil springs, hydraulic and friction dampers. Rear: swing axles, radius arms, transverse semi-elliptic leaf spring, hydraulic and friction dampers

Brakes Drums

Weight 1310kg

Top speed 104mph

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BEST OF SHOW—Long time clients David and Ginny Sydorick crossing the ramp at the 2018 Pebble Beach Concours d'Elegance in their 1937 Alfa Romeo 8C 2900B Touring Berlinetta, imported by Cosdel, after winning the most prestigious award in the collector car world.

Photo: Kimball Studios/Pebble Beach Concours d'Elegance

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Promising 'Porsche-like handling' and promoted by Dan Gurney, the EMPI GTV was the king of the Bugs. This one survived a near-death experience...

Words Andy Talbot Photography Jonathan Jacob
Additional images Nige Fleet

'IT'S JUST A YELLOW BEETLE, isn't it?' said one passer-by on our photoshoot. But this is no ordinary Beetle. It has an American accent, is dressed in racy clothes and has a bit more muscle than the usual 1972 Beetle driven by a student and sporting a Hawaiian lei garland hanging from its rear-view mirror.

This is what Joe Vittone, creator of the Californian aftermarket parts company, EMPI, referred to as The Muscle Beetle or The Sports Car in a Box. 'With EMPI's GTV modifications, a Volkswagen can claim any mass-production sports car in the world as its peer,' said author Sebastian Rond in *Volkswagen Greats*, 1970. It's also a survivor, nearly wiped out in 2012 but saved from the scrapyard. Thus could have ended this rare car's place in the history of the performance VW.

EMPI (European Motor Products Incorporated) was created by Joe Vittone in 1954 as a sideline to his Economotors VW dealership next to Riverside Raceway, initially to market his own quality-engineered replacement valve guides. Joe was a stickler for quality workmanship, and he hated the wastefulness of VWs suggestion that, when a Beetle's valve guides

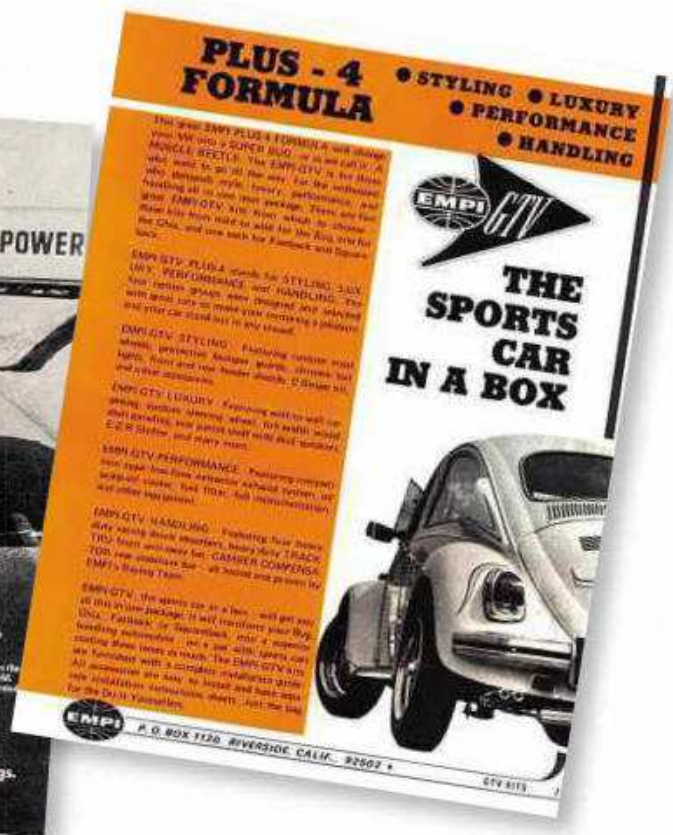
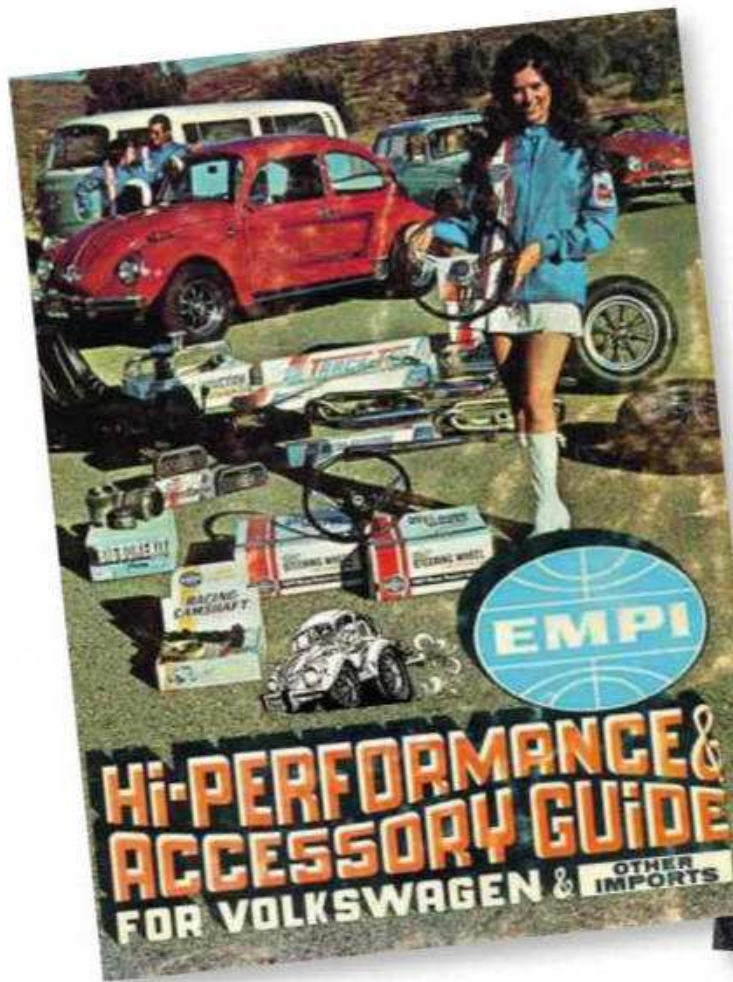
failed, the whole cylinder head should be scrapped. Just because of a few thousandths of an inch of wear.

Economotors' customers also wanted more power from the little VW sedan. Joe obliged by adding EMPI-branded performance upgrades supplied by the likes of Beetle-tuning specialists Denzel and Okrasa, and then began extending his annual EMPI catalogue of parts and accessories. Other innovations included developing the EMPI Camber Compensator and the Track-Tru anti-sway bar for the Beetle, a year before VW added similar items to the factory specification.

There's even a British connection. In 1963, Vittone turned to champion driver Graham Hill and his Speedwell company. Joe granted Hill manufacturing rights to some EMPI performance products and vice versa, with both brands sold either side of 'the pond' for the Beetle and British sports cars. And the catalogue duly continued to expand.

Never missing a trick, EMPI built the Porsche-engined race version of *Herbie* for *The Love Bug* (1969), with race scenes filmed at Riverside Raceway. That car, *H2*, is also in the UK. EMPI even honed many of its →





Above and opposite EMPI catalogue and advertisements reflect the US's love of Bugs; wide wheels, a wood-rim steering wheel, two twin-choke Solexes and a free-flowing exhaust put the GT into V.

performance and handling products on the racetrack. 'The fastest VW in the world, race-tested by Dan Gurney,' an EMPI promotion might read. Gurney, a friend of Vittone, was often shown at the wheel of the EMPI *Inch Pincher* race car in 'Grand Prix of Volkswagens' races and development tests at Riverside.

Well aware of the muscle cars being produced from the DNA of Detroit sedans straight from the line, Vittone wondered if that philosophy would work with the foreign cars he was selling. So, between 1966 and 1973, Economotors offered complete new VW Beetles fitted with a range of EMPI parts but still covered by a full Volkswagen warranty. Simply called the EMPI GTV, the last initial standing for Volkswagen rather than Veloce, the special Beetles were also referred to as the 'Mod Rod' or 'Mini Porsche' in marketing material. The stunning period artwork of the marketing material, by Heinz Jung, tuned into the times: 'Happiness is an EMPI GTV' was the vibe.

Furnished with a full Volkswagen of America warranty from Economotors, the EMPI GTV could be ordered in different specifications with the buyer able to add more accessories from the 1966 to 1972

catalogues at the time of purchase. This meant that many of the GTV Beetles sold, numbering somewhere between 150 and 200, were quite individual. Prices for fully equipped GTV Beetles made them almost as costly as an entry-level Ford Mustang.

The EMPI handling tweaks and performance carburetors made the little Bugs a very different proposition for Economotors' customers. 'Drive the EMPI-GTV – the new "mod rod"! ' shouted the ads. 'It takes about 30 seconds to know that you're behind the wheel of the best VW ever built. Our bright red test car had the camber compensator in back and an anti-sway bar in front. This, coupled with the 1967 Beetle suspension changes, provided Porsche-like handling,' wrote *Sooperwagen's* Eugene Martin.

Unlike some dealership-created muscle cars, such as the 1966 Chevrolet Corvair 'Yenko Stinger', the first EMPI GTV Beetle was as much about marketing the EMPI brand and Economotors as it was about the product catalogues. Volkswagen's HQ in Wolfsburg was intrigued by the EMPI sideline and what Economotors was doing in Riverside, even allowing an EMPI GTV to join the line-up of Volkswagen show demonstrators at the 1969 Frankfurt motor show. In later years VW would have its own range of motorsport-inspired 'Formula Vee' products.

NIGE FLEET of Cheshire is one of the foremost EMPI collectors in the UK. Given the history of the GTV, it's no surprise that this long-time fan of air-cooled Volkswagens fancied a genuine EMPI GTV Beetle. GTVs weren't sold outside the USA, and Nige believes there are only about six GTVs surviving in a near-original state. Any chances of finding a genuine and complete GTV were slim, then.

'I wanted a GTV so bad,' Nige says, 'I had to jump at it and take the risk of importing a write-off.' He had →







EMPI GTV BEETLE



'The crash looked terminal and there was a

been following a topic thread on a global VW enthusiast site, thesamba.com. Zach Gomulka had been writing about a Texas Yellow 1972 EMPI GTV Beetle that he had spotted and bought in Wyoming. Zach recalls. 'I saw the C-stripe out of the corner of my eye and stopped the car immediately. I couldn't believe what I was seeing. It was like being face-to-face with Bigfoot or something. The owner had owned the car since new and had recently taken it out to replace the garage doors, but the car didn't make it back in. That's when I found it. The guy said: "It's the EMPI model, whatever that means." I knew.'

This lucky find was still equipped with its EMPI GTV package of parts and upgrades, such as the EMPI Lemmerz Sprint Star wheels, EMPI gauges, wood-effect dash trim and E-Z-R quickshift gearstick. The surviving parts also included the rare brass oil temperature and pressure sender unit with embossed EMPI logo, the original fanbelt guard, the 'Santana-style' degree-marked pulley, the deep magnesium sump and the cast aluminium valve covers. Inside the engine, the oil pump, camshaft gear and rockers all

featured a cast EMPI logo, but this GTV retained the stock four-speed gearbox. The EMPI GTV C-stripe stick-on decals were also on the car, without which Zach might not have spotted it for what it was.

The GTV was put back on the road in March 2007. By May 2010 the 1679cc engine had been removed and rebuilt. Sadly, in the summer of 2012, the very original GTV suffered devastating damage while returning from a big VW classic event. 'The show had been an absolute highlight of my life,' remembers Zach ruefully. 'I was searching for the freeway entrance sign. I missed the red light and went through it. A Toyota Camry didn't see my mistake and hit me square in the passenger side. I was crushed [luckily, not literally]. Best weekend ever turned completely on its head.'

The crash looked terminal, with a Toyota-shaped concave impression in the GTV's right side. At the very least the roof, chassis, floorpan and a whole side of body panels were contorted. Zach was ready to part-out the car piece by piece after he found no takers for the wrecked whole. 'I felt gutted, and that's a massive understatement,' he says. 'The car was driving

Above
Fake wood might be a questionable upgrade, but camber compensator and Koni dampers make a real difference to the Beetle's chassis dynamics.



Toyota-shaped impression in the GTV's side'

absolutely brilliantly: power, handling, stopping, comfort. It was extremely well-balanced. I give credit to the original EMPI engineers. They knew just what the car needed, without going too far.'

WE ALL KNOW HOW it is when a love for motoring history narrows the perspective and helps us make decisions with heart rather than mind, and it's one such story that saved the little yellow Muscle Beetle. Nige says: 'I had followed Zach's thread on thesamba.com, and I wanted it! After studying photos, and ascertaining it still rolled, I bought the GTV in its damaged state. It arrived in the UK in December 2012.'

Once the GTV was at his house, Nige contacted David Lowe at V Dub Bodyshop of Audlem, Cheshire to put together a plan to repair the nearside and resurrect the GTV, or to see if a plan were even possible. This was not going to be a simple restoration job.

Each panel of the GTV retained history of a life lived, a few marks here and there and those C-stripes that had survived since their application to the paint in 1972. Thankfully, most of the EMPI exterior parts

had survived intact. For Nige, the heart of the project was about maintaining the patina and the original paint, keeping the replacement of panels and parts to a minimum and matching paint that had been exposed to variously extreme winters and summers in Wyoming and Phoenix, Arizona.

Nige and Dave put together a plan that involved the replacement of the damaged lower rear quarter and a complete passenger door. Nige still has the twisted door in his garage as a reminder of the car's trauma. Damage to the front and rear wings was repaired or straightened, maintaining most of the original Wolfsburg steel. The floorpan and chassis were completely refurbished and detailed, again keeping as much of the original metal as possible. 'What we hadn't accounted for was a bad dip in the roof and a stretched effect on the non-impacted side,' says Nige. 'The door fit was appalling, which demanded some careful pushing and pulling of the major structural areas.'

Thanks to David Lowe and his painter Julian Adair, the paint restoration is something to behold. Quite apart from the issues of matching 21st Century paint





colours and chemicals with patinated 1972 lustre, the restoration process had to work around delicate 40-year-old decals. The car was painted only on the nearside, and only where necessary. Then, rather than applying new decals for the restored side and then ageing them, Nige decided to leave the story to be told by the car's condition, with one half looking a little cleaner than the other.

So the GTV has been preserved, and it's on the road again. Its cleaned and detailed cabin is an Aladdin's cave of EMPI catalogue goodies and a great place for Nige to indulge his EMPI passions. The accessories range from the elegant under-dash map-light, the wood-style trim, the scuff plates and the EMPI-branded revcounter, ammeter, oil pressure and temperature gauges to the '68 Mustang-style EMPI GT DeLuxe 'big button' steering wheel. There's even an EMPI garment hanger for your EMPI-catalogue racing jacket. And yes, Nige has one of those too.

And the Muscle Beetle's performance? 'It produces 75-80bhp and comes alive between 3500 to 5500rpm,' Nige reports. A stock Beetle boxer engine is done by 4500rpm, but this one will happily pull quickly from idle to 5500 in first and second gear. Its characteristics feel very similar to those of a standard Porsche 912

1972 Volkswagen EMPI GTV Beetle

Engine 1679cc rear-mounted air-cooled flat-four, OHV, two Solex PII 40mm twin-choke carburettors

Power 80bhp @ 5000 rpm

Torque 90lb ft @ 4000 rpm

Transmission Four-speed manual, rear-wheel drive

Steering Worm and roller

Suspension Front: paired trailing links, transverse torsion bars, anti-roll bar, telescopic dampers. Rear: swing axles, torsion bars, camber compensator, telescopic dampers

Brakes F/R discs/drums

Weight 820kg

Top speed 112mph

0-60mph 13sec

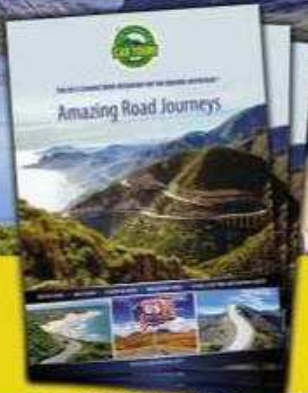
from the late 1960s. Maybe there really was something in EMPI's use of the 'Mini Porsche' phrase.

IN THE EARLY 1970s, VW of America decided it was a little unhappy at the idea of tuners tinkering with its Beetle sedan and restricted supplies of the little Bug. So Joe Vittone diversified, extending his range to cover GTV-style dress-up parts for Datsun's 510 and 240Z. Nige's GTV was one of the last made; a year later, in 1973, Vittone sold up his EMPI enterprise and the name has adorned products of varying quality since then. Although there were other performance and dress-up items available for VW Beetles, from names such as Okrasa, Denzel, Judson and Shorrock, Joe Vittone did it in the greatest style.

Thanks to this EMPI GTV's custodians, Zach and Nige, the story of EMPI's marketing innovation and the Muscle Beetle is still a tangible one, existing in this GTV's patina and originality and in the vision of these two enthusiasts. Many couldn't see how it would survive, but Nige found a way. 'I was very worried that a new owner wouldn't respect the heritage of the car,' Zach says. 'Nige did an amazing job with it. It couldn't have found a better caretaker. I'll visit him and the car someday soon. I can promise that.' **End**



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*1980s endurance racing wasn't just about Porsche, Jaguar and factory support
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BRANDS HATCH 480KM

23 July 1989

TWR entered its two new Ross Brawn-designed XJR-11s at Brands Hatch for Jan Lammers/Patrick Tambay and Alain Ferté/Davy Jones. The former pairing was first on the grid but ultimately finished fifth after a poor start and a collision. The number 3 car, seen here behind Julian Bailey's Nissan R89C, was retired at 80 laps thanks to ignition problems and fuel-related flash fires.



MONZA 1000KM

28 April 1985

Stefan Bellof was the epitome of the racing driver of legend: fearless, daring and faster than a speeding bullet, to paraphrase the *Superman* movies. His decision to leave Porsche and join the Brun team was because he could not commit to a full season with Weissach due to his escalating F1 career. He shared the Brun Motorsport Porsche 962C with Thierry Boutsen, but they were disqualified for apparently refuelling too quickly.

DAYTONA 24 HOURS

5-6 February 1989

Electramotive was created by aerospace scientist Don Devendorf and John Knepp in 1975. They raced a Lola-Nissan 810 in 1985, which gradually evolved into the Nissan GTP ZX-T in 1986. By 1988 it was almost wholly Electramotive in design and manufacture, and they had many wins with Geoff Brabham, who won the IMSA GTP Drivers' Championship. Luyendyk, Robinson and Brabham, joined by Michael Roe, led Daytona, but retired on lap 453 after losing a valve head. The car had never previously run for more than three hours so chief engineer Trevor Harris was pleased it lasted so long. The race was famously stopped for nearly four hours by fog. →



LE MANS 24 HOURS

16-17 June 1984

There were no factory Porsches at Le Mans, but all the other 956 teams came to the party, including the ex-John Fitzpatrick Porsche 956 owned by Paul Vestey. It was entered by Charles Ivey Racing for Alain de Cadenet, Chris Craft and Australian Allan Grice. He was twice a winner at the Bathurst 1000 and his record in all categories in Australia and elsewhere would fill this page and beyond. This is scrutineering, but the 956 was down on power in 11th place at the 19-hour mark. It retired on lap 272 with engine problems.



LAT

FUJI 1000KM

27 September 1987

Ray Mallock, David Leslie, Mike Wilds and Marc Duez seem happy with their Ecosse C286s at Fuji. However, Mallock's car (102) had a recalcitrant ECU that lost him two laps and the other car handled badly. Additionally, their flat-bottomed design lacked downforce. They finished 14th and 15th overall, and second and third in C2 behind Spice Engineering's SE87C which won the C2 class championship – and the drivers' title for Gordon Spice.

BRANDS HATCH 1000KM

20 July 1986

The Bardon DB1 (below), née Arundel C200, was created by Scorpion Racing Services for Edward, Earl of Arundel. It had an unsuccessful time in 1984-85 and was bought by Bartlett in 1986. At Brands Hatch the Goodmans Sound and Croxley Script-sponsored Bardon was driven by Robin Donovan, Max Cohen-Olivar and Kenneth Leim, finishing 18th and last. Bartlett sold it to the aptly named Anton Sobriquet in 1987 who was actually Tony Smedley, FF and later F3 racer.



LAT

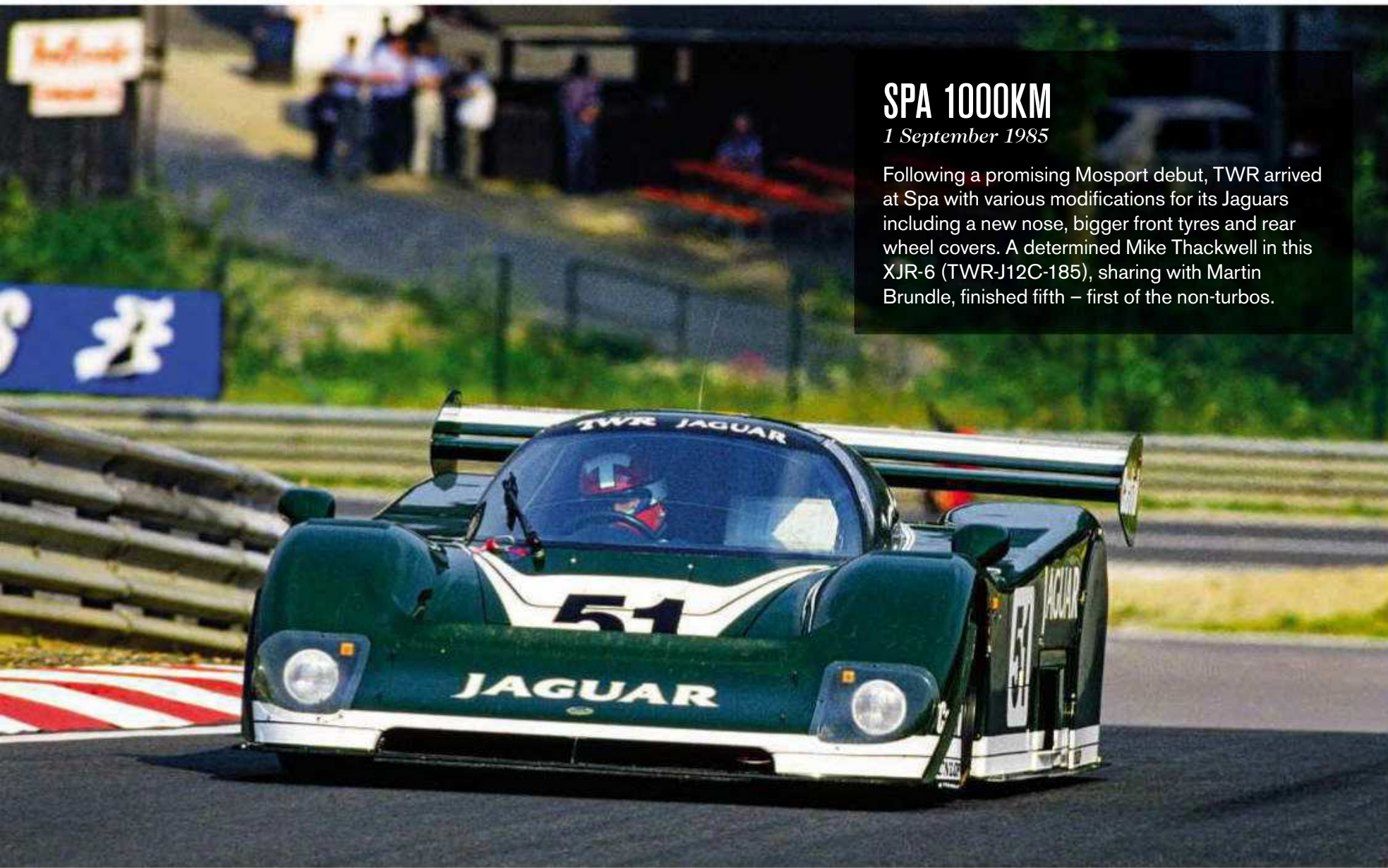
'THIS MERCEDES-BENZ 450SLC OBLIGES WITH ITS SMALL-BLOCK CHEVROLET V8 ENGINE, TWIN TURBOS AND HOLLEY CARBURETTORS'



SANDOWN PARK 1000KM

2 December 1984

Something different is always welcome, and this Mercedes-Benz 450SLC obliges with its small-block Chevrolet V8 engine, twin turbos and Holley carburetors. It was entered for the Australian Class (AC) by Peter Fowler and driven by Brad Jones and Volvo dealer Bryan Thompson. The composite-bodied car was 26th fastest out of 30 in practice but, sadly, overheating prevented it from starting the race. Thompson was a renowned racer of many different cars, whose career began in 1959. He competed in eight Bathurst 500-mile or 1000km races between 1964 and 1990. Jones was a multi-talented entrant and racer and long-time V8 Supercar Championship driver who retired in 2009. →



SPA 1000KM

1 September 1985

Following a promising Mosport debut, TWR arrived at Spa with various modifications for its Jaguars including a new nose, bigger front tyres and rear wheel covers. A determined Mike Thackwell in this XJR-6 (TWR-J12C-185), sharing with Martin Brundle, finished fifth – first of the non-turbos.

LAT

NÜRBURGRING 1000KM

29 May 1983

This smart number 6, below, is the Scuderia Mirabella Lancia LC2 (chassis 0004) of Giorgio Francia/Piercarlo Ghinzani/Paolo Barilla. It set a very pedestrian practice time compared with the single works LC2 of Patrese/Alboreto. The left bank's turbo had self-destructed, but instead of replacing it they set about an engine change, presumably because the existing motor was terminally damaged. Both cars retired, this one on lap 29 with differential failure, the works car on lap 35 with a probable crown-and-pinion failure.



LAT



LAT

LE MANS 24 HOURS

12-13 June 1988

Hans-Joachim Stuck in the Shell/Dunlop works Porsche 962C, above, set a searing fastest qualifying lap of 3min 15.64sec. All three 962s had the latest Bosch Motronic 1.7 engine management, their 3-litre engines reportedly producing over 800bhp in qualifying. Klaus Ludwig, tailing the leading Jaguar, went an extra lap before refuelling but suddenly stopped at Indianapolis. He trickled back to the pits, losing two laps. The reserve fuel tank had not worked, almost certainly costing Porsche the race, but the Stuck/Ludwig/Bell 962C still finished second. →



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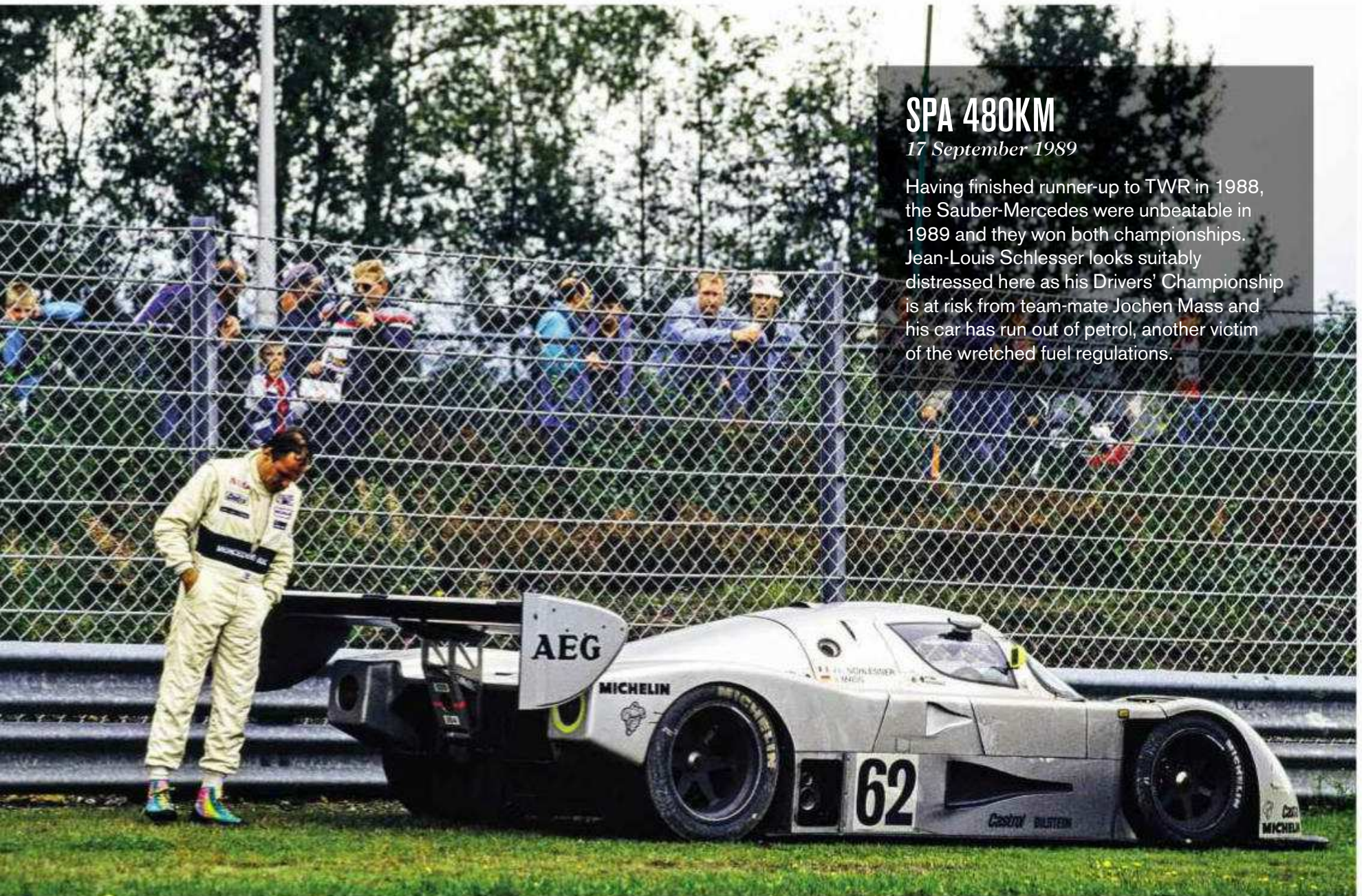
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SPA 480KM

17 September 1989

Having finished runner-up to TWR in 1988, the Sauber-Mercedes were unbeatable in 1989 and they won both championships. Jean-Louis Schlesser looks suitably distressed here as his Drivers' Championship is at risk from team-mate Jochen Mass and his car has run out of petrol, another victim of the wretched fuel regulations.

LAT

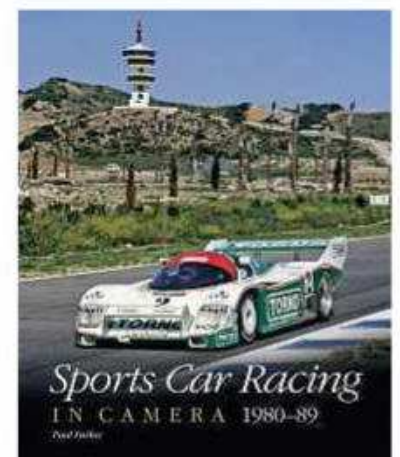
SEBRING 12 HOURS

21 March 1981

There were 78 starters for the Sebring 12 Hours, including the Stratagraph Chevrolet Camaro of Billy Hagan (on the right) and Terry Labonte (at the rear). They were 20th on the grid, tenth fastest in the IMSA GTX class and second fastest of the American GTX entrants, but retired after 144 laps. Stratagraph was an independent logging company established in 1961 by Billy Joe Hagan, while Terrance Lee 'Terry' Labonte is a former stock-car racer, two-time Winston Cup winner and the 1989 IROC champion. **End**



GPL



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Sports Car Racing in Camera 1980-89, by Paul Parker, is published by Behemoth Publishing and costs £50, ISBN 978 0 9928769 7 5. See www.behemothpublishing.co.uk for more info, and next month's *Octane* for a full review.

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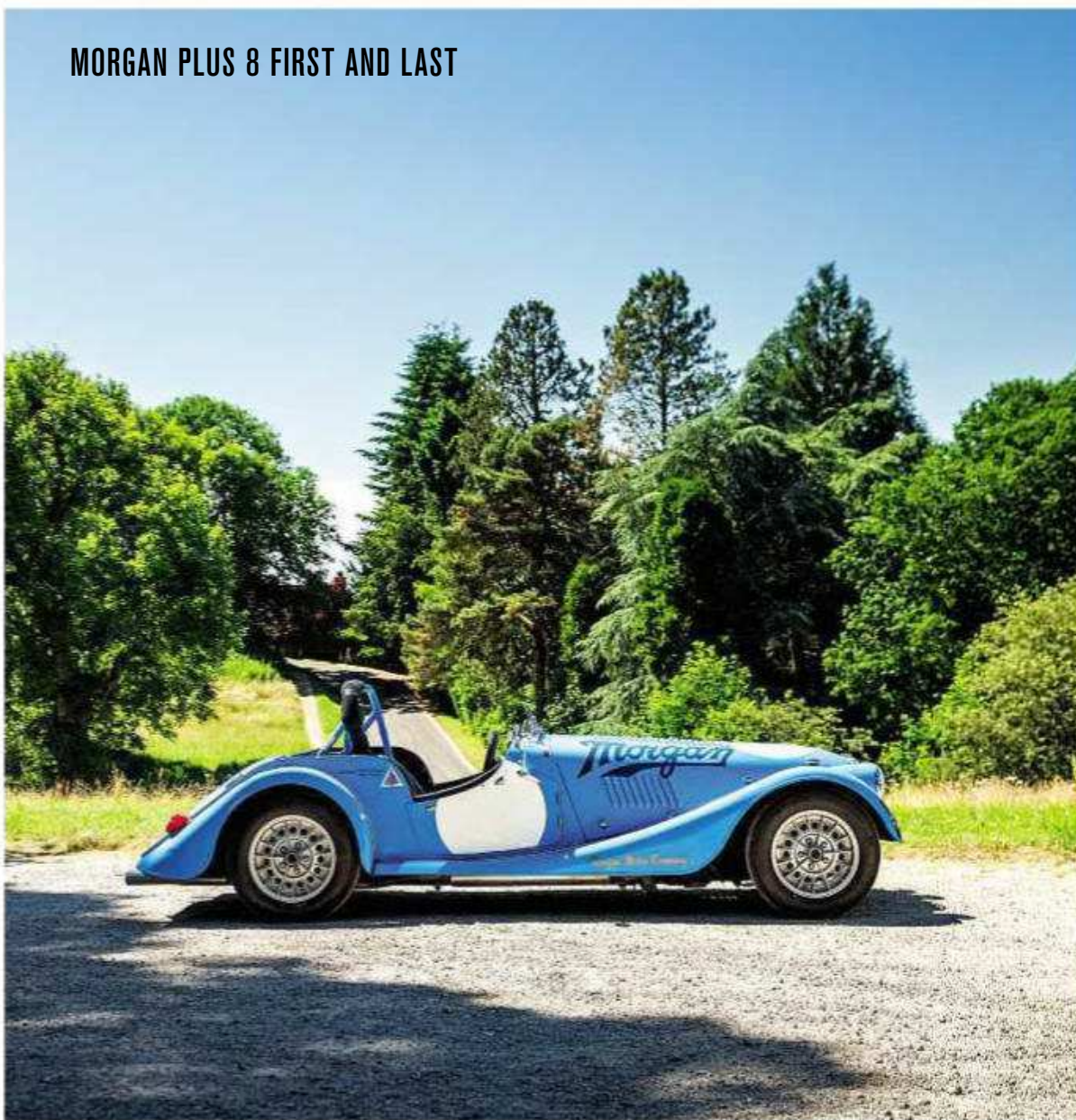
EIGHT PLUS EIGHT

*...and divide by half a century.
We compare Peter Morgan's
own 1966 V8 with the final
anniversary edition*

Words Mike Duff
Photography Jayson Fong







'Road tests offered only muted praise for the Plus 8's handling but were effusive about its straightline urge'

very slightly bigger, although the V8 was still a snug fit. The mounts for the rear suspension were moved, but the Plus 8 used the same Moss four-speed gearbox and solid Salisbury rear axle, the latter gaining a limited-slip differential. The front suspension continued with Morgan's already archaic sliding pillars, and the stylish alloys were chosen only when it became clear that the engine's brawn was too much for traditional wire spokes.

It soon transpired that Morgan had created one of the fastest cars in the world. The Rover V8 was producing only around 160bhp when breathing through twin SU carburettors, but it didn't have much mass to work against: the steel chassis, wooden frame and alloy bodywork meant that this most rapid of Morgans weighed just 850kg. While contemporary magazine road tests offered only muted praise for the Plus 8's handling, they were effusive about its straightline urge. Performance testing resulted in a 6.7-second 0-60mph time, half a second quicker than the contemporary Jaguar E-type could manage.

The car you see here, MMC 11, is the second prototype Plus 8 and in effect the first production version. Its older sister also survives, and will be travelling from the US as part of the 50th anniversary celebrations later this year. But MMC 11 has been part of Morgan's living heritage for its entire life, having served as Peter Morgan's personal car and

competing extensively in motorsport. It has won everything from trials to the 1982 Snetterton 24 Hours race and, for the brand's better-informed aficionados, is probably the best-known Morgan in the world. Yet, despite the aero screen, a full fire extinguisher system and competition harnesses, it has always been kept road legal, and the company has no issues with letting me borrow it for a day on the local roads.

Before leaving the factory there's time to take some pictures of MMC 11 with the 50th Anniversary that will be accompanying

History has become a tradable commodity for car makers, something to be played on and played with to help flog new metal, sometimes even purchased through the acquisition of a more heritage-rich subsidiary. The famous British brands from half a century ago are now all either defunct or under different management.

Except Morgan, the glorious, anachronistic rule-proving exception. The Worcestershire sports car maker has a history long enough to turn almost every other manufacturer into an arriviste. Some can match or beat its 113-year longevity, but none can offer its unbroken tradition of making cars today pretty much exactly the way it always has. Small wonder that the Morgan factory in Malvern has become a tourist attraction, drawing tens of thousands of visitors a year.

Yet, sometimes, Morgan does try to link its past with its present. This is one of those times. The demise of the current Plus 8 is being marked with a farewell limited edition that plays respectful deference to the car that started the story, 50 years ago. How better to celebrate the story of this uniquely English sports car than by getting both together?

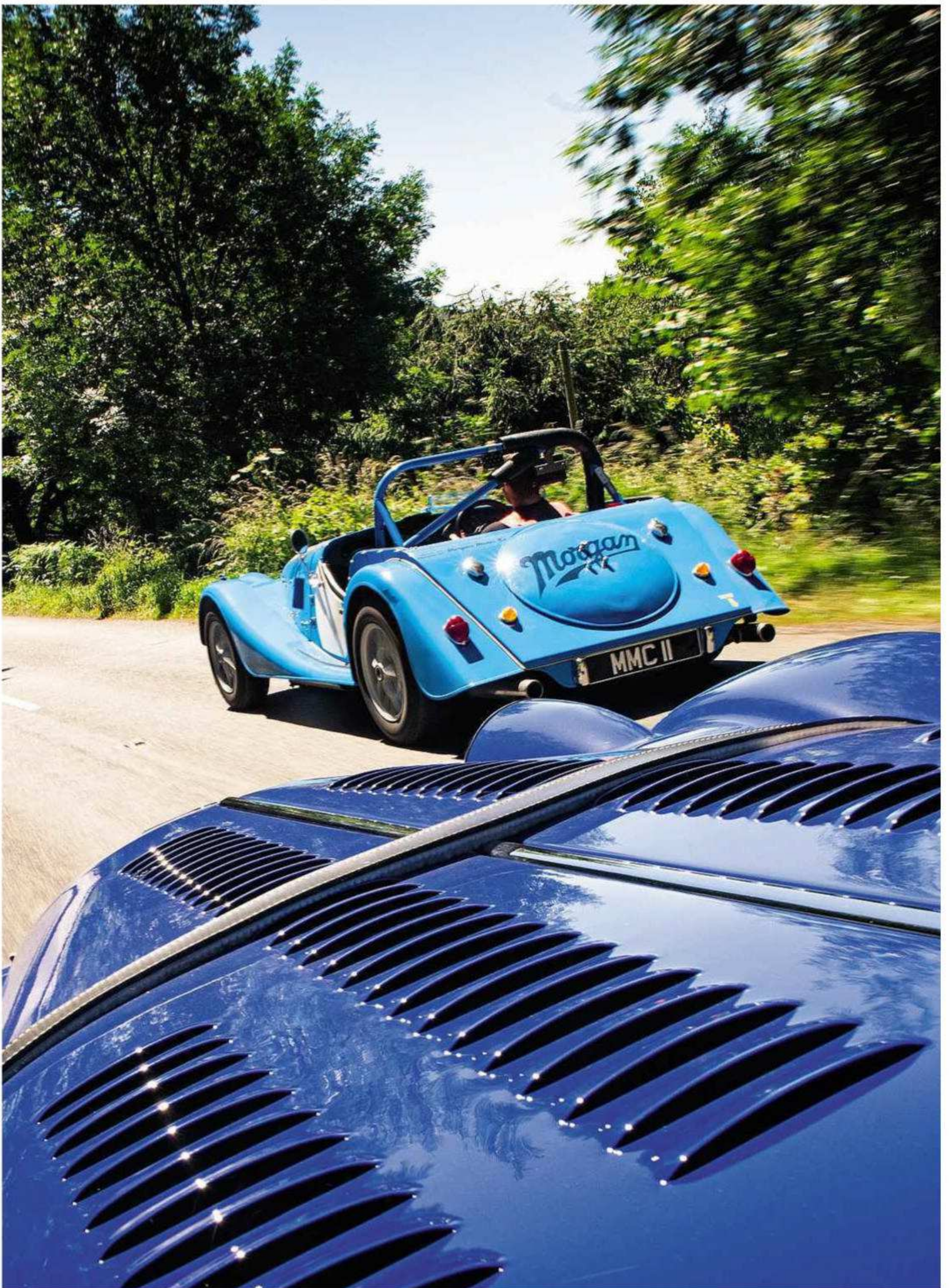
As is often the case with Morgan, luck played a considerable part in the creation of the Plus 8. Luck and the old boys' network.

Peter Morgan, son of founder HFS Morgan and the man in charge, happened to have been at school with Peter Wilks, the nephew of Rover founder Maurice Wilks and the brand's technical director. Rover expressed some interest in adding Morgan to its portfolio, a fate that would have sucked the famous brand into the corporate porridge that became British Leyland. Peter Morgan very sensibly rebuffed these advances, but he took the opportunity to ask his old friend about using the new 3.5-litre V8 engine Rover had just bought from Buick.

Then, as now, Morgan was pragmatic about engines, drawing them from different suppliers according to need and cost. The problem was that the four-cylinder Triumph engine it had been using in the Plus 4, potent enough to have won a class victory at Le Mans in 1962, had been replaced by a larger 2.5-litre six-cylinder that wouldn't easily fit into the Morgan chassis. The V8 was shorter, more powerful and, thanks to its all-alloy construction, lighter. A deal was struck and work began on the project in 1966.

Beyond the V8 itself, changes over the Plus 4 were surprisingly modest. The steel chassis gained some strengthening and grew

Above and opposite
Design of original car's alloy wheels inspired those of the 2018 model; body shapes are near-identical despite radically different chassis.





‘Malvern must be very familiar with Morgans but the locals still recognise that MMC 11 is something special’

us, the final hurrah for the modern aluminium-chassis Plus 8. Normally composing shots of cars with such an age difference requires artful camera angles to downplay the effect of substantial generational spread, but the striking thing here is how close in size the pair of them are.

In the workshop next to where we take the static photograph we find Vince Wanklin, further proof of Morgan’s deep roots to the past. He’s the longest-serving member of staff on duty today, having joined the company back in 1975. He started out building the wooden body structure for the Plus 8, and 43 years later he’s still doing pretty much the same thing. It turns out, somewhat improbably, that he’s never driven

a Morgan, although he is planning to take up the offer of his first spin later in the week.

It’s a glorious morning, but even in the hot conditions MMC 11 shows a marked reluctance to fire-up. Plenty of choke is required to coax it into life, with throttle-blipping necessary to keep the V8 turning. The idle is lumpy, the exhaust note bad-tempered; this is clearly a car with little patience for gentle use. Leaving the factory shows that low-speed progress is going to be a challenge. The engine bogs down at low revs and the clutch feels as heavy as gym equipment, its action made more awkward by the snug footwell.

The gearbox is equally unforgiving, with the selector for the heavy change strangely



Clockwise from left
MMC 11 has been
both road car and racer;
competition-flavoured
cockpit; Malvern factory
has always looked like
this; tuned Rover V8.



1968 Morgan Plus 8

Engine 3528cc V8, OHV, aluminium block and heads, two SU HS6 carburettors
Power 168bhp @ 5200rpm
Torque 210lb ft @ 2700rpm
Transmission Four-speed manual, rear-wheel drive
Steering Cam and peg
Suspension Front: sliding pillars incorporating telescopic dampers, coil springs. Rear: live axle, semi-elliptic leaf springs, lever-arm dampers
Brakes Discs front, drums rear
Weight 851kg
Top speed 124mph
0-60mph 6.7sec



placed: second is where my brain expects first to be. Although the 'box has synchro on its top three ratios, it still needs downshifts sweetened with rev-matching and occasional double-declutching. The steering lightens as soon as the car starts to move, but only for the first few degrees of lock; turned beyond that it gets heavy enough to turn mini-roundabouts and 90° junctions into an upper-body workout.

Yet while I'm struggling with an irreplaceable museum piece that has little appetite for gentle progress, everybody else seems to be smiling. Driving an open Morgan through a town is definitely a communal experience, and although Malvern must be thoroughly familiar with the brand's

products the locals still recognise MMC 11 as something special. The pavements are filled with cameraphones and, although few comments are audible over the V8's brooding soundtrack, the body language of the spectators is overwhelmingly positive.

Once onto quieter country roads I start to enjoy the original Plus 8 a whole lot more. While it definitely doesn't enjoy trundling, it proves enthusiastic about faster progress. The engine loses its bogginess around 3000rpm, pulling with increasing vigour as the revcounter needle sweeps towards the bigger numbers. Lesser-engined Morgans offer leisurely performance by modern standards, but the Plus 8 is still categorically fast, especially in this race-tuned form.

Nobody at the factory has a precise figure, but the consensus seems to be that MMC 11 is making over 200bhp. Speed and loadings make the steering feel more connected, although the low-geared steering box seems to be deflected by every bump. There's no hiding from the simplicity of the suspension, MMC 11 crashing and shaking over bumps that I soon discover the 50th Anniversary car barely notices, but the low-backed bucket seats are much more comfortable and supportive than they look.

Much has changed between the bookends of the Plus 8 story; the original car predates the moon landings, after all. Yet, on switching into the brand-new car, much is also very familiar. Morgan introduced the Aero 8 →



From left
New car has a wider stance; each 50th-year car gets its own plaque; centre-hinged bonnet nowadays hides BMW V8; yellow outline gives race-car look.



‘For any brand defined by eccentricities and even imperfection, radical change is a challenging strategy’

in 2001, using a high-tech bonded aluminium chassis and a BMW-sourced V8. The idea was to offer a far more modern-feeling car that would persuade buyers to switch from the company’s existing models, but the reality was that the Aero tended to appeal more to new buyers and the traditionally minded fanbase stuck with the older cars.

For any brand defined by eccentricities and even imperfection, radical change is a challenging strategy. Over time the Aero 8 and its successors evolved to look more traditional, the alloy-chassis Plus 8 that was launched in 2012 looking far more like the original car than the cross-eyed Aero 8 did.

Limited to 50 cars worldwide, the 50th Anniversary model comes as either a speedster – in the MMC 11-inspired blue colour scheme here – or as a roadster in green with windscreen and pop-on roof. Both use the same 4.8-litre version of BMW’s

2018 Morgan Plus 8 50th Anniversary

Engine 4799cc V8, DOHC, aluminium block and heads, electronic injection and management

Power 367bhp @ 6200rpm

Torque 370lb ft @ 3600rpm

Transmission Six-speed manual, rear-wheel drive

Steering Rack and pinion, power-assisted

Suspension Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar.

Brakes Discs, ventilated at front

Weight 1100kg

Top speed 155mph

0-60mph 4.7sec

naturally aspirated N62 V8, an engine that, in the modern, turbocharged age, now looks almost as outmoded as the Rover V8.

It’s no surprise that the build quality of this factory-fresh demonstrator is at a different level. The cabin is well-trimmed and functional, if lacking the stories told by MMC 11’s manifest patina. The high-backed seats can’t match the lateral support of the

older car’s strapped-in driving position, but the cabin is much more spacious and the footwell is expansive in comparison. Despite the lack of any weather protection beyond its fly-screen and clip-on tonneau, the 50th Anniversary even has air-conditioning.

The BMW engine lacks the thunderous soundtrack of the Rover V8, but it also lacks that motor’s surly disposition. It burbles at idle and revs add a meaty snarl, although the rear-exit exhaust sounds much more muted than the side-exit systems Morgan often fits. The engine pulls hard at low rpm but enjoys being revved as well, something encouraged by the slick action of the six-speed manual gearbox. It’s a shame Morgan uses the bulbous plasticky knob that goes with the Mazda MX-5 gearbox, though, rather than something with a little more weight; the milled metal of the handbrake lever feels much more appropriate.

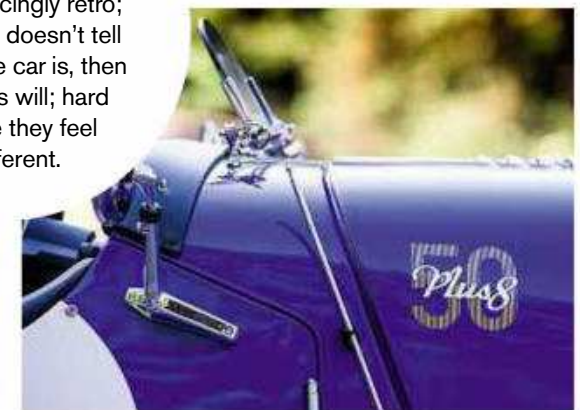
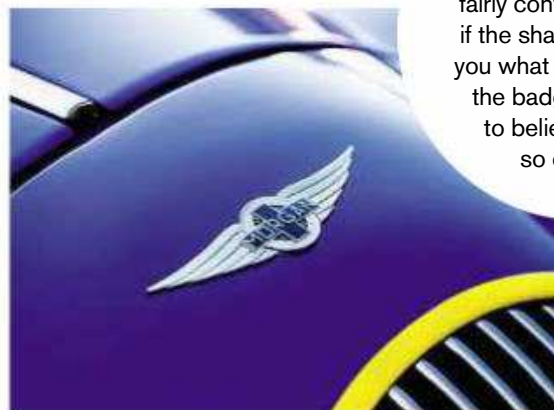


MORGAN PLUS 8 FIRST AND LAST

There is 50 years of difference in the handling of the two cars as well, the 50th Anniversary turning with a crisp precision and linear responses. It generates significantly more grip thanks to fatter tyres and double-wishbone suspension, but it also rides much better and stops much more confidently. Yet the modern Plus 8 doesn't have things entirely its way. MMC 11's aero screen is better at reducing buffeting and gets outflanked by fewer insects. And the new car doesn't feel as fast and exciting while travelling at legal speeds.

Yet there is a clear continuity here too, one that makes the 50th Anniversary car more than just a pastiche of its famous predecessor. Morgan doesn't need to try hard at history because it has so much of it and, even with its limited practicality and £126,000 pricetag, the modern Speedster won't struggle for buyers drawn to its limited, last-of-line status. It will never have the significance of the original car, but it is a vital part of the longest-running story in the car business.

Soichiro Honda once predicted that the global car industry would ultimately consolidate itself into no more than six vast conglomerates, but that Morgan would still continue unchanged. Today's history lesson gives no reason to question that forecast. **End**



From above
New car's cabin looks fairly convincingly retro; if the shape doesn't tell you what the car is, then the badges will; hard to believe they feel so different.





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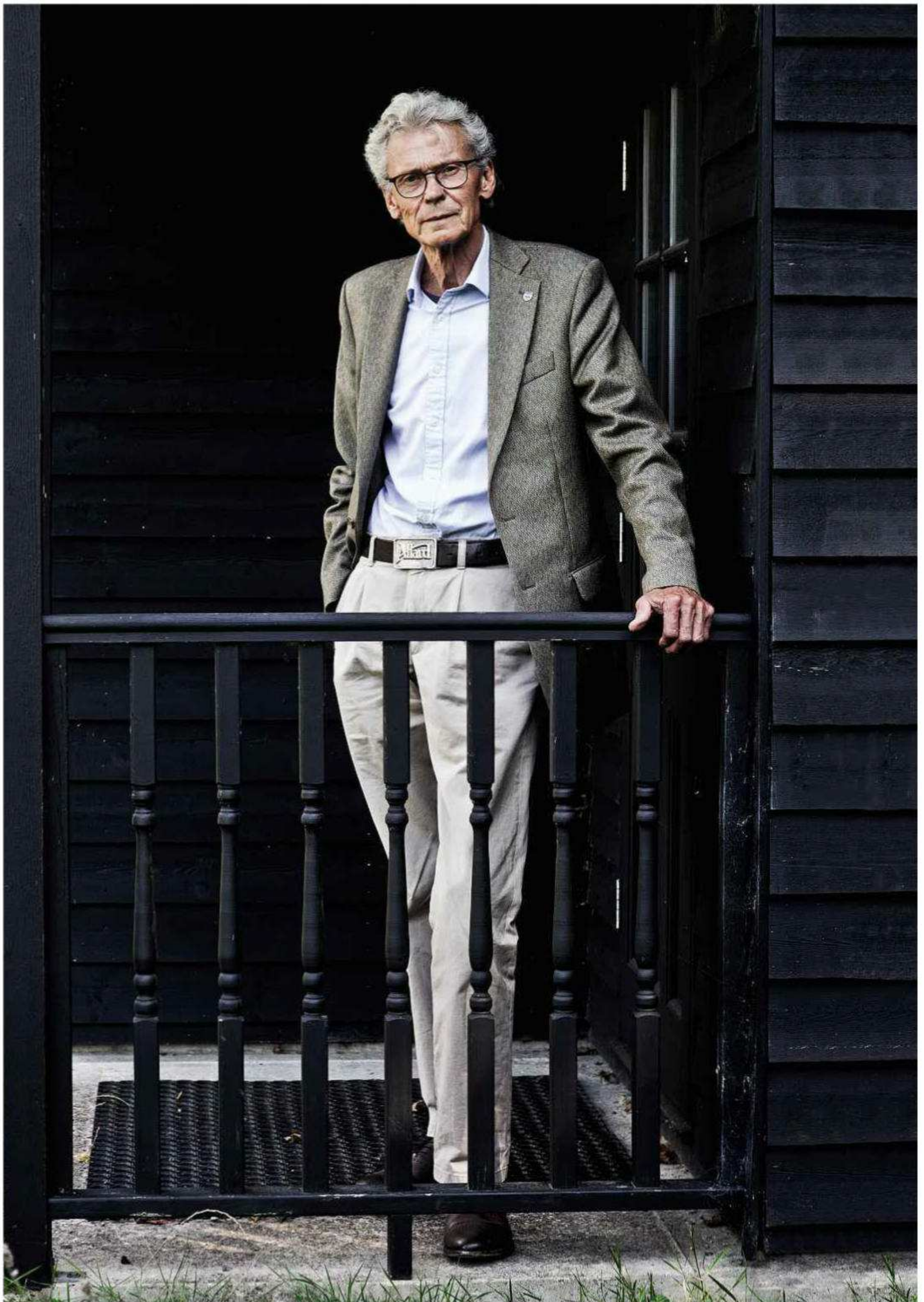


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MATCH
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Tony Dron

Fifty years after he competed in his first motor race, the celebrated Octane contributor looks back on his career, with former colleague Paul Clark

Portrait Mark Dixon

THE AUSTIN SEVEN. It's not the first car that springs to mind as a racer, but it's been at the heart of the 750 Motor Club for nearly 80 years and has opened the door to motorsport for hundreds of people. Inherently tuneable, yet simple and inexpensive, the Seven enabled the creation of myriad 'Specials' that could be taken racing with cheering competitiveness in the bleak days of early post-war Britain.

It was just such a Seven that set Tony Dron on course for a competition career that would span a full 43 years from 1968 to 2011. His famously lanky 6ft 5in frame was a fixture for decades as a competitor in all kinds of motorsport events. Along with race driving, he's carved a journalistic career that combines his driving skills with a writing ability that means he can translate those experiences onto the page with a rare authority.

I worked for six years in the 1980s with Tony when he was editor of *Thoroughbred & Classic Cars* magazine. I looked up to him then, and I'm still looking up to him now when we meet at his Cambridgeshire home. Still unfeasibly tall, he's hardly changed in all those years. Now 72 and retired from active motorsport, he retains the same wit and gimlet eye that could wither at a dozen paces.

And here we are in his rambling garage surrounded by hundreds of dusty trophies and, most importantly, the 1932 Austin Seven that he has restored and written about in *Octane*. It's not the same Seven that started it all for Tony, of course; that one was bought for £10 in 1958 when he was 12. 'I built a

circuit of sorts in our large garden at home,' he says, 'and found I could get round in 25 seconds – faster than all my friends.'

'With 750MC racing in mind, I tried to build a Special, buying a body from Jem Marsh in Luton and parts from Super Accessories in Bromley. But as I got towards 17 I realised I would never be a constructor in the Colin Chapman or Gordon Murray mould, so I sold it.'

'It was pretty clear early on that I wasn't going to go into the family business as a commercial chartered surveyor. I ducked out when I left school in 1964 and went to the College of Aeronautical and Automobile Engineering in Chelsea.'

'I and a former schoolfriend, Bruce Johnson, started going to race meetings, including the German GP at the old Nürburgring. Bruce, who was working, had the money to attend the Motor Racing Stables school at Brands Hatch. Being a poor student, I watched his progress as he became the school's star pupil. Eventually I scraped enough money together for four lessons. After that, chief instructor Tony Lanfranchi told me "You could do this, you know." I thought "Great!" – and became more serious about getting the money together.'

Tony turned 21 in 1967 and managed to pull together enough to buy a new Titan Mk 4 to compete in Formula Ford, starting at the end of May 1968 when the car arrived.

'James Hunt was my contemporary, and we travelled from circuit to circuit together. It was an intense time. James and I became

very good friends and were constantly in and out of each other's houses. While I wasn't really sure then about my own destiny in single-seaters, James was absolutely certain he would be Formula 1 World Champion one day. I thought he would be, too.

'I'm going to the top in something and I hope it's going to be motor racing,' he would say. "In fact, I'm determined it *will* be motor racing." He was driven, and I thought at the time that if he had gone into the Church he would have risen to the top in that and become the Archbishop of Canterbury!

'The trouble with Formula Ford was that essentially it was a formula for beginners, and certainly James and I were both in that group. We were front-runners at the end of '68, but by then I'd run out of money and things looked tricky for 1969. While James was very good at getting backing, I was hopeless.'

'Nevertheless, I got a call from Lionel Charlwood at Mike Spence Garages in Maidenhead. "We'd like you to drive for us in '69," he said. "We'll buy a new Lotus Formula Ford and run it for you as part of our team and on top of that we'll pay you £12 a week for cleaning used cars." It was the answer to all my problems.'

'In due course, a new Lotus did arrive, but it turned out to be an F3 car for Mike Beckwith, who had also joined the team. I was expected to just carry on driving the Titan, although they weren't paying for it. Inevitably, I ran out of money, I was out of a job and the Titan had to be sold. I was a bit shaken by that disappointing experience. →



'JAMES HUNT WAS MY CONTEMPORARY AND WE BECAME VERY GOOD FRIENDS – WE WERE CONSTANTLY IN AND OUT OF EACH OTHER'S HOUSES'

'A while before that, I'd had an introduction with Innes Ireland, who told me "You're going to run out of money, boy – you've got to have something to fall back on," and he suggested motoring journalism. He gave me a few short articles to write while he was sports editor at *Autocar* in 1968 and he also suggested I enter the Guild of Motoring Writers' Sir William Lyons Award for aspiring journalists, which I managed to win that year. It stood me in very good stead later on.'

'In 1969 I was approached by Nick Brittan, who was running Formula Ford International. He asked me to be his personal assistant and I jumped at that. By 1970 I was driving in the European Formula Ford Championship with a Crosslé 16F, in a deal put together by Gerry Birrell. It meant I could keep my hand in.'

Tony became a full-time journalist in 1971, when he joined the road-test staff at *Motor*. By this time, he had conceded that single-seater racing was not going to work out. 'I had to face the fact I was too tall for many of the cars – so I switched to saloons.'

In 1973 Michael Bowler left his position as

sports editor at *Motor* to launch *Thoroughbred & Classic Cars* magazine: 'I was offered his old job on *Motor*, and I felt I had to accept. It was a wonderful job, one of the really, really good jobs in motoring journalism – but it was absolutely not what I wanted to do.'

'I was racing an Escort Mexico at the time, and at one point had to send a freelancer to cover the Italian Grand Prix because I was racing at Croft – it was madness and completely unsustainable. In any case, I had a deal to race a Capri 3000 in the British Saloon Car Championship in 1974, so I handed in my notice just before Christmas.'

'Three months later, at the end of my notice period, and just as I was showing my successor Mike Doodson round the *Motor* office, the phone rang – and my dreams evaporated. In a bolt from the blue, my team, the successful Ford dealer Straker's of Wimbledon, had been closed down to be replaced by a supermarket. I had nothing.'

As fate would have it, Leyland was looking to run the new Triumph Dolomite Sprint with Ralph Broad in the British Saloon Car

Championship that year. One car was destined for Andy Rouse, but a second was to be allocated to a journalist. Would Tony be interested in testing at Silverstone? 'Not 'alf!' said Tony. 'It wasn't difficult to be quite a bit quicker than the other journos, so I got the job.'

It was a defining moment. Leyland won the BSCC manufacturers' championship but Tony's 1974 highlights were fifth overall in the Tour of Britain, fifth overall with Andy Rouse in the Spa 24 Hours and, on his own, third overall and first in class in the RAC TT. A year in 1975 with a works Alfa Romeo was followed by F3 in '76 with Unipart.

Following a serious test drive at Goodwood against potential rivals, Tony returned to Broadspeed for 1977 and 1978, this time as the number one BSCC works Dolomite driver. Despite running in a lower class, he achieved five outright wins against the 3.0-litre cars, including victory at the 1977 Grand Prix meeting.

The works drive meant that Tony was provided with a Dolomite Sprint as a road



car. 'Late in 1977, I was driving through Coventry when I got pulled over by a policeman. I wound down the window and he said: "Who do you think you are – Tony Dron?" A devoted Triumph fan, he told me all about his part in one of the Triumph clubs – and he still booked me for speeding!

'I was doing some Porsche customer driving days at the time, and I accepted an offer from Gordon Ramsay, the Porsche dealer in the North East, to compete in the new Porsche 924 Challenge in 1978.' Broadspeed prepared the car, and Tony took the championship, winning six of the nine races while Andy Rouse won the other three.

By 1979 Tony was selling Saabs at Devonshire House in Piccadilly. 'I had become a salesman and was enjoying it. One day, I'd popped out of the showroom and saw Lord [Donald] Stokes and Keith Hopkins from Leyland marching towards me. Suddenly, remembering my performances in the Dolomite, Stokes started gesticulating at me, shouting: "My driver, my driver! How are you?" He asked me what I was doing, and I explained I was trying to make some money by selling new cars. "If you ever find out how, you will let me know, won't you!" was the dry response.'

A spell at Ramsay's Darlington Porsche showroom followed. 'We had no difficulty

selling new cars, but when the 928 was first introduced we sold just one in the first full year. Gordon was miffed, because he'd had to send his mechanic for training in Germany for three weeks, and that car's first service took just 40 minutes in the workshop!'

Then came success at Le Mans in 1980, Tony's first visit, where he co-drove a works Porsche 924 GTP with Andy Rouse. 'It was one of the finest-handling cars I've ever driven.' Sadly, burned valves after 18 hours curbed the car's performance, but it still finished a highly creditable 12th overall. For 1982, Tony teamed up with Richard Cleare and his Porsche 934, achieving a class win in Group 4 at Le Mans, 13th overall.

By this time, a bout of ill health had persuaded Tony to tread a less stressful path, and he joined *Thoroughbred & Classic Cars* as features editor in 1982. He became editor later that year, taking over from Roger Bell, former editor of *Motor* and a motorsport contemporary of Tony's.

The association with Cleare continued into 1983 with a Porsche-Kremer CK-5. 'The CK-5 was really quite crude. It had an extended 936 chassis with a 665bhp 935 engine,' says Tony. 'Although it was pretty quick on the straights, it was a different matter through the corners. With your feet sticking out ahead of the front wheels you



Clockwise from top left

Tony leads Tony Trimmer and James Hunt at Brands Hatch, Boxing Day 1968; with Hunt after the final race of the 1973 Tour of Britain; Tony's Dolomite dicing with the Capris in a round of the BSCC at Oulton Park, 1978; Bowie or Jagger? Moody look for a teen magazine shoot in 1970.

TONY DRON INTERVIEW

felt vulnerable, but I did get it flat-out at 221mph through the Mulsanne kink in qualifying at Le Mans. Sadly, I didn't get to drive in that race – a new engine blew after just eight laps.'

For the next decade, Tony edited *T&CC*, but he was still competing in around 45 to 50 events per year in ten or 12 different cars. A number featured as track tests, written very much in a hands-on 'corner to corner' style. I joined the magazine in 1983, and we had some gems thanks to Tony's motorsport contacts – the Scuderia del Portello Alfas, an Allard J2X, Lotus 26R and Lotus 30 to name a few. My job involved preparing the copy for print and invariably his was published needing hardly any amendments.

Tony has a gift for explaining technical issues in a simple, understandable way. 'In racing, however, I never saw myself as someone who could rectify faults,' he says. 'I could identify a problem, but I relied on better engineers than myself to correct matters. As for handling, the guru for me on countless occasions was Rhoddy Harvey-Bailey. As a racer, I wasn't bad at nursing sick cars with minimal loss of time.'

As the 1980s moved towards the 1990s, Tony's repertoire expanded, and he did a lot of rallying in his own 1959 Ford Zephyr, 639 HYM. 'On one occasion in the Zephyr, we were cruising along pretty fast on a Scottish stage of LEJOG – the Land's End to John O'Groats trial. When we got to the checkpoint, I got out of the car and could barely stand up because the road was just sheet ice – I couldn't believe it.'

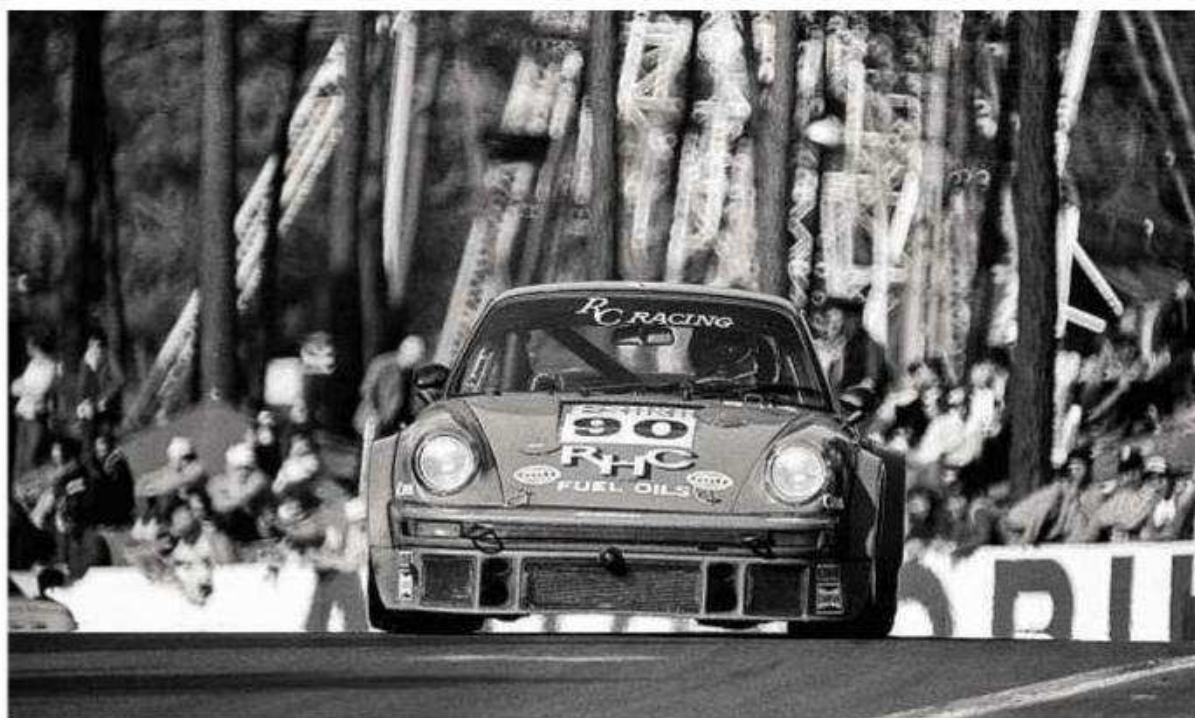
Tony left *T&CC* in 1993 but continued competing, and later began a long association with *Octane*. He became a regular at the Goodwood Festival of Speed and Goodwood Revival with a variety of cars, including a 1963 Ferrari 330 LMB, which he also raced at the Nürburgring Nordschleife. 'The 330 looked much like a 250 GTO but had a 400bhp 4.0-litre V12. Of all my successes at the 'Ring, one of the most satisfying was winning the 1996 Eifel Klassik outright with the 330 from a field of 180 cars.'

Tony won the Sussex Trophy at Goodwood for three consecutive years in a 1960 Ferrari 246S Dino, while numerous demonstrations at Goodwood and Donington of Mercedes' awe-inspiring W25, W125 and W154 Grand

Prix cars, as well as the post-war W196, were further highlights. He retired from racing in 2011, and in 2016 Motor Racing Legends launched the Historic Touring Car Challenge Tony Dron Trophy series for Group 1 Touring Cars in his honour.

Astonishingly, Tony has *won* race and rally events in 24 makes and 44 models of car. Recalling some of the countless cars he has driven competitively reveals his memory and mind to be still as sharp as razors.

He's loved every minute of it, of course, but does he have any regrets? 'None at all,' he says. 'My objective in life was not to become World Champion, but to drive lots of interesting cars to their limits – and I think I have achieved that.' **End**



JEFF BLOXHAM



'WHILE EDITOR OF THOROUGHbred & CLASSIC CARS, TONY WAS STILL COMPETING IN AROUND 45 TO 50 EVENTS PER YEAR'

Above and left

En route to a class win with Richard Cleare's 625bhp Porsche 934 at Le Mans, 1982; a more sedate evening drive in the 1903 Mercedes Simplex at Goodwood's Festival of Speed – wearing evening dress so that he could still make the Champagne reception before dinner...

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WHAT LIES BENEATH

Cisitalia burned brief yet bright with cars created around parts from Fiat's Turin factory. We drive its first and last creations – on the fabled Lingotto rooftop track

Words Bart Lenaerts Photography Lies De Mol







Spring is in the air. A mild morning sun crawls slowly over the mountains that swathe Turin like a warm pashmina, a snug silence still loitering. Until two bigmouths destroy the serene atmosphere, one snarling like a pig in the mud, the other screaming like a piglet in the slaughterhouse. Driving two Cisitalias in this holy place feels as clandestine as filming porn in the Vatican, yet nobody bothers. *Benvenuto in Italia*, this lovely complicated country suffocated by bureaucracy yet simultaneously roused by a healthy dose of anarchy.

This is Lingotto, the most illustrious roof in both Turin and the automotive world. Like Coventry, Turin was once a thriving hub. Like Detroit, it's now littered with abandoned car factories, and Lingotto is the jewel in its crown. Conceived in 1916 and opened in 1923, it's a silent witness to the boundless optimism and style that used to reign at Fiat. While most carmakers were still hammering bodies together, this sophisticated factory mass-assembled cars that would rise floor-by-floor, gaining parts until, when finished, they turned their wheels on the rooftop's banked test track.

Today, production has moved away and the premises were converted into a gigantic shopping centre to attract teenagers who don't have the slightest idea of what once happened above their heads. There are hotels and a concert hall, too. But the track is still like the Sistine Chapel for those with petrol in their veins, and for the tourists who saw three Minis flying over it in the *The Italian Job*. This wouldn't be Italy if visits weren't forbidden, but you might succeed if you knew which strings to pull. Lapping the world's weirdest track has become impossible, though. Unless you bring two Cisitalias with 'Lingotto' infused in all that lurks under their strange bodies.

Cisitalia's founder Piero Dusio looked like a movie idol and used to be a star at Juventus before a ruined knee ended play in the early 1930s. Afterwards the eternal playboy produced tennis clothing

to keep his fortune healthy, while taking up racing to get the adrenaline pumping. He reached a competitive level, too, winning the Stelvio hillclimb with an Alfa 8C and taking a class win with a Fiat Topolino in the Mille Miglia. He became truly wealthy from supplying Italian army uniforms during the war, and gained influential friends including Fiat chief Gianni Agnelli, Fiat's brilliant engineer Dante Giacosa, and Giovanni Nasi – a bigshot at Pinin Farina, despite his inconvenient name.

Nevertheless, it was courageous, bordering on stupid, for Dusio to found Cisitalia – *Compagnia Industriale Sportivo Italia* – in 1946 when Italy had just lost the war and its industry was in tatters. But he had a plan. Since the arms race between Alfa Romeo, Bugatti, Mercedes and Auto Union had escalated to maddening heights in the 1930s, he saw room for a racing class with simple, technically identical automobiles with which victory decided on pure driving skill.

Fiat happily supplied him with parts while Giacosa designed the chassis in Dusio's villa, his own house having been bombed. Giovanni Savonuzzi drew the body of what was to be Italy's first post-war racing car, beating Maserati and Ferrari if only on the calendar. After all, the new Cisitalia D46 was equipped with nothing more than a modest Fiat 1100 four-cylinder engine, delivering 32bhp as plucked from Lingotto's production lines. Giacosa tickled it to 62bhp with twin Solex C32PBIC carburettors, polished ports, reworked pistons, a redesigned head with higher compression and a dry-sump lubrication system, but still it hardly ripped cobblestones out of the streets.

That hasn't changed in seven decades: even a full-bore start generates hardly any wheelspin despite tyres barely as broad as an envelope. You can forget any thoughts of a fat powerslide, but it's still a load of fun, the engine hanging at the throttle like a pit-bull terrier on a chain, the revs climbing hungrily as the D46 edges higher up Lingotto's tight banking with each lap.



CISITALIA D46 AND 505DF



1947 Cisitalia D46

Engine 1089cc four-cylinder, OHV, iron block, aluminium head, two Solex C32PBIC carburetors
Power 62bhp @ 5800rpm
Transmission Three-speed pre-select, rear-wheel drive
Steering Worm and sector
Suspension Front: lower arms, transverse semi-elliptic leaf spring, hydraulic dampers. Rear: live axle, semi-elliptic leaf springs, friction dampers
Brakes Drums
Weight 390kg
Top speed 100mph (est)
0-60mph 8.0sec (est)





Clockwise from opposite
Fiat 1100-based engine's
power is nearly doubled by
Cisitalia mods; rooftop
straight runs high above
Turin; dash couldn't be
more minimal; alien
spaceship has landed
on the control tower.



This aluminium cigar-case of a car weighs barely 390kg. It steers very directly, it shakes off speed efficiently and it keeps a tidily neutral balance before eventually understeering in a tight corner. Despite the small steering wheel it doesn't require the muscles of Popeye to move the front wheels on the right path. Since you're sitting over the rear axle with only a flimsy skin of leather separating your fortunate butt from the chassis, you feel what the car will do before it actually happens. But so tiny is the wheelbase, and so hard and unforgiving is the suspension, that my heart's contractions rattle straight out of my coronary artery. As the D46 skips enthusiastically over Lingotto's bumpy corners, my foot tap-dances uncontrollably over the throttle, making the Cisitalia shake comically.

Most of the entrails and pretty much the entire suspension originate from a Fiat Topolino, including a transverse leaf spring in the front and rear coils that look smaller than the valve springs of a big-block V8. But Giacosa did sprinkle some of his virtuosity over the chassis, including rear-axle location formed in a flat 'H' around the differential to ensure a low build. However, the real genius, provided you master its peculiarities, sits between your legs: a sequential three-speed gearbox.

Those who consider a Cotal preselector a complicated piece of kit have clearly never seen a D46. You lower the handle on the dash to get it out of neutral, but the car will move only when you push and release the clutch. There's a little hiccup when the clutch rises, the feeling of the transmission tensing up; this calls for a steady dash of throttle, otherwise the D46 simply stalls. The clever gearbox, conceived when electronics were just a distant dream (or nightmare), then readies itself for second as soon as you're rolling. But it will only be selected after you kick – well, stomp, hard – the clutch against the firewall and release it past the same hiccup.

Upshifting to third requires the same simple procedure. And if you kick the clutch one more time, the smart mechanicals will automatically shift back down to second. And back to third when you're ready, shifting gears without ever lifting a hand from the steering wheel. However, the spectacle has to remain limited to three gears. Otherwise, how would it know whether to go to second or fourth from third? Moreover, first can't be selected without the car being brought to a complete standstill.

The gears are quite long to enable the Cisitalia to reach 100mph, if you dare, although not at Lingotto because you'd fly over the wall at the top of the banking. Unfortunately, the little engine produces little meaningful torque and the feather-light flywheel's minimal momentum only just keeps the cylinders alive when you tackle slow hairpins in second. So it's not surprising that most D46s got equipped with a conventional four-speed at some point, if only because the Cotal demands such focus that a traditional transmission is probably quicker in the heat of battle. And then, after a few hours of raging fun, the Cisitalia gets stuck in second and we lack the required skills of a Swiss watchmaker to fix it.

Gearbox apart, the tiny D46 is charmingly simple. Next to gauges for oil pressure and water temperature, and a revcounter diligently ticking away, there's a starter button and nothing else. On the move, the wind hammers your face so ruthlessly that you soon look as filthy as Tazio Nuvolari. The chassis seems bolted to your pelvis, the crankshaft to turn straight through your spleen. The carburetors slurp like a Chinese soup-supper and the exhaust note would intimidate the lustiest tenor. Gearbox and rear axle whine like violins, harmonising with the fanfare up front.

Although Dusio's one-make race series didn't happen, the D46 arrived at just the right time. Most racing drivers were so hungry for sensations that they accepted anything with a steering wheel. Even Nuvolari didn't consider the D46 too shabby, despite previously racing raging Auto Unions and an Alfa Romeo *bimotore* so fierce it ate its tyres after three laps. Not even Nuvolari could drive the D46 to victory on regular tracks, though; the mighty pre-war cars were still too fast there.

With petrol scarce for travel to the distant tracks, many races took place in city centres, where the Cisitalia grabbed several overall wins.

'THE CHASSIS SEEMS BOLTED TO YOUR PELVIS, THE CRANKSHAFT TO TURN STRAIGHT THROUGH YOUR SPLEEN'







‘THE 505DF FINALLY SCUPPERED DUSIO’S WEALTH AND THE BEAUTIFUL BRAND HE CREATED WITH IT’

During one such race at Turin’s Parco Valentino, just a wheelnut’s throw from Lingotto, the D46 gained worldwide renown after Nuvolari’s steering wheel broke. Since he didn’t need his hands to change gears, Nuvolari just continued with the steering wheel in one hand, the remaining spoke in the other, and a facial expression to inspire Edvard Munch for another rendering of *The Scream*.

Somewhere between 30 and 45 D46s were assembled, each slightly different from the others. ‘Some grilles have nine bars, others an alternative position for the starter crank,’ explains Bernard Marreyt from Marreyt Classics, who has both Cisitalias for sale. This D46, chassis number 32, was raced by Harry Schell in the Bern Grand Prix in 1948. It then moved to Australia before ending up in the Belgian stable of Paul Swaelens, who kept it for 40 years. It’s probably the most authentic D46 of all, still with its peculiar gearbox, while the chassis, bodywork, rear axle and most other parts are also original.

‘The dry-sump 1100S engine has been replaced by an equally strong, but much cheaper, 1100B with a wet sump,’ explains Marreyt, ‘but the authentic block comes with it.’ The three-into-one exhaust isn’t as it used to be, either. ‘The contemporary open outlets really aren’t acceptable any more and, besides, such engines need a bit of back pressure to work smoothly,’ says the man who loves these cars so much that he brought them all the way to Turin for our story.

Dusio, never satisfied, followed the D46 by commissioning Ferdinand Porsche to design a second monoposto. Sadly the four-wheel-drive Cisitalia 360, with its 1.5-litre, supercharged, flat-12 engine and sequential gearbox, was so crushingly complicated that it pretty much ate Dusio’s fortune. Dusio also had to buy Porsche out of a French prison, and by the time it was finished the 360 no longer fitted in any racing class so it never fought a single battle.

Luckily the Cisitalia 202, a sports car derived from the D46 with an aerodynamic body again designed by Savonuzzi, took second place in the Mille Miglia, again driven by Nuvolari. But the 202 became more famous when dressed in gorgeous coupé bodywork by Pinin Farina, and one such 202 is still part of MOMA’s permanent collection in New York. Dusio’s next diversions included a stillborn convertible with a Ford V8 to fight the Nash Healey, but it was the 505DF you also see here that finally scuppered Dusio’s wealth and, after seven years, the beautiful brand he created with it.

DF stands for *Derivata Fiat*, this 505 also being based on Fiat hardware. The chassis, engine, four-speed gearbox and suspension all spring from the humble Fiat 1900, but Dante Giacosa tuned the engine to 80bhp via a Cisitalia cylinder head, two Weber 34 D6 carburettors, polished inlet ports, sharper cams and a few other tricks. It makes this 1953 example remarkably lively, even if the rev- →



Opposite and this page Lingotto's cleverly stressed concrete ribs go well with the Ghia-styled 505DF's early-50s futurism. Luxury and painted cabin metal aren't mutually exclusive.



hungry character and naughty bark fight with the heavy bodywork and the lugubrious steering-column gearshift. The car is surprisingly stable, but too bulky for sporty driving.

Designed and hand-formed by Ghia where Giovanni Savonuzzi had become technical director, it isn't as beautiful as the previous 202. Still, if the D46 is as rudimentary as a Viking, the 505 resembles a stylish stole around a young diva's fragile neck. It's a silent witness to the short period during which luxury was synonymous with elegance but not with abundance or decadence. It could originate from embedded logos, faux-amber knobs, a simple radio, two-tone leather and real chrome in those elegant days. Forget the clichés of Italian sloppiness; in its finish the 505 matches the best Rolls-Royces and Bentleys. Dusio sold just ten of them, of which two survive.

This example was bought new by Swiss racing driver Fritz Stolz and is the only one that can still be driven: to the Mille Miglia, perhaps, or you could try for an entry at Villa d'Este. It probably lacks the pedigree to win Best of Show, but you have already won by the time you reach the Villa anyway because the 505DF would be superb for some *gran turismo* en route.

Dusio learned an industry lesson the hard way: 'To make a small fortune, start with a big one.' Cisitalia would never have existed without the Fiat parts Dusio could grab out of Lingotto's warehouses, nor without Giacosa's help, but this dependence made it vulnerable. The technology couldn't compete with Maserati's or Ferrari's, and no well-heeled entrepreneur would waste a fortune on a coachbuilt car with the same underpinnings as his accountant's Fiat. In 1947, Fiat's help was the key to success. In 1954, the *Derivata* Fiat was Cisitalia's millstone. That's how quickly things change in the car industry. **End**



1953 Cisitalia 505DF

Engine 1901cc four-cylinder, OHC, iron block, aluminium head, two Weber 34DR6 carburetors
Power 79bhp **Transmission** Four-speed manual with overdrive, rear-wheel drive **Steering** Worm and sector
Suspension Front: double wishbones, coil springs, hydraulic dampers. Rear: live axle, quarter-elliptical leaf-spring torque arms, coil springs, hydraulic dampers **Brakes** Drums
Weight 1100kg **Top speed** 95mph (est) **0-60mph** 12sec (est)

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TRAIL BLAZERS

There's off-roading, and then there's off-roading. David Williams tackles the USA's infamous Rubicon Trail

Photography David Williams and BFGoodrich



'THEY CALL IT Thousand Dollar Hill for a reason,' growls our guide as we stand on a bare, rocky, almost lunar plateau astride the California High Sierra, encircled by snow-capped mountains glinting in the early morning sunlight.

'It's the average amount of damage you do to your vehicle on that section of the Rubicon Trail if you get it wrong. The best way is to follow in the wheeltracks of the 4x4 in front. If their brake lights come on and there's a whole lot of grinding as they try to reverse out of trouble, maybe find a different way round. Your guides have 200 years of experience between them. It's not a race. Let's get the vehicles back in one piece.'

As guests of tyre giant BFGoodrich, keen to demonstrate the off-road qualities of its new KM3 all-terrain tyre, we've been flown-in by helicopter from California's Lake Tahoe to tackle the Rubicon Trail, the toughest off-road course in all of North America. Just 22 miles long but requiring two to three days to complete (you camp under the stars), it attracts off-road enthusiasts from all over the world. Anyone can turn up and tackle it – provided they have the right vehicle.

Originally carved out of the inhospitable mountain terrain by Native Americans following annual hunting, fishing and trading routes, the Trail was later swamped by the brave and the desperate as gold fever gripped California in the 19th Century. It wasn't until tourists began to discover one of the area's countless beauty spots, however – Rubicon Springs – that the Trail blazed its way into the national psyche, becoming even better known in 1908 when, it is claimed, a car was driven there for the first time – by an unnamed woman from Tahoe – to promote the Mitchell automobile.

Drivers have been coming here ever since, early adopters using planks of wood and ropes to haul their Cadillacs and Studebakers over boulders the size of small houses, through river deep and waterfall high.

The Trail's place in automotive history was sealed in August 1953 when 55 Jeeps left Georgetown on a two-day trip now known as 'Jeepers Jamboree'. Every July, four-wheelers follow the tradition of those pioneers, but all





Above

The Rubicon Trail is *serious* off-road territory, dating back beyond California's Gold Rush. Don't expect to get very far very fast, even in a tricked-up 4x4.

year round the adventurous can be found inching, crawling, crashing, grinding and fighting their way along the Trail. And – when it all goes wrong and something breaks – abandoning their vehicles and striking out for civilisation on foot.

'We've only got a very short distance to go today,' continues our guide. 'What is certain is that you could walk it faster, but remember this: if you get stuck and do need to get out, most of the injuries on the Rubicon Trail happen *outside* the vehicle.'

The early summer rays are just beginning to burn off the overnight chill but already it's dazzling in the high-altitude air. With elevations running from 5400 to over 7000 feet, sunglasses, hats and sunscreen are the order of the day.

We climb into our convoy of vehicles, including new Jeep Wranglers modified with high-rise suspension and skid plates,

a venerable Land Rover 110 and a Land Rover 90 (all shod with KM3s, of course), for a final briefing on how to use the specially fitted 'lockers': electrically controlled front and rear differentials. Then, inch by inch, we creep off over a landscape that – even in your wildest dreams – you would believe impassable by wheeled vehicles.

'Nice and slow's the way to do it,' advises my co-driver, ex-pat Mike Hopwood, as I ease the automatic gearbox into first (he says you'd struggle to find a manual with gears low enough to tackle a trail this extreme) and those KM3s, inflated to 15psi, hug the rock.

'We'll need plenty of left-foot braking today,' says Mike, whose native Worcestershire accent has been largely obliterated by years spent in Vermont. 'Keep your left foot over the brake pedal when climbing over an obstacle and then, on the way down again, apply lots of constant pressure so we don't crash down hard. Don't forget, you'll often be using the throttle at the same time as braking. Out here each wheel is doing a different job at the same time; one

might be about to sink down into a hole while the other's fighting for grip as it climbs up over a boulder. It's all about observation – and control.'

I'm in safe hands. When Mike isn't out on the Trail he runs the 4x4 Center in Vermont, where he not only teaches off-road skills but also has an enviable reputation restoring old Land Rovers, proofing them against the harsh, salty North American winters and modifying them for expeditions such as this.

Today we're in his white 1988 Defender, equipped with a Cummins R 2.8 turbodiesel producing 167bhp and a flat 260lb ft of torque, plus six-speed automatic transmission and custom transfer box gearing and raised suspension, all essential to let the vehicle clamber slowly up and down the rock. Hefty skid pans bolted underneath protect the drivetrain from the terrain.

The first 100 metres are highly educational. The plateau is strewn with rocks the size of footballs and instantly we descend into a steep, narrow tunnel of rock that appears to be a dried-out riverbed. I'm told to scan the



terrain and, using every millimetre of the 36cm ground clearance, pick out boulders on which we can prop each of the vehicle's wheels, in turn, hoisting and pivoting the Land Rover's groaning bodywork clear of the jagged rocks.

At every fresh turn along the Trail we are greeted by red-capped guides who crouch and peer under our vehicles, pointing left, right or straight on, directing our steering and braking as we negotiate sheer climbs, terrifying rocky drops and entry points into deep, flowing water.

Our Land Rover is never level. As it leans at crazy angles, sometimes tipping violently as its wheels scale the walls of canyons, the door mirrors come within inches of solid rock. It's more like mountaineering than driving. One false movement on the powered steering, one misinterpreted instruction from a guide, one slip on the brakes and we'd surely roll over. Never crawling at more than a slow walking pace, always in super-low first gear, the cabin swiftly heating up until we turn up the fans to keep our cool.

Fortunately nobody's in a hurry and there's plenty of time to survey the dramatic, distant peaks of the High Sierra, dotted with trees and shimmering lakes below the snowline. Even though around 70,000 enthusiasts tackle the Trail each summer, today we have it largely to ourselves. Officially the Rubicon is a 'non-maintained County Road', attracting both street legal and 'green sticker' non-street-legal vehicles, whose owners must buy a \$52 two-year licence from the State of California, giving them permission to venture off-road.

Most Rubicon enthusiasts like to tackle the course in their own vehicles, most often heavily modified, launching their adventure at Loon Lake or by Wentworth Springs to the west, which starts with a vehicle-eating obstacle known as the Devil's Postpile, a jumbled mound of huge boulders surely designed to make the faint-of-heart turn back and think again. Others prefer not to risk their own 4x4s and hire rugged vehicles – Toyotas, Jeeps, Land Rovers – plus, often, guides too, from specialist operators.

'Our Land Rover is never level, leaning at crazy angles, tipping violently as its wheels scale the walls of canyons'



RUBICON TRAIL

Thanks to our helicopter ride we start near Little Sluice, one of a dozen or so names – Gatekeeper, The Granite Bowl, Soup Bowl, Sluice Box, Walker Rock and Cadillac Hill – known to strike fear into the keenest off-roader’s heart, each responsible for a trail of twisted steel, burnt-out engines and punctured rubber.

Not today, however. From time to time I lean out of the window and marvel at how the tyres grip as they flex, moulding themselves around the rocks and clawing their way out of swirling rivers as we traverse the mountains. BFGoodrich, owned by Michelin, makes great claims about its latest products’ traction over mud and rock, and their ‘27% tougher’ sidewalls. The claims seem entirely credible.

After a couple of hours we negotiate a freely running river at the entrance to Arnold’s Rock – also known as The Slabs – and park to let the engines cool and replenish our own reserves in the shelter of a stand of trees. ‘Everyone talks about Jeeps on the Rubicon, but you can’t beat a Defender out here,’ says Mike. ‘It’s the combination of its rigid chassis, amazing axle articulation, its toughness and its excellent departure angles. I wouldn’t want to be in anything else.’

According to Pearse Umlauf, CEO of Jeep Jamboree USA, only extensive volunteer activity keeps the Trail open and passable. Meanwhile Tom Wayes, another guide and long-time Rubicon aficionado from California, tells me he’s driven the Trail ‘thousands’ of times – once completing it in just three hours on an off-road motorcycle.

‘It’s my backyard – I know every rock and stream,’ he tells me. He even claims to have driven it one Christmas Day when over 10ft of snow choked some of the passes. Mind you, he was less pleased when, a couple of years ago, having failed to make his usual preparations (experts always carry extensive spares ranging from suspension and engine components to tyres and fuel), he broke the steering knuckle on his Toyota FJ40 Land Cruiser. He had to abandon the vehicle and fight his way over the landscape on foot for 15 miles to obtain a phone signal and summon help.

After lunch I switch to the Jeep Wrangler as we tackle Old Sluice. Softly sprung in comparison to the Land Rover and with powerful air-conditioning, it offers a more comfortable ride but I miss the groans, creaks, torque – the sense of history – of the Land Rover, and switch back when we stop

for cookies baked in an engine-mounted conduction stove near Martini Tree.

Eventually, after many gruelling, other-worldly, exhilarating hours, gallons of sweat, my sunburnt skin caked in dust and my arms bulging with the effort of negotiating the rocks, we kill the engines and relax before the mountain calm is shattered by the arrival of our helicopter, which swoops in over the mountain tops, seeking a safe landing spot.

We’ve been out most of the day and we’re tired and hot – but happy. It feels as though we’ve driven to the end of the world. ‘How far have we come?’ I ask Mike, as I inspect his 110, relieved to spot not a single new scratch or dent – nor even any tyre damage.

‘Two, maybe three miles at the most,’ he chuckles. ‘We did say it’d be quicker to walk the Rubicon Trail.’ **End**

DO IT YOURSELF!

Most adventurers tackling the Rubicon Trail take two to three days and carry their own camping gear. Camping is free, except at Rubicon Springs where there are facilities. Most overnight stops are at Spider Lake and Buck Island. For more information, visit rubicontrail.org, or search ‘Rubicon Trail tours’ online for the expedition of a lifetime.



I AFL	I ECA	GL I	I KLJ	I LSR	I PFW	I VAA
I AHG	I ECD	GMM I	KMW I	LVS I	I PNS	I VAD
I BDF	I EEG	I HAW	KO I	I LWM	I PPM	I VAF
BY I	I EHB	HH I	KP I	I MLO	RBC I	I VCM
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I DCR	I FEC	I JPK	LK I	I NPD	I RLO	I WJG
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THERE SHE GOES AGAIN

Race-car maker Elva aimed high with this road GT, but made only three. One raced at Le Mans. Now this one is restored in its image

Words Mark Hales Photography Paul Harmer





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Elva is not as well known as Lotus or Lola, but throughout the 1960s it was just as successful at selling racing cars to customers. Frank Nichols, a grocer's errand boy who became an army mechanic, established the enterprise in Bexhill-on-Sea some time in 1955, naming it as a corruption of the French *'elle va'* or 'she goes' and making much play of this in Elva's advertising. Like the others, Nichols began with a Ford special powered by a front-mounted, 1172cc, sidevalve Popular/Prefect engine. Between 1956 and 1966, he made over 1000 cars that sold all over the world. One of his fastest, prettiest and last projects was the GT160 you see here.

First, though, the background. Nichols was a shrewd businessman. He knew it would be difficult to take on Chapman and Cooper in the more senior single-seater categories, let alone make any money, so he focused on production race cars and, especially, Formula Junior. Nichols identified the US as a potentially lucrative market, not least because it was predominantly amateur and there were fewer taxes, and in 1960 a BMC-engined Elva Junior driven by Charlie Kolb cleaned up in America's SCCA races.

Jim Hall of Chaparral, and future stars Hap Sharp and Pedro Rodríguez, also had success in Elva Juniors powered by DKW three-cylinder two-strokes. This led to interest from Porsche, for which the US was a big market, and in 1963 the German manufacturer developed a 1700cc version of the Spyder's flat-four engine to fit a mid-engined Elva Mk7 sports racer. The combination promptly won the prestigious Elkhart Lake 500 race, a considerable feat that went largely unnoticed over here. Elva built 19 of them.

Business always came before glamour for Nichols. By 1957, just a couple of years after starting the company, he had begun production of the Courier. This was an attractive two-seat glassfibre alternative to a roadgoing MG or a Triumph, usually powered by the 1500cc MGA engine. Most were sold to America, many were raced successfully and one with a hardtop was even entered for Le Mans in 1964, but didn't race.

Then disaster struck. The American importer went bankrupt, largely through over-expansion rather than corruption, and the shockwaves brought down Nichols' company. The UK Government declined a loan, so Trojan, the UK Lambretta importer (and →

Clockwise from above
Styling by Trevor Fiore shows influence of his TVR Trident; little evidence of road car roots remains in cramped cabin; profile resembles that of Chevron's later B8 racer.



ELVA GT160



‘This GT160 remains the only Elva ever to compete at Le Mans, where it finally achieved its creators’ ambition with a speed of 165mph’

maker of karts, Heinkel bubblecars and later McLaren’s customer race cars) took over production of the Courier in 1960 with none other than Indycar impresario Carl Haas handling US imports. Nichols, and several of his team and employees, were retained and ultimately around 400 Couriers were built. The following year, Nichols set up again as Elva Cars (1961) Ltd to carry on making race cars.

Former Elva mechanic Keith Marsden, later to work for Ford, taught himself design engineering and took over the role of designer. An oft-overlooked talent, Marsden produced the low-line, mid-engined Mk7 sports racer for 1962, powered by a range of engines including Ford and Coventry Climax. More important in Europe, though, was the BMW option.

Nichols had consistently given best to Chapman, who used his financial clout to secure better power units, so Nichols was determined to compete. A sporting partnership suited BMW, which was recovering from its 1950s near-bankruptcy. BMW’s engineers and British tuner Nerus Engineering duly began work on a 2.0-litre version of the single-cam 1500 engine, which turned out a handy 180bhp.

It proved reliable and successful, driving through the now-ubiquitous, VW-based Hewland transaxle. It also paved the way for the 1800 TiSA and, later, the 2002-based version which is still a staple in today’s historic motorsport. The Mk7 Elva and its 7S evolution were almost the last Elva sports racers; around 70 were made between 1963 and 1965 and many are still racing now. But Nichols would have one more attempt at a road car: the closed-top GT160 of 1964.

Sports racers were the affordable, no-frills option for drivers who would rather not have the wheels sticking out. A GT, though, aspires to aristocracy, requires more attention to styling because it has a roof, and in the 1960s you needed one to compete at Le Mans. The French race was an unscratched itch for Nichols; he had apparently written to the Le Mans organisers asking how much they would pay for him to bring a car, with predictable results.

Trojan had already taken over Elva so Frank Nichols, imagining the company’s resources might allow greater ambition, proposed the GT160 in 1963 – so named for the speed it was intended to reach. It was based on the chassis and running gear of the Mk7S, complete with dry-sumped Nerus-BMW engine and inverted VW Beetle transmission, but instead of glassfibre panels it wore an elegant aluminium body designed by another underrated Englishman, Trevor Fiore.

By the end of his career, Fiore would also number the De Tomaso Vallelunga, TVR Trident, Alpine A310

and Monteverdi Hai among his achievements, as well as a spell as head of design at Citroën, and there was no doubting his eye for line. The GT160 was one of the stars of the 1964 Earls Court show where it attracted wild press hyperbole and plenty of orders.

That was the easier part. Like many others before them and after, Nichols and Trojan discovered that producing a spectacular prototype is one thing; making something that people will want to drive for long distances, let alone making it profitable to build, is a more substantial challenge. The beautiful body, made by Fissore in Turin rather than Nichols’ preference for Ogle in Letchworth, proved too heavy and the extra weight held the GT160 back to 135mph. There had also been some confusion converting from *lire* to sterling, so it proved too expensive. All that, plus some unhelpful import taxes recently imposed by the government, and then an FIA decree that there must be a 100-car production minimum with a specified ride height in order to achieve GT homologation.

The suggested price tag was £4500, which in 1964 would have left some change from the purchase of a Rolls-Royce. Just three were built before the idea was abandoned and the cars were parked under tarpaulins outside Trojan’s Croydon factory.

Late in 1964, one was sold to amateur racer Sir Richard Wrottesley. He spotted a cut-price opportunity and contracted Bill Beedie and East Anglian Racing to ready an attempt on the 1965 Le Mans race where the GT160 would run as a prototype rather than a GT. That was a slight irony given the FIA’s recent ruling; in a field of 88 cars for the 1965 race, only 36 were homologated GTs. The Elva was lightened, the pop-up headlights were faired-in and wheelarches were widened to accommodate 7in front and 9in rear wheels with Goodyear tyres. The engine was uprated to just over 190bhp but the inverted VW gearbox was retained, complete with reversed gate, amid some concerns for its ability to handle the power.

After a handful of proving events in England, Wrottesley shared the car at Le Mans with rising star Tony Lanfranchi, with Grand Prix driver Trevor Taylor as reserve. History shows they qualified 39th overall among the Porsche 904s, Alpine-Renaults and Alfa TZs, and that Lanfranchi was coming through nicely until the transmission broke after four hours. That GT160 remains the only Elva ever to compete at Le Mans, where it finally achieved its creators’ ambition with a speed of 165mph along the straight.

All three GT160s still exist. The Le Mans car has since gone to America, but the second show car passed through several pairs of hands until the mid-1980s →

Opposite, clockwise from top
Hales takes to the track at Donington; rear ‘arches were extended outwards and vents angled to match; giant radiator sits on tubular chassis; Elva badge is a simple triangle.

when it was restored by Roger Dunbar, current holder of the Elva name. It then found its way to France, but in 2010 it passed to heavy-lifting contractor Michael Birch who saw an opportunity to convert it to Le Mans specification and create a historic racer for the Le Mans Classic. The current FIA 'periods' that define today's international historic motor sport have a cut-off at the end of 1965 and there are precious few 'affordable' GTs to suit that period. So now the Elva could join Porsche 904s, GT40s and Daytona Cobras on the grid, as well as a host of £1m-plus exotica.

Michael has spent much time and money bringing the GT160 to presentable and raceable condition, even down to the authentic 'Chinese Peacock' livery, and the compound curves, the blending of the angles and the fine detailing look as impressively elegant in the paddock as they do in the pictures. And it really is low to the ground: I measured 40in

to the top of the roof, a detail that puts the car in exclusive company.

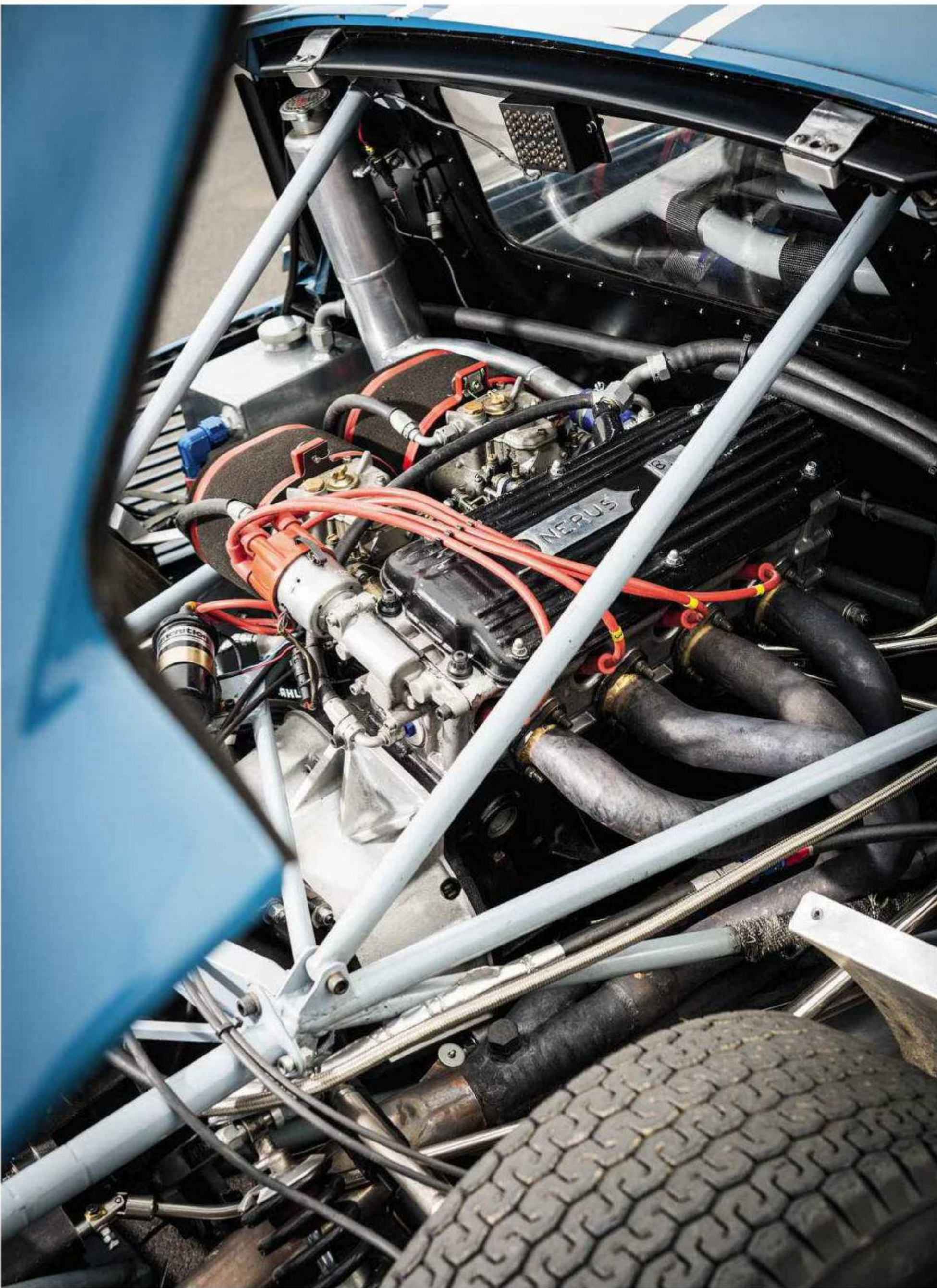
Most of the bodywork is still the original aluminium, although Roger Dunbar replaced the chassis in the 1980s because it was rotted through in places. There are some nice original touches, too, like the wind-up rear windows and the neat doorhandle castings, but the moment you try to get in you see how it might have been less than ideal as a road car. In the 7S you can just stand up and step in because there's no top, but here you either have to ape-hang on the roof or balance on your arms while threading your feet across a wide sill. Added to which, Michael isn't small and a seat wide enough to accommodate him – or me – left no room for another, which technically rendered the car a single-seater until it was pointed out that this is how it was in 1964, when people were apparently smaller.

Once you're in there's no problem, other than →

Below and right
Rear wheelarches would have accommodated larger tyres at Le Mans, and the GT160 would benefit from them today; Nerus-tuned BMW M10 engine offers a healthy 220bhp or so.

'The moment you try to get in, you see how it might have been less than ideal as a road car'







1964 Elva GT160 Le Mans

Engine 1991cc BMW four-cylinder, OHC, iron block, aluminium head, two Weber DCOE48 carburetors **Power** 220bhp @ 7400rpm **Torque** 165lb ft @ 6100rpm **Transmission** Five speed manual Hewland transaxle, rear-wheel drive **Steering** Rack and pinion **Suspension** Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: transverse links and radius rods, coil-over-dampers, anti-roll bar **Brakes** Discs **Weight** 650kg **Top speed** 160mph (est) **0-60mph** 6.0sec (est)

an extremely cramped footwell, which obliges me to drive with my toes to miss the anti-roll bar. The windscreen is quite deep relative to the car's height and gives a good view over the sloping wings. Behind me, the laid-over BMW is now a 2002-based unit that pushes out about 220hp, but it's completely without temperament and super-smooth throughout. The gearshift for the Hewland gearbox (specified by Elva for the official race versions) is to the right, and despite the small wheel the steering is light, which Michael says it wasn't when they got the car. Strange how essential settings can get lost over the years.

Once properly on the move, the ride is nicely compliant and there's a feeling of a natural balance. So it's easy to move the weight about, pin the nose with the small but effective brakes, roll the speed into the turn, let the car rotate and then sit the tail down with a blast from the responsive BMW motor. It feels fluid but it needs smooth inputs, and it also feels more top-heavy than the 7S on which it is based – which, of course, it is. That adds to the feeling of movement, and on the biggest available racing Dunlops (5.25x13, Lotus Elan rears) it's all too easy to fire the tail. It's easy enough to catch with the light steering, enjoyable too,

but the original's Goodyears would have been bigger. It would be interesting to try this GT160 on some.

All that said, Michael's instinct was right. It's taken a bit of sorting, but the car was running second overall at the 2014 Le Mans Classic, ahead of the heavy iron, until a wire came off the distributor. There's little doubt that the open 7S would be quicker at, say, Brands Hatch or Oulton Park where the road turns tightly and often, but probably not at Le Mans where the GT160's shapely body helps it slip along Les Hunaudières that much more easily. And it would have been an easy drive. A competitive lap in a GT40 or Cobra is a real work-out at La Sarthe and they use more brakes, fuel and tyres because they are heavier and the engines are bigger.

Even if it hadn't really worked as a road car, with a small amount of development the GT160 could surely have had more success at the big race. It was one of the first British tube-framed GTs and the timing was just right. Frank's commercial instincts prevailed, though, and having built 21 examples of the larger Mk8 sports racer he ceased production of Elvas in 1966. Instead he partnered with Bruce McLaren and Trojan to build McLaren's customer cars until 1971. Had the planets just aligned themselves differently, perhaps Elva would be building rather marvellous sports cars today. **End**



Derek Bell
SIGNATURE EDITION

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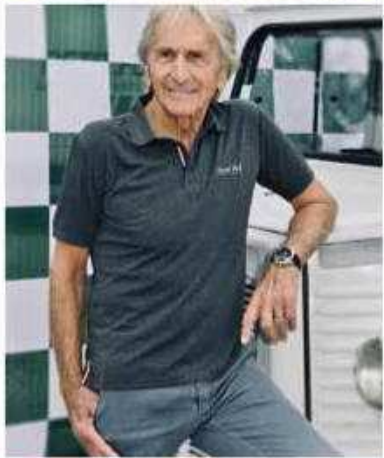
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Dirty little secret



**1966 ALFA
ROMEO GIULIA
SPIDER 1600**

EVAN KLEIN

IT STARTS WITH a phone call. ‘Evan, there’s a car that’s been sitting for a long time; you should go look at it.’ It’s under a tarp at a friend’s shop. His shop is moving and the car has to go. I slowly lift the tarp, wondering what I’ll find...

Sitting there, rotting on its tyres, is a 1966 Giulia Spider 1600. My heart starts to race a bit. You always dream of finding ‘that something special’. It has the original paint, it’s never been

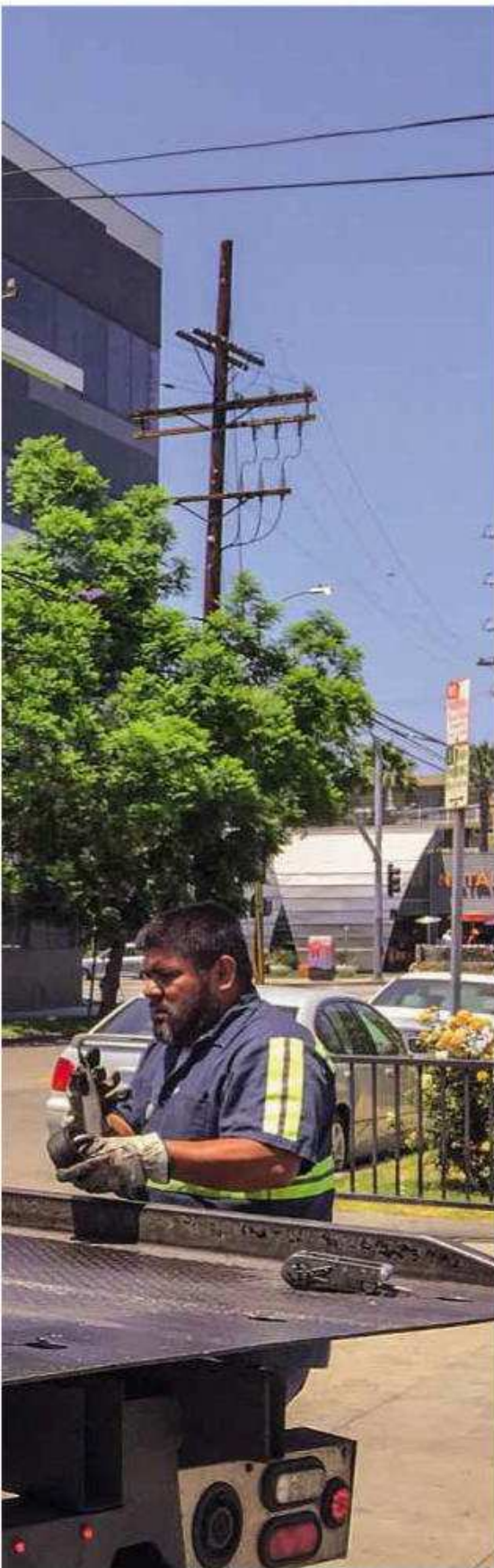
hit, the sills are solid, the interior is complete. The motor’s original, right down to the hose clamps and stickers. It needs some work but it’s all there.

The clock is ticking. I race over to Guru Benny’s shop. We talk about the car. Benny goes and looks at the car, too. We meet and talk some more. How much would we pay? What does it need? It needs...

I go home and tell the wife I found a car; she’s looking at

shoes on the internet, I don’t think she’s listening. I lie in bed staring at the ceiling. Monday, the phone rings again. The car has to be gone today. The owner is coming at 11am. He’s negotiable on price. I stop at the bank and get a giant wad of cash.

I’m back at the shop pulling the tarp off. It’s not too late, I can say no. I meet the owner, he’s had the car since 1972. It’s been sitting inside his garage since 1982. It’s only been here for



Above from left
American Automobile Association transported Alfa because 'my car won't start'; aged but intact interior; once awoken, engine ran perfectly.

three weeks. He's got all the paperwork and records. Even has new parts at home. It's got 104,000 original miles. I give him money, we sign some papers, I call the AAA and tell them my car won't start and we'll need a flatbed. We get the car to Benny's shop. The harsh



sun doesn't make it look any better. What have I done?

I order tyres, we fill it with mystery oil and let it sit. There's a water pump and a fuel pump in the boot. We swap them over, I take the radiator to be cleaned and re-install it. We pull the plugs and check compression. I fill the tank with gas. It's time.

A jump box is connected. The key is turned, *rrrrr, rrrr, rrrr*. Nothing. Are we getting a spark? No. Points are bad. Swap them

out. *Rrrr, rrrr, cough, spit, chug*. Again. *Rrrr, rrrr, vroom!* It lives! The monster is alive! We are men, we are glorious! The motor settles to a smooth idle. She heats to operating temperature. We watch in amazement. Lunch never tasted so good.

A parts list has been created, the order placed, photos posted on Instagram. I lie in bed that night staring at the ceiling. It's been three weeks, and I still haven't told the wife.

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
- 1991 Land Rover Discovery
- 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'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
- 1979/80 Range Rovers
- 1982 Mercedes-Benz 500SL
- 1985 Mercedes-Benz 240TD

EVAN KLEIN

Photographer

- 1966 Alfa Romeo Giulia Spider
- 1967 Alfa Romeo Giulia Super

MATTHEW HOWELL

Photographer

- 1970 VW Beetle 1300



From fish 'n' chips to lobster lunch



1965 AUSTIN-HEALEY 3000

MARTYN GODDARD

WHAT A CONTRAST, from Thanet Classic Car Club's 'Classic & Chips' on the seafront at Minis Bay in East Kent one week to Salon Privé the next. The former involved watching the sun set over the Thames estuary with a classic flashmob, the latter meant rolling the Big Healey out of the garage at 5am for the drive to Blenheim Palace.

To my surprise, I was there at 8.30am and was guided to park next to a Monza Red Lancia 037 in front of the Palace Mews.

Salon Privé offers a selection of grand classics and new-gen hypercars in a great location, and even the weather played ball. It's an event to wander around, the knowledgeable participants happy to chat – such as Ed Stratton, with his Moonbeam Grey Aston Martin DB2/4 in the preservation class.

It's when you realise you have been walking for three hours that the need strikes to take a break for a lobster lunch. It's not crowded and, for my style of

photography, including the people admiring and enjoying the cars enhances the images. Then there's the Concours Parade that, if you are quick, allows action and static shots of the cars with a Palace backdrop. It's a nicely relaxed formula compared with some of the other international concours.

After admiring the People's Choice (a wonderfully restored 1964 Ferrari 250LM) and the Best of Show (a truly elegant 1933 Bugatti Type 55 Roadster), it was back to the Palace Mews to collect my 'Healey and drive into the sunset and the real world.



Like father, like son?



**1982 MERCEDES
-BENZ 500SL**
MASSIMO DELBÒ

HOW MANY OF you are fathers? Having become a first-time father myself recently, I felt I should encourage my son to take an interest in cars, and preferably classics. This is the official version – the truth is that I pray every night that he will grow up to be a classic-car fan, so that I get to share more time and fun with him and he doesn't take up football instead.

This is why, when my son was born, I collected him (and his very puzzled mother) from the hospital in my beloved 1985 Mercedes 240TD, putting all my faith in Lorenz's theory of imprinting. Ever since, I've been waiting for the right moment to give him a ride in my Mercedes SL convertible, in the hope that a top-down journey will leave him with the right sort of

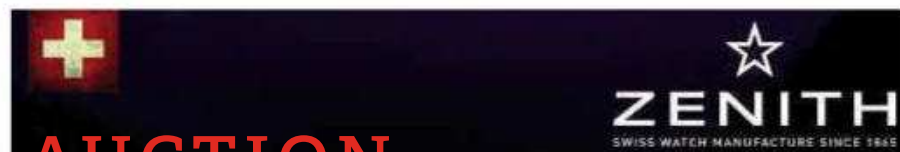
subconscious memory.

Unfortunately, when it came to buying the mandatory child seat, the list of cars that it's compatible with only goes back about ten years and I wasn't sure whether it would fit my 1982 R107 500SL. After some delays caused by bad weather and an expired MoT, I was finally able to try it out and, after double-checking its functionality without the Isofix connectors, protecting the leather of the Mercedes seat with an old duster and opening the roof, I loaded up our son and enjoyed in full the warm sun of a perfect Italian day.

Our boy seemed to take a keen interest right from the start, which was promising, but he became most excited when we spotted a gigantic, noisy and dusty tractor at work. Maybe our next classic will have to be something that isn't a car...

Below

Massimo's Mercedes-Benz awaits its new passenger, who was soon safely installed for his first open-top ride.



AUCTION

Classic cars & motorcycles

SATURDAY | OCTOBER 20TH 2018 | 1:30 PM
OLDTIMER GALERIE TOFFEN



1956 Cadillac Series 62 Sedan de Ville
formerly **Elvis Presley**



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1947 Citroën 11B Légère
completely restored, very good



1952 Lambretta 125 C
older restoration, very good condition



2001 Aston Martin DB7 Vantage Vol.
automatic, 79'000 km, very good



1964 Mercedes 230 SL
manual, longterm ownership



1956 Chevrolet Bel Air 2door Hardtop
rare and very beautiful car



1981 Ferrari 512 BB carburettor
just 14'000 km since new



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On the beaded edge



**1903
DE DION-BOUTON**
DAVID BURGESS-WISE

THERE'S A FIRST time for everything. Two of my cars have beaded-edge tyres, and up to now I've had their tyres put on or their tubes changed by the professionals. But, annoyed by the loss of air through the rubber valve stem on the offside rear wheel of my 1903 De Dion-Bouton, I decided to fit a new tube myself because I had a Saturday to spare. Armed with a new Blockley 'Superior' inner tube – with a brass valve stem that wouldn't develop those annoying leaks – and the instructions in a 1911 *Michelin Guide*, I set to.

I have plenty of tyre levers, but the *Guide* intimated that various curiously shaped tools looking like medieval torture instruments were essential to the task. Those I did not have, nor have ever seen. A foot-long screwdriver substituted for the Michelin 'spur lever', but I had nothing like the strange

three-pronged lever that was supposed to ease the tyre away from the rim.

I had a bottle of washing-up liquid to lubricate the joint between tyre and rim – the tyre hasn't been off the rim in the 30 years I've owned the De Dion, though it was near-new then – and applied it liberally. Infiltrating the tapered ends of two tyre levers close together eventually began to part the tyre from the rim. Subsequent pushing and pulling freed the whole diameter and I could extract the flaccid inner-tube.

To insert the new tube means having the whole tyre off the rim, lightly inflating the tube and making sure the valve stem locates in a gap in the tyre beads, which locate in the rims to hold the tyre in place. Then the tyres are inflated to 50psi to ensure the beads grip tight.

Putting the tyre back on the rim is roughly a reverse of the removal technique, with a lot of manipulation to seat the beads. The last couple of inches on the outer bead refused to slip home, even though they were on the edge of the rim, so I resorted to brute force. I jacked the axle up

high, turned the wheel until the offending section was at the bottom, removed the axle stand and opened the release screw of the hydraulic trolley jack. The De Dion came down hard and its weight did the rest. That last remnant of bead clicked obediently into place.

A long afternoon well spent, I thought, but I later noticed, on the 'news notes' page of a newly acquired copy of *La Locomotion* for 28 December 1901, that Michelin had held a timed exercise on Christmas Eve 1901 to see how quickly a 90mm-section tyre could be deflated, taken off the rim, replaced and blown up again. The winner had taken just 6 minutes and 55.4 seconds...



Top and above

No more deflation for the De Dion; tyre levers, screwdriver and gravity do the job; how to do it, *Michelin Guide*-style.



Seatbelts for a Veteran?

'The older the car, the harder it is to fit seatbelts. With a few exceptions, fitting lap-and-diagonal belts can be impossible, though lap straps can be fitted if you can make a suitable mounting point on the chassis. Although car design progressed through the '20s and '30s, fitting seatbelts still presents issues. To fit a lap-and-diagonal seatbelt we would construct a steel frame that is bolted to the chassis, so we can put the mounting points where we need them. Correct positioning is vital, as a poorly fitted seatbelt could be worse than no seatbelt at all.'

Monthly advice from Stuart Quick of Quickfit Safety Belts, one of the UK's foremost providers of classic and vintage seatbelts and racing safety harnesses.

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1972 Ferrari 246 GTS
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1965 Chevrolet Corvette
Amazing 20,321 mile, numbers matching, survivor **350hp Sting-Ray** in stunning original condition with support documentation including Pro-tect-O-Plate, window sticker.



1974 Porsche 911 Carrera
A hot rod 911 with a custom 2.7 liter engine with 240hp, 210ft/lb. Jerry Woods built short ratio 5-speed manual transmission. One of 1,534 Carrera coupes made in 74-75.

1997 Porsche 993 Turbo
Twin-turbocharged power with all-wheel drive. Driven less than 1,300 miles per year. Has Porsche Certificate of Authenticity. Black over Boxster Red. Has tools, compressor.



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Seeing double



1994 RANGE ROVER 4.0

MARK DIXON

APOLOGIES FOR the confusing picture, above. The gold Range Rover has appeared in these pages before. The blue one hasn't, because... well, it would have been confusing. But in fact I own both of them, and they are both 1994 press launch cars – the gold one registered M231 CVC, and the blue one M238 CVC.

Clearly, no sane person needs two identical Range Rovers, and I never intended to be that slightly unhinged individual. I was aware that both of them existed – they're among just a handful of pre-production survivors – but I never thought the gold car would come up for

sale. At the time, it had just been restored for CVC Register founder Julian Lamb and was making its first appearances on the show circuit. A 4.0-litre V8 with rare manual transmission and 'teddy bear' cloth seats, it's believed to be the actual car used for the press photos such as the one shown below.

So I bought the blue example, also a 4.0-litre V8, but this one automatic and with leather trim. It's unrestored, and therefore scruffier than the gold car, yet it has a good provenance too – the pic of it wading, below right, was taken in the spring of 1995, while it was still on duty with the Land Rover press fleet.

But then Julian let slip to me that he would consider selling his freshly restored gold car... and I decided I couldn't pass on a once-in-a-lifetime opportunity to own what is *the* most significant of the M-CVC launch cars. Which is how I've ended up with two very similar Range Rovers.

I say 'very similar' but it's amazing how different they are to drive. The blue automatic is, frankly, no ball of fire, but it has a lovely laidback feel that seems perfectly 'on brand'. The gold manual is a lot more sprightly, but you have to work harder to extract its performance. Horses for courses.

Since my daily-driver Volvo XC70 decided to eat its automatic 'box, the blue Rangie is currently on frontline duty. Its snagging list is a lot longer than the gold car's but I'm growing increasingly attached to it, battle scars and all.

I can't keep both vehicles, though. Which do I sell: investment-grade show pony or willing workhorse? Maybe there's an *Octane* reader out there who will make the decision for me.

Above and below

Mark's two Range Rovers are both ex-1994 press launch: the gold car is thought to be the one used for pre-launch photography, left.



NICK DIMBLEBY

*Marreyt Classics - trade +32 475 26 78 65
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Fiat 1100 tipo 103 ex-Mille Miglia - 1953



What's the most authentic, fun and inexpensive way to drive the Mille Miglia? With this Fiat Millecento, of course! Entry 100% guaranteed thanks to proven participations in 1956 and 1957. And to anyone who thinks that this heavily tuned "wolf in sheep's coat" lacks power, we'll just reply what its former owner said to us after participating no less than five times at its wheel: "We gave the Porsche 356 guys a run for their money!"
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Alfa Romeo Giulietta Spider Veloce 750 F - 1958
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Alfa Romeo Giulietta Sprint Veloce - 1962
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Alfa Romeo Giulia Sprint - 1963
 The smart choice: Giulietta Veloce power at 2/3 of the price. Price: 63.500 Euro



Alfa Romeo 1300 Junior Zagato - 1972
 Cutting edge design, exclusivity and excellent road handling. Price: 47.500 Euro



MARK DIXON

Getting leggy



1989 BMW 320i CONVERTIBLE

GLEN WADDINGTON

I'VE RELATED the saga of my Porsche 944 and its electrical trouble, now all fixed – but what of the BMW in the meantime? As ever, it's largely been faultless. It sailed through its MoT in the spring, didn't complain when spring felt like an extension of winter, and complained even less when the summer sunshine finally arrived and it saw regular action as topless transport.

The most memorable journey was a family trip to Goodwood Festival of Speed, four-up with the roof down across the South Downs. We convoyed with a 911, an MR2 and a Golf GTI of similar vintage and spotted a pair of Bugatti Type 37s (right) fuelling-up for their trip away from Goodwood to Prescott.

But when I haven't shared the car with my kin, I've been using

it selfishly, enjoying its brilliant cornering balance, comfortable ride and the urge of its sizzling straight-six. My longest solo journey recently was a 400-mile round trip up north, roof down even on the M62, to see my folks. After nearly eight years of ownership, I'm loving it more and more as time passes.

It's about to cross a barrier: at the time of writing, I'm getting ready to head off to the Concours of Elegance in it. Halfway there, it will clock up 50,000 miles. It was bought as a low-mileage car, and I admit I've probably used it too sparingly. Yet so it refuses to deteriorate.

It'll be 30 years old next year, and it's still wearing its original paint, original roof, original interior, all in great condition. From a few feet away it could almost be a new car. But it did

blot its copybook slightly, the same week I got the Porsche back from its near-six-month stay at the workshop.

One morning, I turned the key and... zilch. Even the central locking failed to work. Putting the battery on a charger did nothing for it, so I bought a new one – not for the first time, though it's usually cold winter weather that kills them. This time, it turns out, it was my fault. Home from Goodwood, I'd unloaded the boot – then not quite shut the lid properly. So the boot light stayed on over the next four days, flattening the battery beyond redemption.

It was an easy fix, but nonetheless the *Octane* office has just taken delivery of an Energizer lithium-ion jump starter. I'm just hoping it won't have to come in useful.



OTHER NEWS

'I contemplated selling the Singer at auction. Then the engine suddenly developed a loud knock. Big end? Broken crankshaft? Abandonment issues?'

John Simister

'Six months without the 944 led to a renewed appetite for driving it: cue nearly 1000 miles in its first week back – all trouble-free'

Glen Waddington

'My youngest child declared on a weekend run in the Jensen that she didn't know why, but she didn't really like it anymore. I have failed as a parent'

James Elliott

'The engine is now back in my Porsche 356 streamliner – with Judson supercharger – and the car has been sent to the trimmers. It's all getting very expensive'

Deekwyn Mallett



THIESEN

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Mercedes-Benz 7,1 ltr. SSK, 1929, fully restored by marque expert, FIVA & HTP, competitor Le Mans Classic 2016 & Goodwood.



Mercedes-Benz 320n Kombinations-Coupé, 1937, special colour "Apple", built up new on short chassis, Concours Condition.



Ferrari 250 GT Ellena Coupé, 1957, LHD, certified by Ferrari Classiche, matching numbers and colours, Mille Miglia in 2007.



Talbot Lago T26 Grand Sport, 1954, 4.5 litre twin cam engine, pre-selector, sun roof, Concours, just 19 ex. produced.



Aston Martin DB 4 Series 1, 1959, original LHD, delivered new to Germany, 4,2 ltrd. about 300 hp.



Aston Martin DB 5 Coupé, 1964, extensively restored, matching numbers, first delivery England.



Iso Grifo GL Serie I, 1968, power steering, air condition, just 242 built, restored, matching numbers.



Mercedes-Benz 300 S Convertible, 1954, matching numbers, delivered to Germany to famous address.



Talbot-Lago T26 Record Convertible, 1947, RHD, Wilson Pre-Selector, history, fully restored, documented.



BMW 503 Coupé Series 1, 1956, LHD, very early car, delivered to Germany in this colour configuration!

AC Ace Roadster, 1959, white, black interior, rare LHD.
Alfa Romeo 6C 2500 SS Villa d'Este Convertible, '49/50.
Alfa Romeo 6C 2500 s Touring Berlinetta, 1947, RHD.
Aston Martin DB 5, 1964, RHD, Webasto sun roof.
BMW 507 Roadster Serie II, 1959, extensively restored.
Facel Vega HK 500, grey, manual, restored!

Intermeccanica Italia Spyder, 1969, black, documented.
Bentley S III Continental "Flying Spur", 1963, 1 of 98!
Lagonda V12 Drophead Coupé, RHD, 1938, restored.
Lagonda LG 6 Cabriolet, 1938, Concours condition.
MB 300 S Coupe, silver grey metallic, red hide, restored.
MB 300 S Roadster, 1953, extensively restored.

MB 300 Sc Roadster, 1957, dark blue, just 53 made.
MB 540 K Convertible A, 1939, 5 Speed, 770 K Brakes.
MB 540 K Spezialroadster, 1937, totally restored.
MB 680 Sport Tourer, 1927, matching, interesting history.
MB 770 K Convertible D, 1931, "Großer Mercedes".
Monteverdi High Speed 375 L, 1970, LHD, 1 of 53.

Many more interesting cars in stock – please ask or visit our website: www.thiesen-automobile.com

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OVERDRIVE

Other interesting cars we've been driving



Left, below and bottom left First built in 1951, this Land Rover Series I is like new again – and made Waddington smile; Range Rover is tough, refined and useful; renewed E-type is sublime.



Reborn to do it



**REBORN
LAND ROVERS
AND JAGUAR**

GLEN WADDINGTON

I DROPPED THE tailgate and instantly fell for the Range Rover. The E-type announced itself as something special the moment I opened the driver's door and heard the weather seal unfurl itself with a rubbery sigh: that doesn't happen on old cars. And one look at the Land Rover Series I had me itching for a drive. Well, that's what I was there to do, after all!

JLR Classic was showing-off its Reborn range, available to test drive together for the first time. Director Tim Hannig was on-hand to tell all about it too, and how the benefits

of in-house remanufacture go way beyond being able to sell fully restored and intrinsically marque-endorsed cars.

'By trying to restore cars, we found out what is not available. In the case of the Land Rover Series I, the road wheels are out of existence. We found the original manufacturer and made 1000 of them. They're slightly rounder than the originals,' smiled Tim.

And he was candid about the problems JLR has faced, too. 'These are well-loved and iconic cars today, but Land Rovers were simply tools in the 1950s and '60s. There are no "original" cars left in the UK. They have all been repaired.'

JLR Classic offers its cars for a fixed price, so if it encounters problems along the way, the price doesn't go up. 'And 80%



of every car must be rescuable. Every single part comes apart and is either made like new or replaced with a new component.'

There's a production line at JLR Classic's Ryton HQ near Coventry – 'probably the slowest line in the world', quipped Tim – where the Series I build team includes two sons and one grandson of the original Land Rover assembly crew. How's that for authenticity?

Time to hit the road. This SI was built first time around in 1951 and exported to Australia (it's still on Victoria plates). It features a 53bhp 1.6-litre engine, runs on leaf springs, and its selectable transmission was set for road use: rear-wheel drive. I clambered in and surveyed... well, not much actually. A bulkhead with a small central instrument pod, acres of painted metal, simple seat pads. But what a charming car.

I took it for an extremely bumpy run around the local

lanes, marvelling at its heavy, somewhat vague steering and the wonderfully unfiltered feel of its controls. It's the bargain of the Reborn range at £75,000, and what a way to show up for Goodwood, roof-down, and no worries about sodden car parks.

At the other end of the scale comes the Range Rover. Equally 'reborn', though on coils, with a 135bhp V8: this is a refined, comfortable family estate that happens to be able to carry on after the road stops. And I loved it. Enormous character and capability, but it's more complicated to build, so it costs £140,000. I still want one.

As for the E-type... No wonder they caused such a stir in 1961. Now I know what it feels like to drive a new one. What poise, what fabulously accurate steering, such a great ride, and one of the most charismatic engine notes in the business. Yours for a not inconsiderable £275,000.



Meadows in the mountains

1932 FRAZER NASH TT REP ROBERT COUCHER

I SPENT AUGUST in the Alps, where I had a fabulous drive in this '32 Frazer Nash with owner Jonathan Proctor. His matching-numbers short-chassis example has the desirable Meadows 1500cc engine and has recently been gone through by Blakeney Motorsport. It feels incredibly tight on the road, with little chassis flex, and chain drive means it does without a diff so rear-end slides are easily modulated by the throttle and caught with the accurate steering. Our destination was Lo Carroz Di Bossons, an impressive car storage facility and clubhouse in Château-d'Oex, Switzerland. Visit www.locarrozdib.com.



All of a fluster with a Duster

DACIA DUSTER GLEN WADDINGTON

WHERE ROBERT'S JUST been (above) is where I first really noticed the Dacia Duster. Maybe all the old Panda 4x4s have finally rotted away, but these were everywhere! Usually in fridge white on steelies with black bumpers. Hard to get much more no-frills than that, and who doesn't love a no-frills utility vehicle? Now there's a new one, and it showed up at the *Octane* office. Blingy paint but otherwise sensible-shoes: decent cabin, decent boot, solid build, pliant ride, modestly entertaining handling, not quick yet not too slow. You don't need to live in the Alps to make the most of one, and they start at £9995 (a bit more for 4WD). So you can spend your real money on something less rational, too.



The steepest learning curve

DREW GIBSON



1973 PORSCHE 911 CARRERA RS 2.7

MATTHEW HAYWARD

AN INVITATION to Porsche's 70th birthday celebrations at the Goodwood Festival of Speed was not one to be turned down. With one of the most comprehensive competition car line-ups ever seen, it was always going to be spectacular, but leading the celebrations was a parade of road cars – and I had the chance to drive one.

With each representing the pinnacle of a particular decade, and the mid-engined 356-1 at the head of the pack, I found myself behind the wheel of the Porsche Museum's exceptional yellow 911 Carrera RS 2.7.

Not only was this to be my first drive in the hallowed RS, but my first time behind the wheel of *any* classic 911. Not to mention my first time venturing onto Goodwood's hillclimb course. No pressure then!

The first two corners offered

an immediate lesson in how to steer the 911, not just with your hands but with your right foot. The throttle responds with almost telepathic immediacy, which helps build confidence in its light front end.

The main straight allowed a brief excursion into the upper rev-range of that special flat-six, revealing an intensity I sought to re-visit across the finish line. And that was that. Over in the blink of an eye.

I won't pretend that I pushed the RS anywhere close to its limits, but even such a brief run at modest speeds was enough to experience much of its magic.

Despite the sensory overload provided by that excursion up the hill, then the parades, demonstrations, fireworks and timed runs – not to mention a passenger ride up the hill in 356-1 – the most surreal moment came during Porsche's barbecue on the Sunday evening: three-time Le Mans winner Gijs van Lennep, eating his dinner off the spoiler of the very 911 RSR Turbo in which he raced in 1974.

Above and below

Matthew's first time out in an air-cooled 911 – and it's a 2.7 RS! At Goodwood! Up the hill! Followed by a barbecue with Gijs van Lennep!





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MOTORAIL OVERNIGHT TO THE ITALIAN LAKES



Country Lane Tours in conjunction with Treinreiswinkel, the long established Dutch rail travel specialists, has arranged a special motorail train to take participants on the 6th Grand Tour of Italy overnight from Dusseldorf to Verona on Friday May 31st next year, returning to Dusseldorf on Sunday June 16th.



There is some spare capacity on the train so this is an ideal opportunity for you to take your vintage, classic, or even modern car across Europe without the hassle and cost of motorways / tolls / hotels and explore Italy, or possibly Croatia, at your leisure. Following the route along the edge of the Rhine and through the Alps used by the famous Orient Express, you can relax in your cabin, enjoy the scenery, and when you awake you're in Italy.

Picturesque Sirmione on Lake Garda is just 26 miles from Verona, and Trieste, close to the borders of Slo-

venia and Croatia, a journey of 165 miles on excellent roads. Dusseldorf is an easy drive from the ports of Rotterdam, Zeebrugge and Calais - European motorways are not clogged and littered with roadworks and speed cameras like the UK!

Pricing yet to be finalised but expected to be in the region of 1900 euros return, to include car and cabin for two people.

For more information email : countrylanetours@gmail.com or phone Ian on 07803 40788.

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RUDOLF UHLENHAUT

He may not be the 'father' of the whole Mercedes-Benz legend, but the gene pool certainly wouldn't be the same without him

IN THIS, THE very latest Grand Prix rebirth of Mercedes-Benz, the situation seems downright surreal. With the team now British-based and largely British-staffed, race reports nonetheless regularly applaud its 'German efficiency' and 'Teutonic precision'. Perhaps we should just regard the comments as recognition of the brand's earlier eras, and of the linchpin individuals of those times who made such qualities the cornerstone of every successful modern racing organisation.

Inevitably it is flamboyant, theatrical, larger-than-life Alfred Neubauer who is most frequently remembered, the organisational mastermind and team manager during Mercedes' glory days either side of the war. Neubauer might have long faded, however, without the fearsome 1930s GP monopostos, and the world-beating 1950s Formula 1 cars, sports racers and Gullwings, machinery provided by his modest, understated counterpart – technical director Rudolf Uhlenhaut.

The most delicious part, too, is that Uhlenhaut came to Mercedes motorsport as a direct result of German efficiency falling flat on its back. He had begun, aged 30, as a promising engineering graduate working in the company's passenger-car R&D department, where he proved a capable troubleshooter. Bright, courteous, multilingual and multicultural, he was born in London to an English mother and German father in 1906, and raised and educated across Europe. Being well connected couldn't have hurt, either; father was a Deutsche Bank executive, grandfather a director of German industrial giant Krupp.

So when the GP programme was caught short in 1936 with a thoroughly mediocre car, Rudi Uhlenhaut got the nod to go fix things. He was, after all, already a go-to guy, and maybe also young and inexperienced enough to be the fall-guy, whether involved or not, should one be needed. But instead of bogging down in somebody else's screw-up, he declared 1936 a lost cause post-haste, and moved on to a fresh design for '37.

His approach to this was a microcosm of his entire career. Rudi had a thoroughly scientific mindset; he observed, experimented, applied solutions and repeated as necessary. And he was patient and imaginative: to analyse power-delivery issues while developing the '37 car, he mounted a seat above the rear axle and calmly watched it, over many hot laps, until it came right.

Nor did he fear improvising on the spot, circumstances demanding. When new hire Stirling Moss casually mentioned that his brakes took a lot of foot during qualifying for the season-opening 1955 Argentine GP, Uhlenhaut listened. Overnight, he sourced, modified, installed and fine-tuned a General Motors booster unit for Moss's car. Brake boosters became standard equipment shortly afterwards.



'INSTEAD OF BOGGING DOWN IN SOMEBODY ELSE'S SCREW-UP, HE DECLARED 1936 A LOST CAUSE AND MOVED TO A FRESH DESIGN FOR 1937'

Most critically and famously, though, Uhlenhaut always insisted on testing the race cars himself, just as he had done the road cars. Not that he had any interest in becoming a racer (nor did his wife, according to rumour) and the transition from 60mph to 160 wasn't easy. He later said: 'I just had to learn to drive a racing car at speed, to understand what it was doing. It was no use trundling around. That told me nothing, and the drivers themselves didn't fully understand the trouble.'

Rudi was fast, too, and while conjecture raged over exactly how fast (did he really beat Fangio?), respected photo-journo and Mercedes insider George Monkhouse reported that in practice for the '55 British GP at Aintree, Rudi was but 3.8sec slower than pole-setter Stirling Moss. That would have placed him ninth on the grid and four slots above Hawthorn's Ferrari. Moss was then 26 years old; Uhlenhaut was an Aintree novice, and 49 – two years older than Fangio when he quit.

Uhlenhaut spent his entire life making Mercedes automobiles, apart from the war years when he made Mercedes aero engines (with a little POW time afterwards for that). When the race team folded in 1955, he returned to R&D until his 1970 retirement, contributing to landmark Mercs like the S-Class, the Pagoda SL and the spaceship C111. Which was, of course, fittingly Gullwinged. He died in 1989 aged 83, leaving Mercedes a priceless legacy of achievement and, most precious of all, a major chunk of its reputation.

Below

Uhlenhaut listens to Stirling Moss's assessment of the Mercedes-Benz W196 Formula 1 car, while Alfred Neubauer makes a point.



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FIGESELER FI 156 'STORCH'

With its uniquely short take-off and landing capability it got into – and out of – some famously tight spots

SOMETIME IN THE early 1970s I sat mesmerised by the sight of a spindly aircraft flying backwards down the Silverstone pit straight. During a lull in the day's racing, the late Hon Patrick Lindsay decided to entertain the crowd by demonstrating the extraordinarily low stalling speed of his Fieseler Storch. Chugging at almost walking pace from Copse towards Woodcote at a height that would these days incur a severe reprimand, the Storch seemed to hover in the sky, defying the pull of gravity. If its slow progress was not impressive enough, on reaching Woodcote corner it stopped and, agonisingly slowly, allowed the headwind to carry it backwards to its starting point.

Gerhard Fieseler was a World War One ace who became a famous stunt pilot. In 1930 he started his own sports aircraft company and won the first World Aerobatic Championship, held in Paris in 1934, in one of his own designs. In aerobatics, a full-power vertical climb to almost stalling speed followed by a 180-degree cartwheel and dramatic plunge earthwards is still known as a 'Fieseler'.

In 1936 Fieseler won a Luftwaffe contract to build a STOL (short take-off and landing) observation plane. Officially known as the Fieseler Fi 156 it soon, for obvious reasons, assumed the name *Storch* ('Stork').

Unusually long fixed landing gear, with 18in of travel, helped it to flop into tight and uneven landing spots.

A fixed slat running the length of the wing's leading edge and, on the trailing edges, a 50-50 split between flaps and ailerons that drooped with the flaps when landing like those of modern jetliners, were the key to the low landing and take-off speeds. The Storch's stalling speed was 31mph, and it could land in 60ft and take off in less than 150ft. Unusually, the wings were hinged to allow them to be folded back for transport by truck or train. Around 2900 Storchs were made between 1937 and 1945.

Acknowledged to be the best aircraft of its type, the Storch transported the German officer corps but was also much prized by the British. Montgomery used a captured Storch and Churchill was taken for a spin in one. The Storch also featured in two dramatic and now legendary incidents.

In 1943 Hitler ordered a daring mission to rescue Mussolini, Italy's recently deposed leader, who was imprisoned in a ski resort hotel perched 9000ft up on the Gran Sasso massif in the Apennines, accessible only by cable car. Ten gliders loaded with elite paratroops landed on the mountain, surprising the 200 or so guards who

surrendered without a shot being fired. But how to get Mussolini off the mountain?

Crack Fieseler Storch pilot, Hauptmann Heinrich Gerlach, managed to plant his plane on a rock-strewn patch next to the hotel but thought the take-off might be impossible. With Mussolini aboard plus, despite Gerlach's protestations, the raid's leader Otto Skorzeny as an extra passenger, the Storch struggled to lift off, snagged its undercarriage on a rock and plunged over the escarpment towards the valley floor before Gerlach managed to regain control and whisk *il Duce* to safety.

On 26 April 1945, with the war lost and Berlin already overrun by Russian troops, the utterly fearless aviatrix Hanna Reitsch landed a bullet-riddled Storch near the Brandenburg Gate close to Hitler's bunker. Her mission was to deliver Generaloberst Ritter von Greim to Hitler who, having dismissed Herman Göring for treason, had appointed Greim head of a Luftwaffe that had in effect ceased to exist. Despite her entreaties to fly Hitler to safety, he refused and committed suicide on 30 April.

Quite improbably, the last recorded aerial combat of the war in the West occurred close to Berlin, when a Fieseler Storch was forced to crash when fired upon by the crew of an even smaller US Piper Cub – using pistols!

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Places to go

WORDS AND PHOTOGRAPHY MICHAEL MILNE



CLASSICS IN THE DESERT

Find them at the Lewis Antique Auto & Toy Museum

FOR CLASSIC CAR fans taking the must-do road trip along America's Route 66, one of the most interesting sites amid all the quirky attractions is the Lewis Antique Auto & Toy Museum in Moriarty, New Mexico. Wedged between Route 66 and the massive trucks rushing by on Interstate 40 just east of Albuquerque, New Mexico, the site emerges like a shimmering mirage of chrome and steel – a bit of rust, too – under the cerulean blue skies of the parched desert.

The museum draws a fine line between salvage yard and someone's quirky collection of classic cars, sun-baked over half a century or more. The museum's 81-year-old proprietor, Archie Lewis, is firmly in the latter camp. 'People come in all the time looking for parts, but I tell them it's a museum. I'm not selling anything.'

Lewis seems to come from another era. With his grizzled countenance, eyes set in a permanent squint from the piercing desert sun, his cowboy swagger and long braided ponytail, he's like a cross between Willie Nelson and John Wayne. He's been collecting vehicles since he bought his first car, aged nine, with money he earned on his newspaper delivery round. It's a 1926 Model T which he still owns. After his parents took him to pick it up, he drove it home to the no-stoplight town of Vaughn, New Mexico. 'In a little town like that it didn't make no difference about having a driver's licence,' Lewis recalls.

After that first purchase, he kept right on acquiring cars over the next seven decades.

The museum embraces over 600 cars, trucks, tractors and buses, along with over 4000 toy trucks and Lionel trains. About 40 of the prime vehicles are stored indoors. Highlights are a 1957 Ford Thunderbird with a 427 Cobra engine and a 1915 Ford Model T that appeared in Alistair Cooke's 1972 BBC TV series about the history of America. For the episode filmed in the stark landscape of White Sands, New Mexico, Lewis drove the Model T dressed as the British journalist so Cooke would appear to be driving the car.

A stroll outside reveals an automotive cemetery writ large, with rusted bonnets and bootlids instead of headstones. The automobiles, or what is left of some of them, are lined up in neat, orderly rows. Strolling among the grounds is an automotive history lesson; along with Fords (Archie's favourite brand) and Chevys, the collection includes lost marques such as Packard, Crosley and REO. 'I've always liked Crosleys,' says Lewis, and it's easy to see why. The diminutive cars from Ohio bear an endearing resemblance to bumper cars at an amusement park.

Some of the vehicles came to Lewis directly from accidents and have remained unchanged, like an insect cast in amber, ever since. Others, like a 1955 International Harvester flatbed lorry hauling 1915 and 1926 Model Ts, give the visitor a sense of entering the automotive timewarp of the original Route 66.

Even in the high desert of New Mexico, rust never sleeps. Its voracious appetite for

Clockwise from top left

Sun-baked trucks tell their own stories; Archie Lewis tells visitors it's not a salvage yard; toy trucks as well as real ones; two Model Ts make a fine retro cargo.

metal has created some interesting patterns in the cars. A 1951 Ford looks ready to drag-race with its unusual rust pattern on the bonnet; it resembles the flames that so many hot rodders painted on their cars in the 1950s. In the words of Alice Cooper, 'School's out forever' for the 1946 Ford and 1959 Chevy school buses parked here, long past taking their final ride.

Some may decry that these vehicles aren't fixed up and out on the road, but the reality is that many would have been headed for the crusher before being rescued by Lewis. The result is a unique slice of American automobilia which offers a relaxing stroll through automotive history. It's a great contrast with the shiny chrome displayed at many motor museums.

The museum is located 40 miles east of Albuquerque and is open seven days a week from 10am to 5pm. Admission costs \$4 but it's best to phone (505) 832-6131 to confirm the museum is open.

Lewis Antique Auto & Toy Museum, 905 US 66 East, Moriarty, New Mexico 87035 – or find it on Facebook.



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Books

REVIEWED BY OCTANE STAFF AND CONTRIBUTORS



Alfa Romeo Giulia

PATRICK DASSE, Dingwort, see text for prices

Not just one Book of the Month, but half-a-dozen... German publisher Dingwort has released six hefty hardback volumes simultaneously, five of which are each devoted to a model in Alfa's 105 series – and yes, the Montreal is part of that range, having been developed on the 105 Giulia's platform – plus one about the factory at Arese, Milan, where the cars were built.

To be brutally honest, each individual book, judged on its individual merit, would not normally make it to this slot. That's not to be critical in any way: it's simply because they are in essence picture books, showcasing a vast number of period photos from Alfa Romeo's archive, with brief supporting text and captions in English and German. It's the body of work in its entirety that is impressive.

Amazingly, Alfa's fantastic resource had remained largely untapped until author Patrick Dasse, frustrated in his search for images that showed 105s exactly as they were when they left the factory, paid a visit to the archive in 2011 and was stunned by what he found. Seven years later, these books are the fruits of his research.

Alfa Romeo, it seems, was particularly assiduous about documenting the 105-series cars in the late 1960s, but its attention switched to the new Alfetta and Alfasud in the early '70s, and the ageing 105 models were sidelined. So these books are oriented more towards the beginning of the cars' careers than their twilight years. There's a fabulous mix of

factory shots, press hand-outs and photos taken for brochures and other publicity. Plus, of course, the 'record' type of picture that was intended for Alfa's own use rather than public consumption, and which is all the more fascinating because of the incidental background detail such photos include.

The thickness and corresponding price of each book varies, with the *Giulia* and the *Giulia GT* volumes each running to 528 pages and costing €119. The other four are not quite so hefty but are correspondingly cheaper (from €59 for *Junior Z* to €89 for *Arese*) and, of these, it's *Arese* that is our particular favourite, not least because the factory workers add some humanity to all the metal.

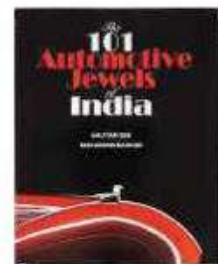
Of course, a full set would be the ideal situation: order them from our recommended bookseller, Hortons (www.hortonsbooks.co.uk), or via the publisher (dingwort-verlag.de). The prices including shipping will be comparable. **MD**



Jaguar from the Shop Floor

BRIAN JAMES MARTIN, Veloce, £30, ISBN 978 1 787112 79 7

The author of this compact-format but 192-page hardback worked at Jaguar from 1949 to 1978, bar a 1965-72 diversion. He tells a great tale of ups, downs, bosses' personalities, time in the racing and experimental departments, encounters with union officials and the Leyland quagmire. The anecdotal detail is marvellous, from the 1957 factory fire to the money-saving trade plates used on the racing cars. Did you know the factory called the XJ6 the XJ4? Nor did I. **JS**

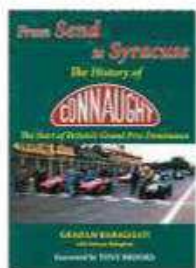


The 101 Automotive Jewels of India

GAUTAM SEN and MAKARAND BORKAR, Heritage Publishers, £45, ISBN 978 81 7026 392 0

It is very satisfying that what the outside world knows of the burgeoning Indian classic car scene now extends rather further than the cars of the Maharajas. This book focuses far more on everyday collectors and their cars, from 1905 Darracq to 1995 Hobbycar. There is a spread (or two) on each car, decent history, and a superb section at the back on the collectors themselves. It is well written and very nicely photographed. Fascinating. **JE**

Collector's
book



From Send to Syracuse: the history of Connaught

GRAHAM RABAGLIATI with DUNCAN RABAGLIATI,
Douglas Lovelidge Publications,
£55 inc p&p, ISBN 978 1 900113 13 7

Connaught was a bit like Cooper: modest workshop in Surrey, success in 1950s single-seater racing, a tendency to design advanced mid-engined racers... Really?

That's one of many Well-I-didn't-know-that nuggets in this highly detailed history of the company from Send, by the old A3, where the police used to turn a blind eye to on-road testing. In 1953, ready for the forthcoming 2½-litre GP formula, co-founder (with Kenneth McAlpine) Rodney Clarke drew such a car, with a monocoque structure and Coventry Climax's planned, but stillborn, FPE V8. As it turned out, Tony Brooks won in his first GP, at Syracuse,

Sicily, in 1955 in a front-engined Connaught. And in 1957 the team folded, although the attached garage business continued to 1999.

Graham Rabagliati's research extends to every race run by every Connaught, with the help of his brother Duncan (well-known in the Historics world). The mid-Noughties attempt to revive the marque with a hybrid GT is mentioned too. JS



François Cevert: a contract with Death

JEAN-CLAUDE HALLE, William Kimber
& Co Ltd, 1975, value today £150

Formula 1 driver François Cevert was only 29 years old when he died in his Tyrrell during qualifying for the 1973 US Grand Prix. This biography first appeared as a softback in Cevert's native French language a year later; then William Kimber released a hardback version translated into English in 1975.

The book is part of a series of ten published by Kimber on the 'greats' of the day – Stewart, Revson, Fittipaldi et al – and has always been highly sought-after as a readable and definitive bio. It's been

easier to find in recent years, as various collectors have disposed of their libraries (or passed away), yet has retained its value. Pair this work with 2013's *Pilote de Legende: François Cevert*, which is primarily a picture book, and you have the perfect combination.

Ben Horton



Aston Martin Ulster: the remarkable history of CMC 614

STEPHEN ARCHER, Porter Press
Int'l, £30, ISBN 978 1 907085 32 1

CMC 614 is, by Porter Press's definition, exceptional. Of 31 Aston Martin Ulsters, this one has raced nearly all its life and in recent years was restored back to its 1935 Le Mans livery. It's an authoritative life story – the technical history and engineering drawings are compelling – and great value. More sumptuous photography wouldn't go amiss and tighter sub-editing would eliminate the odd spelling inconsistency and occasionally clumsy grammar. Still a great read. GW

Land Rover Design

NICK HULL, Veloce, £50, ISBN 978 1 845849 87 0



It takes a 240-page hardback like this to really bring home the sheer variety, imagination and, yes, brilliance of Land Rover design over the past seven decades. The

dominating presence of the original Series Landies can lead to glib assumptions about 'all Land Rovers looking the same', but a brief flick through this book reveals what an amazing range of vehicles has been produced in those 70 years.

Of course, the consumer only gets to see the tiny fraction of design concepts that actually make it into production, and one of this book's great strengths is the insight it gives into what else was happening behind the scenes. In the late '60s and '70s, Land Rover designers such as Chris Wade and Steven Ferrada came up with funky re-interpretations such as a bob-tail Range Rover buggy and a modular replacement for the Series III Landy (codenamed SD5), respectively; the former may have been primarily a bit of fun but it's tantalising to speculate where the latter could have led.

Then there are all the fascinating 'halfway house' styling models, such as the mid-80s clays for the Discovery, pictured below, that show how the design process evolved. Author and academic Nick Hull began his own design career at Jaguar in the 1980s, so he has the credentials – and the contacts – to tell the stories with authority.

Understandably, perhaps, there is little attempt at critique, so current LR design supremo Gerry McGovern's debatable proclamation that the latest Discovery has 'flawless volumes and proportions' goes unchallenged. But as a superbly illustrated, thoroughly researched and engrossing history, this is well worth your 50 quid. MD



Gear

COMPILED BY CHRIS BIETZK

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With its belt drive, aluminium tonearm, Ortofon Concorde cartridge and vibration-absorbing feet, this is in engineering terms the equal of any similarly priced turntable you might care to mention. In aesthetic terms, it might well be the best piece of hi-fi equipment ever made. Or not. You decide.

€449. project-audio.com



BELSTAFF ARNE RAF AVIATOR JACKET

Belstaff obviously did its homework before producing this limited-edition jacket to mark the centenary of the RAF: the black-brown hand-waxed leather, shearling collar and brass fastenings all look 1918-appropriate to us.

£1295. belstaff.co.uk



SCALEXTRIC JÄGERMEISTER VAN

All cars are created equal in Slot Car World, a Mini just as fast as a McLaren, and the latest hilariously unlikely racer from Scalextric is a Jägermeister-liveried VW Type 2, complete with van-man driver.

£40.99. scalextric.com



AIR FRANCE BOARDROOM CHAIRS

In the '60s Air France had not yet been privatised; it was the airline of the people – except when it came to decorating the boardroom. The bigwigs commissioned Jacques Adnet to create these beautiful chairs – they still look futuristic, and they're still bloody pricey.

\$8900. beyondgorgeosity.com



722 RACER BY HALF SCALE CARS

If you're trying to raise the next Stirling Moss, there could be no better first set of wheels for your child than this, a half-scale replica of the Mercedes-Benz 300 SLR in which the great man won the 1955 Mille Miglia. It can be ordered with an electric motor or a 45cc two-stroke petrol engine and, fitted with the latter, the car will do a heady 25mph.

£6495. halfscalecars.co.uk

GLASHÜTTE ORIGINAL SENATOR EXCELLENCE

If you stare at any watch you covet long enough, eventually something offends the eye... but we're struggling here. In topping its impressive Calibre 36-04 movement with a restrained, brushed grey dial, Glashütte Original has created something dangerously perfect. **£7900. glashutte-original.com**



BROUGH SUPERIOR HELMET BY DAVIDA

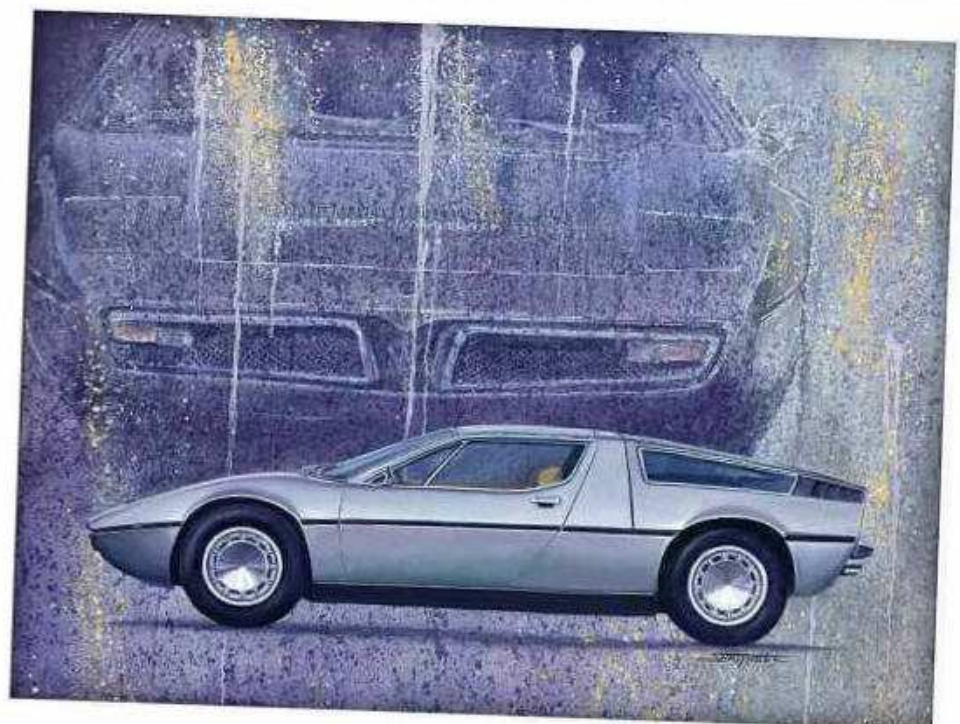
Riders of Broughs old and new will appreciate this latest iteration of Davida's Speedster V3 motorcycle helmet, which manages to combine supreme comfort and classic looks with meeting safety standards that are rather higher than those of the 1920s and '30s.

£349.50. davida-helmets.com

MASERATI BORA PRINT BY SIMON BRITNELL

Besides this rendering of the Bora, Simon Britnell's new series of artworks includes prints of the Ferrari 308 GTB, Alfa Montreal, Lamborghini Urraco and Lancia Stratos. Sensing a theme yet? If you share his weakness for Italian supercars of the '70s, you'll no doubt want one of each.

From £49. historiccarart.net



Models

REVIEWS AND PHOTOGRAPHY MARK DIXON



1:43 scale

1934 Bugatti Type 57

By Evrat Price £205.50 Material Resin & metal handbuilt

Miniature works of art have been prized for most of mankind's existence, and the world of model cars is no exception. This handbuilt by French company Evrat is about as good as you can get in 1:43 scale, and the price not unreasonable for the skill involved in creating it.

Unusually, Bugatti Type 57 #57158 was bodied by English coachbuilder James Young, and exhibited at the

1934 London Motor Show. Originally finished in light blue with black wings, it was restored to its current dark blue in recent years and has been a class-winner at the Greenwich Concours in the USA.

Both paint schemes have been modelled by Evrat and each model is presented on a leather-trimmed base. It's an exquisite jewel that's worthy of the Bugatti marque.



1954 R-R Wraith by Vignale
Matrix £101.95

Gorgeous model of a uniquely un-gorgeous car, ordered by a US customer with TV, phone and toilet!



1964 Sunbeam Tiger Coupé
Spark £53.95

The muscular shape of the two Tiger Le Mans cars has been captured well by Spark, which offers both entries.



1961 Ferrari TR61
Looksmart £89.95

With cleverly modelled details such as exposed carb trumpets, this is a neat replica of the '61 Sebring winner.



1955 Mercedes 300SL Roadster
Schuco £41.95

Diecast in metal rather than the usual resin, Schuco's SL is competitively priced for something of this quality.



1959 Moskvich G2
Autocult £90.95

Looking like no Moskvich you've ever seen, this 139mph Russian record-breaker makes a fascinating subject.



2017 Lamborghini Terzo Millenio
Looksmart £135.35

Looksmart has done a superb job of modelling a very complicated concept car, not least the highly visible interior.

Classic model

WORDS AND IMAGE: ANDREW RALSTON



VW Karmann Ghia by Märklin

Founded back in 1859, the German firm of Märklin was a pioneer of model railways but the company also made diecast model cars from time to time. Its first vehicles date from the mid-1930s, when the Nazi regime influenced the subjects chosen, and they range from Auto Union and Mercedes racing cars to the KdF-Wagen and even an open limousine with a figure of Hitler in the back.

But Märklin's finest hour for diecast models came in the late '50s. Usually referred to as the 8000 series on account of the reference numbers used, it was a fairly small range but included a good cross-section of cars from the emergent post-war German motor industry, such as a VW Beetle, Mercedes 300SL, Ford Taunus and Porsche 356.

All of these were modelled by other companies, but Märklin also chose some more unusual subjects such as the Borgward Isabella and BMW 501. The one non-German car chosen was a Buick, introduced in 1948 and reflecting, perhaps, the kind of vehicles to be seen during the period of the Allied Occupation.

This Karmann Ghia is a typical 8000-series issue. It follows the Dinky pattern of having a diecast body attached to a tinplate base, though being approximately to 1:45 scale it is slightly smaller than most Dinky cars, including Dinky's own version of the Karmann Ghia. Märklin excelled in the crispness of its castings and its paint finishes were of a similar high standard, even if the colours chosen could be rather sober.

Though a few of the racing cars have been reissued in recent years, most of the 8000 series have escaped this process, keeping up the value of mint and boxed originals. The Karmann Ghia pictured above could be expected to sell for around £100 today.

HALL & HALL

1977 Porsche 935 77/A #003

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1952 Aston Martin DB3 "Works" car chassis #5

One of the five Factory Team cars and winner of the 1952 Goodwood Nine Hours driven by Peter Collins in the 1952 season it also competed at Le Mans, Sebring, Monaco, Silverstone and in the Mille Miglia. Supplied by us to the current owner, it has proved highly competitive in historic events, most recently with a win in the 2017 Goodwood Freddie March Trophy.



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VINTAGE WATCHES

AYRTON SENNA: THE WATCHES OF A LEGEND

Were they all TAG Heuer? The truth is more prosaic

TAG HEUER is a brand name intrinsically linked with Ayrton Senna. The watchmaker famously outfitted the late racing driver with timepieces that he wore on the track during his short but magical spell as F1's most revered (and feared) Grand Prix master.

However, the Brazilian was a fan of the brand long before he became a TAG ambassador. Only one tribute watch was produced during his lifetime, the TAG Heuer 6000 Senna Limited Edition; tragically it was launched in 1994, the year of his untimely death at the San Marino Grand Prix in Italy.

Just 3000 of these watches were made (1000 each of men's, mid-size and women's) and they are recognised by the famous 'Senna S' on the bottom of the case. Senna was also one of the first sporting names to feature in TAG Heuer's 'Don't Crack Under Pressure' campaign in the early '90s. A young Michael Schumacher was another poster boy for the company's promotions.

Although ubiquitous today, this strapline was revolutionary at the time since it threw a spotlight on a sports person's mental agility

as opposed to his or her physical strength. Another TAG ad from this era featured Senna spraying a magnum of champagne, with the tongue-in-cheek line 'Champagne Resistant to 200m'. Off-track, Senna was known to wear an S/el (Sports Elegance) TAG Heuer chronograph, pictured right, in gold-plated stainless steel with a leather strap.

While TAG Heuer has made much of this emotive connection in some great modern pieces – most notably with three Senna Special Editions launched last year in Monaco, where the driver scored a record six victories – TAG Heuers were not the only watches that he liked to wear.

Senna favoured a simple black rubber Casio in his early racing days; Guy Martin, in his F1 Challenge for Channel 4's *Speed* series, was given a similar model before getting



behind the wheel of a reconstructed Williams FW08C, the first Formula 1 car that Senna drove. As well as this then-futuristic '80s icon, the young Senna was also known to don a Seiko Speedmaster, a quartz timepiece (circa 1983) with a slanting face to ensure that it could be read accurately while driving. It still looks cool today.

MARKET WATCH



PATEK PHILIPPE 3940G

Patek created the Ref 3940 perpetual calendar with moonphases in the mid-80s during the quartz crisis, so it's a great example of craftsmanship in the face of technological change. This salmon-pink edition, a colour long associated with Patek's rarest timepieces, was made for Patek's 2015 Saatchi Gallery exhibition. This one recently sold at a Phillips' private sale in London for an undisclosed sum.



ROLEX SUBMARINER

A similar steel Oyster Perpetual Submariner 6538 was one of the first models worn by Sean Connery's 007 in early James Bond films such as *Dr No*. This particular Submariner, from 1958, was sold in August at Fellows' auction with its original box and papers, unusual for a vintage watch. It fetched £48,488, including buyer's premium – an eyebrow-raising result, so perhaps more Roger Moore than Connery.



SPEAKE-MARIN TITANIUM 'RUM' WRISTWATCH

This watch is a rare vintage in an unexpected way. It was made in 2016 but contains a drop of the world's oldest rum in a capsule on the dial at the 11 o'clock mark. Twelve bottles of 1780 Harewood Rum were found in 2011 in the cellar of Harewood House in Yorkshire, and subsequently sold for £80,000. Only 49 of these watches were made; this one reached £11,500 at Fellows, doubling the estimate.

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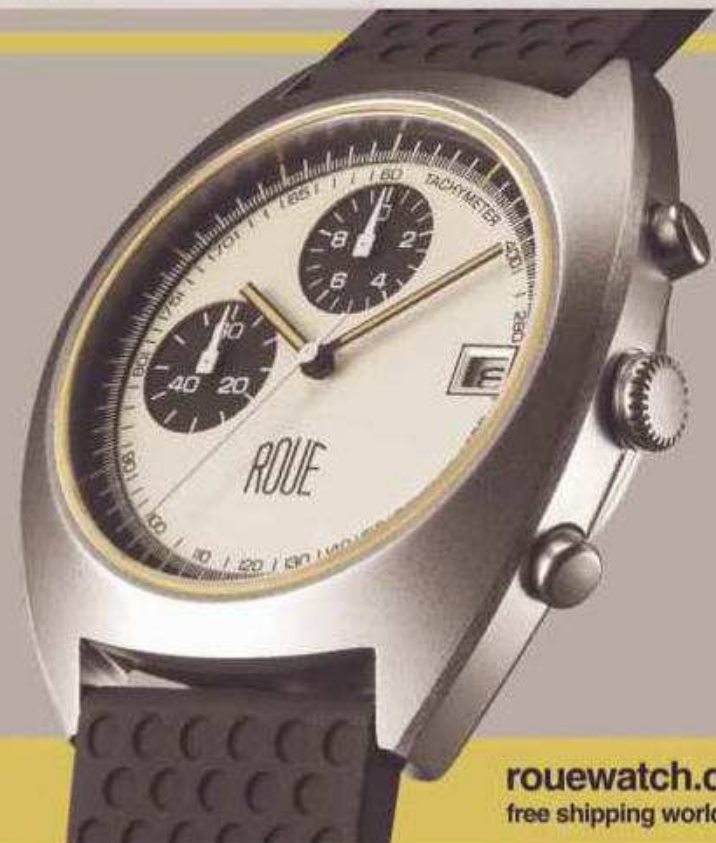
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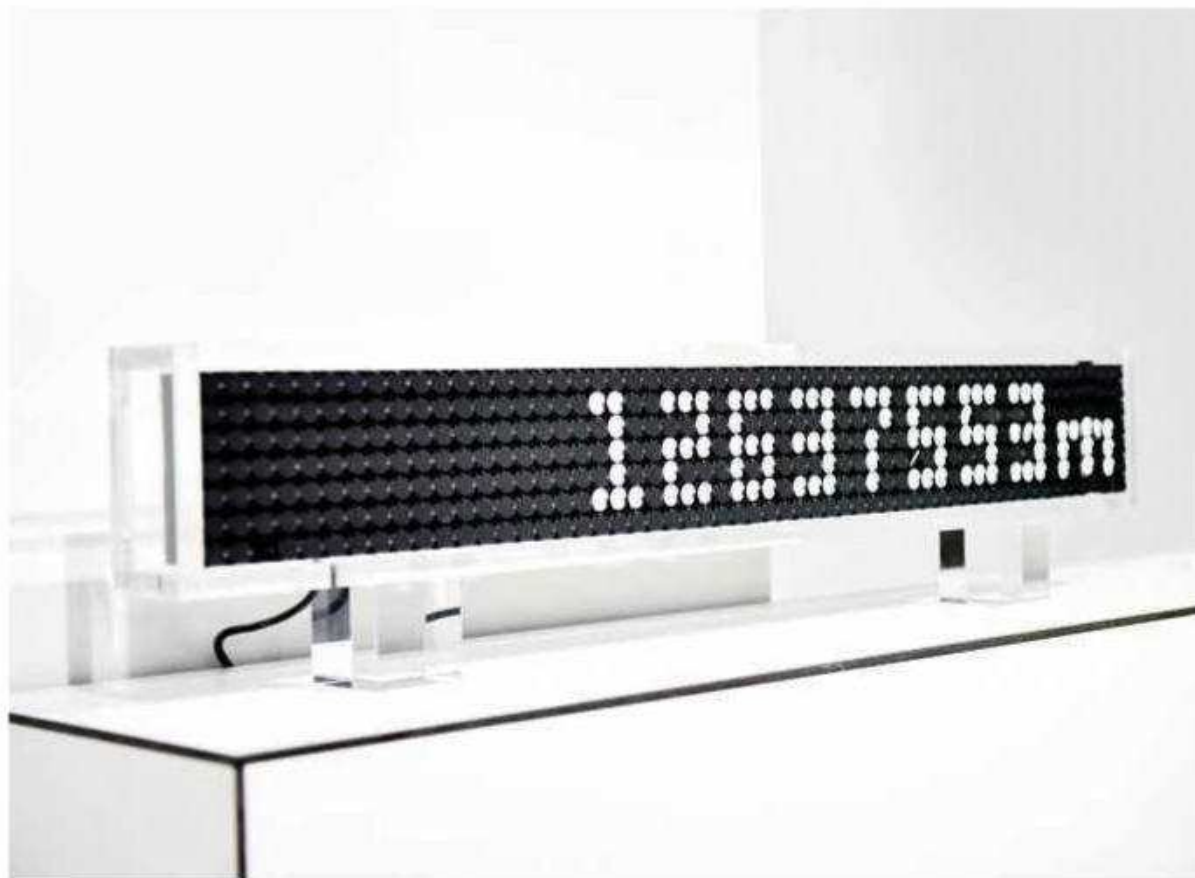
SPACE-TIME CONTINUUM

Horological oddness at 2018's Hublot Design Prize

WHILE NEWLY LAUNCHED car show Grand Basel was exhibiting 100 automotive masterpieces, the Swiss city's Congress Centre also hosted the fourth edition of the annual Hublot Design Prize. It was launched by the luxury watch brand as a vehicle for young designers, awarding promising talent with CHF100,000 to fund diverse projects.

'It's to help young designers at this very critical moment,' says Ronan Bouroullec. The Paris-based designer formed part of this year's expert jury, which selected two winners (Formafantasma and Dozie Kanu) from a shortlist of seven entries hailing from 15 countries.

He may have just missed the grand prize, but Thibault Brevet's work piqued our interest. The pared-back design of his 2014 work *Entangled* belies its esoteric use: a clock



of sorts, it keeps track of the International Space Station as the manned satellite circles the earth 16 times a day at an altitude of 250 miles or so. That means 90 minutes for an orbit, travelling at 17,500mph.

By measuring distances, *Entangled* finds a new way to chronicle the passing of time. 'It's

a clock but it works with space and scale,' says the French artist. 'When I was preparing the presentation, I realised that most of my projects are like clocks. They don't tell you the time but it's about the experience of time, and how we can experience time in a different way.' Looking at a watch is so terrestrial now.

MARKET WATCH



OFFICINE PANERAI LUMINOR MARINA 8 DAYS TITANIO

Ciao Londra: Italian heritage marque Officine Panerai is rewarding its British admirers with a special edition of its Luminor timepiece. Available at its London boutique from October, the Luminor Marina 8 Days Titanio is limited to 100 examples. Turn the 44mm case over to discover a personalised back: a detailed engraving of Big Ben and the Houses of Parliament seen from Westminster Bridge. Worn on a dark brown leather strap, the watch is fitted with the brand's p.5000 manual-wound mechanism with an eight-day power reserve.

£5900, panerai.com



OMEGA SPEEDMASTER DARK SIDE OF THE MOON APOLLO 8

'We'll see you on the other side,' were the famous last words by Jim Lovell to ground control as the astronaut and team headed to the moon's dark side aboard Apollo 8 in 1968. Fifty years later, Lovell's words are engraved on the back of this Speedmaster's black zirconium oxide ceramic case. The 'skeletonised' dial features varnished yellow chronograph hands and displays a blackened version of Omega's Calibre 1861 movement, with bridges and main plate laser-etched in a pattern inspired by the lunar surface.

£5POA, omegawatches.com



ULYSSE NARDIN EXECUTIVE TOURBILLON 'FREE WHEEL'

Ulysse Nardin's tourbillons have so far been limited editions, rare creations with spectacular inner workings. The new Executive Tourbillon 'Free Wheel' is launched as a full production run but it lacks none of the innovation. Available in 18ct rose gold with slate dial or 18ct white gold with black honeycomb-design dial, it's fitted with a UN-176 mechanical movement. The tourbillon bridges and boomerang-shaped power reserve indicator appear to float in mid-air, captured in the box-domed sapphire skeletonised face.

£5POA, ulysses-nardin.com

1958 Aston Martin DB4



The launch of the DB4 in 1958 heralded a new era for Aston Martin, with sharp Italian styling and Superleggera construction allied to excellent performance.

With real car prices having rocketed in recent years, this beautifully finished 1:12 scale model by 12-Art is far more accessible! It may be kerbside (no opening parts) but there's still plenty of excellent interior detail to enjoy, fine wire wheels and poseable steering.

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Jaguar LEGENDS

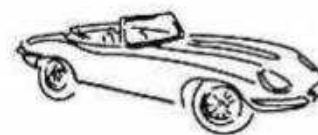
JAGUAR XJ40

AFTER A LENGTHY 15-year gestation period Jaguar launched its all-new XJ, codename XJ40, in 1986. The preceding XJ Series III had continued to sell well, contributing to the delay, and when the XJ40 did finally arrive its sharp-edged, squared-off styling looked rather less elegant than the sleek shape of the Jaguar it was replacing. Design proposals had been submitted by Pininfarina but it was decided to go with the in-house offering.

However, the XJ40 – the last Jaguar created under Sir William Lyons' influence – proved one of the most refined Jaguars ever made, while its handling and performance were a step up from previous XJs' abilities. It was much cheaper to build than the outgoing XJ, its 25 percent fewer body panels also improving body rigidity and cutting weight. Panel gaps were tighter, reducing drag and wind noise while improving economy. And, inside, was Jaguar's first J-gate transmission selector lever.

The XJ40 saw the introduction of the new AJ6 six-cylinder engine to replace the venerable XK engine that had been in service for 38 years. The AJ6 was offered in 2.9- and 3.6-litre displacements, but in 1990 the 3.6 was replaced by a 4.0-litre unit and the 2.9 by a 3.2. A 6.0-litre V12 was added in 1993. The early multiplex electronics were innovative but unreliable, as was the 'Vehicle Condition Monitor' optimistically fitted to early XJ40s. In 1990 it gave way to mechanical gauges. The best XJ40 to buy? Well, apart from an immaculate 'golf club only' 4.0, the TWR-tweaked XJR is the one to have.

Robert Coucher



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This 1954 Jaguar XK120 DHC is an original UK supplied right hand drive example and is one of the last of the 120 production. Finished in Old English White with contrasting black hide interior and a black hood, this car has been owned by 2 colleagues for the last 30 years and has a very traceable history. It retains its original engine which was fully rebuilt about 4 years ago and runs beautifully. The car was repainted 15 years ago and the paint is still in very nice condition. The recorded mileage of 110,000 is believed to be genuine, partially substantiated by previous invoices and Mot certificates and low ownership. This is a very solid, rust free example that drives well and sensibly priced at £89,950



1972 Aston Martin V8. This matching numbers Series II V8 Aston Martin was the subject of a total restoration including sensible upgrades, all of which took place over an eight year period between 2007 and 2015. It is one of the best we have seen and the work carried out has been executed to a very high standard. Please enquire for a very detailed description. Extremely good value at £119,950



1955 Aston Martin DB2/4 MkI finished in Aston Racing Green with a very nice pale beige interior. Formerly the property of Jazz musician Chris Barber, it is fitted with the later 2900cc engine which was the subject of a full rebuild in 2001 including a new cylinder head. At the same time a total of just over £53,000 was spent on restoration and various upgrades and the car has covered limited mileage since this work was carried out. Fitted with DB5 front discs and callipers, the car is a delight to drive. Realistically priced in the current market at £139,950



1965 Sunbeam Tiger MkI finished in deep ocean blue with beautiful red hide interior. We believe that this car has covered only 78,000 miles from new but was the subject of a total restoration between 1993 and 1996, since when it has covered less than 3000 miles. Although now considered an older restoration, the condition of the car is quite exceptional and well worth viewing. Sensibly priced at £59,950

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MARKET NEWS

BUYING + SELLING + ANALYSIS



RM SOTHEBY'S

250 GTO leads Monterey sales

Ferrari tops Monterey sales, but strong pre-war results surprise

A **FERRARI 250 GTO** has once again set the world record for the most expensive car sold at auction, after bidding for '3413 GT' ended at \$48,405,000 during the RM Sotheby's 25 August Monterey sale. Driven into the room by Le Mans legend and *Octane* columnist Derek Bell, the GTO exceeded the previous record, set in 2014 at a Bonhams sale, by more than \$10m.

RM's two-day sale brought in \$157,931,940, the biggest sum achieved by an auction house at Monterey this year, with 83% of lots sold. Other headline cars included the one-off 1963 Aston Martin DP215 Grand Touring Competition Prototype at \$21,455,000, and a 1966 Ford GT40 MkII (chassis P/1016) that made \$9,795,000.

Sales totalled \$116,502,500 across two days of Gooding & Company's Pebble Beach auction, with 84% of all lots sold. The sale room was engulfed by excitement surrounding one of the only two 1935 Duesenberg SSJ Roadsters built, as it eventually sold for \$22m, more than double its estimate. That makes it the most expensive pre-war car yet sold at auction. The well-known 1955 'Admiral's Ferrari' 500 Mondial proved cheaper than expected at \$5m.

Bonhams' Quail Lodge auction saw 82% of the 135 cars sell, although the total of \$37.8m fell some way short of 2017's \$55.2m figure. A 1953 Siata 208 S Spider made a benchmark \$1,655,000 with top honours going to a 1948 Alfa Romeo 6C 2500 Competizione Berlinetta at \$3,525,000.

Mecum added its usual dose of scale with a huge 690-lot consignment, headlined by a 1933 Duesenberg Model J with unique Bohman and Schwartz coachwork, which reached \$3,850,000. Sales totalled \$45.3m with a 54% sale rate, an improvement on 2017's figures.

Hagerty reported total sales of \$370.9m across all auctions, a 13% increase from 2017, with a resurgence in the popularity of pre-war classics helping to drive some of this year's biggest results.



GOODING & COMPANY / MATHIEU HEURTAULT

TOP 10 PRICES AUGUST 2018

£37,650,000 (\$48,405,000)

**1962 Ferrari 250 GTO
Series 1**

RM Sotheby's, Monterey, USA.
24-25 August

£17,112,000 (\$22,000,000)

1935 Duesenberg SSJ
Gooding & Co, Monterey,
USA. 24-25 August

£16,688,000 (\$21,455,000)

**1963 Aston Martin DP215
Competition Prototype**
RM Sotheby's, Monterey, USA.
24-25 August

£7,618,500 (\$9,795,000)

1966 Ford GT40 MkII
RM Sotheby's, Monterey, USA.
24-25 August

£5,133,500 (\$6,600,000)

**1958 Ferrari 250 GT
Tour de France**
Gooding & Co, Monterey,
USA. 24-25 August

£4,021,500 (\$5,170,000)

**1955 Maserati A6GCS/53
Spider by Frua**
Gooding & Co, Monterey,
USA. 24-25 August

£3,893,000 (\$5,005,000)

**1955 Ferrari 500 Mondial
Series 2**
Gooding & Co, Monterey,
USA. 24-25 August

£3,811,500 (\$4,900,000)

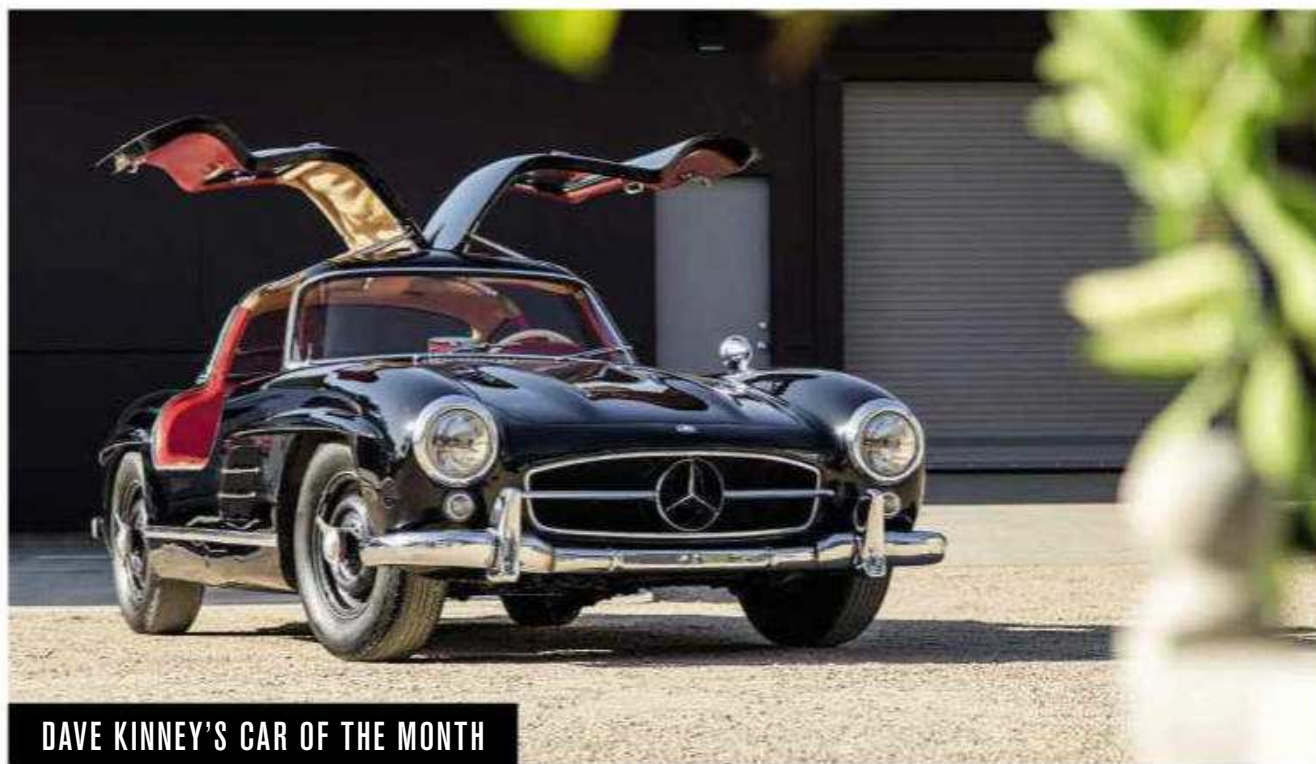
1957 Porsche 550A Spyder
RM Sotheby's, Monterey, USA.
24-25 August

£3,512,000 (\$4,515,000)

**1956 Maserati A6G/2000
Berlinetta Zagato**
RM Sotheby's, Monterey, USA.
24-25 August

£3,512,000 (\$4,515,000)

**1998 Mercedes-Benz
AMG CLK GTR**
RM Sotheby's, Monterey, USA.
24-25 August



DAVE KINNEY'S CAR OF THE MONTH

BONHAMS

1955 Mercedes-Benz 300SL

Bonhams, Quail Lodge, Carmel, CA 24 August

PRESERVED IS BETTER than barnfind, and for many it beats restored. If your 300SL needs are for the new and shiny, this was not the car for you. However, if you were looking for a Gullwing in original colours, with factory-installed Rudge wheels, its original motor and a complete history, this one – which sold for \$1,875,000 – was one of the best seen at auction in years.

This totally delightful Gullwing was sold new through the New York-based US importer Max Hoffman. Most of its black paint is factory-original, as is the red leather interior with its ivory-coloured steering wheel, and stampings on the wheels corroborate the May 1955 build date. The second of its two owners had owned it since 1967.

While prices of all 300SLs have varied throughout the past ten years, there have been

more ups than downs. The upward trend is likely to continue, with similar values (adjusted for taxes and import duties) around the world.

If you can afford a 300SL, either coupé or roadster, it pays to focus on what you want to do with it. An immaculately restored 300SL might get you an invitation to a concours, but any wear will cost you points on the show field so your usage might be limited. Owning a very well-preserved 300SL like this one will not only help you procure a concours invitation, but you could also drive the car to the event, use it on the road if you wish, and still be in the running for a preservation award. Sounds like the better deal to me.

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

SURPRISE OF THE MONTH



RM SOTHEBY'S

2003 BMW ALPINA V8

RM Sotheby's, Monterey, CA

This is one of just 555 Z8-based Alpina Roadsters built, and with just 740 miles covered it was practically as new, with carpets still in the wrapper. These Alpinas came only as automatics and have less power than the original Z8, and this \$401,000 sale left some observers scratching their heads. Lightning in a bottle, or will it happen again?

BARGAIN OF THE MONTH



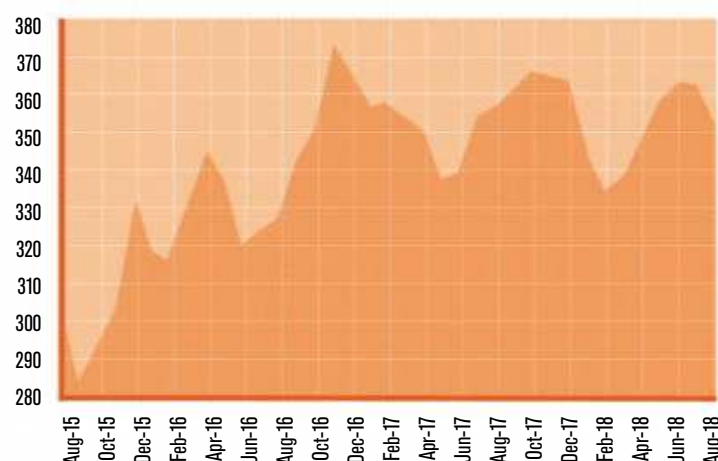
MECUM

1991 FORD THUNDERBIRD

Mecum, Monterey, CA

Famous NASCAR driver Jeff Gordon owned it first, documented by the original title as well as his signature on the glovebox door. With its Eaton M90 supercharger and a five-speed manual, the T-Bird S/C was a big deal when new. Some have paid more for a used Jeff Gordon racing suit or helmet than the \$3300 that bought the great man's T-Bird.

HAGI P INDEX



MONTH/YEAR
Vertical axis is based on a benchmark of 100 set at 31 December 2008. The HAGI P index charts the prices of key collectable Porsches.

THE THRILL OF classic cars is not just about where you are but how you got there: in other words, the journey. So it is with Porsche. In August, on the carousel of short-term pricing, the HAGI P dropped off 2.88% as Ferrari gained 1.64%, and other segments were little changed.

Today, as the HAGI indices near the end of their first decade, the performance of Porsche over that period has driven it to a destination point that is just 2.36% adrift of Ferrari. Remember that Porsche is a marque that once bore the stigma of structural historic underperformer. Additionally, the HAGI P's current index level aligns performance since 2008 with the overall collector-grade market, as measured by the HAGI Top.

So much for the destination. For three years, from 2014 to 2016, Porsche spearheaded the sector, outpacing all

other segments with market-leading annual growth and highest end-of-year index levels. That's no longer true. Porsche is down 2.97% year-to-date, while Ferrari is up by a similar margin; year-on-year Porsche is down 1.30% while Ferrari is up 9.48%. The HAGI Top overall market measure traces a path between the two.

Today, on an index level of 352.57, Porsche is down 5.76% from a peak achieved in November 2016. In contrast, Ferrari's most recent peak was in May this year, and has declined only marginally since then. With Porsche's recent phase of market-leading growth further in the past, the year-on-year and three-year comparables of other barometer marques are hardening more. Put another way, now is a good time to buy a Porsche.

See www.historicautogroup.com for more information.

Dave Selby



*Desmond
J. Smail*



1965 DB5, genuine 33k miles from new, superb condition with excellent history



1964 DB5 Vantage spec, superb drive, beautiful condition and comprehensive history



1927 Bentley 6 1/2 Litre to 'Speed Six' spec, fully prepared with excellent pedigree



1968 DB6 original manual gearbox, excellent history and great condition



1967 DB6 Vantage Manual, original matching numbers and good history



1997 Vantage V550, Gunmetal Grey with Claret, exceptional condition, full main agent history



2007 Vanquish S 2+2 with just 8,000 miles, full history and immaculate condition



2005 Vanquish S 2+2, Onyx Black, superb condition and full service history



1999 V8 Coupe, one of just 101 examples, 1 owner with full Works history, flawless



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Left

This ex-Woolf Barnato Bentley is now bodied in the style of the Le Mans cars he raced.

Rather less original, but boasting an A-list Bentley connection, is the ex-Woolf Barnato 1929 4½ Litre estimated to make £750,000-850,000 (left). Now wearing a Le Mans-style tourer body, the car had open VdP four-seater coachwork when owned by Bentley saviour, Le Mans ace and diamond heir Barnato. Chassis NX3457 was extensively restored in the 1960s, and more recently had its new coachwork fitted by H&H Coachworks (no connection) in Henley.

The third highlight promises its new owner guaranteed attention, not all of it likely to be positive, although the quad-lamp conversion by Abbey Panels and the shark gills in the bonnet are certain to be a talking point. The 1966 E-type in question was sold new to the Sixth Earl of Cawdor and was inspired by a similar car built for the 11th Earl of Elgin. Three cars were thus modified by Abbey and they apparently had Sir William Lyons' blessing. This one is being sold with no reserve, and we just can't call which way it's going to go.

handh.co.uk



Two sides of Bentley's coin

H&H Classic Auctions, IWM Duxford, UK 17 October

THE ANNUAL H&H sale at the Imperial War Museum Duxford has become a late-season highlight, and this year's outing on 17 October looks like being no exception. The strong catalogue features cars from a Curved Dash Olds (£34,000-37,000) to a tempting Lea-Francis woody (£9000-11,000), and the early entries include three particular stars.

Our favourite, and pictured here on the right, is a 1937 3.5-litre VdP Bentley drophead coupé (£450,000-550,000) with a

warranted 15,500 miles from new. Dubbed the 'Angell's Bentley' and hailed as the most original and best-preserved Bentley in the world, it's described by H&H as 'freakishly' original. Chassis B135FC has had just three owners and was off the road from 1980 to 2013. It was supplied new to Robert Hayward in Scotland; second owner Randolph Angell was so besotted with the Bentley, that he barely used it up to the point at which it was offered for sale by his heirs five years ago.

Porsche prime cuts

RM Sotheby's, Atlanta, Georgia, USA 27 October



A STELLAR LINE-UP is being assembled for RM Sotheby's special 70th anniversary Porsche sale.

The latest blockbuster car to be added is a Group C 956, chassis 10. At Can-Am Road America in 1983, with John Fitzpatrick at the wheel, it became the only 956 to take a top-tier win on US soil. Later in its career it achieved podiums at Mosport, Imola, Mugello and Silverstone, and won the Brands Hatch 1000km. It had also impressed on its 1983 Le Mans debut with Fitzpatrick, Dieter Quester and David Hobbs before it was sidelined with fuel pump failure. Offered in its original livery and with only three owners since its competition heyday, it is expected to make \$5.25-6.75 million when it goes under the hammer at the Porsche Experience Center Atlanta.

Other big lots in the sale include a 1989 Paris-Dakar 959 (left), the 1985 959 prototype and a brace of flat-nose 911 Turbo Ss. A 1971 914/6 and the inevitable tractor, a 1959 Diesel Junior 108K, are also offered.

rmsothebys.com

QUICK GLANCE



JUST NEEDS A GOLD STRIPE

Silverstone Auctions,
Dallas Burston Polo Club, UK
29 September

A 1965 4.2-litre Jaguar E-type coupé once owned by Touring Car great, the late Sir John Whitmore, is coming to market this month. Fresh from a thorough restoration – albeit repainted in non-original red – it's estimated to sell for £90,000-110,000.
silverstoneauctions.com



WACKY ROAD RACER

Bonhams, Zoute, Belgium
5 October

The Arnolt Bristol Bolide has always been the most desirable car to bear 'Wacky' Arnolt's name. Bearing more than a passing resemblance to the rarer Bertone take on Aston's DB2/4, some 142 were built – mostly sold in the US – and this concours example is likely to set you back £340,000-380,000.
bonhams.com



A NEW, FACTORY-BUILT, OLD COBRA

Aguttes, Monthéry, Paris, France
30 September

An estimate of €300,000-500,000 might seem steep for a Cobra 'replica' but, despite its 1997 build date, this 289 was built by AC as a toolroom copy of a Shelby racing 1964 Mk2 with alloy body and a 380bhp Ford V8. The AC has FIA papers and has already competed in the Spa 6 Hours.
aguttes.com



FROM A TIME BEFORE TESLA

RM Sotheby's, Hershey, PA, USA
11-12 October

Although being sold with no reserve, this 1917 Milburn Electric Model 27 Brougham from the Richard L Burdick collection is expected to make \$25,000-35,000 when it goes under the hammer during the world's largest autojumble. A charge is good for 50 miles as the car flashes up to 15mph.
rmsothebys.com

AUCTION DIARY

26 September
Brightwells, Leominster, UK

27-29 September
Barrett-Jackson, Las Vegas, USA

28-29 September
Silverstone Auctions, Southam, UK

3-6 October
Mecum, Dallas, USA

4-6 October
Vicari, Biloxi, USA

5 October
Bonhams, Knokke-Heist, Belgium

6 October
Bonhams, Birmingham, USA (motorcycles);
Dan Kruse Classics, Waxahachie, USA;
Vicari, Waxahachie, USA

7 October
Tennants, Leyburn, UK

8 October
Bonhams, Philadelphia, USA

11-12 October
RM Auctions, Hershey, USA

13 October
Coys, London, UK

13-14 October
Bonhams, Stafford, UK (motorcycles)

17 October
H&H, Duxford, UK

19-20 October
Branson Auction, Branson, USA

20 October
Cheffins, Cambridge, UK;
Dorotheum, Salzburg, Austria;
Oldtimer Galerie, Toffen, Switzerland;
Osenat, Fontainebleau, France;
Richard Edmonds, Allington, UK

24 October
Brightwells, Bicester, UK

25-27 October
Mecum, Chicago, USA

26 October
SWVA, Poole, UK

27 October
Barons, Sandown Park, UK;
Bonhams, Padua, Italy;
Mathewsons, Thornton-le-Dale, UK

RM Sotheby's, Atlanta, USA

2 November
Bonhams, London, UK

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ALSO LOOK OUT FOR...

Studies have repeatedly shown that a happy worker is a good worker, so it is hardly surprising that productivity in Zaire tanked under the rule of Mobutu Sese Seko. During the Cold War he was popular with the West and with China on account of his anti-Soviet stance, but the kleptocrat described by *Time* as 'the

archetypal African dictator' did little to endear himself to his own people.

It is nice to imagine, then, that the spelling mistakes on this beaded belt, commissioned by the Mobutu regime as a present for Muhammad Ali, represent an act of rebellion by some Zairian craftsman; the maker didn't much care if his President looked a prize plonker in front of 'The Greatest'. Almost as delicious as the name-mangling is that the belt measures an inadequate 32in,

meaning Mobutu was unable to wrap it around Ali's waist when the boxer arrived in Zaire in 1974 for *The Rumble In The Jungle*.

At least one person saw the funny side: the reverse of the belt is signed by Angelo Dundee, 'trainer of Cassius Klay'. Thanks in part to the squiggle of the legendary cornerman, Heritage Auctions reckons this piece of boxing history will bring at least \$6000 when it is sold online on 19 October.



1962 Maserati 3500 GTi

\$278,500. Driversource, Houston, Texas, USA

CARS WITH CONTINUOUS history, long-term owners and characterful patina are in many ways more impressive specimens than those that have been restored to perfection. This 1962 Maserati 3500 GTi is a perfect example of why these cars deserve to be celebrated.

According to Maserati's records, it was first registered to Cisitalia Autocostruzioni after being sold through a dealership in Turin. Used until 1973 by Carlo Dusio, son of the well-known Cisitalia principal Piero Dusio, it was later exported to the US in 1975 and sold by Bob Grossman's Maserati dealership in Nyack, New York.

It led a pampered life in Illinois with its next owner, and after being pulled out of long-term storage in 2017 it seemed in exceptionally original condition. The trim, brightwork, lights, wheels and *Marrone* leather upholstery all appeared to be as they were when this 3500 left the Maserati factory, as did most of the *Grigio Albany* paint.

The challenge was to retain as much of the character and originality as possible, and the past two years have seen the Carrozzeria Touring-bodied 3500 GTi undergo thorough mechanical refreshment and sympathetic cosmetic detailing.

Mechanical work included a full brake service, cooling-system overhaul and electrical rebuild, with every consumable part replaced. The original exhaust couldn't be rescued so a custom stainless steel system, which retained the car's original tips, was fabricated in the UK.

When it was launched in 1960 the GTi was the first Italian production car to feature fuel injection, and this tricky-to-repair Lucas system has been rebuilt and fully calibrated at a cost of over \$20,000.

Maserati Classiche has provided build sheets,

and during recent work it was ascertained that the 3500 GTi still featured fully matching-numbered body panels, engine and chassis. As a reasonably late model, it also came from the factory with all-round disc brakes and the five-speed manual ZF transmission.

Offered for sale in the USA by Driversource, this is a car that should continue to be used carefully and enjoyed, but also preserved for future generations. A car is only original once, after all. driversource.com



SHOWROOM BRIEFS



1989 Fiat Uno Turbo i.e.
€10,900

Though it lacks the kudos of the sharp-looking 205 GTI, this Italian pocket rocket is every bit as much fun. Few remain, making this a rare delight. konzept-automobile.com (PT)



1959 Aston Martin DB4 Series 1. £499,950

Pre-production Geneva show car is one of the earliest remaining and has been in dry storage since 1980. Still highly original, but in need of some sympathetic restoration work. aston.co.uk (UK)



2000 Lotus Elise Series 1 Type 49. £29,995

F1-inspired colour scheme makes this one of the most desirable S1 Elises. This sub-10,000-mile example has sports exhaust and a quick-shift kit, but is otherwise standard. parklaneuk.com (UK)



1969 Alfa Romeo Duetto Spider. \$55,000

Freshly rebuilt example of the purest-looking Duetto, with a few tasteful tweaks – including desirable 2.0-litre engine. It's apparently ready for 'spirited usage', which sounds like fun. lbilimited.com (US)

HENDON WAY MOTORS



1967-Ferrari 275 GTB/4- Competing in the 2018 “Modena Cento Ore”



1998 Porsche Turbo S Coupé 66,000 Miles
£POA
“Award winner at the Concours Masters Celebration-2018”



2010 Porsche 997 C2S Cabriolet 40,000 Miles
£45,950



1996- Ferrari 355 Spider- 23,000 Miles
£95,000



1973 Jaguar E Type S2 5000 Miles
£125,000



1996 Ferrari 355 Spider 55,000 Miles
£POA



2011 Porsche 997 GT3 RS 4.0L GEN II 12,000 Miles
£325,000

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AMY SHORE

Jaguar Mk10

Jaguar's sporting limousine is great value, if you have the space

IT'S HARD TO imagine anything overshadowing the vast Jaguar Mk10, but that's exactly what the landmark XJ6 and hugely popular Mk2 have always done. Largely under-appreciated, and never a huge sales success when it was new, this trailblazer remains a slightly under-the-radar classic prospect.

Replacing the rapidly ageing flagship MkIX saloon, the Mk10 carried very little across when it was launched in 1961. One of the largest British cars ever built – in fact the widest until the XJ220 eclipsed it in 1992 – this saloon offered not only luxury and comfort, but it could also be called a sporting limousine. Arguably the first of its kind.

It wasn't necessarily fast, but the triple-Weber-equipped 265bhp XK engine helped the near-two-tonne Mk10 hit 60mph in under 10 seconds. It would also glide up to a top speed of 120mph with little fuss. First cars were offered with the Moss four-speed manual or the (more popular) three-speed Borg Warner automatic transmission. E-type-derived independent rear suspension, four-wheel disc brakes and power steering gave this 1800kg saloon car surprising agility.

There's no getting away from the car's enormous footprint but, on the plus side, it can carry six fully grown adults in surprising comfort. In truth, the size probably limited its appeal in the UK, but Jaguar was far more concerned with selling cars in the USA, where dimensions were less of an issue.

In 1964 the Mk10 received a raft of updates, the

biggest being the introduction of a larger 4.2-litre XK engine and improved all-synchromesh manual gearbox. There was a smoother auto, too. The braking and power steering systems were also significantly upgraded, and those wishing to use their Mk10 for official duties could also specify the new Limousine model – complete with a centrally mounted glass partition.

Just two years later, a name-change to 420G brought in a few cosmetic tweaks, including new two-tone colour schemes, extra chrome trim along the flanks and a slightly larger grille with a central bar. Ultimately this final incarnation was the best of the lot, with many of the build quality and reliability issues that had plagued earlier examples having been ironed out. Production ended in 1970 after just 25,212 Mk10s had been built.

Slightly perversely, it is the later cars that are often the least expensive. Finding a Mk10 of any flavour, especially in good condition, can be difficult today though. Prices might be lower than for a Mk2 or E-type, but restoration costs are largely the same, which is why buying the very best to begin with can save heartache later on.

Prices have risen in recent years, but a Mk10 is still exceptional value. A good one drives better than anything of such ample proportions has any right to, and when in perfect condition it remains among the most imposing but graceful cars at any price.

Matthew Hayward

THE LOWDOWN

WHAT TO PAY

Although prices have risen in recent years, they're still some way behind other Jaguar saloons, making the Mk10 and 420G surprising value if you buy wisely.

Early 3.8-litre cars are the rarest, especially in manual form, making the later 4.2 and 420G a cheaper prospect. Condition is the key, however, because restoration remains difficult to justify.

From £10,000 to £20,000 is the prime hunting ground for a solid and presentable car, although something approaching perfection could command upwards of £40,000 today.

LOOK OUT FOR...

Ensure the XK engine is in good health, as rebuilds are expensive. Keep an eye on oil pressure once warmed through, and check for oil leaks from the rear main seal. A well-maintained cooling system is vital.

Manual transmissions are rare, while the automatic transmissions are strong.

Any Mk10 should handle and ride very well. Tired dampers and worn bushes are often the culprit if it's baggy.

PETER BRADFIELD LTD



1964 AC Shelby Cobra

CSX 2399 is a very nice original Cobra, delivered new in San Francisco and with three owners from new. Fully documented history and supporting paperwork.



1931 Invicta S Type Tourer by Carbodies

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£POA



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2016 V8 VANTAGE COUPE

Tungsten Silver with Obsidian Black interior. Features include parking sensors and rear parking camera, sports exhaust, Silver brake calipers, black bonnet and side-strake meshes and Black Textured tailpipe finisher. Interior graphite pack. Sportshift II 7-speed transmission. 6,374 miles.

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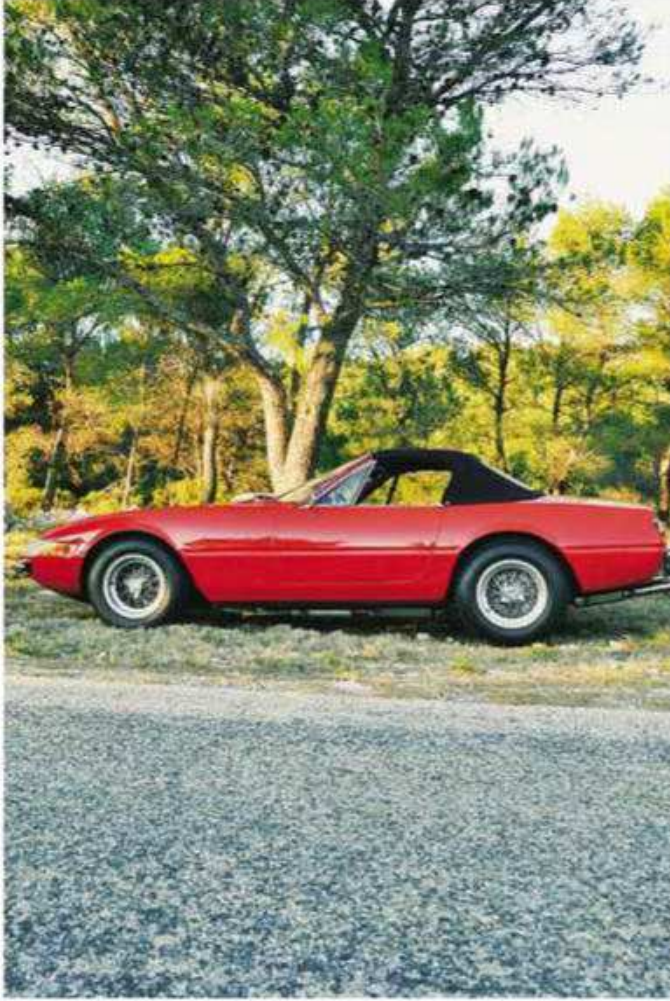
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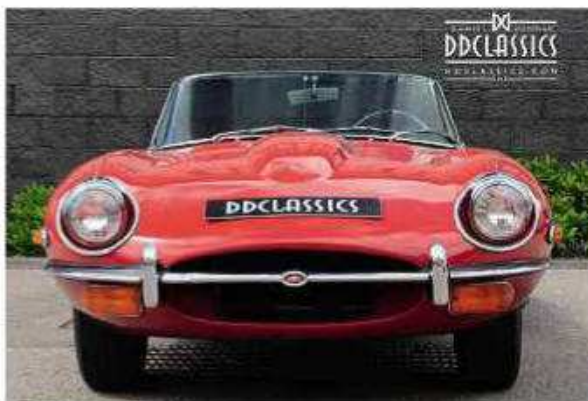
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Lotus Elan FHC Sprint

Lotus Elan Sprint for sale in one of our favourite colours Pistachio over white. This example would grace any collection. It had the whole car re-built in April 2014 by ourselves. A stunning example ready for summer events. £55,000



Lotus Elan S4 S/E

Lotus Elan S4 Fixed head S/E. This car has been subject of a major restoration and has covered just 300 miles since completion. Just arrived from a large collection. More information to follow. £P.O.A.



Lotus Elan S4

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Lotus Elan S3 S/E DHC

Just 7478 miles since complete reconstruction by Peter Day including new factory Body shell/Chassis etc. This car was that good when completed it was used by Sunstar Models to produce their kits which carries the registration of this car - example included. Previously supplied by ourselves we have looked after the car. A little beauty. £45,000



Lotus Elan S4

Lotus Elan S4. This car was fully restored by one of our Lotus championship competitors. It was finished in 2013 when it had been converted from fixed head to drop head, new hood, re-painted, chassis replaced & all the mechanical components restored as necessary. Then it was purchased and sold to the last owner. It has good service history and was fully serviced last year when it had a new clutch put in it. We will include a new MOT & service in the price. The car looks and drives extremely well and at a snip at only £29,950



Lotus Elan S2 DHC

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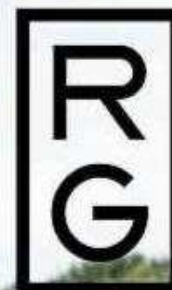
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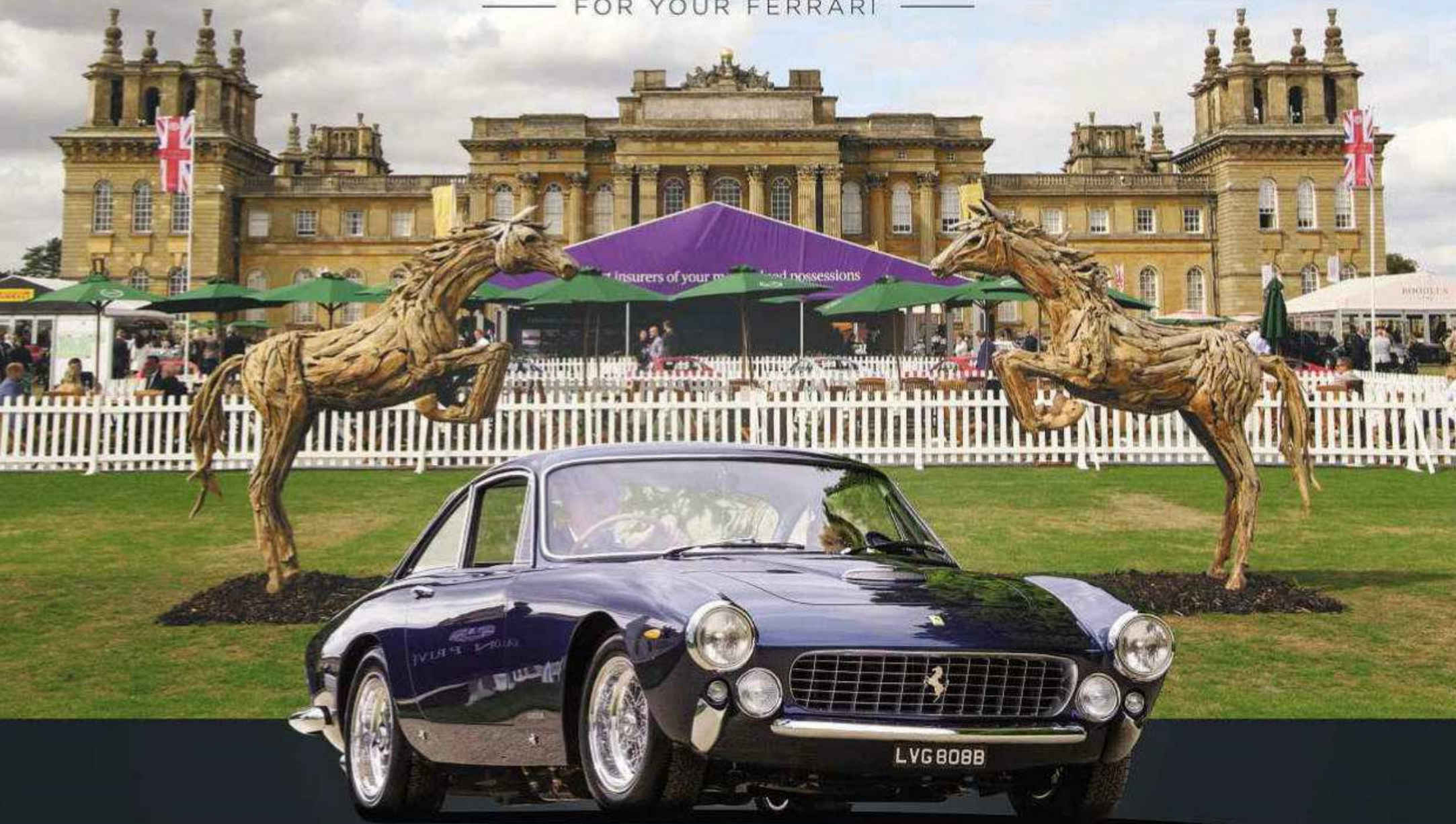
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Delivered new in May 1968, chassis 11329 was sold to Mr. Alberto Pesenti of Milan, who enjoyed his 330 for a few years before trading in for a newer model. Chassis 11329 was then exported to Florida by Italian Ferrari dealer Dino Armando Genghini and was subsequently sold to Phillip Strain of Tampa who enjoyed his GTC for 33 years until his death in 2010. In 2011 the car was imported into the UK and over a four year period completed an exhaustive restoration to incredible standards.

The Florida climate ensured the body was found to be extremely sound and straight, with no visible signs of rust, little was needed in terms of panelwork. As such the bodywork was stripped, vapour blasted, prepared and painted. The engine, drivetrain, suspension and brakes were rebuilt, then the car was built up with replacement or refurbished ancillaries, electrics, trim and rubbers all round. The cost of this mammoth restoration was c. £270,000, and is supported with a file of invoices. This incredibly impressive restoration was completed in late 2015, and in the summer of 2016 the GTC was entered into the Ferrari Owner's Club concours where it was placed in the Restoration Class. Ferrari Classiche certification was approved in 2015 and is supplied with the car. In addition chassis 11329 is offered with a history report by leading historian Marcel Massini, which confirms just two owners from new. Finished in its original shade of Argento with a contrasting Bordeaux Leather interior, this is a truly stunning example of a GTC'.

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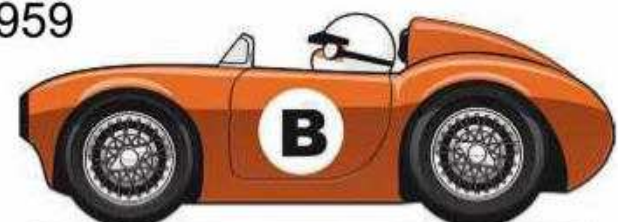
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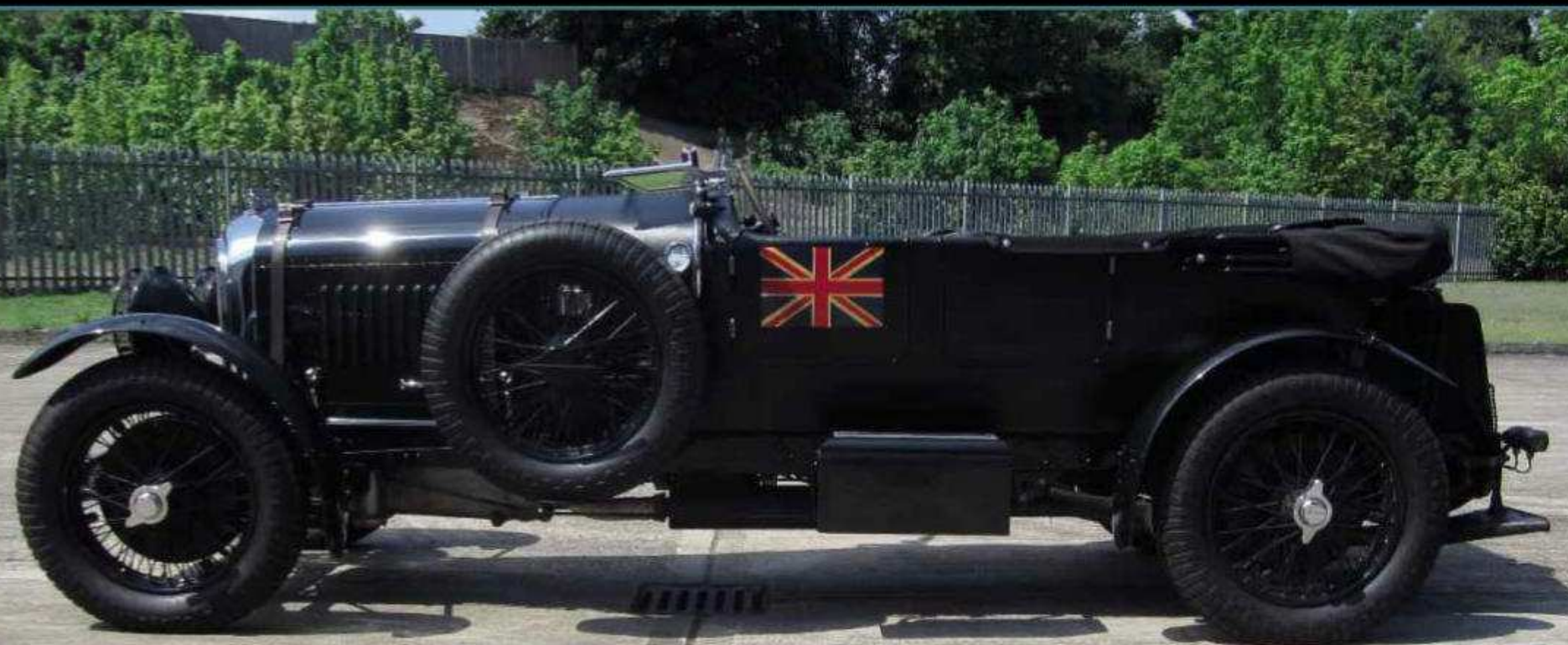
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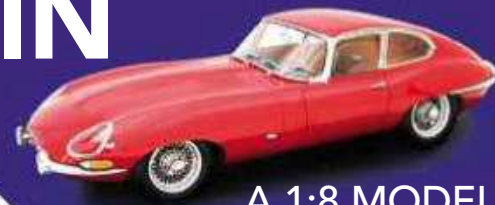
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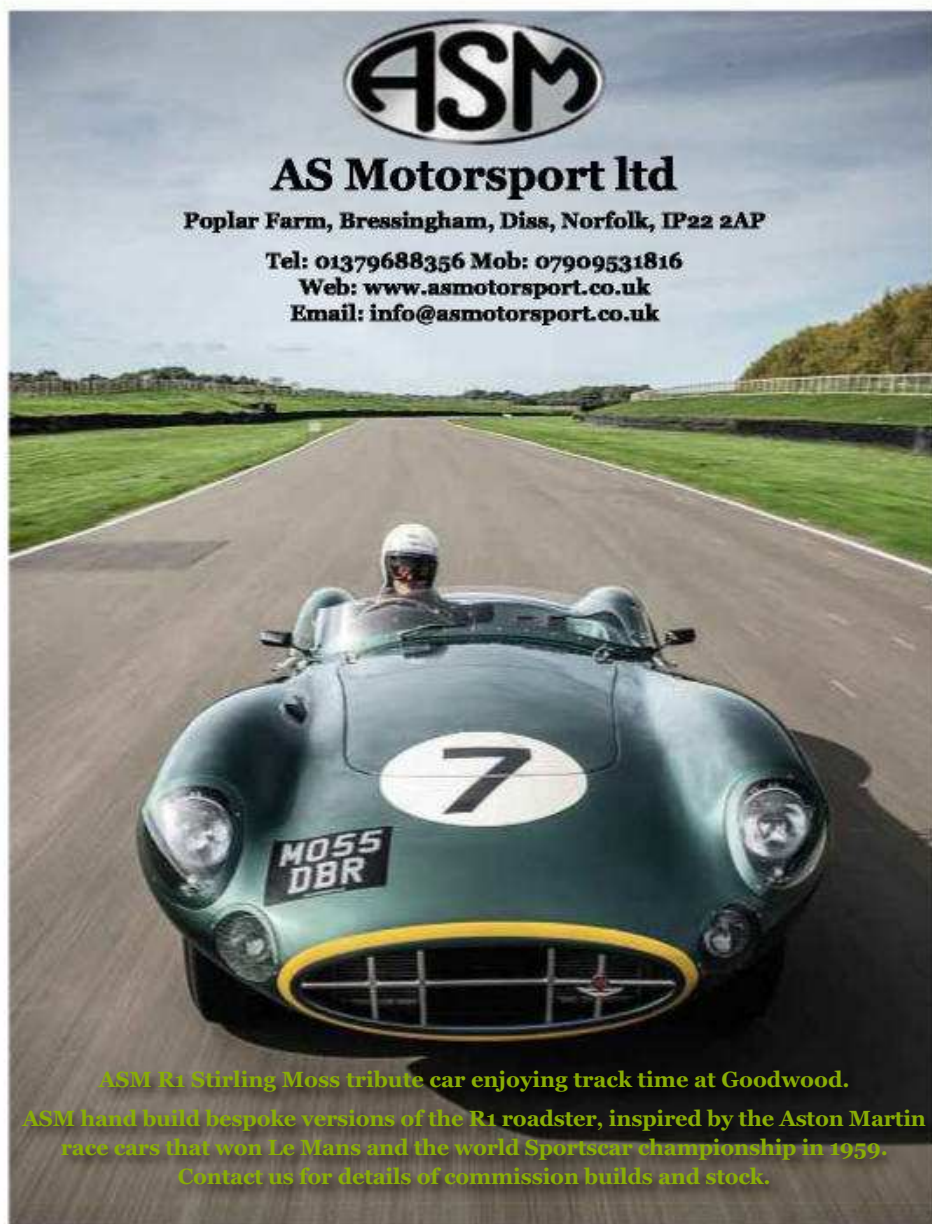
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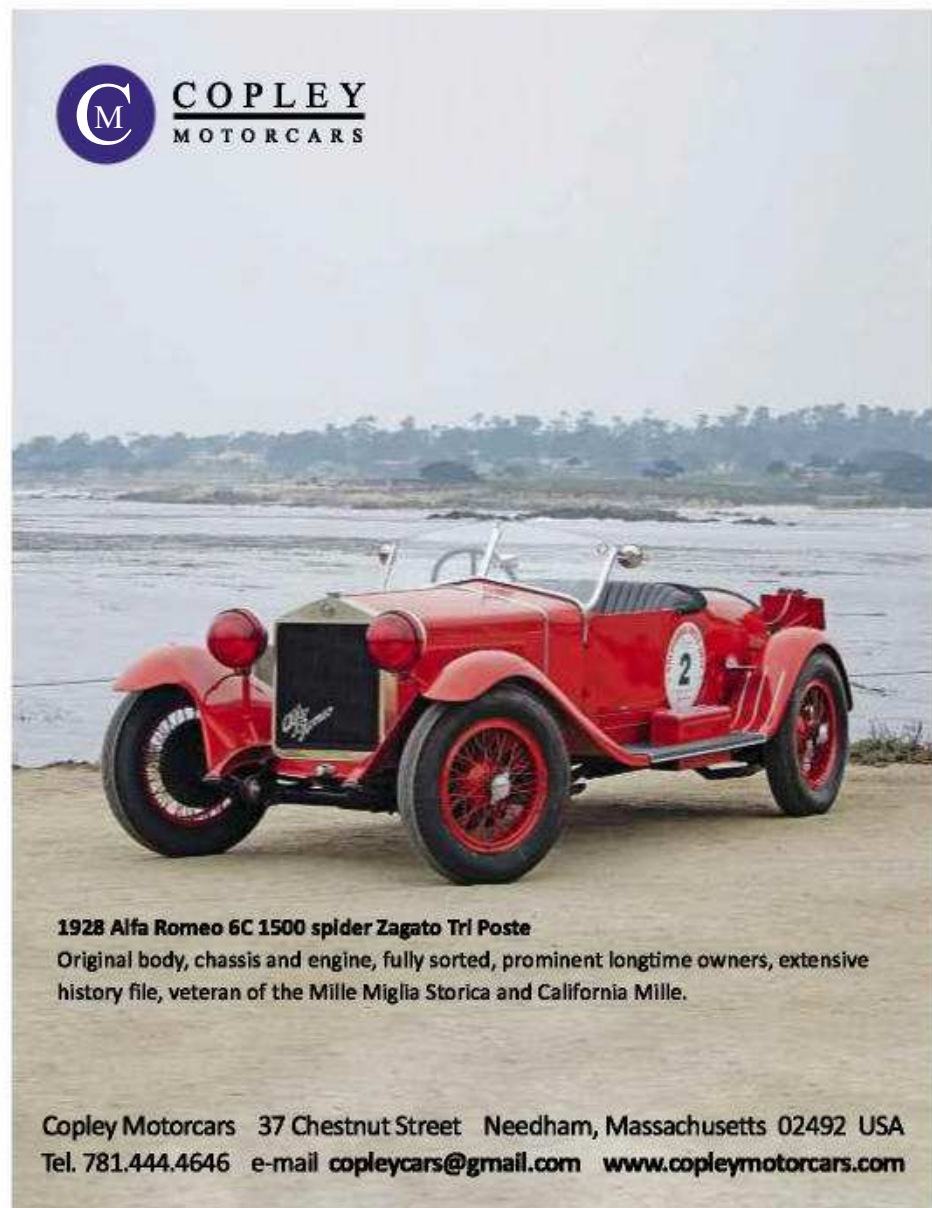
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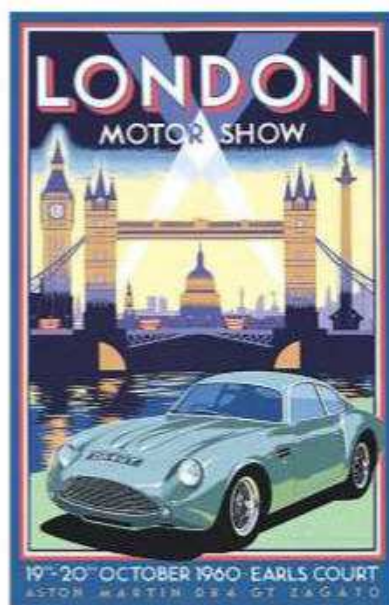
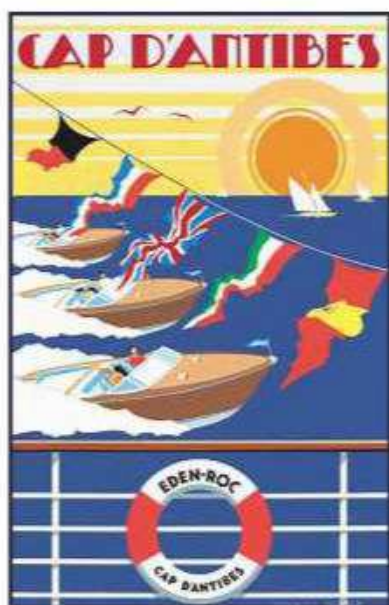
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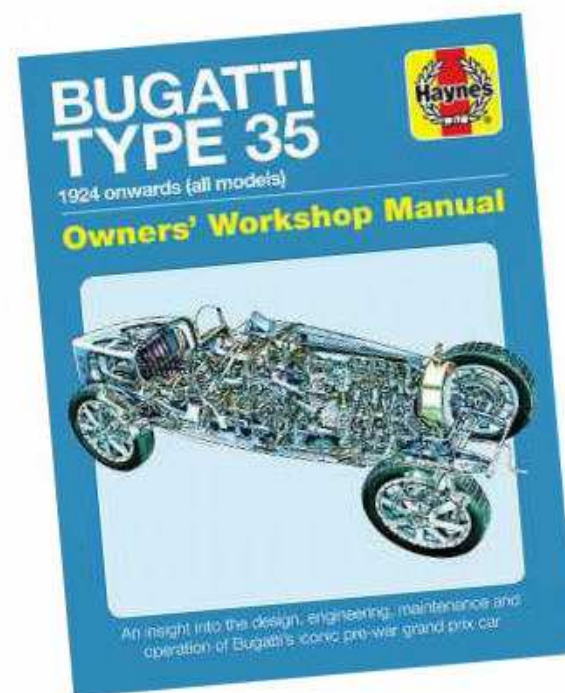
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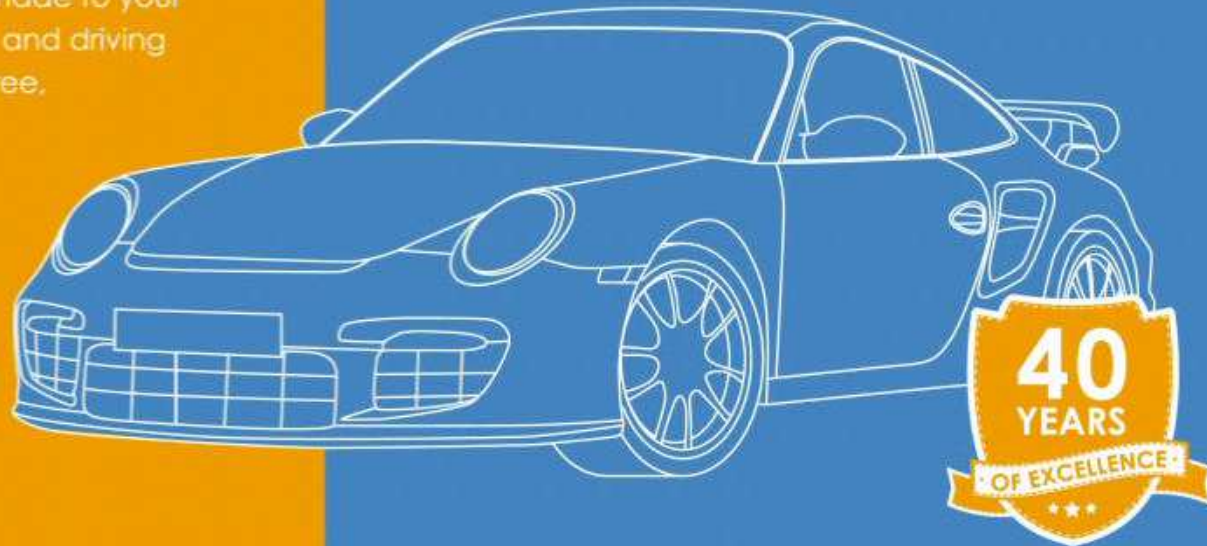
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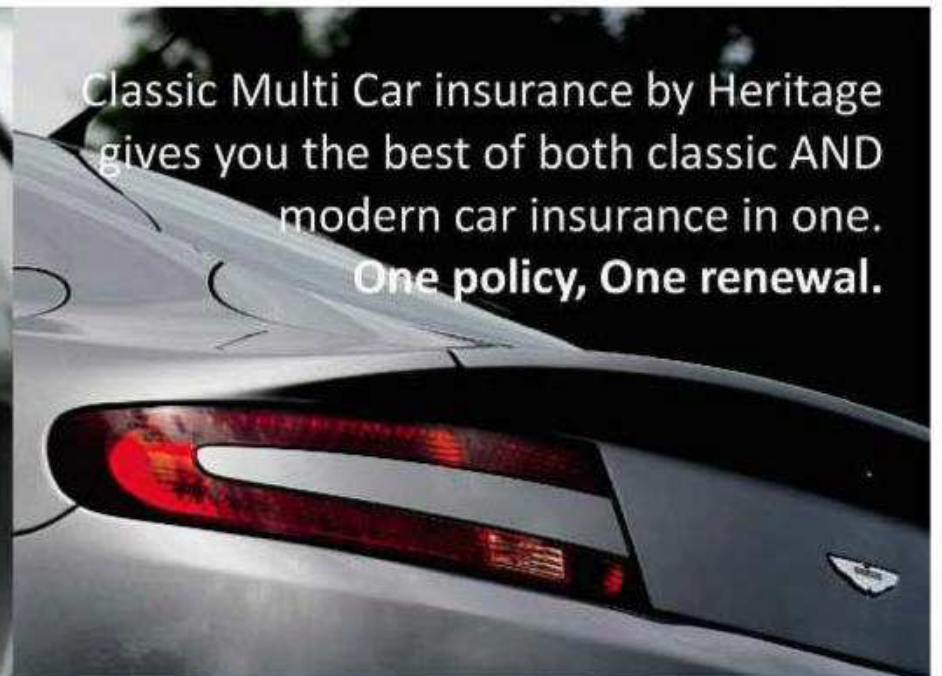
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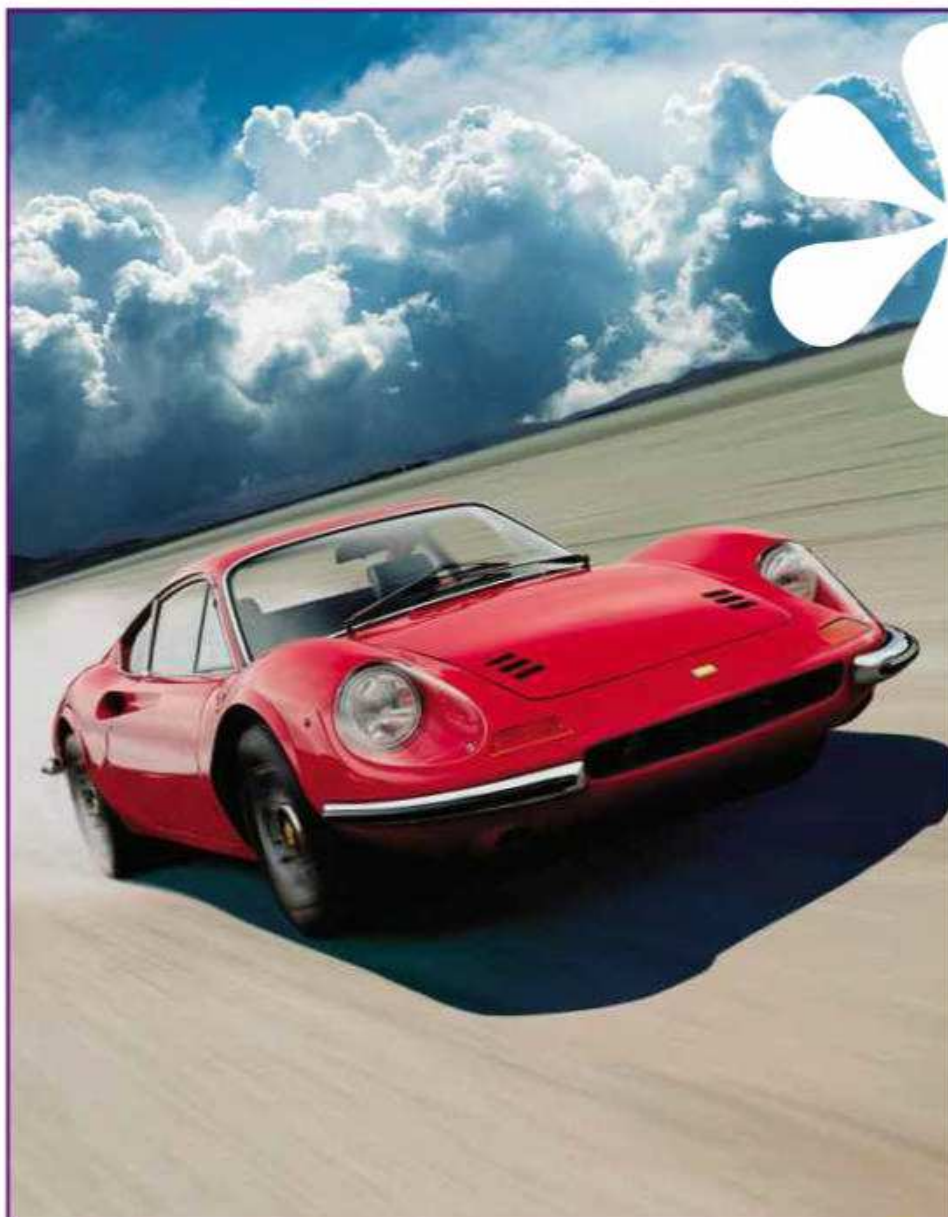


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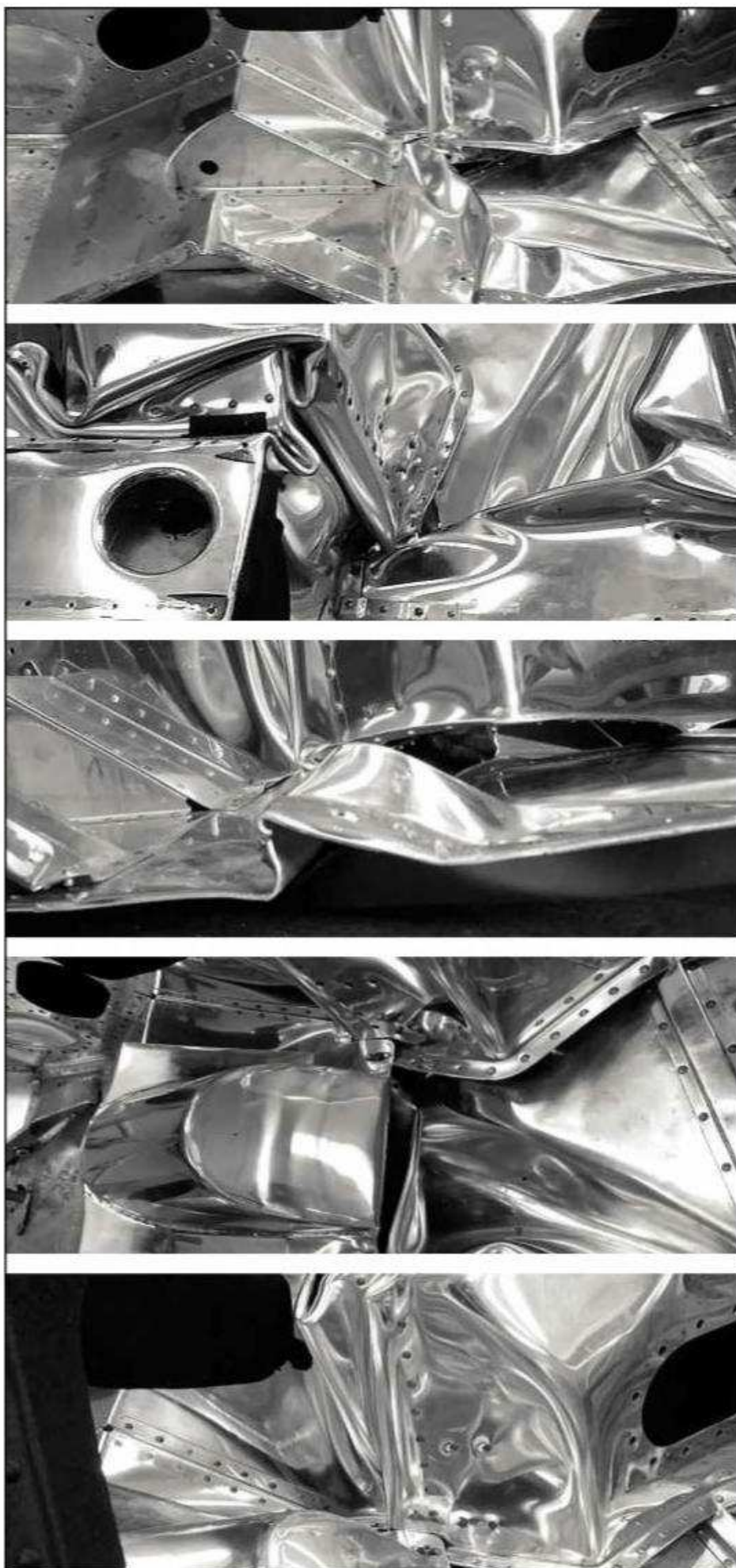
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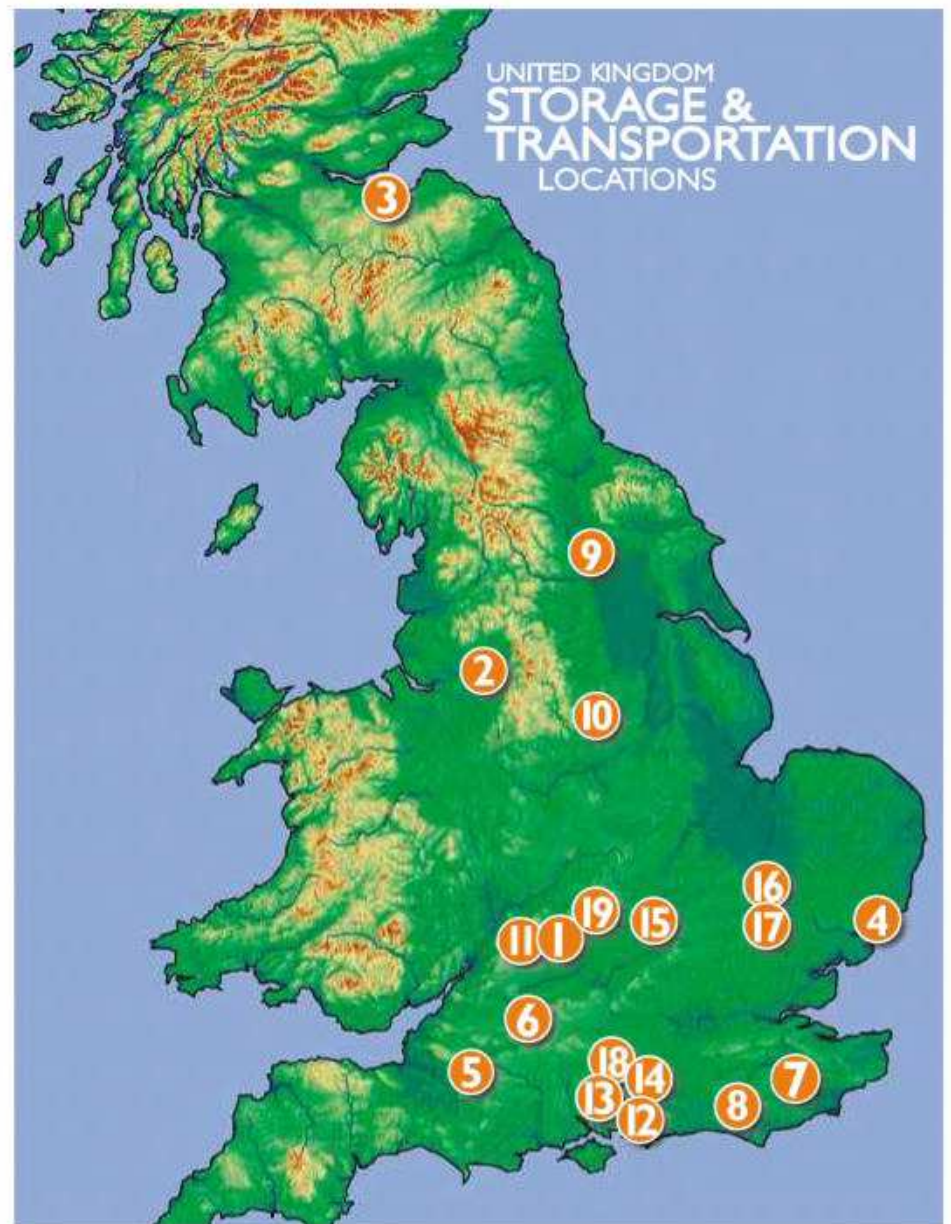
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Day in the life



JEREMY JACKSON-SYTNER

The Pebble Beach Concours and its related events can be a minefield to navigate. What you need is the help of Mr Concours

PEBBLE BEACH WEEK is the most hardcore car event in the world. A week bursting with over 80 events, an onslaught of diverse concours, mega-auctions, supercar gatherings, historic racing, private parties, new-car launches and more. The locals call it 'Hell Week'.

This is where Mr Concours comes in: my new consultancy to look after people who want to get the very best experience from a concours. So last month I escorted three car guys, who had never 'done Pebble', to the Monterey Peninsula. I still don't know the best word to describe the role: chaperone, escort, guide, attendant, minder...

From picking them up at San Francisco Airport and organising their accommodation to securing tickets and entry to all the major events, I laid on the ideal 'Pebble Week'. They went from the McCall's Motorworks Revival to the start of the Pebble Beach Tour d'Elegance, to RetroAuto, The Quail, the Concours d'Lemons, the WeatherTech Laguna Seca Raceway, and to the Pebble Beach Concours d'Elegance itself, VIP all the way. I'd arranged entry to Goodings, Bonhams and RM Sotheby's, and Kevin Caulfield of Motion Products showed them how to prepare a historic Ferrari for concours judging.

But it is ultimately all about one day: Sunday on the 18th fairway of Pebble Beach Golf Links is the daddy of them all. I love it for the drama that builds through the day, from the arrival and last-minute titivating, through judging for the class-winners and culminating in the announcement of Best of Show, the apex of the concours world.

'I STILL DON'T KNOW THE BEST WORD TO DESCRIBE THE ROLE: CHAPERONE, ESCORT, GUIDE, ATTENDANT, MINDER...'

The day starts very early with the Dawn Patrol, a chance to see the first cars roll onto the lawn. (Getting up at 4am is never a problem as I'm usually wide awake thanks to jet-lag.) As the watery sun rises over Carmel Bay, it's coffee and doughnuts courtesy of Hagerty.

The show field fills up quickly thanks to the well-drilled army of green-jacketed officials in a fleet of golf buggies, expertly placing the cars into their allocated positions. Among the many jaw-dropping cars that edge slowly on this year are James Glickenhau's astonishing Ferrari 512S Modulo concept car from the 1970 Geneva Motor Show – recently fitted with a working engine for the first time, Jim Patterson's remarkable Hartmann-bodied 1937 Cadillac Series 90 Cabriolet, Jaap Braam's very pretty 1923 Steyr Type VI Targa Florio Rennwagen, and *two* Talbot-Lago T26 Grand Sport Coupés. One has a Figoni & Falaschi body, the other has coachwork by Pennock.

By 8am most of the cars are on the field. This is the best time to get a good look at them, because at 10.30 the general-entry ticket-holders are allowed in and it soon becomes crowded.

At 8.30am the judges emerge from their breakfast briefing at the Lodge, dressed in their blazers and Panama hats, and armed with clipboards and pens. It's intriguing to see a car being professionally judged; there's a lot of pointing and prodding around while the owner hops nervously from foot to foot.

We spend most of the morning walking up and down the long lines of show cars, each lap spotting something we missed on a previous passing. Along the way we meet some of the many characters doing likewise – the eclectic collection of owners, dealers, restorers, photographers and more from all around the historic car world, for whom being at Pebble is an absolute must.

Desperate for refreshments, we head up to The Patrons' Patio, our base for the day, with a reserved table adjacent to the Awards Ramp on the Lodge Lawn. After a few 'cocktails' and a gourmet lunch, we're ready for the show. One by one, the great and the good are invited up to cross the ramp and collect their awards, Martin Button and Nic Waller on the microphones. It's a non-stop beauty parade of early Rolls-Royces, mighty Duesenbergs, rare 1950s Ferrari competition cars, a trio of gorgeous OSCAs and two cars of special note. These are Anne Brockinton Lee's sublime 1931 Cadillac 452A Pinin Farina Boat-Tail Roadster, winner of the Motor Cars of the Raj Class, and the legendary 1929 Mercedes-Benz 710 SS Barker Tourer race car, originally driven by Rudolf Caracciola, from the Keller Collection. This has won the Pre-War Preservation Class.

Tension mounting, three cars are summoned into the Best of Show Nominees' circle. They are David and Ginny Sydorick's 1937 Alfa Romeo 8C 2900B Touring Berlinetta, Sam Lehrman's 1929 Duesenberg J Murphy Town Limousine and one of the Talbot-Lago T26 GS Coupés, the Figoni fastback owned by a Czech collector. Then the trumpets sound, the Alfa is anointed with the gold Best of Show ribbon, it glides onto the ramp and off go the fireworks. I am delighted for David, a friend from my Concours of Elegance days.

Afterwards we head off to Clint Eastwood's Mission Ranch, for dinner and to reflect on a week in car heaven. The conclusion: three extremely happy clients. To quote one of them: 'Thank you for all you did to make this a lifelong memorable event, truly amazing...'

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