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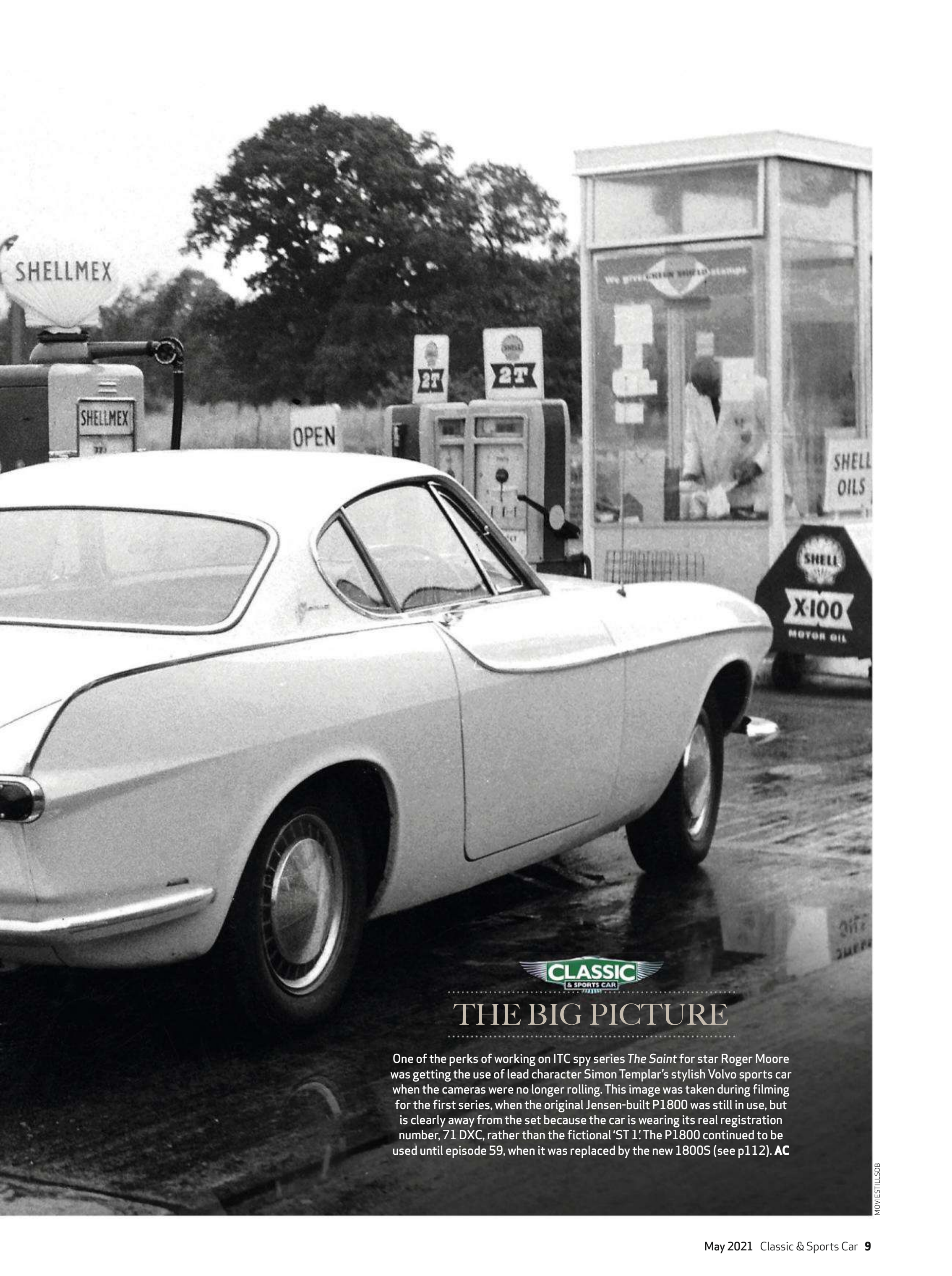
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THE BIG PICTURE

One of the perks of working on ITC spy series *The Saint* for star Roger Moore was getting the use of lead character Simon Templar's stylish Volvo sports car when the cameras were no longer rolling. This image was taken during filming for the first series, when the original Jensen-built P1800 was still in use, but is clearly away from the set because the car is wearing its real registration number, 71 DXC, rather than the fictional 'ST 1'. The P1800 continued to be used until episode 59, when it was replaced by the new 1800S (see p112). AC



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1967 FORD GT40

Supplied to Shelby America and sent by John Wyr to Garage Filippinetti for the 1967 Geneva Motor Show

■ Part of the Ford press fleet then sold to Sir Anthony Bamford of JCB excavator fame ■ Later featured in the *Motor* magazine, GT40P/ 1069 turned a ¼ mile in 12.4 seconds and 0-100 MPH in 9.1 seconds ■ Recently prepared and rebuilt for historic racing by Gelscoe Motorsport



Welcome

Replica, recreation, revival, evocation, tribute, homage... Whatever you call them, the construction of a new vehicle that looks for all the world like an old one has always had the power to divide opinion. The subject has been in the news recently with Jaguar's decision

to take a Swedish replica builder to court (*C&SC*, April), which is likely to have wide-reaching consequences for the industry as a whole.

Jack Phillips has been putting a fine-toothed comb through the court papers again this month, this time investigating a case that partially involves a recreation purporting to be the real deal (see p14). The lessons learned are surely an extension of those our parents taught us from the cradle: honesty is the best policy.

Because when you're up front about a car's origins, it opens up a world of possibilities. Can't afford a *real* C-type, D-type or XKSS? No problem: if your pockets are deep enough, Jaguar itself can build you a perfect facsimile. Or for a few dollars less there's any number of replica builders that (for now) can fabricate something that will make you feel just as special. Just don't go pretending it's a pukka period example when the time comes to part with your pride and joy.

Then there are cars such as the spectacular Bugatti Type 59 featured this month (p100), a machine – or, in this case, a livery – that was long lost to the world. Although it contains plenty of genuine factory parts, no one is trying to claim that this magnificent piece of engineering is one of the four surviving original Type 59s (plus the 'Grand Mère'), yet thanks to the ingenuity and craftsmanship of a modern marque specialist it can now be seen and enjoyed by a whole new generation of enthusiasts. Which can surely only be cause for celebration.

ALASTAIR CLEMENTS

Editor in chief



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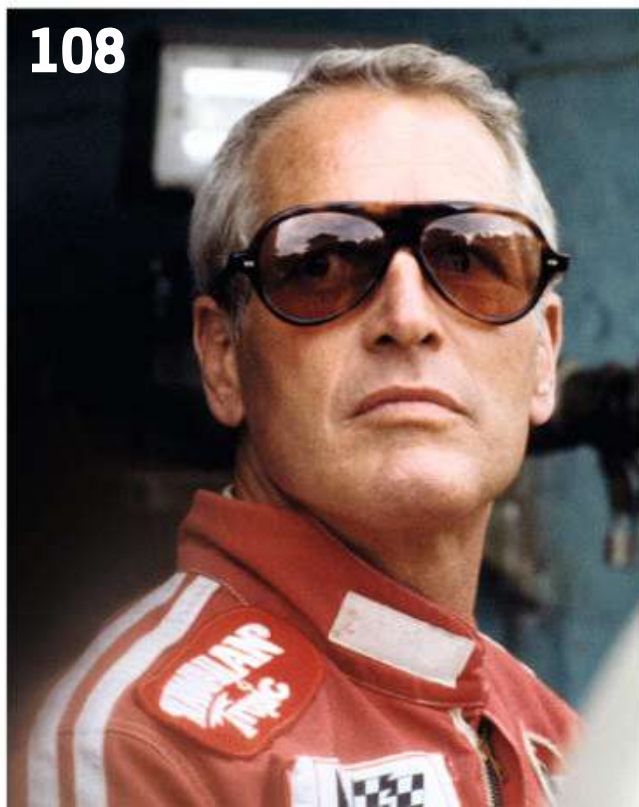
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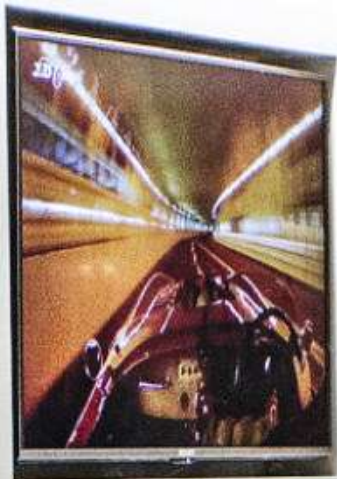
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HIGH COURT VICTORY TRIGGERS CALLS FOR REGULATION

Better protection for buyers is becoming a hot topic across the classic car industry

WORDS JACK PHILLIPS

One of the classic world's most publicised and important court battles, which brought about the demise of JD Classics, has recently concluded with one of the highest awards in such a case. But the man who successfully sued JD founder Derek Hood believes more must be done to regulate the industry.

Mike Tuke FREng was awarded multiple judgements against Hood in January 2021 amounting to more than £12.6m. Tuke's call has found support from different corners, not least from the auction industry, which had its own headline case in 2020 when Coys collapsed with a list of creditors owed a combined £6m. The money is unlikely to be returned, leaving some missing six-figure sums. The two cases are very different, but both reached national newspapers usually devoid of classic cars and both revealed trails that were a tangled web.

Tuke proved that he had been deceived by Hood claiming part-exchanges with fictitious buyers and by years of emails 'littered with untrue, false and misleading statements'. Having invested in 41 classic cars through JD Classics in 2010, including the ex-Juan Manuel Fangio Jaguar C-type and an original XKSS, Tuke later that year looked to fund the purchasing back of his pioneering orthopaedic

hip and knee company. When the cars failed to sell, Tuke was drawn into more and more desperate and complicated deals that severely limited his liquidity. "The court had held in a preliminary case in 2018 that JDC had acted as my agent," explains Tuke, "and therefore owed me a duty of care and full disclosure of the deals."

Hood had agreed to a 10% uplift on values Tuke had paid for the cars as commission, but was later found to have inflated prices on exchange cars that were owned or financed by JDC or Hood, and some that were replicas. The case reinforces the importance of outlining, in writing, each party's role in any transaction.

Hood was replaced as a director and JDC entered administration in 2018, which prevented Tuke's next step of suing the firm. In March 2020 proceedings began against Hood, beset by legal delays and the pandemic, and the judge found in Tuke's favour. He is yet to receive any of the money and now expects to need further, costly, action in addition to the £2.1m already spent to get justice. In closing, the judge said: "I consider that Mr Tuke should be put in a position whereby he can take immediate steps to secure his rights. Those steps will likely include the need for action against third parties to whom

JD Classics hit major headlines when it went into administration, but the legal wrangling in the fallout rumbles on

valuable assets appear to have been transferred by Mr Hood.”

“It has been hard on my family’s life and on my business,” admits Tuke of the battle. “The advances in prosthetics technology that would have better improved active lives for patients has been seriously curtailed. The fallout is immense.”

The one sale that was handled correctly, Tuke says with hindsight, was that of a genuine Lightweight Jaguar E-type through Morris & Welford in America: “There, classic car sales are done more like a house sale. That is how it should be here.”

“All 50 states have different regulations,” says RM Sotheby’s president Kenneth Ahn, explaining the country’s auction formalities. “But all have to have a dealer’s licence because you are transferring the title from the seller as an intermediary to the buyer. There is clear regulation about the transfer of title and funds: you’re effectively working as an escrow.”

No such set-up exists in the UK and ring-fenced accounts are not mandatory, allowing events such as what happened at Coys to play out. “It’s nothing short of irresponsible as an industry,” says Sam Grange-Bailey of Manor Park Classics, which uses an escrow account. There are currently no regulations at all governing auctions and auctioneers in the UK, with no licensing or insurance requirements should parties fail to pay, unlike in many major EU countries.

Richard Calleri, whose family recently purchased the Coys name, believes stipulating insurance and an escrow account would eliminate 90% of the problems: “Coming from banking, it’s the other end. You can’t even talk to a customer unless you’ve had your SFA [Securities and Futures Authority] exams, you can’t even sign a piece of paper until you’ve been triple checked. If you want to trade shares you have to have an escrow account.

“If it’s government mandated it will be complex and take five years to figure out. The industry players need to do it themselves, to be self-regulated in a sense. Many industries are like that: when the big four or five guys decide how they are going to do it, everyone else has to fall into line.”

While the system would have protected the many who lost out with Coys, it is not something Tuke could have completely relied upon. It may have been easier to follow the money, but it was more elaborate and required the building of trust. Abuse that and the house of cards falls; part of the deception revolved around provenance, such as a Lightweight E-type that was

sold to Tuke as a £2m original but transpired to be a replica and a Ford GT40 that was overstated to £5.5m.

There is also the tricky matter of tracing the deception. “How do you go back if the person selling it didn’t know and is a victim?” asks Ahn. “And the person that sold it to that person is a victim, and the person that faked it is no longer alive? No regulation can help with that. At that point it’s a question of how the loss gets resolved.”

Experienced collectors have been caught out, but rarely does it make the news. *Caveat emptor* also only goes so far when so much work has been done to build a strong relationship. As Tuke says: “If you went to JD, you’d see they did a lot of things very well, it was just with other people’s money.” Any financial due diligence would have

sue for misrepresentation, but you have to prove the seller made a misstatement of fact and often it’s just an opinion whether it’s a nice car. A seller can’t come unstuck if they stick to generalisations.”

With the rise of distance selling, that grey area has become more murky. Cars can take matters into their own hands, too, as Damian Jones of H&H Classics relates: “We sold a Mini Cooper that was driven 120 miles to the auction, and the buyer wanted to drive it home. It wouldn’t start. Simon [Hope, H&H founder] insists that it is better to under-describe cars.”

In a wider sense, perceptions change from buyer to buyer and one person’s usable classic is another’s restoration project. Openness to inspecting cars for sale is key, on all sides, and most dealers

he says. “We try to promote our trustworthiness as much as possible. We encourage people to contact the seller, we are open about viewings and half the cars are held with us. Even if they don’t come to view it, they are reassured by the fact that they could.”

He believes a code of conduct would be easier to implement. For Manor Park Classics, which has five-day viewings and an inspection ramp, a code isn’t enough and inspiration should be sought elsewhere. “It wouldn’t be difficult to pick up a system from the property industry,” says managing director Roger Nowell. “You have a contract, bill of sale, the audit process, and release the funds once everything is cleared and the title passes. It wouldn’t be beyond the wit of man to put together a set of regulations.” Although he concedes that a V5 isn’t proof of ownership, he and Grange-Bailey are adamant a solution should be found.

There is also little deterrent, with criminal proceedings near impossible. “Reporting fraud has to be done online,” Tuke explains, “with a poorly designed form with mandatory dropdown boxes such as the colour of the fraudster’s hair. Eventually the form gets viewed and, despite having a High Court reference appended, can be thrown back for lack of info. There are many in the industry turning a blind eye to the difference between fakes, replicas and grandfather’s axe restorations – or worse, when duplicated identities are hidden.”

Grenfell blames “the inertia of the system”, and points to an investigation in *The Times* that questioned the Serious Fraud Office’s efficiency. A recent report by the HM Crown Prosecution Service Inspectorate has since recommended a review.

“Normally they say it’s a civil matter,” Grenfell says, “when often that is not the case. If there is nothing in writing it is almost impossible. The key thing is what people have paid: if someone paid £500,000 for something palpably only worth £50,000, you can expect fraud somewhere along the line. If you then find the engine numbers have been filed off or the chassis plates are fake then you ought to be able to do something about it.”

Currently there is no body to report in to, unlike in the new and used car world. But that there is no easy resolution is secondary to there first being a willingness to do so.

“It’s not entirely about the money,” concludes Tuke, without any hint of cliché. “It’s about justice and stopping people like Hood from ruining people’s lives.”



Many enthusiasts lost out when auction house Coys collapsed into administration in 2020

“If you buy through a business you have more protection – unless it goes into administration. If you buy it from an individual you virtually have no protection at all”

shown a reputable company always in the public eye, with millions apparently in the bank; not one that would set alarm bells ringing.

Advising Tuke throughout was solicitor Michael Grenfell, since retired, whose investigations were responsible for uncovering the scale of the frauds. A collector himself, in a 30-year career he became a specialist in classic car cases, from mis-sold numberplates to glassfibre fakes. “The simplest and most basic frauds are when you go to see a car, you get it home and it falls apart, and you know the seller knew full well,” he explains. “If you buy through a business you have more protection – unless it goes into administration. If you buy it from an individual you virtually have no protection at all. You can

and auction houses recommend using a marque expert to satisfy yourself with the car and condition.

The outlier in all of this is eBay, as Ahn explains: “It has effectively fought with every state in the US, and one by one it has won the argument that eBay is not an auction house. They don’t have an auctioneer, they just happen to use an auction pricing mechanism. It is a listings platform. Using that analogy, they are not subject to any regulations. Once the transaction is done, they’re out.”

The ‘wild west’ of eBay has made life tougher for new online auction listings sites, forcing a strict transparency according to Tristan Judge, one of the founders of The Market. “It took years of hard work putting in the foundations,”

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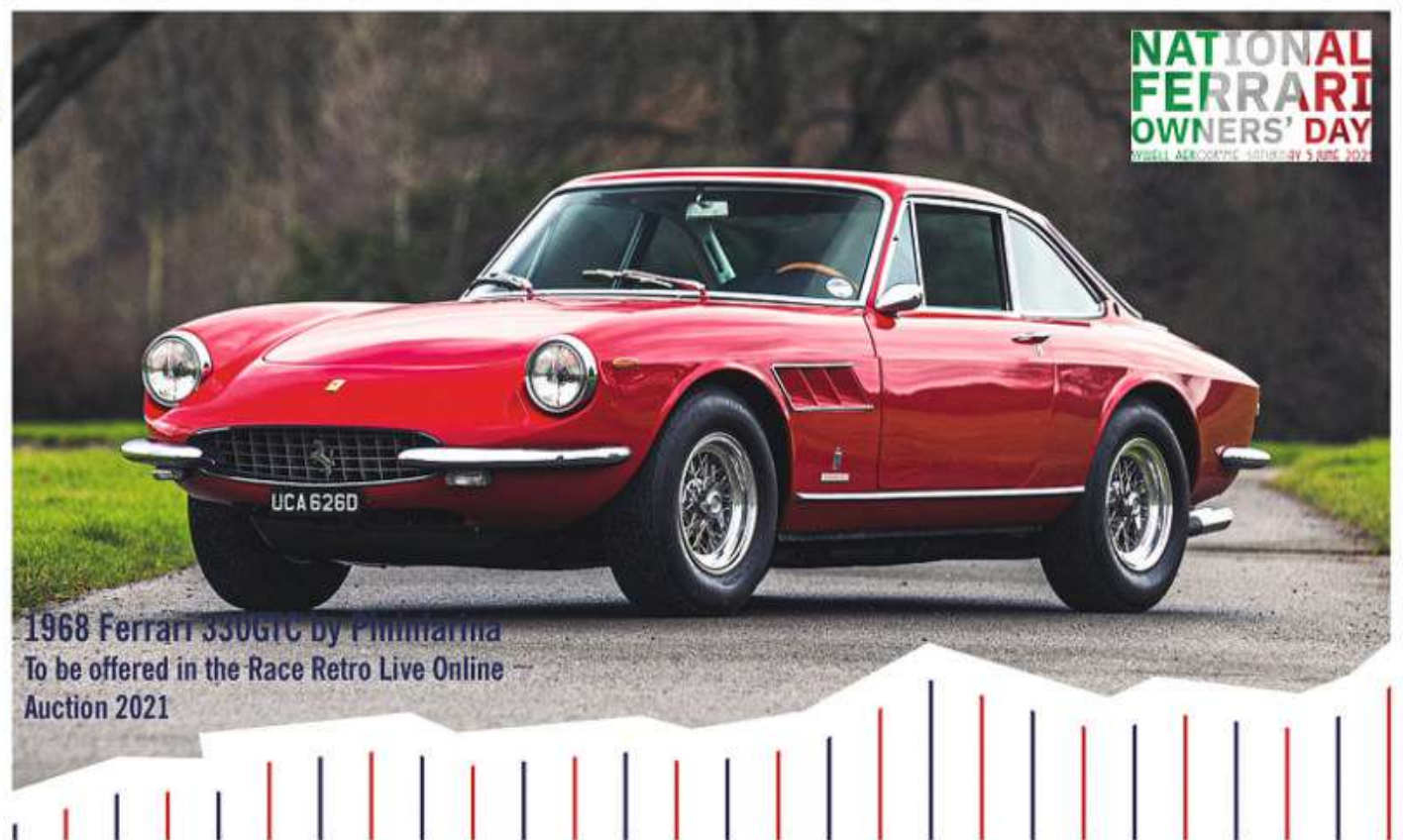
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DELAGE TOPS THE DELIGHTS DOWN UNDER



From top: Best in Show was landed by elegant Figoni et Falaschi Delage; 'Poster Children' class was won by '57 300SL; display marked the E-type's 60th

The glitz and glamour of the classic car world returned to the southern hemisphere from 4-6 March, as some of the finest and rarest metal in Australia gathered for the third running of the Sydney Harbour Concours d'Elegance.

Hundreds of guests attended each day of the exclusive event, held in the grounds of Swifts, an impressive Gothic Revival mansion in Darling Point. On the Saturday, 300 spectators were treated to a moving parade of 25 cars that had taken part in the 'Distinguished Gentleman's Drive' to raise funds for prostate cancer and men's mental health awareness. The roads around the venue were filled with 911s, Pagodas, Ferraris, Alfes and even a Mazda Luce.

To celebrate the diamond jubilee of the Jaguar E-type, examples streamed into the venue on the Friday and a special 'Happy Birthday E-type' class in the concours was won by its earliest entry, a 1962 S1 fixed-head coupé.

Overall concours glory went the way of a striking 1936 Delage D6-70 Spéciale by Figoni et Falaschi. Owned by Andrew and Linda Lawson, the Prix d'Honneur

winner secured a class victory at Le Mans in 1937 as well as enjoying a successful concours career.

A gorgeous 1957 Mercedes-Benz 300SL Roadster proved popular, picking up awards in the 'Poster Children' and 'Women's Choice' categories, while a 1922 Delage/Hispano Suiza was also a double winner, claiming both 'Style et Lux' and 'People's Choice'.

Homegrown hero Sir Jack Brabham was celebrated, with his World Championship-winning BT19 on display, but was upstaged by his son David's creation, the road-racing BT62R, which won the 'Black Jack' group. A 1976 Lamborghini Countach LP400 was honoured as 'Best Restoration', while a 1978 Aston Martin V8 Oscar India took the 'Preservation Award' and a 1973 Dino 246GT landed 'Fun, Fun, Fun'. A 1976 Porsche 911 Carrera targa topped the curiously titled and Porsche-packed 'It's A Family Affair' class.

Classics on display included a Mazda 110S Cosmo and a Porsche 356 convertible complete with skis, while McLaren supported the event with the Australian debuts of the Gulf-liveried Elva and 765LT.



From top: Sir Jack's 1966 F1 title-winning Brabham BT19; '73 Dino took the 'Fun, Fun, Fun' class; Style et Lux glory went to 1922 Delage/Hispano Suiza



Industry set to grow, says FBHVC

The Federation of British Historic Vehicle Clubs expects the number of classic owners to increase by up to 200,000 by 2025, according to the latest report from its 2020-'21 National Historic Vehicle Survey. The FBHVC predicts that 860,000 Brits will own a classic, up from 683,987 in this current report.

It adds that one in four also own a 'Youngtimer' classic, from the 1990s and early 2000s, suggesting the number of cars that qualify for historic vehicle status will increase. Half of all the historic vehicles on

the road are worth less than £10k.

A recent poll conducted by the FBHVC has also found strong favour for the sector from the general public, with 4.7m thought to be interested in owning a classic and more than 10m believing young people should be encouraged to take an interest. As many as 18.7m in the UK, equating to a quarter of the population, believe historic vehicles are an important part of our heritage and should also be kept in their original condition.

The survey found that the ages

of owners correlate with the ages of their vehicles, with older owners more likely to own much older cars. The Federation says that: 'Raises concern when trying to identify who the future owners of older vehicles will be.' The average age of a classic car owner has increased from 61 to 63 since the most recent analysis in 2018.

Previous results released have revealed a buoyant industry, with 1.5m vehicles comprising 0.2% of the miles driven on UK roads, and worth £7.2bn to the economy.



REJIG FOR GOODWOOD MEET

The 78th Goodwood Members' Meeting has been moved to 16-17 October. Existing tickets remain valid, and young persons' tickets will be honoured. Those unable to attend should contact the ticket office: goodwood.com/motorsport



E-TYPES HEAD FOR THE HILL

The 60th anniversary of the Jaguar E-type and the 50th anniversary of the Series 3 V12 are to be celebrated at Shelsley Walsh. E-type 60 will be held on 12-13 June, with action on and off the hill plus '60s-themed entertainment. See etype60.com



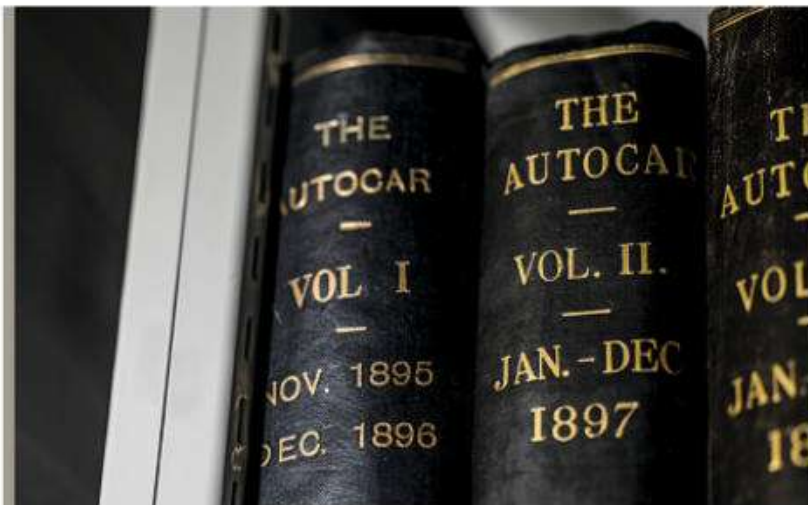
FERRARIS ASSEMBLE

The Ferrari Owners' Club's inaugural National Ferrari Owners' Day will take place at Sywell Aerodrome on 5 June. Expect the largest gathering of tifosi in years, a Ferrari timeline, a single-marque auction and an air display. See nationalferrariownersday.com



ARCHIVE ACQUISITION

Dealer Girardo & Co has bought the Photo4 archive, a treasure trove of more than three million motorsport images spanning five decades and from rallying to F1. The database is searchable and photos can be purchased online. See girardoarchive.com



HISTORY MOVES ONLINE

Classic & Sports Car's sister title Autocar has revealed plans to digitise its entire archive, which will result in its 126 years of motoring journalism being made available online.

It will take approximately six months to digitise around 6500 issues of the magazine in a way that preserves the originals – it is thought that just six complete sets remain. The process will be undertaken in partnership with Archive Digital.

Autocar is the longest continuously running automotive title in the world and its content, especially in a new and easier-to-access format, could be a valuable resource for classic-car owners and enthusiasts.

The archive will comprise around 700,000 pages, will be searchable and launches later in 2021. You can register your interest by emailing archives@archivedigital.co.uk.

"It is easy to forget how innovative our original publishers were – reputedly launching with fewer than 10 privately owned cars on UK roads," says editor Mark Tisshaw. "I hope that pioneering spirit continues through to today, and that by opening up our archive to future generations we will be able to create a unique resource for everyone to enjoy."

LOCALS MASTER THE DOLOMITES

Homegrown classics stormed to victory in the fifth annual WinteRace, a romping regularity rally across eight mountain passes in the Dolomites and around the incredible roads surrounding Cortina d'Ampezzo.

The 1939 Lancia Aprilia of Gianmario Fontanello and Annamaria Covelli (below) took the overall win, with the sister 1937 Classic Team ASD Aprilia of Sergio Sisti and Anna Gualandi and the 1935 Fiat 508S of Emanuel Piona and Domenico Battagliola rounding out the top three. It completed a hat-trick of overall victories for Fontanello and Covelli, having reigned in 2014 and 2015 behind the wheel of their 1955 Porsche 356A, and in the process prevented Sisti and Gualandi from scoring three wins in a row.



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Murray Walker OBE, who died on 13 March aged 97, was the voice of Formula One for a quarter of a century, and his unmistakable style brought the sport to a new TV audience of tens of millions. What made him different was the affection he generated, earning an almost pop-idol fame that always mystified him. To a world much larger than mere motor-racing enthusiasts he was just 'Murray'.

His father Graham was a top motorcycle racer in the 1920s and '30s, went on to edit the magazine *Motor Cycling* and became a radio commentator. Murray followed in his footsteps, first as a 'bike racer – without great success – and then at the microphone.

His first four-wheel broadcast was the 1949 British Grand Prix, but through the '50s he was BBC Radio's motorcycling expert. He came to TV via motocross then autocross, and soon was being called on to commentate on any motorised sport – touring cars, F3, truck racing, even powerboats –

except F1, which remained the preserve of the urbane, measured Raymond Baxter and in any case was not regularly covered.

That all changed in 1978. James Hunt had won the 1976 title, F1 had risen in popularity, and the BBC started showing highlights of each race, voiced by Walker. Soon it was doing more and more live coverage. At first his frantic delivery was not popular with the traditionalists, but his audience grew rapidly. He quickly became an integral part of the sport and a respected member of the paddock.

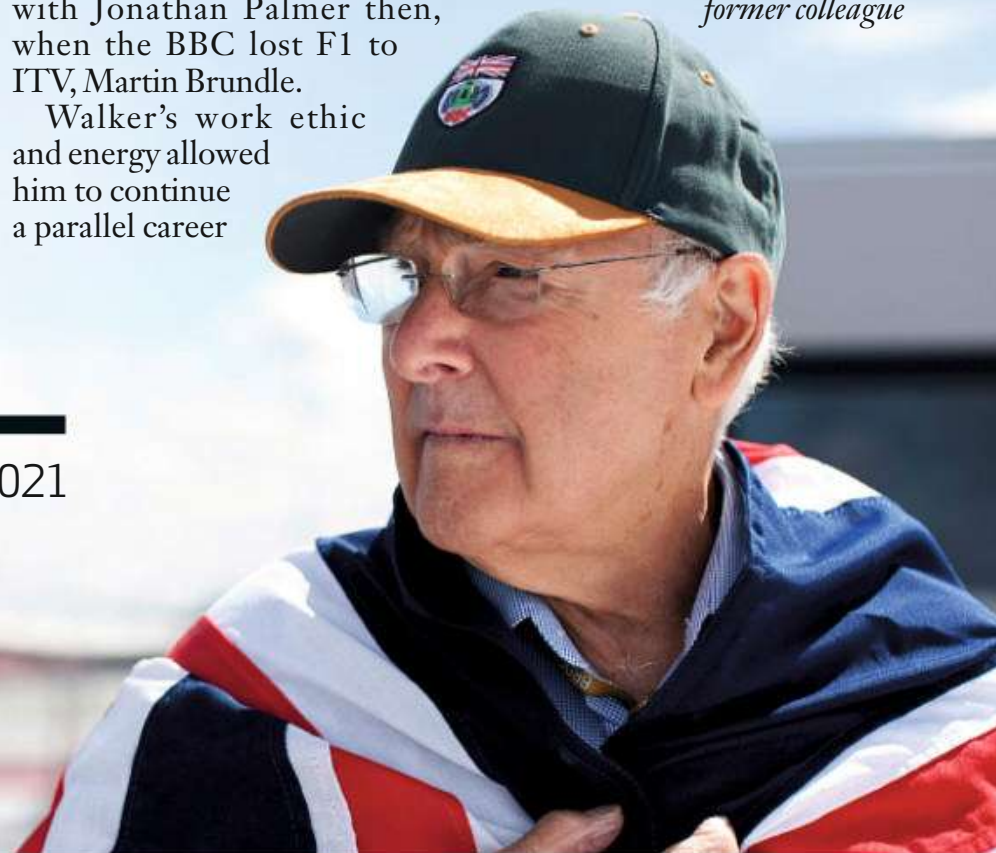
In 1980 the BBC hired James Hunt to be his co-commentator. Initially this filled Murray with dismay, but their mix was hugely entertaining. After Hunt's death in 1993 the duo format continued with Jonathan Palmer then, when the BBC lost F1 to ITV, Martin Brundle.

Walker's work ethic and energy allowed him to continue a parallel career

with a major advertising agency until he was nearly 60. He covered every F1 race until he was 78, signing off at the end of the 2001 season. The secrets of his success lay in hard work, and the fact that his passion was never artificial.

After retiring he wrote a best-selling autobiography called, with typical self-deprecating humour, *Unless I'm Very Much Mistaken*, a reference to the hilarious errors he occasionally made in the heat of the moment. He continued to be in demand for after-dinner speeches, corporate work and the occasional broadcast. Until his death he remained better-known by the public – and better-loved – than most F1 drivers.

See p53 for Simon Taylor's personal tribute to his friend and former colleague



Obituaries

MURRAY WALKER 1923-2021

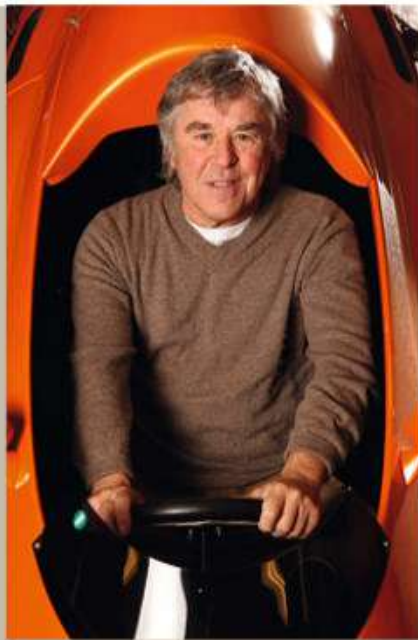
CHRIS CRAFT 1939-2021

Former tin-top hero, Le Mans ace and later specialist car manufacturer Chris Craft died on 20 February following a lengthy illness.

Having started his career in the automotive industry with an apprenticeship at Ford, Craft soon found his way into the competition department and began racing in '61 in a press fleet Anglia. He became a stalwart of the British touring car scene driving for Superspeed, Broadspeed and Gordon Spice.

Although perhaps best known for his exploits in saloons – he narrowly missed out on the 1969 BSCC title – Craft drove some 44 different makes and models in a wide variety of formulae across his 20-plus years on track.

He achieved huge success in sports cars, with 14 appearances at Le Mans and victory in the 1973 European Sports-Prototype Championship, but his Formula One record was rather shorter, with just



two disastrous outings in 1971 aboard Alain de Cadenet's Ecurie Evergreen Brabham BT33.

"I never really liked single-seaters," Craft told Richard Heseltine in a 2010 interview for *C&SC*, having watched too many of his friends perish in open-wheelers. "I did Formula Three and F5000, but I preferred saloons and sports cars."

The redundant Brabham formed the basis of the Duckhams Special that Craft raced at La Sarthe in 1972, introducing him to a young South African designer by the name of Gordon Murray. Some years after his final race – Le Mans in 1984 –

Craft and Murray were reunited for a road car project, the sensational Light Car Company Rocket. "For years I'd wanted to do a road car but he was always too busy," said Craft. "Gordon wanted a single-seater, but I'm no fan of those so we compromised on a tandem layout."

Always busy himself, from furniture to F1 to fishing, Craft was a great character who will be sorely missed.



FARINAS GO VIRTUAL

In the final week of February the Cambridge-Oxford Owners' Club united online for its fourth Virtual Rally, initiated in 2018 with members posting photos of their cars. Category victors included Finn Sami Hietalahti's 'International' winning Austin Cambridge A55 MkII (above).



STUTTGART IN LONDON

Porsche will be among the 'Great Marques' celebrated at this year's London Concours from 8-10 June, with an early 356 T1A GS Carrera Coupé (above) part of the 12-car display. Use the code 'LC21CSC' to take advantage of *C&SC*'s exclusive two-for one ticket deal. See londonconcours.co.uk/tickets



FRENCH SHOW SHUFFLED

There will be no *Rétromobile* in 2021, one of Europe's marquee classic car events, traditionally held at Porte de Versailles in Paris. The French exhibition had been moved from February 2021 to 2-6 June, but will now be held from 2-6 February 2022 instead.



BROOKLANDS ON SCREEN

Brooklands will be revealing all in *Secrets of the Transport Museum* on Yesterday, airing every Tuesday from 30 March at 8pm. The show takes viewers behind the scenes and tells the story of the museum and the volunteers keeping it alive.



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Obituaries

HANNU MIKKOLA 1942-2021

Hannu Mikkola, who died on 25 February aged 78 after a long illness, was one of the greatest rally drivers of all time, winning 18 rounds of the World Rally Championship during a 21-year career.

No one knew him better than Stuart Turner, his long-time team boss at Boreham and Ford. "One person did more than most to lay to rest the idea that Scandinavians were only quick on short sprint events, and that was Mikkola," Turner says affectionately. "Apart from his win on the World Cup Rally of 1970 – surely the longest and toughest rally ever held – he had wins on the Safari and many other events on his CV, including the World Drivers' title in 1983. In addition to his supreme talent as a driver, his success was helped by the fact that he was also a great guy, and fitted perfectly into the team."

Born in Finland and committed to motorsport from his youth – he started out in a self-prepared Volvo PV544 – he burst on to the world scene in 1968 when he drove a works Ford Escort Twin-Cam for the first time, and promptly won the 1000 Lakes. Immediately and always a frontrunner for many seasons, he won the World Cup and the '72 Safari, the 1000 Lakes seven times and the RAC Rally four.



He was always on the pace, on ice, snow, gravel or Tarmac, and was most memorably 'robbed' twice in the late '70s – once in being gonged by the French police for an unproven traffic 'offence' on the Monte, and by a single point in the 1979 Championship. To many it never seemed fair that he only won one World Drivers' Championship.

Although he caused controversy in 1980 by leaving Ford to test, develop and rally the fearsome new four-wheel-drive Audi quattro, he led that team and dominated in the early 1980s. Flamboyant and competitive in the quattro, his success with Toyota, Mercedes-Benz and Mazda should not be

forgotten, either. His final victory came in 1987, two decades after his World Championship debut, when he steered the cumbersome Audi 200 saloon to an unexpected success in the East African Safari.

Never an 'also-ran', he seemed a likely event winner to the end and was always ready to talk, discuss and even help those who were involved in this most exciting of periods. He enjoyed his unearthly talents until well into his 'retirement', as anyone who saw him at the likes of Goodwood will surely remember.

As a rallying legend, a charming interviewee and as a long-term enthusiast, we are going to miss him very much. **Graham Robson**



BRUCE MEYERS 1926-2021

The grandfather of the beach buggy, Bruce Meyers died aged 94 on 19 February. A polymath with a range of talents and achievements, he was a musician, sailor, artist, surfer, engineer, and gunner on the *USS*

Bunker Hill aircraft carrier during WW2.

Having converted a VW camper for sandy terrain, his first buggy attracted attention and *Road & Track* dubbed it the Meyers Manx, encouraging him to start production. In April 1967 he beat the motorcycle record from La Paz to Tijuana, Mexico, by five hours in one of his designs and helped launch the Baja 1000.

In recent years Meyers restored his prototype buggy 'Old Red', which he drove to events, and it became the second car to enter the Historic American Engineering Record of the Library of Congress.



CHRIS BARBER 1930-2021

Chris Barber OBE, consummate trombonist and bass player who led Britain's best-known and best-loved jazz band for 70 years, died on 2 March.

A passionate car person, his band's versions of *Petite Fleur* and *Rock Island Line*, the latter featuring Lonnie Donegan, funded a Lotus-Climax MkIX and in 1959 he bought one of the first Elites, which he rolled at the Nürburgring. When his touring schedule left little time for racing

he continued his loyalty to Lotus as an entrant, running the likes of John Whitmore in the rebuilt Elite, an Elan 26R, a 47 and the little-remembered Type 62. He favoured Lotus road cars, too, but his classic tastes ran to Lagondas and a pair of 1930s LaSalles.

His band played concerts after the British Grand Prix and Jim Clark was a big fan, as were Ken Tyrrell, Mike Hailwood and Wolfgang von Trips. The band played at Tyrrell's memorial service.

Without Chris Barber popular music in Britain, and indeed in Europe, would have been infinitely the poorer.



Federation update

The Department for Transport will legislate to introduce E10 as the standard 95-octane petrol in the UK from 1 September 2021. It will also ensure that supply of higher-octane 97+ Super grade, to remain E5 to fuel older vehicles, will continue for a minimum of five years. These 'Super Protection' E5 products already exist on many forecourts, including one major supermarket retailer, and typically have an octane rating of 99.

Stations that stock two grades of petrol and supply at least 1m litres of fuel each year will need to ensure one product is 'Protection' grade, and almost all towns in the UK will have at least one outlet. The main exceptions are certain parts of the Highlands, the north and west coast of Scotland, which will be covered by an exemption and be allowed to continue to market the 95-octane E5 product.



Planning ahead could soon be key

The Federation recommends that all vehicles produced before the year 2000, and some vehicles from the early 2000s that are considered non-compatible, should use the E5 Super Protection grade. Some E5 Super Protection grade products do not contain any ethanol because the E5 designation is for fuels containing up to 5% ethanol. Product availability varies by manufacturer and geographical location, so be sure to check the situation in your area.



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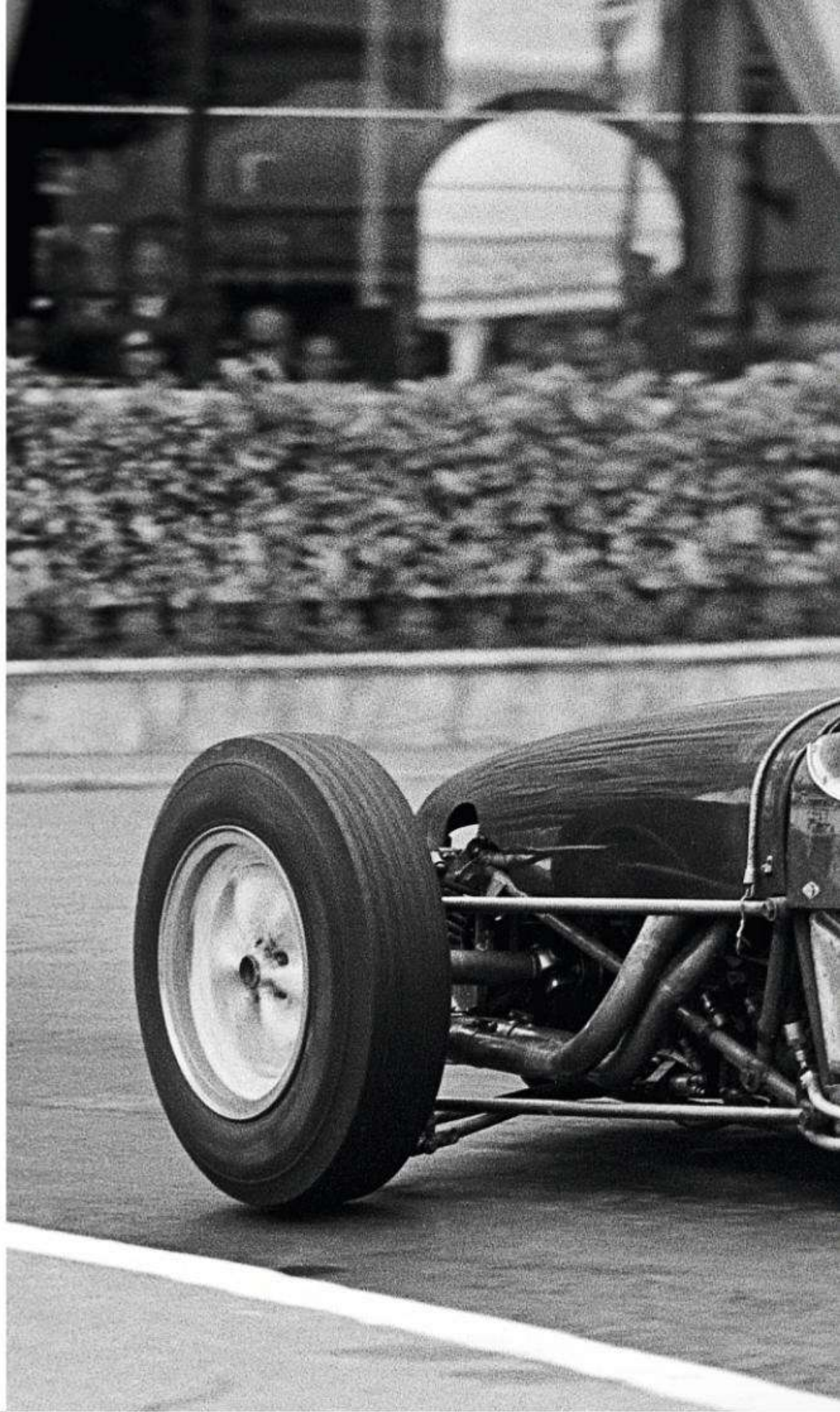
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MOSS MASTERS MONACO

Marking 60 years since
'The Boy' landed one
of the most famous
Grand Prix wins

WORDS **JAMES PAGE** PHOTOGRAPHY **GETTY**



Richie Ginther had an impressive motorsport career. Not only was he a works driver for Ferrari and BRM, he later moved to Honda and at the 1965 Mexican Grand Prix gave the Japanese team its first victory. Yet he always considered his greatest race to be one in which he finished runner up.

After an epic, race-long battle at the Monaco Grand Prix, 60 years ago this May, Ginther crossed the line 3.6 secs behind Stirling Moss.

The little American believed Moss to be the best driver he ever competed against, and was well aware that many – including the man himself – rated the win as Stirling's finest. Years later, Ginther reflected that finishing within a few seconds of the maestro's greatest drive was "just fine" with him.

That year was the first of the 1.5-litre formula, and Ferrari was

by far the best prepared for it. The World Championship comprised eight races, and the Italian team contested seven of them. Only twice was it beaten – and on both occasions it was by Moss.

Ironically, the English ace hated the idea of the new engines and considered that they would be woefully underpowered.

His former teammate Tony Brooks, who maintains that a Grand Prix car should always have a little more power than its chassis can comfortably handle, agreed and would end his career after a trying season racing for BRM.

Formula One's brave new world did, however, provide a certain degree of variety. As the teams gathered for the first round at Monaco on 14 May, Ferrari showed up with its 156 'Sharknose'. Those for Phil Hill and Wolfgang von



The maestro at work – panels were famously removed to try and cool Moss in the sweltering Riviera heat

Trips were equipped with a 60° V6, while Ginther's car had a 120° unit.

Dan Gurney, Hans Herrmann and Jo Bonnier had flat-fours in their works 718 and 787 Porsches, while the vast majority of the remaining runners made use of the Coventry Climax FPF 'four'.

It was soon apparent that Maranello had a significant power advantage, though Jim Clark set the pace during first practice in the works Lotus 18 before crashing at St Devote just after posting a benchmark time of 1 min 39.6 secs.

Both Hill and Ginther dipped under 1 min 40 secs in the next session, but on Saturday afternoon – and with a misfire on his Rob Walker-entered Lotus having been cured – Moss claimed pole position in 1 min 39.1 secs. His next lap would have been faster still had he not stopped to assist Innes Ireland,



'With a misfire on his Lotus cured, Moss claimed pole. His next lap would have been faster still had he not stopped to help Ireland'

who'd had a huge shunt on the run down to the chicane.

Ireland had selected second gear instead of fourth in his 'back to front' Lotus gearbox. The rear wheels locked, the car spun into the barrier and Ireland was thrown out. Or, as he put it: "I came out of the tunnel without the car." He picked himself up and got to the side of the road, where he and Moss waited for medical assistance to arrive. Moss later recalled that Ireland's main concern was that everything was all right with his "wedding tackle".

Sunday was hot, and Moss had the side panels removed from his Lotus in order to provide a bit of ventilation. He also found room for a drinks bottle – standard fitment now, but not in 1961.

The countdown to the start wasn't without drama. When Moss spotted a crack in one of the car's

chassis tubes, Walker's renowned mechanic Alf Francis simply welded it up there and then. The offending crack was near the fuel tank, which was of course full, but no matter: Francis draped some wet rags over it and got to work...

When the flag dropped, Ginther got the best start and led away from Clark and Moss. Led handsomely, too – after three laps he was five seconds clear.

Shortly afterwards, though, Moss was into second and closing fast, and Bonnier's 787 was being dragged along with him. On lap 14, both of them got past the Ferrari.

Consistently lapping in under 1 min 40 secs, Moss slowly opened a gap over Bonnier, who slipped back into the grasp of the three Ferraris. First Phil Hill got past the Porsche then, having dropped von Trips, Ginther did likewise.

The two Americans set off after Moss, whose lead was cut from 10 secs to eight, and after 55 laps it had been halved to 4.5 secs.

All three were by then lapping in below 1 min 38 secs, but Moss wrongly assumed that the Ferraris were simply biding their time, that they had plenty in hand. He took huge risks while lapping slower cars in order to protect his slender advantage. As Denis Jenkinson wrote in *Motor Sport*: 'It was rather like a fighter-plane being chased by a superior enemy and being saved by dodging into clouds.'

Moss extended his lead to just over six seconds, at which point Ginther – running the more powerful 120° V6 – moved ahead of a fading Phil Hill and took up the chase. On the 84th lap, he went round in 1 min 36.3 secs, almost three seconds under Moss' pole time and just 0.1 secs off the lap record, set in a 2.5-litre car.

Not even that was enough, though. Incredibly, the next time around Moss matched his time exactly, putting the gap back up to 4.5 secs. It was a psychological hammer-blow, and Ginther's mood wasn't improved when he received a pit board telling him to 'give all'. He wondered what exactly Ferrari thought he'd been doing for the past couple of hours...

He simply kept charging. On lap 96 he took half a second out of the Lotus, but four laps later Moss crossed the line to take victory.

Both men had run at the limit throughout – Moss' average lap time during the race was 1 min 39.5 secs, which would have been



Juan Manuel Fangio shows his approval of The Boy's remarkable performance at the Nürburgring in 1961

good enough for second place on the starting grid.

Over the course of nearly three hours, and under some relentless pressure from much faster cars, he never missed a gear, ran wide or overshot a braking point. It was a drive that has passed into legend.

Then, three months later, he did it again. By the time of the German Grand Prix at the Nürburgring, Ferrari had stamped its authority on the season and taken victory in each of the intervening races.

Von Trips won the Dutch Grand Prix at Zandvoort and the British at Aintree, Hill at Spa, and debutant Giancarlo Baghetti at Reims in a last-lap epic. Even so, the 'Ring was, like Monaco, a circuit on which a great driver could truly make a difference – and Moss took full advantage.

During practice, it looked as if there'd be no catching Ferrari. Hill and von Trips had long since been equipped with the 120° V6, and Hill set a stunning pole-position time of 8 mins 55.2 secs.

Moss lined up third with a best lap of 9 mins 1.7 secs, his Lotus' Colotti gearbox having been

jumping out of third gear.

An hour before the race was scheduled to begin, a shower forced everyone to switch to rain tyres, but as the weather improved Dunlop advised changing back. Ferrari and Porsche both did as they were told; Moss did not. It was to prove a wise decision.

Juan Manuel Fangio dropped the flag to start the 15-lap race, and Cooper's Jack Brabham sprinted into the lead. It didn't last: the reigning double World Champion went off the road on a damp patch during the opening lap, releasing Moss into clear air.

As they crossed the line for the first time, the Lotus led Phil Hill and set about building an advantage. Moss completed the second lap in 9 mins 13.8 secs, but von Trips had moved up to third and he again found himself being hunted down by a pair of Ferraris.

By the end of the third tour, Moss was 10 secs clear. As an illustration of his consistency, his fourth lap took 9 mins 13.5 secs, his fifth 9 mins 13.0 secs.

German von Trips, too, was flying. On the seventh lap he set

a new record of 9 mins 4.3 secs and was right behind Hill.

The track was drying out and, for now, Moss was able to respond to the pressure, setting his own lap record at 9 mins 2.8 secs. But still the Ferraris came, and immediately they bettered that time to reclaim the honour.

On lap 10, both Italian cars broke the nine-minute barrier – von Trips had got past Hill and was within seven seconds of Moss.

Come the 13th lap, and with two to go, fate intervened. More rain arrived, handing the advantage to leader Moss. The Ferraris, running on the dry tyres that Dunlop had advised, would get no closer to the Lotus, and Moss was in the clear.

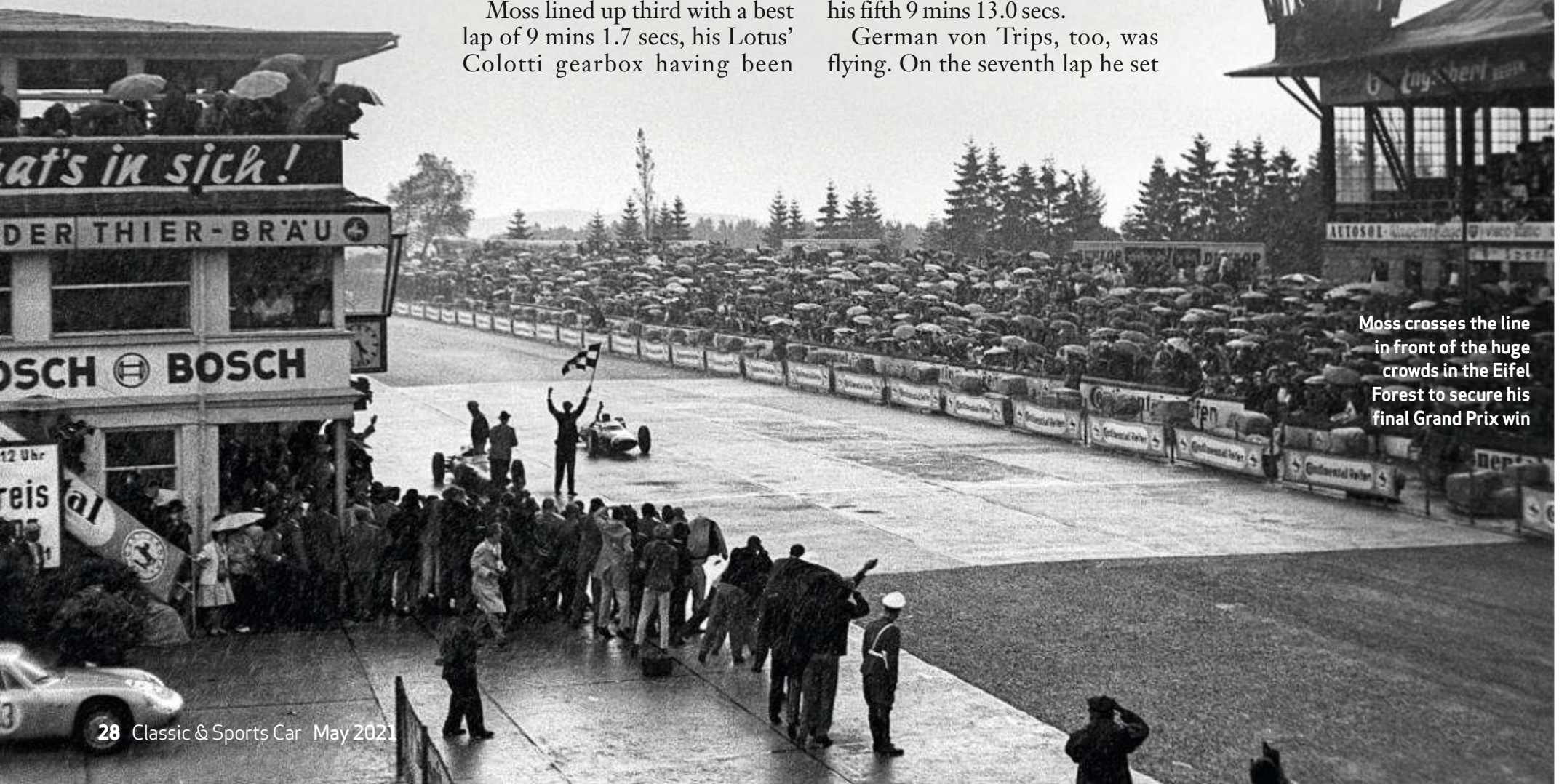
"On some laps, I'd get as many as 15 corners really right," said von Trips after the race, "but Moss, he gets them all right on every lap."

No one could have guessed that it would be Moss' final victory in a Championship Grand Prix.

The last two races of the 1961 campaign were won by Phil Hill and Innes Ireland, and when the F1 circus reconvened at Zandvoort for the opening round of the 1962 season, Moss was still in a coma following his Goodwood accident.

Since his teammate and mentor Fangio's retirement, Moss had been the acknowledged benchmark, and he will for ever be remembered as one of the greatest of all time.

His career might have been cut short, but still he left enthusiasts with countless indelible memories – none finer than his two moments of magic, six decades ago.



Moss crosses the line in front of the huge crowds in the Eifel Forest to secure his final Grand Prix win

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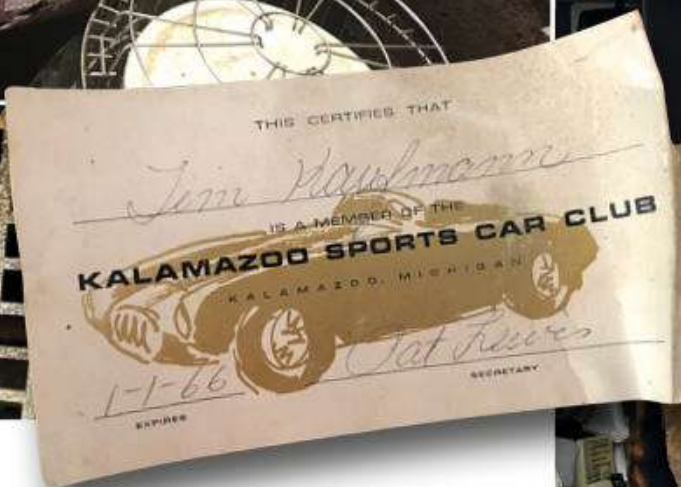
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Top: many parts had been removed. Above: rare KSCC badge and membership form



LOST LAKESIDE ELVA UNEARTHED

Gregory Perigo recently purchased a lakeside cottage at Bear Lake in northern Indiana, USA. Included in the sale was a 1930s-style garage located at the back of the tiny property, and inside he discovered a completely stripped-down 1964 Croydon-built Elva Courier MkIII, chassis E1086.

In 1964, Tim Kauffman of Vicksburg, Michigan, bought a new Elva from Atlantic Imports of Kalamazoo. The car had the 1622cc MGA engine and a K-L heater. “The latter was a sobering nod to practicality,” says Perigo, “because Michigan winters are noted for their bone-chilling cold.” It is not known why Kauffman chose an Elva, because the car was considerably more expensive than an MGB or a Triumph Spitfire, let alone a new Chevy. He used the car in various sporting events and won numerous cups and trophies, and the Courier still proudly displays a Kalamazoo Sports Car Club badge.

The Elva later had to go into storage when Kauffman joined the US Army infantry and served in Vietnam. On his return he used the car again before taking it apart for restoration in the 1980s. When he

moved from Michigan he took the car, still in pieces, to Bear Lake, where the project was put on hold – and it stayed that way until his death in 2013. It has not been touched since.

“There were mounds of lake-related bric-a-brac,” says Perigo, yet the car remains remarkably complete. The engine and gearbox are both free and all removed parts had been bagged, labelled and properly stored. “The only missing items are the original front badge and the top [hood], but they may yet turn up. While clearing out the cottage, I came across an undiscovered cache of many original parts dating back to the early 1970s. Boxes and boxes of Elva stuff are waiting for me to sort through, making every day at Bear Lake akin to a classic enthusiast’s Christmas!”

Perigo hopes to restore the car to as it had been with Kauffman, and it will join his small fleet including MGs B and Midget, Triumph Spitfire and Mazda Miata: “While I never met Tim, I am grateful to him for his introduction to the Elva marque and the many new friends I have already made as a result.”



From top: the Elva had been stored untouched since its previous owner, who bought the car new in 1964, passed away in 2013; MGA engine turns freely; original bill of sale was unearthed in the house by the new owner, Gregory Perigo

LANDAULET LANDS IN WALES

In 1925, a new Rolls-Royce 20hp chassis was ordered by Mrs F Eleanor Dixon, a wealthy American living in a large Tudor-style mansion and married to banker and US Davis Cup team captain Fitz Eugene Dixon Snr. She sent it to Brewster & Co of New York for a handsome landaulet body to be fitted. When Rolls-Royce of America was set up in 1919, Brewster was one of its favoured coachbuilders. This was the only Brewster landaulet on a 20hp chassis, and one of the last bodies by Brewster before it was incorporated into Rolls-Royce of America.

Rolls-Royce records show that she still owned the car in 1938, but nothing more is known of it until 1964, when it was with a Joseph A Benoit. He sold it in 1969, then again the trail goes cold until 1976, when it belonged to William Higgins Jnr. He is known to have run the car for a few years before selling it to a dealer in South Carolina, who dismantled various parts and removed the body, causing quite a lot of damage.

In around 1980, the project was sold to Rolls-Royce Enthusiasts' Club and Rolls-Royce Owners' Club of America members Douglas and



Following a storied life across the pond, this 20hp has settled in the UK for a full restoration



Mary White, who intended to restore it properly but got sidetracked by Silver Ghosts. The 20hp was stored in their heated garage for some 40 years, then in 2018 it was sold to The Real Car Company of Bethesda. John Milan has since bought it and sent the car to Ben Smith Engineering of Okehampton for restoration.



FERRARI SEES LIGHT OF DAY

Last year, Gullwing Motor Cars of Astoria, New York, USA, unearthed a Ferrari 330GT that had been in storage for more than 40 years. "This Series 1 2+2 had been sitting undisturbed for four decades under the same ownership," says sales director Anthony Stella. "Chassis 6123 had been tucked deep inside the previous owner's garage, far away from public view. It is in its attractive original colour combination of Blue Sera with beige Connolly leather, and has the rarely seen sunroof." According to Ferrari historian Marcel Massini, the 330GT was delivered new in Switzerland and imported into the USA in the 1970s. Its most recent Indiana state inspection sticker suggests that it was last on the road in 1976.



Wankel seeks keen restorer

In 1967, Bevis Billingham was working in Germany and travelling all over the country in his new BMW 1600 company car. "I decided to get a fun car for weekend use," he recalls, "and after some consideration I bought a one-year-old Wankel Spider from the NSU subsidiary in Düsseldorf. Like most of them, it had just had a replacement engine and it was in as-new condition, with only 15,000km on the clock."

When he returned to England at the end of 1969 to live in Worthing, he brought the car with him and used it extensively for the following three years, clocking up some 15,000 miles per

year. "During that period I had to rebuild the engine twice, with new apex seals," he says. "The work required extreme cleanliness and was carried out on the kitchen table."

In 1972 he offered the NSU to the Hull Street Life Museum on loan, but it was never put on display so 10 years later he brought it back home and put it into storage to await his retirement. In 2003 he finally started work, including fitting yet more seals, but ran out of enthusiasm. He would like to see the car preserved, but motor museums do not seem to have room for it so it could be for sale. Email bevis@trailway.co.uk

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LeaF restoration began in 2014 after more than 40 years off the road



Clockwise: body prior to stripdown; engine had a cracked block; rebuilt chassis



LEAF FALLS NEAR TO FAMILY TREE

The post-war Lea-Francis Sports was an attractive car, still with something of a vintage look about it. MUV 394 is a 2½-litre Sports that was delivered to the London dealer in January 1952. The first owner is not known, but by 1960 it was in Cheltenham with a J Keogh, then D Halladay (1961) and a Mr Forge (1964). The following owner was RG Blow of Gloucestershire, who carried out some repairs including changing the engine.

Max Dutton, the current owner, was given the car as a 21st-birthday

present in 1970. He had no garage so it stayed out in the open over that winter, but the water in the engine froze and cracked the block. Dutton was living in Kenley, south London, so he took the engine to a local garage for repair. "Though this was convenient, it was a costly mistake," he recalls. "I should have had [marque specialist] Barrie Price do the work. The oil pressure was never good, and the big ends finally went on a trip through London."

It was later found that the garage had used clear gasket sealant, which

was then a new product, and it had clogged up the journal bearings and lubrication system.

At the time, Dutton was training to be a pilot and he managed to store the car in a hangar at Kenley airfield. After his RAF career he flew for various civilian airlines, taking the car around the country as new space was found for it, until his retirement in 2014. "It was then

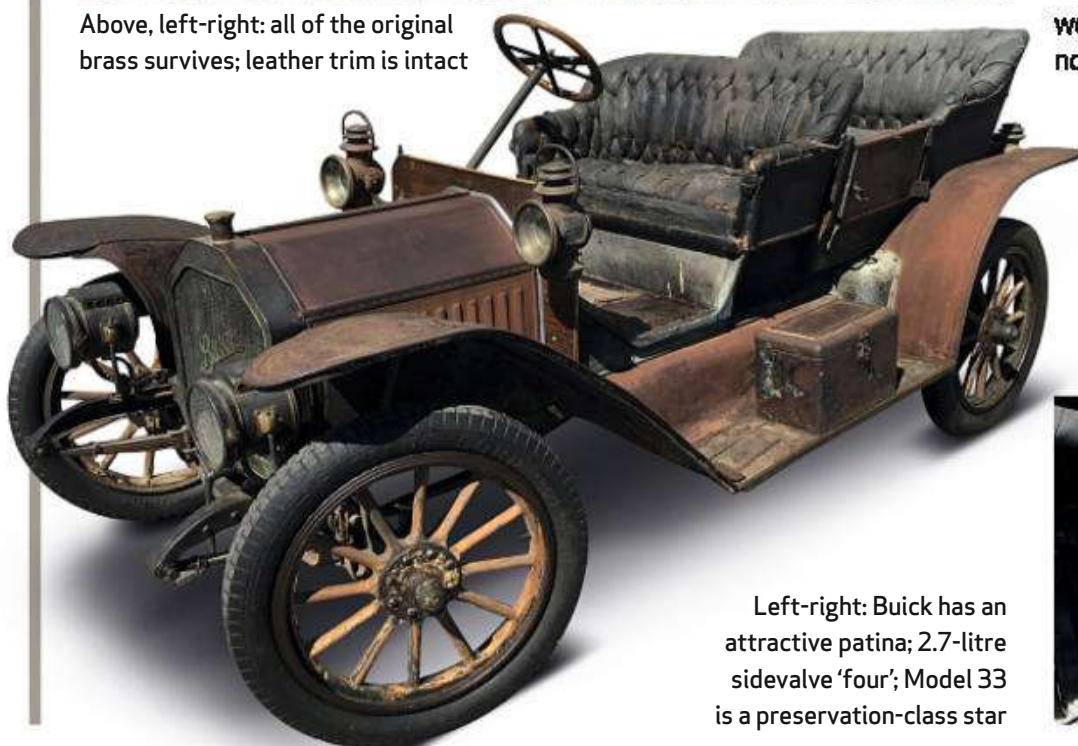
that I finally had time to start the renovation," he says. "It was a choice between buying a Porsche or doing a nut-and-bolt restoration on the Lea-Francis, and I choose to do the LeaF.

"The project has taken much longer and has cost far more than I ever imagined, but that is par for the course. Hopefully the car will be finished within a year."

UNTOUCHED BUICK GOES FROM BARN-FIND TO SHOW STAR



Above, left-right: all of the original brass survives; leather trim is intact



Left-right: Buick has an attractive patina; 2.7-litre sidevalve 'four'; Model 33 is a preservation-class star

In the early 1900s, a Russian immigrant living in Sebastopol, California, was running a successful vineyard so in 1911 he purchased a new Model 33 Buick five-seat passenger tourer. Many years later the Horseless Carriage Club of America was made aware of the car, but the by-then elderly owner wouldn't sell. After his death, leaving no heir, the car stayed in storage.

When HCCA member Douglas Rich heard that the abandoned vineyard was coming up for sale, he was able to buy the car for just over its scrap value. Having looked at it closely, he felt that it was beyond his capabilities and sold it to fellow member Judd Houser.

At that time it is thought that the car had last run in the early 1950s; the engine was found to be in good condition, but the drivetrain needed repair and some items, such as the hood and windscreen, had been lost.

In 2009 the car was reassembled and, in 'as found' condition, won Best Original Car at the Utah Concours d'Elegance. Since then it has hardly been used and has now been sold by Laferriere Classic Cars of Rhode Island. "The Buick is now 'desert tan', a pigmented patina resulting from storage in a benign climate," says Tom Laferriere. "Remarkably, the black leather, while brittle, is virtually intact and a 1915 Californian registration medallion remains on the dashboard."



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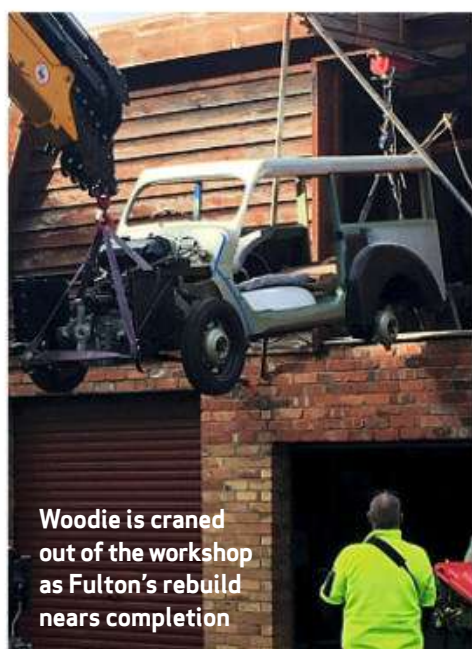


Left-right: the Hartnett woodie as found; estate is one of only 20 made

Rare Hartnett woodie lives on Down Under

In the August 2020 issue, we reported on a two-seater Hartnett tourer that is about to be restored by the National Motor Museum of Australia at Birdwood Mill. Professional restorer Rod Fulton has since been in touch, having rebuilt a similar model in 2015.

He has made quite a study of the marque, which can trace its origins back to a 1943 design by Jean-Albert Grégoire that was taken up (unsuccessfully) in the UK by Kendall. In '48 Laurence Hartnett left General Motors in Australia to manufacture his own car based on the Grégoire/Kendall design. Around 125 examples of the car



Woodie is craned out of the workshop as Fulton's rebuild nears completion

were produced between 1952 and '56 before the company folded.

During that time the firm made one four-seater saloon, around 80 two-seater tourers and some 20 two-seater sports tourers. About 20 woodie estate cars were also made, one of which Fulton is now restoring. "The car was found in a poor state on a farmer's property," says Fulton. "In the 1970s, a car collector spotted it and contacted the farmer, who said if he collected it prior to the scrap merchant, he could buy it for the same price. He did so, but then did nothing with it and stored it in a backyard chook pen in Dandenong, near Melbourne." Via another collector Fulton was then able to buy it.

Three years later the rebuild is nearly complete, with much of the coachwork having been undertaken in a room over his workshop. The car then had to be craned out!



Barn-find MG PA seeks new owner

A barn in Banchory, near Aberdeen, has recently yielded a 1934 MG PA that was tucked away in 1966 and hasn't been touched since. Marque specialist Barry Walker extracted the car and was amazed at its all-original condition, with nothing missing bar the trafficator arms.

The car was registered in Aberdeen on 24 March 1934, which makes it an early example of the model. From the buff logbook, it would appear to have spent all of its life in the area.

Getting it out was not easy, as Walker explains: "The old barn was at the bottom of a slope without direct access. Had it not been for my friend's trusty Land Rover Defender and winch, it would probably still be there today. It was not a hard surface and any normal car with a hook would never have got it out."

The PA was originally green, but was painted blue some time in the late 1950s. The climate has not been kind to it in storage, with damp having got into the wooden frame, and Walker believes it will need a new body and running boards. It does turn over, however, and is being offered for sale as-found. See barrywalker.com

Look familiar?

Want to track down a lost love or looking for history on your current classic? Send details and pictures to the p11 address or email your requests to alastair.clements@haymarket.com



TWO FOR THE PRICE OF ONE

Paul Jorgensen is looking for details on not one but two classics that he currently owns: a Lotus Cortina Mk1 registered AEU 600C, and a Series 1 Jaguar E-type registered WWC 22. Email paul@jorgensentd.co.uk



MG TD'S CALIFORNIA DREAM

Mark Wilcox is keen to find out about the early life of his 1952 MG TD, chassis TD17949 and engine XPAG/TD2/18335. "The previous owner of the car was a Monica E Garcia of California, USA, and before that a David A Steel, also of California," says Wilcox. "Any history help would be greatly appreciated." Email wilcox.janet-mark@earthlink.net



A LONG-LOST LANDIE

Ian Haddon would like to get in contact with the current owner of a 1967 Series II Land-Rover, MYA 482E. "Presumably it's now on a farm somewhere," says Haddon, "but I bought it when it was new and drove it around the world." Email i.haddon@btinternet.com



MICHAEL WARE

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



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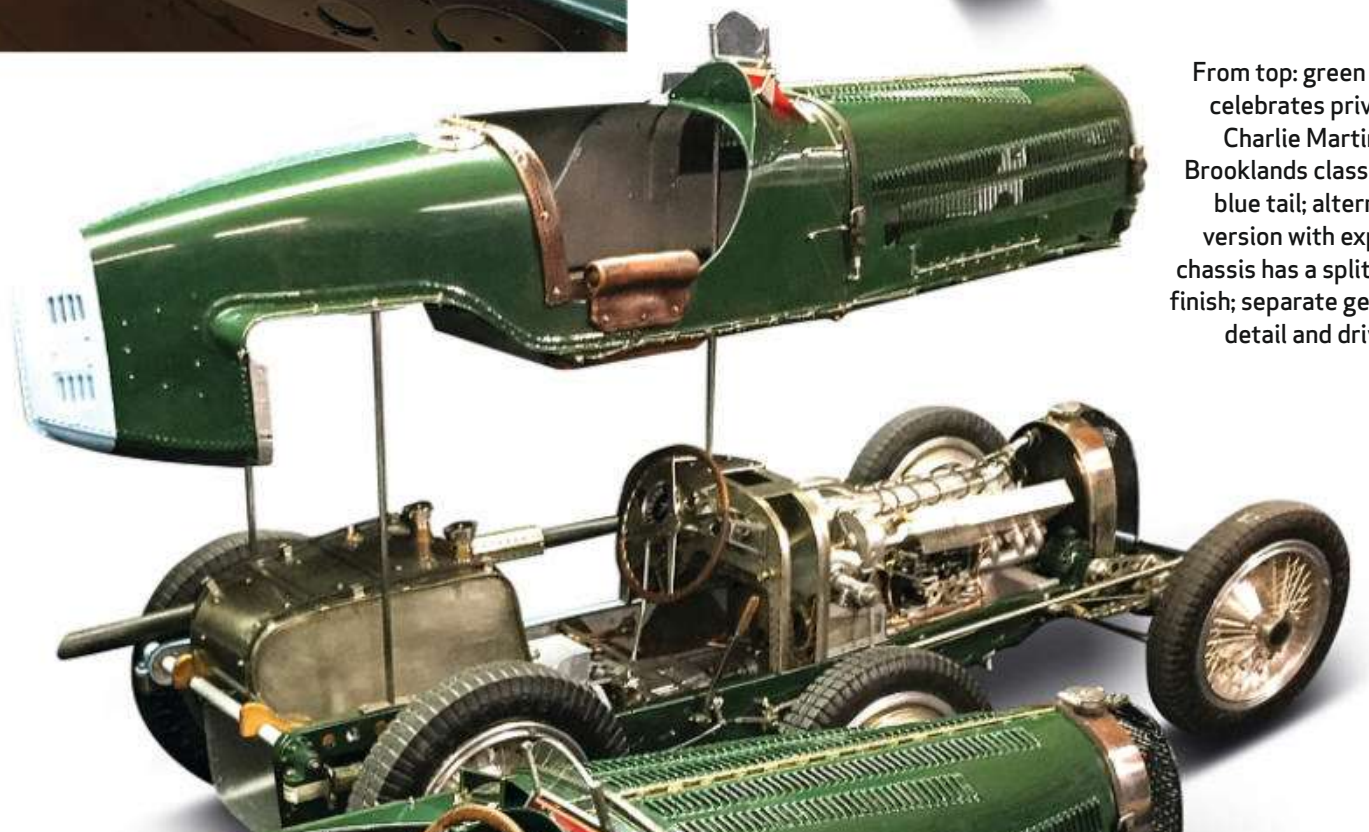
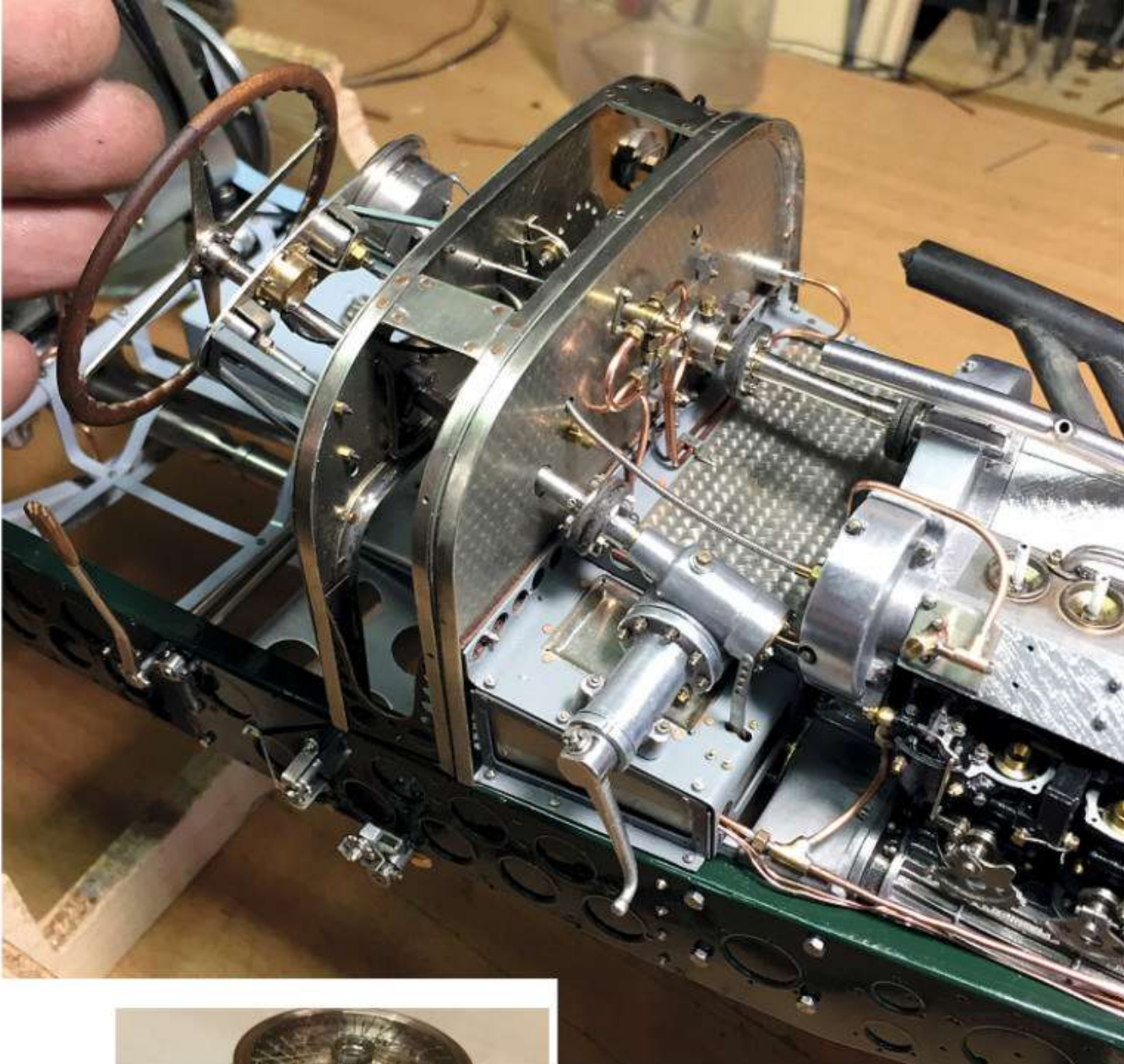
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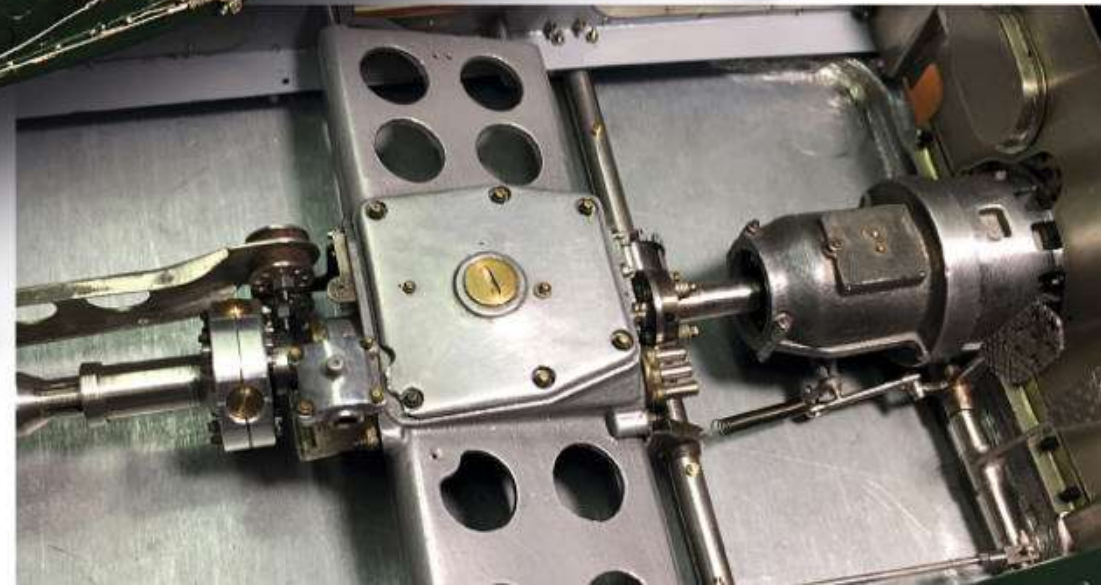
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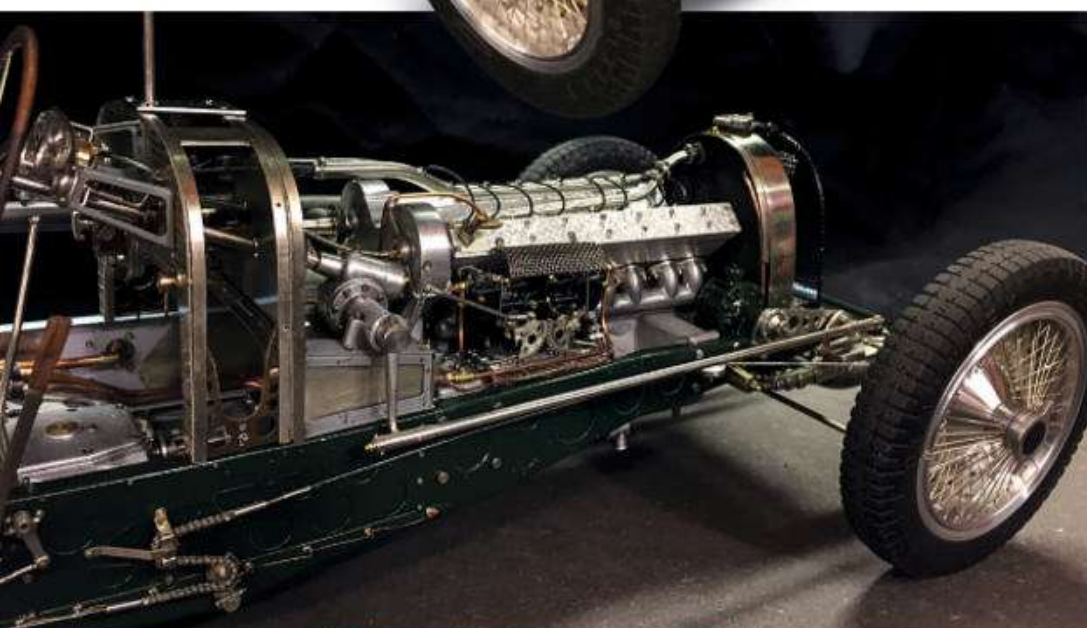
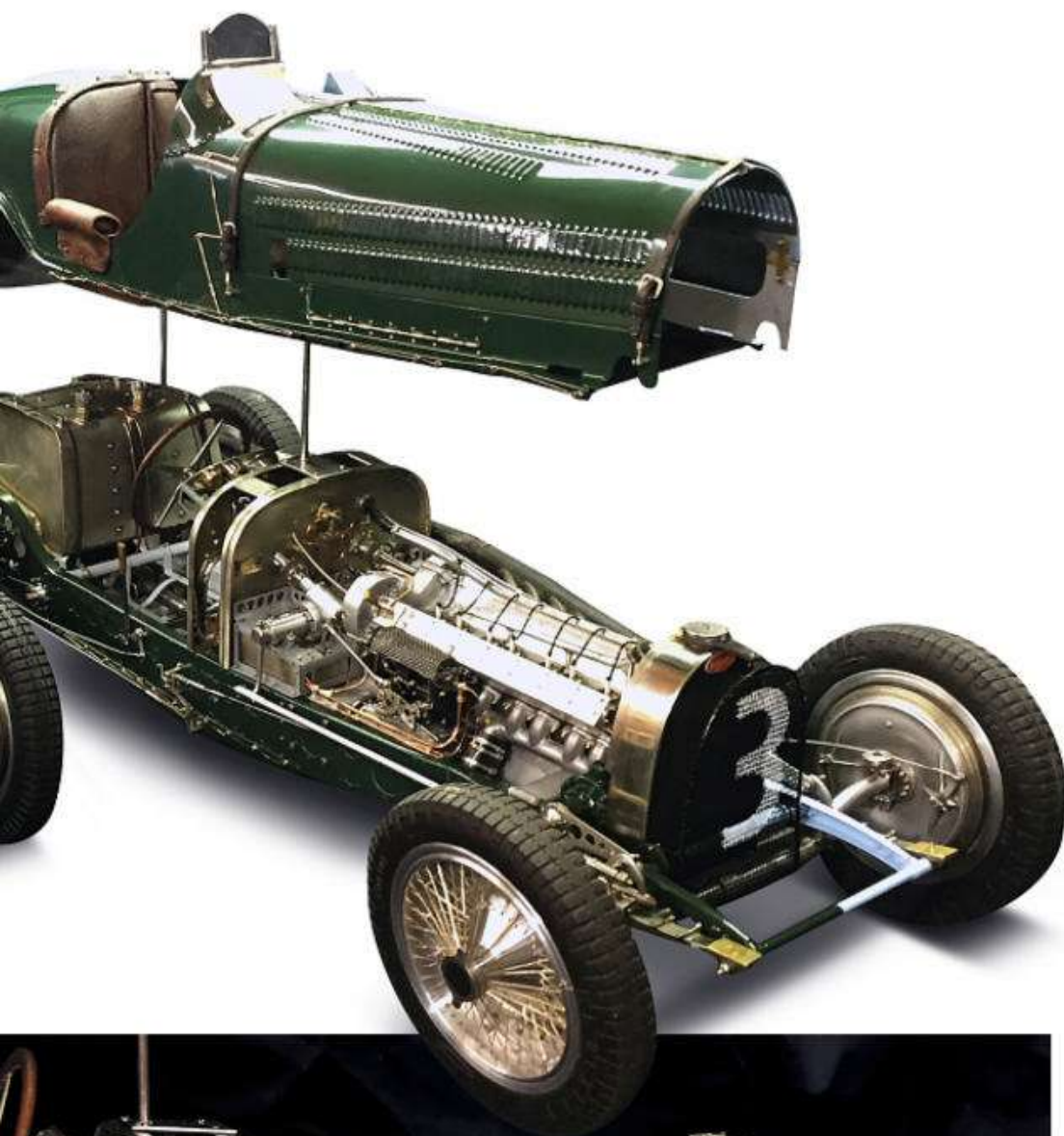
From top: green finish celebrates privateer Charlie Martin with Brooklands class light-blue tail; alternative version with exposed chassis has a split paint finish; separate gearbox detail and driveline

Top: the steering works, and the throttle operates meshed gears on the carbs. Above: spokes are drilled and fitted individually



LAURENT PIERSON

A craftsman capable of capturing the brilliance of Bugatti in miniature



Above: incredible detail for the twin-cam straight-eight. Left: intricate twin Zenith carburettors and supercharger. Below: elegant front axle design, complete with cable brakes and complex de Ram shock absorbers



Just occasionally, a modelmaker takes the craft to a new level, turning miniature machines into an art form. For the past eight years, in his workshop in the Auvergne region of central France, Laurent Pierson has produced a remarkable series of 1:8-scale Bugatti Type 59 models. Through Facebook, his skills have wowed thousands of followers as these shrunken Grand Prix titans take shape.

Pierson grew up in the south of France in an artistic family, but it was the arrival of a galleon for the launch of Roman Polanski's film *Pirates* at the 1986 Cannes Film Festival that really inspired him. "I marvelled at the craftsmanship and would go out to the pier regularly to study it," he recalls. "I'd always made kits when I was young, but there was something special about this replica boat."

After studying engineering Pierson built up a wide range of skills, but had always wanted to work in a field that combined his artistic abilities and mechanical interest. An introduction to the world of Bugatti by renowned French modeller Jean-Paul Fontenelle was to prove a key moment: "I was aware of these fabulous cars, but Jean-Paul educated me to the aesthetic beauty of Ettore's work. Everything he designed had a unique style that was both artistic and a mechanical marvel. They had a special spirit."

With Art Collection, Fontenelle created a superb line of 1:8-scale Type 35 miniatures and he became a mentor to Pierson, introducing him to many modelling skills: "We worked together, sharing ideas and techniques. Jean-Paul taught me the traditional methods, including making bodywork, while I helped him with new developments such as photo-etching and CAD."

To launch his own company, PSM, Pierson created a remarkable

1:8-scale version of the Bugatti Type 57S Atalante but, rather than a complete body, he reconstructed the wooden frame. The limited edition was the talk of *Rétromobile* 2012 and one collector expressed an interest in a 1:8 model of his Type 59, the unique 'Grand Mère' sports car. "It wasn't a commission but he said he'd buy it if he liked it," says Pierson. "That trust really motivated me, but the design was very complicated and took five years to complete. Thankfully my wife Marie was very supportive."

That kick-started the Type 59 project, which now runs to six masterpieces including the Grand Prix versions: "The first edition, a unique piece, took the most work. After extensive research, I began the hardest task of designing and making the tools to produce the model. Recreating the engineering is clear-cut with my background but bodywork is very challenging."

"For the Grand Mère I used traditional methods, shaping the panels as they would have made the original. It was a nightmare, so for the GP cars the brass is sectioned, folded and fitted around a former before being soldered together."

The reaction to the Grand Mère within the Bugatti world led to further commissions from two other T59 owners, one of whom wanted a second chassis with a supported body so the amazing mechanical detail could be viewed. This initiated the idea of the body halves being painted in two colours to reference both the factory team and privateer Charlie Martin.

Working alone, Pierson has several more Type 59 commissions to finish: "I'd like to create more automotive subjects, but I am also keen to return to boats. I love working with wood." **MW**

See psmscalemodels.blogspot.com or email psmscalemodels@gmail.com

www.MartinAllen.art



About the Artist

Martin Allen is a London based artist. Martin came to oil painting through a circuitous route, having drawn for most of his life and being largely self-taught he was eventually re-introduced to oil painting as a preferred medium to create his varied and diverse work. The methods he uses to paint are classic ones, with layered paint applications rounded off by oil glazes. These create, add depth and harmonise colours. He is a member of the GRRC and has shown numerous times at Goodwood, The Affordable Art Fair and others, been a finalist at the 'London art Biennale 2019', alongside various commissions including work for the BP Shipping collection, and most recently Vogue Magazine.

To find out more about his art and enter a free competition to win a signed limited edition print simply visit:

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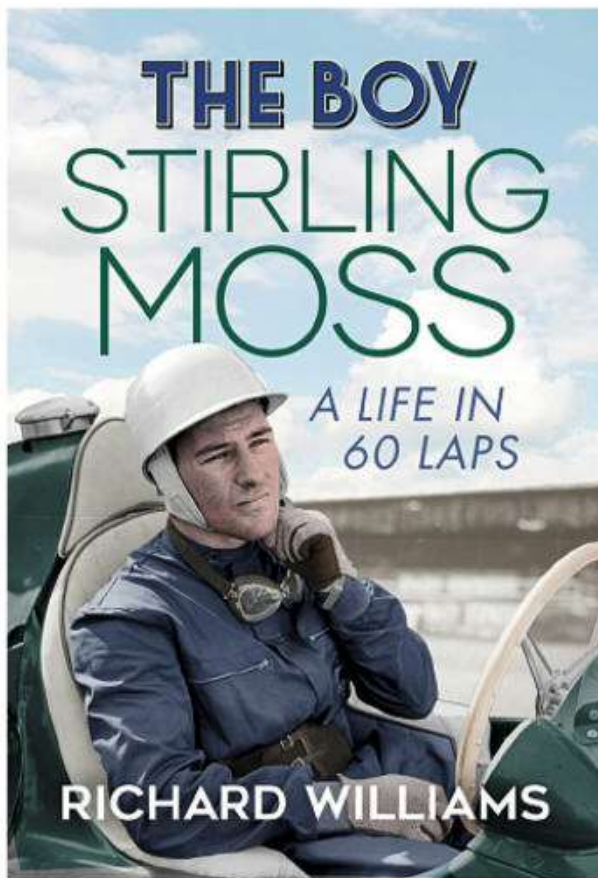
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Book of the month



'It is totally modern, which seems an odd statement for a Stirling Moss book, yet it was started in 1957 by a schoolboy fan Williams'

THE BOY

Another year, another Sir Stirling Moss book. With so many in-depth efforts of varying quality on the man, or rather 'The Boy', any new addition has to go beyond a direct chronological list of the hits, the misses and missuses. As Valerie Pirie's fascinating *Ciao, Stirling* proved in 2019, though, there are still ways to catch a reader's imagination.

This can be filed in that same category. It is the second racing book by Richard Williams, sports writer, music critic, columnist and author, in as many years following his acclaimed investigation into the life of Richard Seaman. Unlike *A Race with Love and Death*, however, this is a rather more mainstream affair – and written in such a way, too.

The 'A life in 60 laps' subhead reflects the number of chapters, which the concept and craft revolves around. Rather than draw a straight line from young Hamish Moses, as his mum would have had him called, to 2020, when Williams was dropping off what would be Moss' last trophy – a commemorative statuette from the organisers of a Pescara celebration – it meanders off to cover every facet that built the legend.

It is totally modern, which seems an odd statement for a Stirling Moss book, yet it was started in 1957 by a schoolboy fan Williams. The brief but emotive opening chapter sets the tone for what may have been a cathartic write for its author.

Each of those 60 sections is relatively short, which risks immersion because 'oh just one more' can quickly turn into some very late nights. It also makes for a very wholesome and comprehensive, yet digestible and concise, assessment. At 320 pages long, it is by no means short and is excellent value for its £20 in a world where the price of books is an ever-increasing figure. A benefit of it coming out of one of the world's largest publishing houses in Simon & Schuster, no doubt.

Among the longest of its snapshots is of Nassau, where Williams calls on his varied experience to paint a picture of the musicians and artists who

converged on the Bahaman island. Phil Manzanera of Roxy Music, who spent some of his childhood in Cuba, crops up when the strange tale of Juan Manuel Fangio's amiable abduction is told, which could encapsulate the book in its entirety: entertaining, light, authoritative and rich in context.

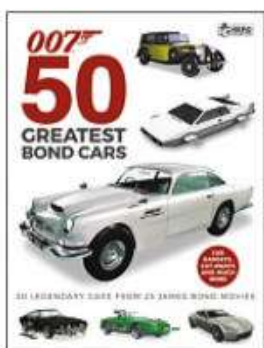
Similarly, the story of the Eldorado Moss drove in the Race of Two Worlds becomes a whirlwind history of Maserati. It all comes together in a way that makes you absorb more than you realise – Williams shares the skill Bill Bryson could patent.

Other tales include Alf Francis, Stirling's enduring and long-suffering mechanic; Williams' own Vanwall toy, which transforms into the day he finally saw it run; the crash, naturally; Moss on the cover of *Lilliput* magazine in 1951; and his partnership with Rob Walker. They are all the elements that might get lost in the shadows in a traditional biography. Moss is the thread that the story clings to, which directs it, and the man who it paints, but it manages to be far, far more than a straight memoir. **JP**

£20 Richard Williams, Simon & Schuster. ISBN 9781471198458



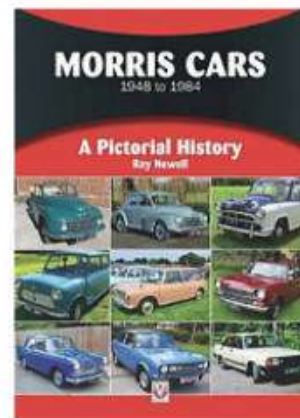
GETTY



50 greatest Bond cars

Jason Barlow's *magnum opus* on this topic is a hard act to follow, and this new effort falls short. It's decent value and some of the car choices are intriguing (such as Whisper's *Live and Let Die* Corvado, or the MP Lafer from *Moonraker*), but the text is lightweight and dispassionate.

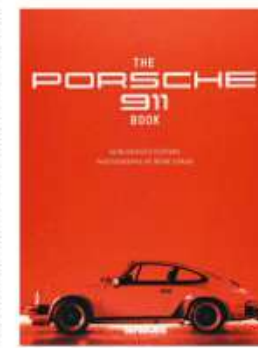
The main issue, however, is the CGI-style illustrations. Some – in particular those with cutaway gadgetry – work well, but others, notably the Astons, are decidedly awkward. **AC** £15.99 Edited by Ben Robinson, Hero Collector Books. ISBN 9781858756097 (via 007store.com)



Morris Cars 1948-1984

Few are better placed to write this *Pictorial History* than Minor legend Ray Newell, and as well as being well illustrated with 354 colour photos, the compact book delivers

plenty of detail in the easy-to-read text. The comprehensive listings for each model include production numbers, prices, specifications and colours, all clearly laid out so you can dive in and find what you need. For the level of information, this reference work represents great value. **LP** £16.99 Ray Newell, Veloce. ISBN 9781787110557



The Porsche 911 book

Words for this new tribute to the Stuttgart legend are limited to a short paragraph for each era, but the main reason for picking up the 191-page

photo-book are the wonderful images of René Staud. The work chronicles the lifetime of the 911, from the project's very beginnings in 1959 to the present day, all beautifully illustrated with high-quality photographs. Handsome, but likely to hold more appeal for budding photographers than would-be historians. **GM**

£15 Jürgen Lewandowski and René Staud, teNeues. ISBN 9783961713097

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BOOKS



Mr Le Mans

In many ways it is odd there hasn't been an English-language Tom Kristensen autobiography before now. Brits are drawn to Le Mans like no one else, and no driver has been – or likely will be – as successful as the affable Dane. He's even a Bentley Boy.

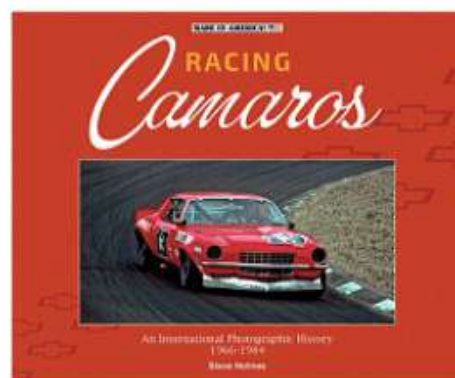
So this translation and update of his award-winning Danish book with Dan Philipsen has been a long time coming. To call it an autobiography is not quite true because 'TK' provides passages to go with

Philipsen's background. In this version, top sports car writer Gary Watkins offers a chapter, so too Charles Bradley and Nils Finderup.

The concept is excellent, beginning with a crash that nearly killed him in DTM in the prologue and jumping to the extraordinary weeks leading up to his Le Mans debut, and it's not a dry race-by-race slog. It's big-picture stuff, getting under the skin of the nine-time winner from his perennial Formula One near-misses to his mindset exercises.

Some grammatical errors slip through, but the production matches the entry fee and the candid photographs are revealing. So too the story of crashing a Morris Marina at home... A must for anyone with a trip to France on their calendar every June. **JP**

£40 Tom Kristensen with Dan Philipsen, Evro. ISBN 9788797260302



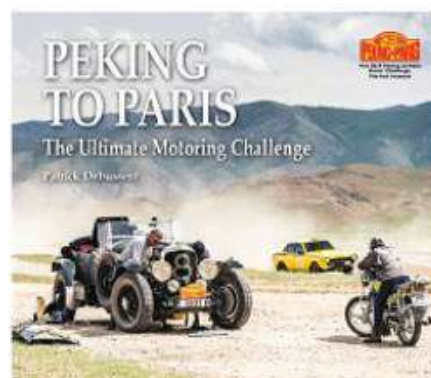
Racing Camaros

The response to Ford's Mustang, the new Camaro was launched in a rush and was, thankfully for Chevrolet, an instant hit when it hit the showrooms in September 1966. Because GM had a strict 'no racing' policy, a small team of engineers was tasked with building hopped-up versions to

sell to prospective racers who would do the job themselves. So, the Z-28 legend was born as an options package direct from the factory.

This book starts when the first Camaros hit the track in early 1967 and follows the story of how the car went from unsorted also-ran to winner in very short order. Because the Camaro was specifically a US product, the focus is on the gloriously colourful Trans-Am series. This showcases excellent quality images from a wide range of contributors, and really captures the essence of why so many of us still have such a love affair with that short-lived series all these years later. **DC**

£25 Steve Holmes, Veloce. ISBN 9781787115125



Peking to Paris: The Ultimate Motoring Challenge

Long-distance endurance rallying is beyond the reach of most classic car enthusiasts, but it just got a bit more accessible thanks to Patrick Debusseré, who has published

a book dedicated to the 2019 Peking to Paris rally. Told from a competitor's perspective, the 396-page coffee-table hardback relives the Belgian's time on the 14,500km event in his 1933 Dodge roadster, from scrutineering in Beijing to his eventual arrival in Paris, taking in the highs and lows of the adventure as it wound through China, Mongolia, Russia and Kazakhstan. The book is well presented and beautifully illustrated with numerous high-quality photographs from the likes of pro snapper Gerard Brown, while the diary-style entries charting the journey are both personal and warm. You might not feel the sting of desert sand on your face or the harsh heat of a Mongolian sun on the back of your neck, but through Debusseré's writing you really feel as if you're along for the ride. **GM**

£149 Patrick Debusseré, Debusseré BV. ISBN 9789464071474

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Model of the month



1958 SCARAB MkII Replicarz, 1:18, \$269

The Fothergill family has been in the model retail business for more than 20 years, and has recently been plugging some key gaps in the market with its Replicarz 1:18 range. As well as Indy 500 classics, it has now released some superb American sports-racers including, at last, the beautiful Scarab.

The shape perfectly captures the lines of Lance Reventlow's dream prototype, right down to the pinstriping. The model comes with full engine detail, and only modern Aeroquip unions and harnesses detract from the period look. Three versions have been produced in limited numbers, including Chuck Daigh's 1958 Times Grand Prix winner (pictured), Augie Pabst's Meister Brau team car and Jim Jeffords' purple Nickey Nouse Meadowdale victor. Later this summer, Reventlow's left-hand-drive Santa Barbara winner will be released. Order via replicarz.com



1:18

- 1 Tecnomodel's Graham Hill 1958 Monaco Grand Prix Lotus 12, £259.99
- 2 Tecnomodel's 1987 Ferrari 408, £259.99
- 3 Solido's 1967 Shelby Mustang GT500, £52.99
- 4 Solido's 1989 Caterham Seven, £52.99

1:43

- 5 Spark's 1953 Le Mans Peugeot 203 Constantin, £59.99
- 6 Spark's 1994 Le Mans Nissan 300ZX, £59.99
- 7 Spark's 1929 Le Mans-winning Bentley Speed Six, £59.99
- 8 Spark's 1995 Bentley Azure, £59.99
- 9 Matrix's 1936 Bentley 4 1/4-litre Gurney Nutting Airflow Saloon, £112.99
- 10 Matrix's 1953 Pegaso Z-102 Cúpula, £101.99
- 11 Neo's 1986 Jaguar XJ Series III, £87.99



Edited by Mick Walsh. Unless stated, all items are available from Diecast Legends (08448 878888; www.diecastlegends.com); 10% discount for orders from C&SC readers quoting 'CS0521'



Pick of the month

CLASSICS RALLY ROUND ON SCREEN

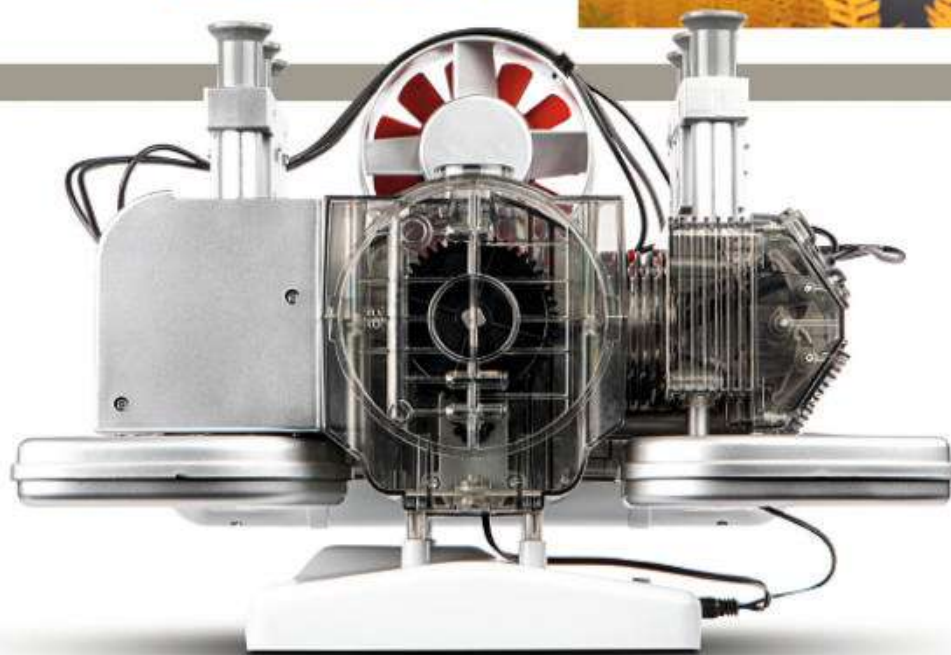
There can be few more beautiful driving games than *Art of Rally*. Produced by Funselektor Labs Inc, the creator of *Absolute Drift*, this new simulator offers a range of 50-plus classic rally cars, from Volvo 240 to Lancia Stratos, for the timed stages in all climates and on all terrains. The stylised landscapes from the game's overhead view are stunning, mated to compulsive driving dynamics, be it Ford Escort or Group B Audi quattro. It's available on Windows, Mac and Linux platforms, priced at £19.99. epicgames.com



GP timepiece



TAG Heuer first created its F1 collection in '87, and now there's a new watch celebrating the sport's top level. The TAG Heuer Formula 1 Special Edition features a brushed steel case, a black ceramic tachymeter, plus a stainless-steel/carbonfibre bracelet with an extension so it can fit over a racesuit. The £1900 watch has a quartz movement, and hands and indices coated in Super-LumiNova. It's also water resistant to 200m – perfect for a celebratory dip in the pool at Monaco. tagheuer.com



Build yourself a flat-pack flat-six

A quarter-scale model of the '66 Porsche 911 'Boxermotor' is now available as a self-assembly kit from Franzis. The design features more than 290 components, and requires no glue to construct. The finished model measures 28cm long and is recommended for enthusiasts over the age of 14. Priced at £160, the model is a fully working battery-powered piece, and comes with a history booklet produced by the Porsche Museum. 01865883061; meandmycar.co.uk

Keep your cool

DEI has produced what it describes as its most technologically advanced turbocharger heat shield yet. The Gen-3 Titanium Turbo Shield boasts a silicone-coated outer layer, with multiple stainless-steel and silica inner layers – a combination that makes the covering both strong and heat-resistant. Silica has a low thermal conductivity, making it one of the best insulators, and keeps heat inside the shield. It's priced from £214.95, or from £225.29 including a fitting kit. designengineering.com



7/10

Tested this month

IMPACT PERSONAL ALARM TORCH

Classic car enthusiasts are a good-natured bunch in the main, but sadly there's no accounting for other road users. With road rage an increasing problem, Redline Security's John Fearnall decided to create a personal alarm torch to give motorists a legal means of defence should they be unfortunate enough to encounter an assailant. As well as functioning as a torch, the unit is also capable of emitting a dazzling 400-lumen, 20Hz strobe and an ear-piercing 130dB siren – tactics used by the Dutch police for crowd control – to frighten off any aggressors. It's available in two sizes: regular at 15.5cm and XL at 22.4cm. The larger unit we tried costs £24.95 and can operate in its low setting for 18 hours, with an eight-hour recharge time via a USB cable. It impressed on test, and we're sure it would give any would-be attacker pause – even if it were never used, anxious drivers may take some reassurance in simply knowing it is there. Our one gripe is that you have to cycle through three brightness settings before being able to switch it off. **GM** redlinesecurity.co.uk

AUTOMATIC LOCKING PLIERS

When all else fails, a set of Mole grips is a great way to shift a stubborn or damaged bolt, but winding the jaws out to the required gap can be a pain. These 250mm-long locking grips from Laser Tools (part no 8022) get around that by neatly self-adjusting to the perfect size. Apart from it being awkward to fully open the 48mm jaws in a confined space, we found the tool worked brilliantly and felt really sturdily built – as you'd expect for £50.30. Invaluable. **AC** lasertools.co.uk



8/10



Boxing clever

Blue Oval specialist Burton Power has added Ford's Type 9 five-speed gearbox to its inventory. Used in everything from Mk3 Capris to Transits, the units are also popular with kit-car fans plus Triumph and MG owners who wish to give their cars longer legs. The transmissions have been reconditioned and are available either with standard ratios from £1042.50, or with a longer first gear using the GBT9200 conversion kit (from £1260). burtonpower.com

Top choice for TRs

Reproduction top hoses for TR2s, 3s and 4s have not always been of the highest quality. British Motor Heritage has remedied this with a new hose to replace the universal item made by Unipart in the '70s. Almost indistinguishable from the original, thanks to being made using Triumph drawings, the new part is made of modern reinforced EPDM polymer covered with stockinette. It's available via several TR specialists including Moss Europe, from £7.50. mosseurope.co.uk



Hethel-inspired holdall

The latest motorsport bag from Jordan Bespoke celebrates the Lotus 25, one of the prettiest Grand Prix cars of all time. Created with Classic Team Lotus, the green Bridge of Weir leather holdall features a yellow stripe with Jim Clark's number 8, and 'ACBC' monogrammed luggage tag and matching keyring. It's priced at £795. jordanbespoke.com



Dressed for the special stage

As worn by various 1980s rally legends, the iconic Sparco-Martini bomber-style rally jacket is once again available from Demon Tweeks. Authentic details include embroidered sleeve patches, side pockets, racesuit-style epaulettes, elasticated cuffs and a snug PolyMide outer shell. Available in five sizes, it costs £182.60. 01978664466;demon-tweeks.com

LYONS GARAGES COFFEE

Stuck for a gift idea for the petrolhead in your life? If they like a good cup of proper coffee, your prayers could be answered by Irish classic restoration specialist Lyons Garages. The operation based in Spanish Point, Co Clare – or, as Michael and David Lyons like to call it, "the Malibu of Ireland" – has released its own range of car-themed coffees. The 100% Arabica 'ClassicBeans' and 'MiniBeans' blends are mellow and smooth, the French-



roasted 'MGBeans' dark and powerful, but my favourite – unlike my motoring tastes – is the Indonesian Arabica 'BugBeans'. All come presented in stylish and fun traditional oil tins that alone are almost worth the cost of entry (€15 for a 250g tin, or €28 for a two-pack). **AC** 00353 86 2604658; lyonsgarages.com

9/10

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The Highland Thistle and Carrera Italia are open to cars of pre-1977 specification, with a separate classification for pre-1946 specification cars.



Mick WALSH

Over the years, I've seen favourite cars crashed while racing or, worse still, learned they'd been melted in disastrous garage fires. I can still remember the horror when, as a boy, I saw a picture of the ex-Dick Seaman Delage in the smoking remnants of Rob Walker's workshop.

But even more upsetting is the deliberate destruction of coachbuilt cars to build yet another short-chassis sports model. Thankfully that trend has waned as originality has become better appreciated. It's now 25 years since one of my all-time favourite Alfa 8Cs had its gorgeous Touring coupé body removed to recreate its first drop-top style. Every time I flick through Simon Moore's masterwork, *The Legendary 2.3*, I linger over the entry for chassis 2211053, still angry that this unique hardtop has gone.

The car was born as a fabulous Zagato Spider, which was driven from Milan to Spa where Antonio Brivio and Eugenio Siena won the 24 Hours. At some point in the '30s, the ex-Scuderia Ferrari team car was fitted with a coupé body by Touring and became a star at Italian concours events – including winning Villa d'Este's Coppa d'Oro – before it came to England in 1936.

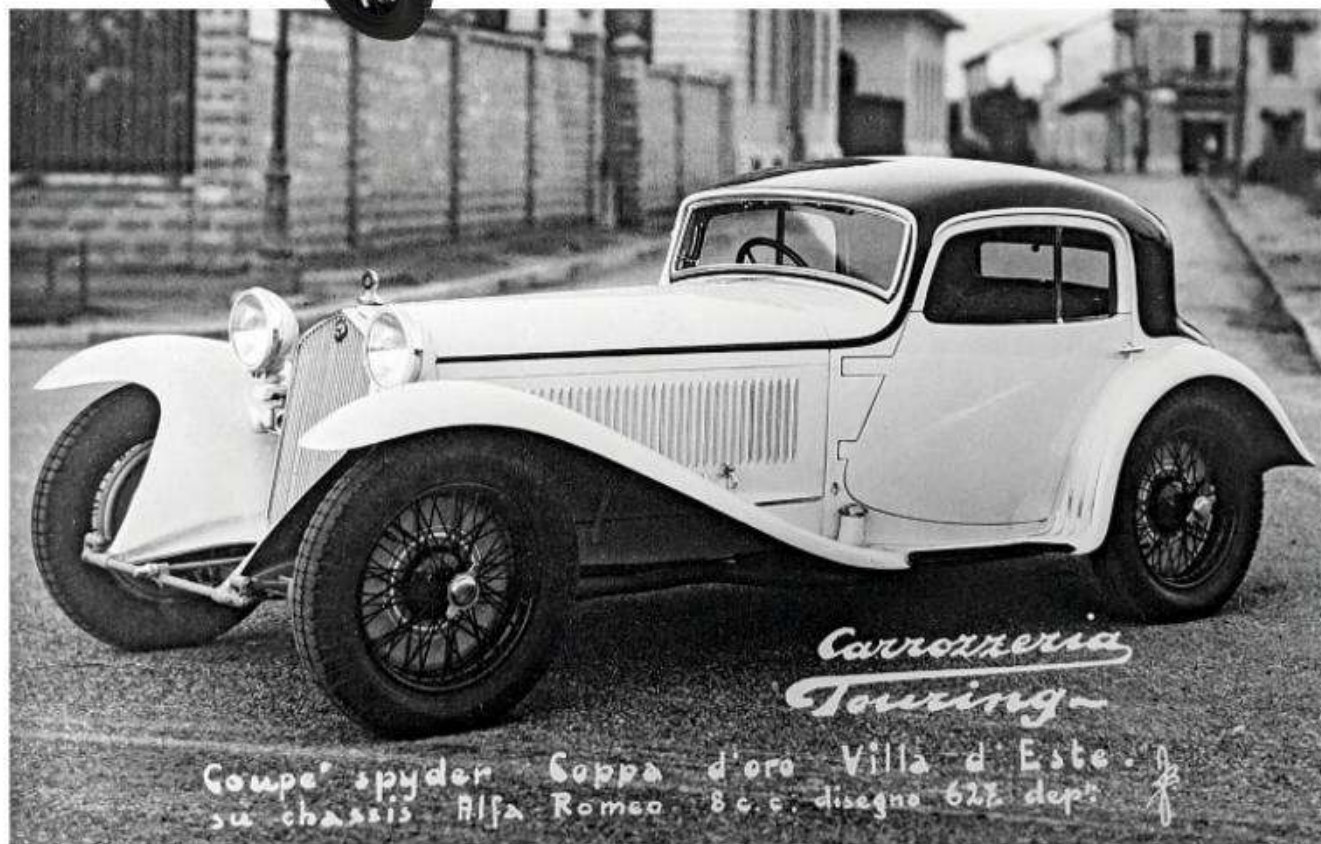
After the war it was enjoyed by a succession of enthusiasts including John Le Sage, The Hon Patrick Lindsay and Bill Summers, all relishing the impressive performance from its hot works spec. Historian Moore has never forgotten the coupé blasting past him as he drove up the M1 in his MGA in 1967. There are rumours that the body is being fitted to a 6C-1750, or a replica 8C chassis, so we may yet see it run again.

I last saw this great car during the 1989 Louis Vuitton Concours at the Château de Bagatelle on my 32nd birthday. It was owned by American Brian Brunkhorst, who'd returned it from Japan where it had been exported in the '70s. Initially jubilant that the great coachbuilt 8C was back in Europe, I was later stunned to learn that the coupé body had been removed for a new owner by the late Wayne Obrey's team at Motion Works in Seattle. Paradoxically, the restored Touring coupé would fetch a premium today as a potential Pebble Beach or Villa d'Este winner.

I've long wanted a miniature of this unique Alfa, but can't really justify the £1000-plus or the months required to assemble the Pocher 1:8 super-kit. So during lockdown I've been buying broken Bburago Alfas on eBay and rebuilding them as my favourite 8Cs. Having done a Zagato

'During lockdown I've been buying broken and tatty Bburago 1:18 Alfas on eBay and rebuilding them as my favourite 8Cs'

From top: broken donor Bburago and Walsh's completed coupé; Touring factory shot of the 8C 'Coupé Spyder Coppa d'Oro Villa d'Este'



Spider and Brianza Monza, I felt confident enough to convert a Touring Spider into the lost coupé. It amused me that I was doing the reverse of the real car but closed bodywork, be it 1:1 or 1:18, is always a challenging construction.

Shielding away from home I was without my tools, but it's amazing what you can do with a few files, bits of brass, a hacksaw and filler. I expected the roof to be the hardest feature, yet after automotive sculptor Terry Ross suggested Super Sculpey modelling clay, I thought I'd resolved things. A former was carved in wood, on which the roof was moulded prior to baking in the oven. My partner Liz has been amazingly tolerant, not only about the mystery objects appearing in the oven, but also suffering my frustrations with sizing and cracking of the first two attempts. The boiler cupboard proved the perfect drying area for newly sprayed parts.

After two weeks the model began to take shape, first looking like an open-wheeled, chopped-roof hot rod before the new wings were fitted. Final touches included hand-painted Roma plates and tiny doorhandles. It's not perfect, but the process was more rewarding than buying another expensive, mass-produced miniature. As well as reading up the car's history, I enjoyed studying pictures, sketching details and planning 'must do' lists. Best of all, I now look across my dream 8C line-up and conclude that lockdown wasn't totally lost time.

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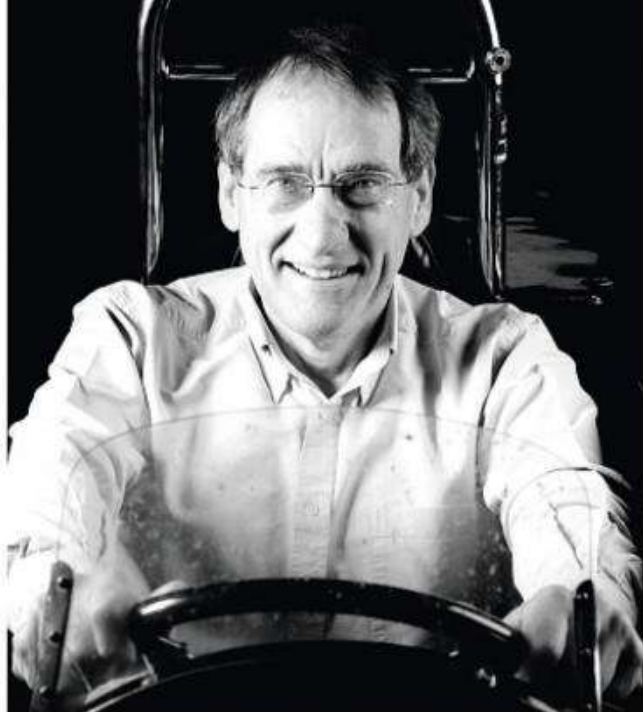
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Simon TAYLOR

A well-known television sports presenter called me the day Murray Walker died, and we discussed his place in the annals of live broadcasting. “Things are different today,” he said. “So many channels, so many media. The greats who single-handedly stamped their personality on their sport have gone – John Arlott for cricket, Henry Longhurst for golf, Peter O’Sullivan for horse racing, Bill McLaren for rugby. Murray was like that.”

I was lucky enough to work with Murray, and call him a friend. When he first started doing Formula One for BBC TV I was the Beeb’s radio man, and we often travelled together and shared adjacent commentary boxes. In 1997 F1 moved to ITV, and I was a (far lesser) member of the team. I even commentated with him on a few non-F1 occasions, always a glorious experience. We also wrote a book together, which sold like hot cakes because it had his name on it.

It was Murray who built the sport’s massive ratings on British television, and in the other countries that also took his output, such as Australia. He was an inspired communicator, and the best commentator Formula One will ever have, for three reasons.

First, his passion was totally genuine. Even after describing numberless races for over half a century, every starting grid heralded a new adventure. His headlong stream of excitement, his palpable love for what was going on, was infectious. This is something a cynical commentator cannot simulate: the viewer will always know if it isn’t real.

The second was sheer hard work. Arriving at the track on the Thursday Murray would walk a lap, noting each camera position and any feature that would help identification when he was in full flow. From that he would draw his own annotated circuit diagram to stick under his monitor screen in the box. From Friday to Sunday he would be in the paddock by 7am, memorising each detail of the cars, talking to the mechanics (always a good source), politely asking drivers, team managers and engineers for their thoughts on the race to come.

The third was his language. It wasn’t just his skill in describing, in a frantic torrent of words, what was going on in front of him. It was how he said it. Some of his metaphors were startling: “You can cut the tension with a cricket stump.” He loved adverbs: a driver wasn’t just brilliant, he was *gigantically* brilliant. And after his most

‘His passion was totally genuine. Even after half a century, every starting grid heralded the start of a new adventure’

From top: Murray’s winning smile matched an affable personality; in his happy place, the commentary box from which he dispensed so much excitement



hyperbolic statements he would often add: “...to put it mildly.” Occasionally in the full-tilt heat of the moment something would come out wrong – “Prost can see Senna in his headphones” – but these ‘Murrayisms’ only increased his public’s love for him. It would be very unjust if, out of the billions of words that poured into his microphone down the years, he is most remembered for those few errors.

Murray was also the most personable and courteous of men. Everyone in the paddock – drivers, mechanics, team bosses – knew him and were genuinely fond of him. Thus he was able to get closer to them than most, and he was an astute yet sympathetic interviewer. Even Bernie gave him the time of day: he liked what he was doing for the ratings.

His energy was prodigious, not only at the track, but leaping from departure lounge to luggage carousel to hire car in F1’s gruelling travel schedule. But, at the age of almost 78, even Murray decided it was time to slow down, and he did his last Grand Prix at Indianapolis in 2001.

The sport’s coverage has continued to grow more comprehensive and more technically clever, but for his millions of F1 fans around the English-speaking world, Sunday afternoons on the sofa will never be the same. When the lights went out and you heard Murray shout, “Go! Go! Go!” you knew that you were in *gigantically* safe hands. To put it mildly.



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Martin BUCKLEY

I thought I knew quite a lot about the futuristic 'SHADO' cars that starred in *UFO*. But when I was recently given cause to look into their story a little deeper, it seems there was a lot more to know – and some has left me confused. Yet this is the sort of confusion that merely adds to my enjoyment of the programme.

I'm not a sci-fi fan, but I make an exception for this live-action Gerry Anderson series. Set in his 1969 vision of 1980, it follows a secret group that is all that stands between mankind and the organ-harvesting activities of aliens in wobbly flying saucers. From its Barry Gray theme tune to the ladies in clinging beige jumpsuits, there is almost nothing I don't like about this glimpse of a future I thought we might be living in by now. To be honest, I'd take the aliens over most of the nonsense we're being exposed to at the moment.

The cars were built by Alan Mann Racing for Anderson's first puppet-free film, *Doppelgänger*, and based on MkIV Ford Zephyrs. I'd always thought there were two, recycled for *UFO*, but it seems there were three, identified by different lights, scoops and louvres. They took six months to make at a cost of £8500 each, complete with fake telephones, switchgear made from hairspray can tops and gullwing doors that wouldn't stay raised without the assistance of prop men.

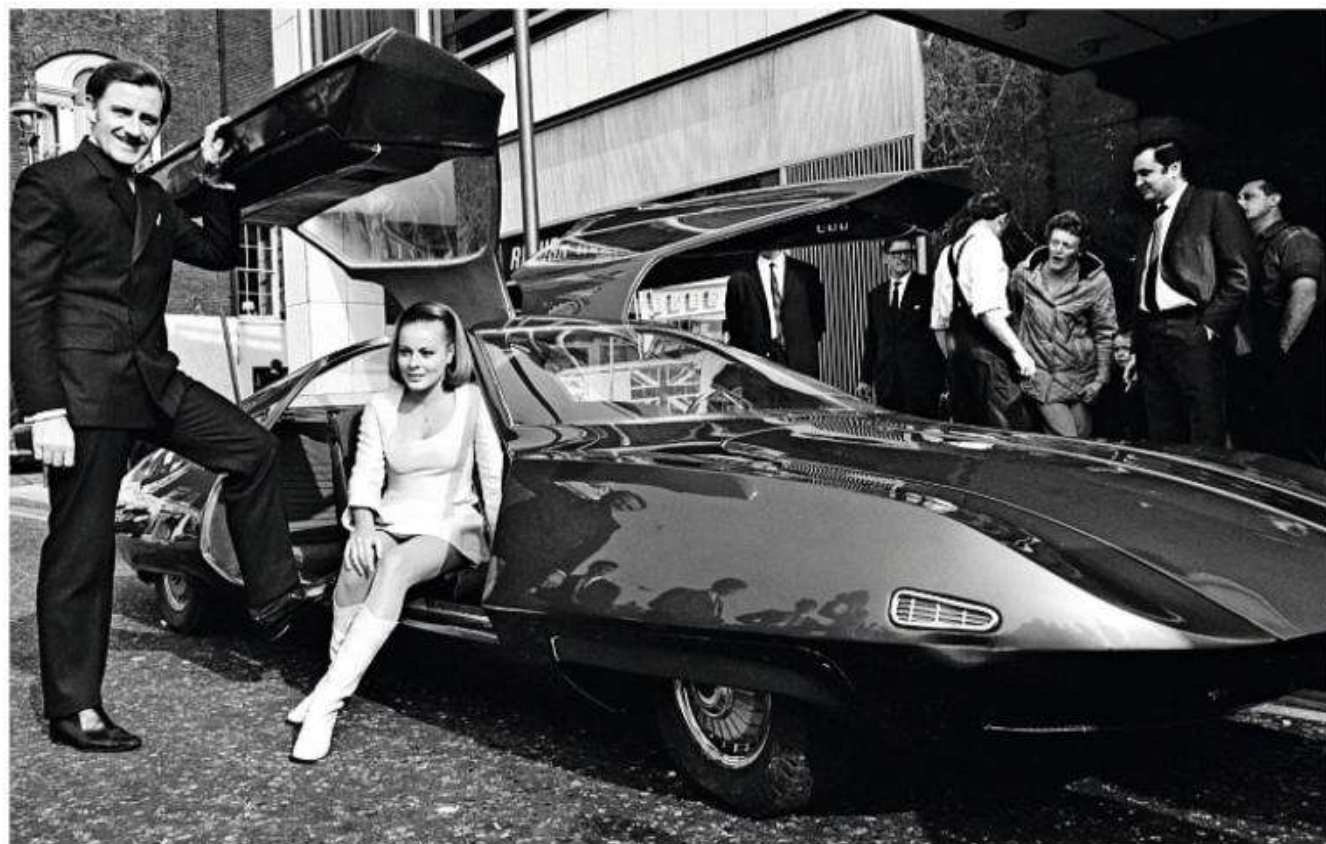
There was talk of 8-litre engines and 144mph when Graham Hill was pictured promoting the new film alongside star Loni von Friedl in October '68. But for some reason Mann used a Cortina 1600GT lump with a manual 'box, its lever hidden to maintain the illusion of jet propulsion with supposed 200mph potential (in reality, they were good for about the ton).

The body shape was designed by 'some of the younger lads' at Ford's design studio with help from Len Bailey. Both Mann and special-effects maestro Derek Meddings confirmed that these 8ft-wide, 18ft-long four-seaters were horrid to drive with their disappearing extremities and weird supine driving positions, plus the added complication of left-hand drive – Anderson thought we'd all soon be driving on the right.

After ITC boss Lew Grade cancelled the show, the toffee-coloured Ed Straker car went on a tour of Ford showrooms and was featured on *Tomorrow's World*. It was almost reborn as a production vehicle, too, when property tycoon David Lowes, at the suggestion of his friend Sydney Carlton, proposed to build a glassfibre-bodied version renamed the Quest. Its £3000 price-tag included £1100-worth of new Zephyr

'These 8ft-wide, 18ft-long four-seaters were horrid to drive, with disappearing extremities and weirdly supine driving positions'

From top: Ed Bishop as Commander Ed Straker in *UFO*; Graham Hill and Austrian actress Loni von Friedl with the car in '68 *Doppelgänger* form



from Ford; even so, Lowes could see a profit and claimed to have sunk £25,000 into the venture, including the cost of buying the rights. Nothing came of it other than a single prototype.

Meanwhile, the TV cars were sold for £2000 each: Radio 1 DJ Dave Lee Travis bought the Straker car in 1974. Not noted for his shy and retiring personality, the 'Hairy Cornflake' drove it all over the UK as a promotional tool, painted white with 'UFO' signwritten on the doors, before selling it to a man in Birmingham. At that point 'SHADO 1' dropped off the radar: as far as I know it's still in a back garden. After decades of searching, a *UFO* obsessive tracked it down via Google Earth, penned in by a garage that had been built after its arrival. He couldn't persuade the owner to part with the wreck, but was allowed to take a mould – so he's building his own.

The Col Foster car narrowly avoided starring in a porn film, while the original *Doppelgänger* car – which only ever appeared in that movie – disappeared for three decades before turning up in a Bristol barn. Both are now with enthusiasts.

The nearest I ever got to one was the Dinky model and, because I'm going through a second childhood (it began immediately after my first), I recently got the urge to track down a 'Straker's Car'. The eBay bidding soon outranked my need for ownership, so I contented myself with a £7 cardboard reproduction of the box it came in. Which was probably the best part anyway.



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Developing an appreciation for classic cars with class

I have been a Lancia enthusiast since a college friend's father let me drive his Fulvia Coupé in the late '60s. His new toy was an antidote to his usual transport, the company's chauffeur-driven Humber Imperial, and this was much to my friend's chagrin because his father wouldn't let him drive it. I guess his dad was impressed by my new TR5, bought with the proceeds of so many part-time jobs that my results were distinctly unimpressive.

I have since owned many different Lancias, from a Lambda to a new Gamma Coupé (bought at a huge discount off list, way back when), but none have given me greater pleasure than the B20 GT – mine for 20 years. I was therefore pleased to see the Lancia chosen as the best all-rounder in your March group test.

However, this is not the main purpose of my letter. It relates to the comment in the article on Alvis 'Grey Ladies' in the same issue, that they were a favourite of Bernard Herrmann. In fact, the left-hand-drive Alvis he bought in California followed him and the equally scruffily dressed

Alfred Hitchcock not being taken seriously at the local Rolls-Royce showroom. Shades of John Lennon?

Herrmann was living mainly in the UK by the '60s, where he and his new (young) third wife Norma, née Shepherd, acquired a Bentley S1 Continental. He didn't drive in the UK, so the car was driven by Norma. Apparently, she found it difficult – perhaps in part because the car had a manual gearbox with the lever in the right-hand position. This car became mine in around 1999, replacing an R-type Continental sacrificed to re-capitalising my company.

I didn't find it a struggle having previously had Derby Bentleys, the Continental being my fifth of seven Bentleys owned (so far), all by HJ Mulliner. However, I swiftly concluded that the manual 'box that so perfectly suited the R-type didn't suit the S1; perhaps that's why only eight were so equipped. It was replaced, via an S2, by my ex-Roger Daltrey S1 fastback. An auto, and all the better for it.

Terry Unwin
Shaftesbury, Dorset

Clockwise: Unwin's B20 in Norway; ex-Herrmann Bentley Continental in 2005; Lambda on 95th anniversary run to Italy



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Prix in the Park

Robert Heelis was a lucky lad! To be taken by his father to witness the awesome sight (and shattering sound) of the flying German racing machines driven by legends such as Rosemeyer and Nuvolari in the pre-war Donington Grands Prix, and at such close quarters, clearly made an indelible impression on him. And we are fortunate that we can read his first-hand recollections of those halcyon pre-war days at Donington (C&SC, March).

It was due to the commitment and enterprise of Donington Park owner John Gillies Shields and the

Derby & District Motor Club's Fred Craner (for whom the famous curves were named when Tom Wheatcroft relaunched the circuit in 1977) that the site developed at an astonishing rate in less than 10 years up to the outbreak of WW2.

This was to take it from a dusty, loose-surfaced track in 1931 to an extended GP circuit in '35, further lengthened in '37 and '38 to enable Heelis and his father to be amazed, along with 60,000 spectators, at the 170mph Mercedes and Auto Union cars. Truly a spectacle never before witnessed in Britain.

John Bailie
Via email

Avanti Evante!

In the February edition you did a very good write-up of what was my Evante, JIG 7317. My wife loved the Evante and we did quite a few classic rallies over the time we had the car – it never let us down and always attracted attention.



Richardson is reviving his remarkable +2

It had to go because I am trying to complete the restoration of our Lotus Elan +2 and now need the space to get the chassis down from the roof of the garage.

It needs restoration because we had an engine fire – the old problem of having the distributor under the carbs and an O-ring blowing, squirting petrol on to it. The fire extinguisher worked and I was just breathing a sigh of relief when it went up again, this time with the extinguisher empty.

I wasn't going to rebuild the car but it is unique – the top comes off to reveal a Stag-type T-bar.

Paul Richardson
Guildford, Surrey

Circuit breaker

The letter you published from Chris Jenkins in the October 2020 issue referencing 'nearly tracks' prompted me to dig out something I bought a few years ago at a local auction in Louth. I thought it may be of interest to the magazine.

It is a large prospectus of 12 or so pages published by the Automobile Racing Association in 1928 or '29, proposing a huge British sports centre for all kinds of racing on the Lincolnshire coast. I can find little about this online and I was wondering if anyone could shed any light on the project?

Nick Haag
Louth, Lincolnshire



Pedant of the month

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



I can't be the only Lancia lover who chuckled at the marque becoming a 'mainstream manufacturer' with the Aurelia (March). With car production from 1907 in all classes from budget to luxury, big factories in Turin and Bolzano – plus Paris and London – Lancia had been making cars, trucks, vans, coaches and armoured cars for nearly 50 years when the Aurelia was launched in 1950.

Much as I love the Aurelia, it was always a small-production car, with only about 40,000 built in all forms, 9000 being the sporty B20 and B24s.

Michael Powell

Comments & clarifications



GETTY

I enjoyed the Evante article in February: I didn't realise it was made in Spalding and I know Cradge Bank. But I'll quote you: 'It's a sleepy place that only really comes alive during its annual flower parade.' Would that be the parade last held in 2013? If so, we're all still waiting for it to come alive...

Paul Gatty

Please could I correct the spelling of Rodney Clarke's name: it is Clarke, not Clark. However, I enjoyed the Bugatti article (December 2020) and welcomed having my memory of my uncle Rodney telling me of that accident restored.

Jeremy Coke-Smyth

Some readers didn't get the joke when Throttle said (March) that 'only 80' Coombs Jaguar Mk2s remained of the 36 built. He was referring, of course, to the number of Mk2s that today claim to be genuine works replicas, but aren't... Ed



BBR breathed on the Isuzu Piazza Turbo to turn it into a discreet road-burner, says Brodie

Tuner's memories

Having just completed my book *Race Engines are Easy*, covering 25 years of tuning at Brodie Brittain Racing, I had a problem. All 75 chapters were done from memory, and I had a niggling feeling I'd forgotten something. Then I saw *Your classic* in the November 2020 issue and there it was: yes, the wonderful Isuzu Piazza Turbo that I'd missed. But then they were rare even back in the '80s, with BBR only doing around 20 suspension and power conversions.

When converted, the Piazza Turbo was an amazing car to drive hard, with great grip and power from its 2-litre engine. It ran with low boost pressure, which BBR more than doubled – that made them go! – and had good looks, too. So I was not surprised that Matthew Abela is impressed with his car.

Thank you, because I can now add the Piazza Turbo to chapters on cars from Bentley to Ferrari F40 and even a few London taxis, over which BBR waved its magic wand for those 25 magic years, with global sales of way over 250,000 conversions. Our Mazda MX-5 BBR Turbo is still the biggest-selling global aftermarket turbo conversion, and BBR won more than its fair share of races, too. Yes indeed, 'those were the days'.

David Brodie

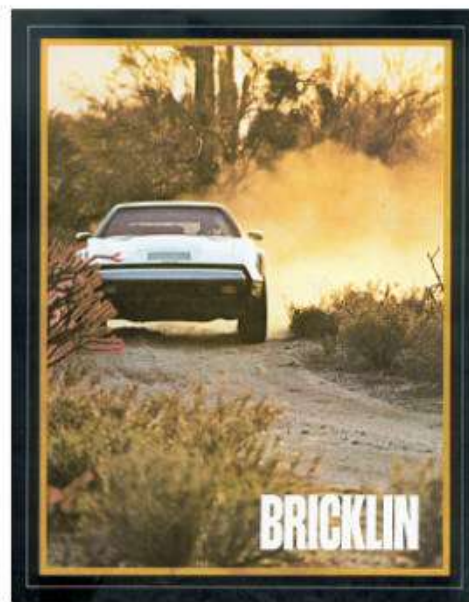
Whitchurch-on-Thames, Oxon

Death of a dream

I was interested in the ill-fated gullwing dream cars, the Bricklin SV-1 and De Lorean DMC-12 (February). My brother Tom and his partner were granted one of the earliest Bricklin dealerships, at a time when they were the slightly modish and altruistically named motorcycle-only Rainbow Honda.

In the early 1970s, Honda only granted franchises for its cars to the most financially sound marques, so most early dealerships were paired with Cadillac! Luckily, in '75 Honda Motor Ltd gave the 'bike dealership an automobile franchise – then the only freestanding Honda car store in America – based on its excellent sales and service reputation.

There was trouble with the Bricklins on the day they arrived, with the doors a different colour from the rest of the body. The door seals were only a suggestion, because rain the first night resulted in a stream of water into their



interiors. Although the telephone was always ringing with interest in the SV-1, in two years the company was only able to deliver eight cars.

The first car delivered locally only travelled three miles before the lower radiator hose blew off. After a price increase for the second year, Bricklins were more expensive than their closest competition, the Corvette, and this, coupled with dismal quality control, doomed the firm to failure. The final three cars were sold to a chap in Canada, where interest in the locally built car had not yet disappeared.

Kevin H Park

Westlake Village, CA, USA



Super Seven

I enjoyed the Midget vs Spitfire head-to-head in the March issue, which brought back memories of my first car, a 1975 Spitfire 1500. But Triumph owner Paul Cutting's contention, "It's a proper British sports car, something they just don't make any more," is a tad off the pace. Has he never heard of the Caterham Seven, my current guilty pleasure? It should tick a few boxes, and tends not to rot in front of your eyes like the dear old Spit...

Martin Barratt

Hydestile, Surrey

A 'Vette in practice

As a serial Corvette owner (*Buyer's guide*, February), the C4 represents remarkable enough value that two years ago I bought another, 25 years after I sold my previous one. A 'loaded' car is only a small percentage more, so I chose a '94 convertible with FX3 suspension and sports seats. The FX3 is a speed-sensitive system that still has manufacturer support: pre-pandemic, Bilstein was rebuilding them for a small but useful fee. I had an early aluminium-head Z51 coupe that did beat you up; the FX3 is a party piece that allows you to take the edge off or on with a switch between the seats. Not as clever as suspended magnetic particles, but far cheaper to repair.

The C4's rustproofing should have been highlighted for local operating conditions in Blighty. Suspension bolts were coated to ensure longevity of those delicate aluminium A-arms, as my 27-year-old Midwest car attests. A warning



Barnhill has rediscovered a love for 'Vettes



IN THE JUNE ISSUE*

Muscle memories

Celebrating the high-performance wars between America's 'Big Three'



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note is to look at the L98 valve covers: they were magnesium and many turned pink due to the application of detergents.

The interior is a nicer place in the facelift cars, though the video-game dash is one of my favourite things. The best part was the fiction that the speedo only went up to 85mph; there was a smaller digital readout that went to 153mph... well, it did for me anyway.

Tyres are a serious consideration. Later cars have 255s up front and 285s to the rear, and currently only summer tyres are available from Continental; no one seems to make a year-round model in both 255 and 285 in a 17in – which seemed a huge rim at the time. It's a shame because they're snug all year round, even in convertible form. Working air-con is required on the coupe – the price for all that glass – and great rearward vision is tempered by not being able to see the front of the car. You learn quickly...

It is a low car that is smaller than it looks and shrinks around you on the move. Almost everything is available and there were so many built that 'good, but not too good to drive' cars are \$8-12,000 for convertibles, less for coupes. I don't see that changing, but it is decidedly a 'buy the best you can afford' car because neglect attrition is the flipside of volume and low prices.

Many thanks to Malcolm McKay for this article so close to our own hearts; we're eclectic, from Miata to Volvo to Alfa to MGs.

W David Barnhill
Kansas, USA



Run for the hills

I'm a bit tired of all these shiny and better-than-new so-called classics. We use and *drive* our cars regularly, and the 'Alpine Trial' story in your February issue reminded us of our previous two trips, shortly before the restrictions came in.

Driving my dainty 1959 Alfa Romeo Giulietta in battle-scarred condition is the best escape from all of the daily struggles. Heading high into the mountains on old military roads, often closed to the public, is

challenging, but the Alfa rides with the now old-fashioned high ground clearance, which is practical when passing boulders – although the aluminium sump has lost a few fins. Up the gruelling Col du Parpaillon we needed to remove rocks and build a ramp out of stones to reach the unpaved, muddy and very dark abandoned tunnel at the top. Yet with my ever-enthusiastic wife, the Alfa was once again a dependable workhorse for these adventures.

We all should use our old bangers: polishing is not for me. So stay safe and continue to enjoy your classic motoring!

Dr Florian Nicolai Brandt
Koenigstein, Germany

The ultimate test

I was lucky enough to work for BMW Concessionaires GB Ltd from 1971-'79, so I greatly enjoyed your February cover feature on the 2002 and 3.0 CSL. Both of these models were such a pleasure to drive and the coupé, especially, simply to appreciate from an aesthetic viewpoint.

While the CSL was faster, I always preferred driving a 2002 on the track days we used to organise for journalists and police forces. It was so nimble and handled particularly progressively, allowing



'02 pips CSL for driver appeal, says Buckden

it to be driven flat-out around most parts of most circuits. I always felt that I could lap as quickly in a 2002 as I could in a CSL. Both models provided a feeling of great sure-footedness on the Michelin tyres we favoured. This was in contrast to the difficulties we had with customers who disliked the Metzeler and Phoenix tyres that were often original equipment – the compounds used just didn't seem to work on UK roads.

Although there is naturally a focus on the E9 coupés – and in colours such as Inka (orange) or Taiga (metallic green) they exude a wonderful measure of chutzpah – it's worth observing that the big saloons, especially the 3.0 Si, were also superb from a performance and handling viewpoint.

David Buckden
Via email



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Ferrari F12 TDF

Alfa Romeo 2600 Spider

1962 grigio argento/nero

Ferrari 212 Export Vignale Berlinetta

1951 blu chiaro/beige

Ferrari 250 GT Pininfarina Coupé

1960 rosso/nero

Ferrari 250 GT Cabriolet Serie II

1960 argento/rosso

Ferrari 250 GT Cabriolet Serie II

1960 rosso rubino/nero

Ferrari 250 GT Cabriolet Serie II

1961 grigio argento/rosso

Ferrari 250 GT/L Lusso

1964 pino verde metalizzato/nero

Ferrari 330 GT America

1964 blu scuro/blu scuro

Ferrari 275 GTB/2 Longnose

1965 celeste/rosso scuro

Ferrari 275 GTB/4

1967 grigio argento/nero

Ferrari 330 GTC

1967 azzurro/nero

Ferrari 365 GT 2 + 2

1970 celeste gainsborough/nero

Ferrari 246 GT Dino L-Serie

1970 azzurro/nero

Ferrari 365 GTB/4 Daytona Plexi

1970 giallo/nero

Ferrari 365 GTS/4 Daytona Spider

1971 rosso/beige

Ferrari 246 GTS Dino

1972 rosso/nero

Ferrari 365 GTB/4 Daytona

1972 grigio ferro/nero

Ferrari 365 GTC/4

1973 nero/beige

Ferrari 575 Superamerica

2006 grigio silverstone/cuoio

Ferrari 430 GT3

2007 rosso/blu

Ferrari 599 GTO

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1996 Mercedes Benz SL Series Convertible..£27,000
 This limited edition Mille Miglia was built to commemorate Stirling Moss's win in the historic 1955 Mille Miglia road race. Only 500 of this model were produced by Mercedes Benz and only 50 were made as right hand drive. For full specification and history visit petervardy.com/heritage.



1981 Mercedes-Benz 380 SLC Auto£28,000
 This example is finished in Thistle Green Metallic with Full Olive Leather Upholstery and is 1 of only 3789 units worldwide. Having covered just over 17,200 miles, it retains the look and feel of the period without compromise. For full specification and history visit petervardy.com/heritage.



1976 Daimler Sovereign£35,000
 This rare late model Pillarless Coupé is presented in deep Regency Red with full Biscuit Leather Upholstery. This example comes with all new suspension, steering, brakes & road wheels and has covered 56,185 miles. For full specification and history visit petervardy.com/heritage.



1983 Ford Escort£36,000
 This Ford Escort RS1600i is finished in Ford black and has been subject to an incredible, no expense spared, bare shell restoration carried out by Tim Norton Ford. Only 246 miles have been covered since the engine re-build. For full specification and history visit petervardy.com/heritage.



1978 Daimler Sovereign LWB Auto£42,000
 This example was manufactured in 1978 but not registered until July 2005. The first part of its life was spent in a museum and the second part in a private collection resulting in exceptionally low mileage of only 400 miles. For full specification and history visit petervardy.com/heritage.



2004 Porsche 911 (996) Carrera GT Coupé ...£68,000
 Few cars can claim the 'iconic' epithet like the Porsche 911. Sporting a 3.6-litre engine, this car can accelerate from 0-62 in 4.5 seconds and has a top speed of 180mph. This example has covered 69,350 miles. For full specification and history visit petervardy.com/heritage.



1990 Porsche 911 (964) Carrera 4 Coupé£70,000
 This Porsche 911 is finished in Guards Red with White Leather Interior and has covered 46,089 miles. This example comes with a full dealer history from new with a total of 12 dealer stamps and all receipts for any work carried out. For full specification and history visit petervardy.com/heritage.



1973 Rolls Royce Corniche Convertible£110,000
 This outstanding Corniche Convertible is finished in Nugget Gold with contrasting Black Anela Leather. This example has covered 26,552 miles and comes with a comprehensive history file, including the original purchase receipt. For full specification and history visit petervardy.com/heritage.



1972 Porsche 911£115,000
 This sparkling, newly painted, 911 was first registered on 27.7.1972 and has covered 56,625 miles. The car has been fitted with new headlining and carpets and the original 'basket-weave' seats have been refurbished. For full specification and history visit petervardy.com/heritage.



1971 Jaguar E Type£120,000
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1989 Porsche 911 Speedster£150,000
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1937 Derby Bentley 4 1/4 Park Ward Sports Saloon £78,995

Chassis Number B71KU is a matching numbers Derby Bentley that was owned by the prominent stage and screen actor Sir Ralph Richardson, who starred in such films as *Dr Zhivago* and *Battle of Britain*. The car comes with a painting of Sir Ralph that featured in one of his films, as well as other ephemera relating to the actor. This Bentley benefits from the most luxurious Park Ward Sports Saloon body and is finished in deep black over primrose yellow with a contrasting light dove interior. The front is very impressive on the road with all the correct lamps and excellent chrome. A recent suspension overhaul has just been completed and the Bentley is running and driving superbly. Details of this epic Bentley can be seen at AndersonHistoric.com





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Ferrari F430 Scuderia – 2008 **£189,995**



Rosso Corsa with Nero Tessuto Interior, Nero Dashboard, Rosso Stitching, Nero Headlining, 19" Forged Alloy Wheels with Nero Brake Callipers, Climate Controlled Air Conditioning, ASR, Large Racing Seats, Horses Stitched on Headrest in Rosso, Rev Counter in Rosso. **9,400 miles**

Ferrari 488 GTB – 2016 **£169,995**



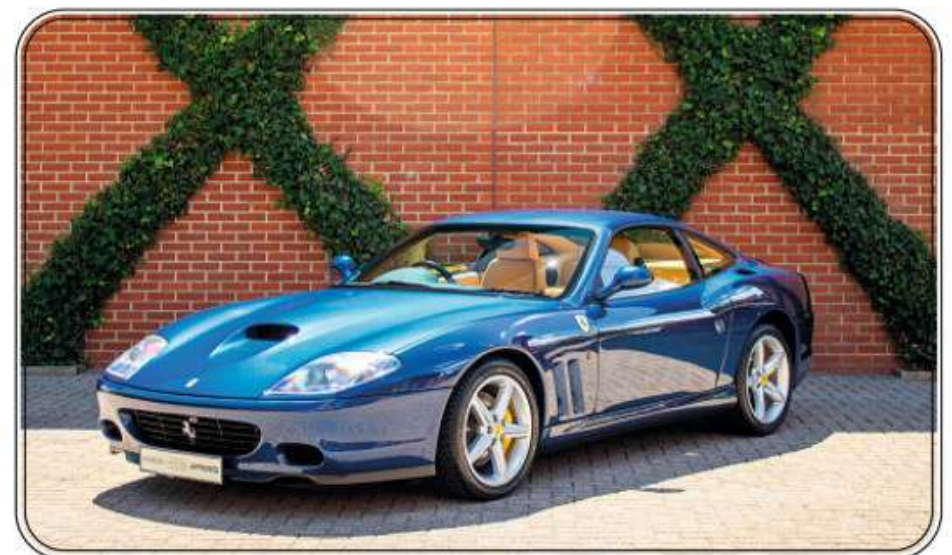
Rosso Fuoco with Nero Leather Interior, Nero Dashboard and Carpets, Grigio Chiaro Special Stitching, Nero Headlining, 20" Forged Dark Painted Rims with Aluminium Brake Callipers, Climate Controlled Air Conditioning, ASR, Cruise Control, Daytona Style Seats. **600 miles**

Ferrari 458 Spider – 2014 **£159,995**



Rosso Corsa DS with Crema Leather Interior, Nero Dashboard, Rosso Carpets, Rosso Stitching, Alcantara Headlining in Nero, 20" Forged Dark Painted Rims with Giallo Brake Callipers, Climate Controlled Air Conditioning, Cruise Control, Full Electric Seats, Horses Stitched on Headrest in Rosso. **9,700 miles**

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1965 ASTON MARTIN DB5

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The Targa Florio was designed as a sports car with competition potential combined with just enough comfort and boot space for touring. "KYN 9" is unique because it was the only Frazer Nash built with a 2.6 litre Austin engine and it was showcased at the 1952 London Motorshow. It was sold to Louis Keller in the USA who competed with it in the 1954 Golden Gate Park Race in San Francisco. In 1986 the car was discovered by the famous British actor, John Rhys-Davies and it came back to the UK and into the care of TT Workshops. In 2008 KYN 9 was fully race prepared by Blakeney Motorsport and enjoyed five years racing. It was bought by the current owner in 2016. Presented in beautiful condition, "KYN 9" is one of the finest post-war Nash's to come to market in recent years. It is complete with a black hood and tonneau cover and a low perspex screen that can be fitted for sports and racing. A weighty history file accompanies the car with magazine articles, photos, bills and letters documenting all its owners and competition history.



1937 Lagonda LG45 Rapide

A Lagonda had won the 24 Hours race at Le Mans in 1935 and the company decided to capitalise on this sporting success. Accordingly the LG 45 Rapide was launched in 1936 and its 4½ litre engine, uprated by W.O. Bentley, ensured that the car was as quick as its flamboyant coachwork suggested. Chassis 12267/R is the last but one of the 25 Rapides built and it was delivered new in London through Lagonda agents, Keevil and March on 23rd July 1937. Chassis 12267/R is offered for sale in impeccable condition. A fresh restoration was completed in 2014 with paint by MotoTechnique and leather by O'Rourke Trimming. Not surprisingly this stunning car has appeared at numerous international concours events. However, be under no illusion, this is not just a show queen. In 2018 the car successfully completed the arduous "Flying Scotsman Rally". A fully documented history file accompanies the car listing all the owners and confirming its provenance. The car has matching numbers throughout and in the same livery as when it was delivered.

Also available:

1928 Bentley 4½ Litre Bentley Le Mans • 1953 Bentley R Type Continental

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1948 Alfa Romeo 6C 2500 SS Cabriolet

This car chassis #915566 is one of the rare first series Super Sport, 2-seater cabriolet build with an Aluminium body by Carozzeria Pinin Farina - fully documented and beautifully restored in the Netherlands with completion in 2013 (all invoices and pictures available). Alfa Romeo's final variant of the vaunted 6C platform, the 6C 2500 was introduced in 1938 and remained in production until 1952. After the war, the production of Alfa Romeo's automobiles still followed their pre-war practices, as was the case with Pinin Farina who provided the bodywork for the example presented here, although the Art Deco obsession somewhat faded. These post-war bodies omitted much of the brightwork, which allowed for their handsome lines to make their own statement. Such is the nature of this beautiful 6C 2500, which is the most desirable short-wheelbase model with the most powerful engine, known as the SS, or Super Sport. The car remains in excellent and well-restored condition today, and is accompanied by the previous Dutch registrations (it was never registered in Switzerland), as well as all invoices from both its restoration and service work done by Graber Sportgarage. Its attractive grey over red colour scheme only serves to highlight its incredible Pinin Farina coachwork. **EUR 395'000**



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1952 Lancia B52 Vignale

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DIVERGING FORTUNES

The GTS was the last hurrah for the 928, yet the car it was designed to replace, the 911, was just getting into its stride with the Carrera RS 3.8

WORDS **CHRIS CHILTON** PHOTOGRAPHY **LUC LACEY**





'These two could have shared showroom space back in the 1990s, though they look generations apart – because fundamentally they are'



Don't sweat the small stuff, or so the saying goes. It's the bigger picture that matters. But sometimes you can't appreciate the bigger picture without understanding the detail.

Sometimes the details *are* the bigger picture.

On the surface, the two cars we have here would seem to share little beyond the Porsche crests on their bonnets, teardrop 'Cup' mirrors, and the Guards Red warpaint they wear. One is the last gasp of Porsche's failed front-engined GT experiment to replace the 911, and has just sold at The Hairpin Company for around £70,000. The other, the former property of four-time IndyCar champ Dario Franchitti, is a thinly veiled racing car on offer at the same garage for a not inconsequential £1.13m more.

But they each represent the pinnacle of their respective model lines. If many of us aspire to Porsche ownership, these specific models, the 928 GTS and 964 Carrera RS 3.8, are the cars to which many existing owners of 928s and late air-cooled 911s aspire. Very few will ever manage it because their desirability is matched by their rarity. They are the unicorns.

Coincidentally, these two machines are also contemporaries and could have shared showroom space back in the early 1990s, though they look generations apart because, of course, fundamentally they are. Mentally strip away the RS 3.8's swollen arches and giant rear wing, and the 911 looks delicate and so narrow. But then its core shape can be traced to the 901 Porsche unveiled at the Frankfurt show in 1963, whereas the 928 – itself no spring chicken by the time this GTS was built – is almost 15 years younger.

The basic silhouette of this 1992 GTS is little different from that of the original 4.5-litre,

spoiler-free 928 introduced at Geneva in 1977, but the GTS is a bigger car in every way. Though Porsche continued to evolve the 928 constantly throughout its 17-year life, even after it had realised that the front-engined car could never replace the 911 as originally envisaged, the step-change that's most relevant to the GTS backstory occurred in the autumn of 1986 when Porsche introduced the 928 S4, stretching the aluminium V8 to 5 litres, adding twin-cam, four-valve heads and, most obviously, smoothing the bumpers and fitting flush lights.

The USA and Continental Europe received a 100kg (220lb) lighter, more driver-focused 928 Club Sport spin-off in 1987, while the UK got a similar, if slightly less extreme, SE; both were replaced in early 1989 by the 928 GT, which offered more of the same and subsequently morphed, finally, into the GTS in 1992. This then became the only 928 offered until the model line was axed three years later.

It takes a fairly eagle eye to tell an S4 from an SE or a GT, but not so the GTS, whose fat rear wheelarch flares make it the simplest of all 928 spots, and build the excitement as you reach for the doorhandle. Swing open the long door, drop into an interior that's greyer than John Major's *Spitting Image* puppet and you're immediately struck by the vision afforded in every direction, particularly ahead. The dashboard falls away from the scuttle, creating an airy feel alien to Jaguar XJ-S drivers, and wraps round and into the door panels in very modern fashion.

The V8 fires easily and settles to a purposeful rumble that can be subbed for a muted bark with a blip of gas that sets the car rocking on its springs like a garage-built hot rod. If that showboating and the butch reputation of the GTS suggests you might want to put in a few 200lb barbell squats to limber up for pressing the

Subtle cues confirm the positions of the GTS and Carrera RS 3.8 at the peak of their respective ranges, although discretion is not one of the strong suits of the loud and proud 911





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clutch, it's a surprise to discover that the leftmost of the three pedals – which are oddly mismatched for height – is actually as light as a supermini's. The gearlever, too, requires almost no physical effort, but a little of the mental kind as a consequence to make sure you're selecting the intended of its five ratios.

Far more rare and desirable than the four-speed automatic alternative, that transmission – a dogleg-shift Getrag five-speeder driving the rear wheels through Porsche's clever, electronically controlled PSD limited-slip differential – is mounted at the back of the car. It's connected via a torque tube to the V8 that's currently wafting the 928's considerable 1620kg heft along Oxfordshire's damp spring lanes on the merest whiff of throttle.

Tightening emissions regulations in the early 1990s forced Porsche to switch to milder cams for the GTS, but there was ample compensation from a longer stroke that stretched capacity from 5.0 to 5.4 litres and new pistons that hiked the compression up four points to 10.4:1. These changes lifted power from the GT's 326bhp to 345bhp, but made a much bigger impression on the torque output, whose peak swelled by 51lb ft to a thickset 369lb ft. That maximum doesn't arrive until 4250rpm, but there's enough fullness in the foothills of the torque curve to make wringing this V8 optional, rather than essential.

An extra prod of right foot to dispatch a dawdler is met with a crisp response from the Bosch fuel-injected V8 at low revs, and a noticeably stronger lunge forward when you try the same trick with the red needles wrapped

'With headlamps raised to cut through the gloom, it feels as if you're driving a Caterham with a dining table over its bonnet'

further round the clear but slightly bland dials. *Autocar* measured the GTS at 5.4 secs to 60mph and 168mph at the far end, numbers impressive enough to keep any modern honest.

With fat 225 front, 255 rear rubber wrapped around its 17in alloys and a claimed 50:50 weight distribution thanks to the transaxle layout, the GTS doesn't have anything to fear from those whippersnappers in the bends, either. You never quite escape the feeling that you're piloting a big car, but the light, surprisingly feelsome steering points the 928 keenly into every corner, and with the headlamps raised to cut through the almost wintry gloom – making you feel as if you're driving a Caterham with a dining table draped over its bonnet – it's not hard to place the car exactly where you want it.

There's a touch of vertical movement along undulating B-roads, and some harshness over sharper intrusions, but body roll is kept smartly in check. Even in these damp conditions, and even with this much torque on hand, the GTS feels reassuringly tied down, only edging wide at the rear on the tightest of curves and with



Familiarity has helped to prevent the shape of the 911 from dating; less so the 928, despite it being the younger silhouette by over a decade

your most mischievous mode engaged.

It's clear that this is far more than a big, grand touring cruiser. Yes, it's better suited to long-distance driving than a 911, but it delivers so much more of a sports car feel, and invites you to up the pace more than a contemporary XJ-S or BMW 850i could, albeit at the expense of some of the refinement that the 928's classic GT proportions promise.

Contemporary testers regularly criticised the 928's tyre roar, particularly on the later cars, but today it's the steering kickback on uneven surfaces that quite literally jars. It makes you wonder exactly how bad the 964 Carrera RS, a machine with no *gran turismo* pretensions whatsoever, might feel on these roads.

From the looks on the faces of other road users, they're wondering the same. In fact, never mind whether the RS 3.8 works on these roads, they're probably wondering whether it's even allowed on them. The 928 is a striking-looking car, and might be less familiar than the 911, but the wings, the stance and the sound make it impossible not to stare open-mouthed at the RS, which looks as if it took a wrong turn out of *parc fermé* after the Nürburgring 24 Hours.

That's no coincidence. This car's predecessor, the 964 Carrera RS, much like its '73 and '74 namesakes and the little-known 911SC RS, existed purely to homologate Porsche's racing machinery. It was unveiled to the world at the 1991 Geneva Salon and based on the



Clockwise: front-mounted, quad-cam V8 is water-cooled; practical seating for four; coupé boasts a luxurious spec; sill-mounted handbrake



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964-generation 911 that had arrived two years earlier. It was a model that retained most of the original 911's compact, air-cooled character (and abysmal ergonomics), but finally delivered anti-lock brakes, power-assisted steering, coil-sprung suspension and even the options of Tiptronic automatic transmission and four-wheel drive.

The RS, effectively a roadgoing version of Porsche's Carrera Cup racer, did without much of that extraneous stuff. The narrow-arched bodyshell retained the 964 Carrera 2 and 4 road cars' electrically operated rear wing, but was seam-welded, fitted with thinner glass, little soundproofing, aluminium front and rear panels, and no underseal. Brake sizes grew and the ride height shrank, the handsome 17in Cup wheels hiding stiffer springs and lightweight aluminium hubs. The better-equipped Touring versions weighed around 1300kg (2866lb), but the more basic Sport model came in at 1230kg (2712lb), representing a 10% saving versus a Carrera and magnifying the effect of a modest 10bhp boost to 256bhp for the 3.6-litre flat-six.

Today those first RSs routinely change hands for more than £170,000 and are fêted as among the greatest Porsches ever built. But in period, before weekend track days had really taken off and made sense of this kind of car, not everyone was quite so enamoured. *Autocar* praised the responsive engine, crisp gearchange and brake feel, but was less effusive about the harsh ride and 'unbearable' tyre rumble, concluding: 'It isn't half the road car it could and should be.'

Stuttgart's next move was unlikely to do anything to mute those gripes. With an eye on

'You don't just notice the extra clout over a Carrera, but also the incredible enthusiasm this engine shows for creating it'

GT racing, Porsche whacked the RS dial round to 11, creating a 964 RSR in 1993 and, once again, a series of road cars to homologate it. Where the earlier, narrow-body RS looked like a tougher Carrera, the 3.8 made even the turbo look tame. It pinched the turbo's fat rear arches, but filled them with even bigger Speedline wheels measuring 9in wide at the nose and an outrageous, almost Countach-sized 11in at the back. And squeezing them into the Tarmac was a giant, multi-adjustable rear wing whose end plates bore the legend 'RS 3.8' to let everyone know what was hiding under the rear lid.

When the door shuts with that satisfyingly solid 911 'clunk' you're struck by how slim, old-fashioned and upright the cockpit feels after the 928. The interior is black and bare, stripped of almost anything not useful in the pursuit of going quickly, and features the steering wheel on the right, making it one of three so-equipped and the only one supplied new to the UK. There are simple, flat door panels with the classic RS fabric latch pulls, a fabulous three-spoke steering wheel that obscures a big chunk of the speedo's arc, and a pair of the most perfect hard-shell



Iconic air-cooled flat-six was stretched to a shade under 3.8 litres, providing a 296bhp sting in the tail of the RS

bucket seats anyone with a monk-like control of their beer and choccy urges could wish for.

Bar the very earliest cars, the standard 964 Carreras came fitted with big, heavy dual-mass flywheels. The RS cars didn't, to the benefit of engine response, but definitely not mechanical refinement. Fire up the 3.8 and the six-speed gearbox chunters noisily through the rear carpet and into the void reserved for rear seats in lesser 911s. Feeling scared yet? The floor-mounted pedals are skewed heavily to the left, but first gear slots home with the kind of precision that would shock owners of early 911s, and sets the tone for everything that's to come.

There's no slop, no slack, no messing about with the RS 3.8. The ride is bearable, but the

suspension, which comprises shorter, stiffer springs, tight Bilstein dampers and adjustable anti-roll bars, has clearly been set up with smoother surfaces in mind, and the brake pedal feels fantastically firm underfoot. Roll the fat wheel away from centre and the twin peaks of the 911's wings dart into the coming bend, weight building at your wrists, but never too strongly thanks to a rare power-steering option. It makes this Porsche a touch more welcoming without compromising on communication, and amplifying the feeling of a total lack of inertia in the way the RS changes pace and direction. But then this is a very light car; 20kg lighter again than the Carrera RS 3.6 despite the wide shell and wheels, with aluminium doors helping



Clockwise: spartan, upright RS cabin is all about purpose; huge wing leaves you in no doubt; rear seats have gone in a crash diet; Minimalist door pulls

PORSCHE 911 CARRERA RS 3.8

Sold/number built 1993/90

Construction steel monocoque with aluminium doors and engine lid

Engine all-alloy, sohc-per-bank 3746cc flat-six, Bosch DME sequential fuel injection

Max power 296bhp @ 6500rpm

Max torque 266lb ft @ 5250rpm

Transmission five-speed manual, RWD via limited-slip differential

Suspension independent, at **front** by MacPherson struts **rear** semi-trailing arms, struts; anti-roll bar f/r

Steering power-assisted rack and pinion

Brakes ventilated discs, with servo and anti-lock **Length** 14ft 1/4in (4275mm)

Width 5ft 10in (1775mm)

Height 4ft 2in (1270mm)

Wheelbase 7ft 5 1/2in (2272mm)

Weight 2668lb (1210kg)

0-60mph 4.9 secs

Top speed 170mph **Mpg** 25.6

Price new DM225,000 (1993)

Price now £1m+

PORSCHE 928 GTS

Sold/number built 1992-'95/2831

Construction steel monocoque with aluminium doors, front wings and bonnet

Engine all-alloy, dohc-per-bank 5397cc 90° V8, Bosch LH-Jetronic fuel injection

Max power 345bhp @ 5700rpm

Max torque 369lb ft @ 4250rpm

Transmission five-speed manual or four-speed automatic, RWD via limited-slip differential

Suspension independent, by double wishbones, coil springs, anti-roll bar f/r; 'Weissach axle' control link to rear

Steering power-assisted rack and pinion

Brakes ventilated discs, with servo and anti-lock

Length 13ft 11 1/4in (4250mm)

Width 6ft 2 1/2in (1890mm)

Height 4ft 2 1/2in (1282mm)

Wheelbase 8ft 2 1/2in (2500mm)

Weight 3571lb (1620kg)

0-60mph 5.4 secs

Top speed 168mph **Mpg** 15

Price new £72,950 (1995)

Price now £50-75,000



'While the RS doesn't have the low-rev pull that makes the 928 feel so effortless, you're soon into the zone where things get exciting'



Disparate approaches, yet their outright performance figures are remarkably similar. Left: stickers celebrate past glories





Two flagship models from the same source and the same era, yet their characters – and their subsequent fortunes – couldn't be more different

to bring the weight down to 1210kg (2668lb).

That, however, wasn't enough for Porsche's Weissach motorsport department, which teased the flat-six up from 256 to 296bhp by extending the stroke to liberate another 200cc, fitting lightweight, higher-compression pistons and rockers. And it's not just the extra clout over a contemporary 248bhp Carrera 2 that you notice, but the incredible enthusiasm this engine shows for creating it. The throttle response is fantastic, the crisp bark of the intake and exhaust urges you to try harder, and while the RS doesn't have the same low-rev pull that makes the 928 feel so effortlessly rapid, it spins up so quickly that you're soon into the 4-5000rpm zone where things really start to get exciting, and on your way to the 7200rpm redline. Porsche quoted a 170mph top speed for the 3.8, 1mph less than it claimed for the 928 GTS, and hampered no doubt by that giant rear wing. But it also claimed 4.9 secs to 60mph, putting the rear-engined car half a second ahead to the yardstick.


But if there's a surprise, given its looks and its rawness, it's that the RS is far less intimidating,

far easier to push than its swagger suggests. As with most 911s, particularly those running big back rubber, the handling is biased towards understeer, and while the RS 3.8 is a fast car in absolute terms, its performance is easily contained by the grip and traction those fat wheels and big rear wing deliver.

Of course, it's only on a circuit and at much higher speeds than we're able to achieve today that the true benefit of much of the RS 3.8's specialised componentry and set-up can be experienced. The irony is that most of the best-driving 911s are now too valuable for all but the most masochistic owners to experience fully as Porsche intended. Even those with an abundance of talent. Such as Franchitti, previous owner of this 22,000-mile stunner, who told us that his RS never felt a handful thanks to its abundance of grip over power, but that: "It was too original to drive it how I wanted to. So I turned it into part of a Daytona Spider."

If you fancy your chances with either of these cars, it's predictably the GTS that's the more realistic ownership proposition. While 928

prices deservedly rose dramatically in the middle of the previous decade as this fantastic grand tourer underwent something of a rehabilitation, it's still possible to get into a standard car for £20k. And although this GTS sold for more than three times that thanks to its low mileage, fine condition and the rarity of its manual gearbox, leggier, full-historied automatic examples of the 2831 GTSs built do crop up for £40,000.

That seems like great value for one of the least numerous Porsches, particularly when you consider that you'll struggle to get into any kind of air-cooled 911 for similar money these days. But the 928 isn't a 911. It couldn't replace the 911 in Porsche fans' affections in the 1970s and '80s, and certainly can't now. The 911 *is* Porsche, as far as most people are concerned, which is why, despite a slight softening in prices over the past couple of years, demand for 911s and, more pointedly, the most special 911s such as this RS 3.8, will always far outstrip supply. 

Thanks to The Hairpin Company (01249 760686; thehairpincompany.co.uk)



C H A S I N G

The 911 must be the world's most ubiquitous supercar. But what if you prefer your prime Porsche to come with a dose of rarity?

WORDS **CHRIS CHILTON**
PHOTOGRAPHY **PORSCHE/RM AUCTIONS**

Their individual numbers are highly limited, but there's no shortage of super-rare Porsches to pick from, whether that's motorsport homologation models or limited-edition specials.

All examples of Porsche's first car, the 356, are now coveted, but arguably the most desirable (and least 356-like) of all is the Carrera GTL Abarth, produced from 1960-'63. Conceived to keep the ageing 356 competitive in racing, it exploited FIA rules allowing entirely new bodywork so long as the weight remained within 95% of that of the base car. Some 20 bodies by

Scaglione were fitted to 356B chassis under the guidance of Carlo Abarth, reducing both drag and weight – the latter by 45kg. Three Le Mans class wins underline its motorsport credentials.

The 1954 550 1500 RS Spyder pre-dates the Abarth, and it picked up where the first 356 developmental prototype left off by placing the engine in the middle, a Porsche production first. Although developed specially for racing, 550s were also road-legal, and clothed a tubular steel frame and four-cam boxer engine in delicate aluminium bodywork, for 110bhp and just 590kg (1300lb). Only 90 were produced, one of which was infamously destroyed in fledgling Hollywood star James Dean's fatal accident.



From top: most of the 90 mid-engined, quad-cam 550 RS Spydery built became racers; sensational 904 Carrera GTs numbered 106 examples; just 59 of the 406 hot 924 Carrera GTs became GTs



U N I C O R N S

The 904 Carrera GTS that followed in 1964 used closed-cockpit glassfibre bodywork penned by 'Butzi' Porsche (who also sketched the 911), and was fitted with four-, six- or eight-cylinder engines of up to 240bhp. One of the most beautiful Porsches ever, it was the last created purely for competition yet still road-legal. Prices for all of the above are strictly POA, BTW.

Sticking with the mid-engined theme, but long before the Boxster and Cayman, the 914 was Porsche's everyman mid-engined model, developed in partnership with Volkswagen using either flat-fours or, in the case of the 914/6, a detuned flat-six. Neither was rapid, so the 916 was conceived to take that further.

Along with a special one-off built for Ferdinand Piëch with a 2.9-litre 345bhp 'six', 10 more prototypes were produced, featuring a steel roof in place of the 914's removable panel, plus chassis reinforcements, flared arches and either a 190bhp 2.4-litre flat-six or a 2.7-litre version with 210bhp. The project was canned to spare the 911's blushes, but the prototypes went to Porsche management or were sold privately and still occasionally reappear – Piëch's prototype fetched \$1,094,000 in 2019.

Where to start with rare 911s? Well, if the 1973 Carrera RS is too ubiquitous, how about the '911T/R' as it's come to be known, a factory-prepped road-legal racer based on the 911T?

The T was the least powerful, least luxurious 911, but also the lightest at a homologated 923kg (2035lb, when an S weighed 975kg or 2150lb). Crucially, FIA regs allowed the T numerous upgrades, including the more powerful 160bhp S motor, some 50bhp pokier. The factory Sportskit2 raised that to 186bhp with uprated carb jets and hotter cams, adding a close-ratio 'box and LSD. Total numbers are believed to be in the low 30s. Then there's the 23 (or 25, depending who you ask) 2.3- and 2.4-litre S/Ts.

The 930 turbo Flachbau (for 'flatnose' or 'slantnose') was no homologation special, but it was still inspired by an ingenious workaround of the rules – namely Porsche's 935/78 'Moby



From top: a mere 11 flat-six 916s were built in '72; the 171 standard Carrera Speedsters are outnumbered by the 2103 Turbolook cars (as here); there were 76 second-gen 'Flachbau' 964s



1890s
 1900s
 1910s
 1920s
 1930s
 1940s
 1950s
 1960s
 1970s
 1980s
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Dick' racer, built to Group 5 Racing silhouette rules while radically altering, well, the 911's silhouette. It did that at the front by making the racing car's 'bumper' (which could legally be altered) its entire front end. By 1986 you could get a similar and now highly prized shovel-nose look with pop-up lights via Porsche Exclusiv Manufaktur as an option. An estimated 948 Flachbaus were produced and Porsche GB even ran one on its press fleet for a while. The concept resurfaced to mark the end of the following generation 964 era, with a Flachbau turbo S, this time of fewer than 100 units.

Porsche also has a history of marking the end of each era of 911 production with Speedster derivatives – a reference to the 356 model built for the US market in the 1950s, with its hot-rod windscreen and bare-bones soft-top spec. Porsche harked back to that with the Carrera 3.2 Speedster in 1989, with a lower and more steeply raked windscreen and Quasimodo-style plastic 'speedster humps' to stow a lightweight, manually operated soft-top. Even Stuttgart acknowledged that this was a fair-weather car, with the hood not so great at keeping out wind or rain. More than 2000 were built, most with the wider 'Turbolook' body, though you'll find narrow-body cars and even flatnoses, too.

The brilliant Boxster Spyder is similar in concept, available first with the 987 generation in 2010. A very fiddly roof is the bugbear, but it atoned for that with the lightest kerbweight in the Porsche range of the time, at 1275kg (2811lb), plus a fizzy 3.4-litre flat-six. We've seen them for around £60k, making the Spyder

the most affordable scarcity on this list.


If you're thinking that a rare 924 could be cheaper still, you're out of luck. The 924 gave Porsche its first water-cooled model and an entry to the sports car market at a third of a price of a 911 in the 1970s, but the Carrera derivatives are a different matter. Take the 924 Carrera GT, of which only 406 were homologated for Le Mans in 1980. It used a 210bhp version of the 924 turbo 2-litre 'four', but the GTS pushed that to 245 or even 275bhp in Club Sport trim. Derek Bell's deal to drive at Le Mans 1980 included a GTS road car, which he says he'll never sell. RM Sotheby's sold one for \$212,750 last year.

Porsche closed the chapter on front-engined forced-induction rarities with the 968 turbo S, a road-legal version of its turbo RS racer. Based on the more familiar (and naturally aspirated) Club Sport, it added an uprated chassis and a 3-litre version of the eight-valve 'four' from the 944 turbo, producing 305bhp. You'll spot it by the NACA ducts in the bonnet, and just 14 were made. That makes the 911 GT1 *Strassenversion*

that came only slightly later sound positively commonplace – still, just 25 of these street-legal racers were produced to get the car on to the grid at Le Mans, a race it won in 1998.

In the modern, water-cooled 911 era, two models arguably stand out above the more obvious (if still brilliant) GT models. The Sport Classic is the peak of purity and rarity for a 997 Carrera-based 911 before the incoming 991 matured and added electric steering. Essentially a 3.8-litre Carrera S with the 402bhp Power Kit, rear-wheel drive and a manual 'box plus uprated chassis and brakes, it added a wider-hipped Carrera 4 body distinguished by pastel grey paint, Fuchs alloys and a 'ducktail' reminiscent of the 1973 RS 2.7. Just 250 were produced, and at £137,529 they were pricier than a 911 turbo.

If the Sport Classic was a kind of 'Carrera Plus', the 911R that was offered for the following 991 generation was a GT3 RS dialled back towards Carrera territory. It retained the same astounding 4-litre naturally aspirated flat-six, but with the embarrassingly wild aero banished and a manual gearbox reinstated. It's a car to enjoy on the road rather than smash out Nürburgring lap times. Just 991 were sold (at £136,901 each), and prices soon went silly – £500k-plus silly at one point, before the bubble was partly burst by Porsche offering the largely similar GT3 Touring model to stick it to the speculators (and to sell more cars). Don't expect to haggle too hard, though.

There are no real bargains to be had when it comes to super-rare Porsches, then, but at least you're spoiled for choice. 

'The Sport Classic is the peak of purity and rarity for a 997, with the Fuchs alloys and rear "ducktail" hinting at the 1973 RS'



Mega-rare by modern 911 standards, the Sport Classics mated the latest tech with retro cues and were quickly snapped up

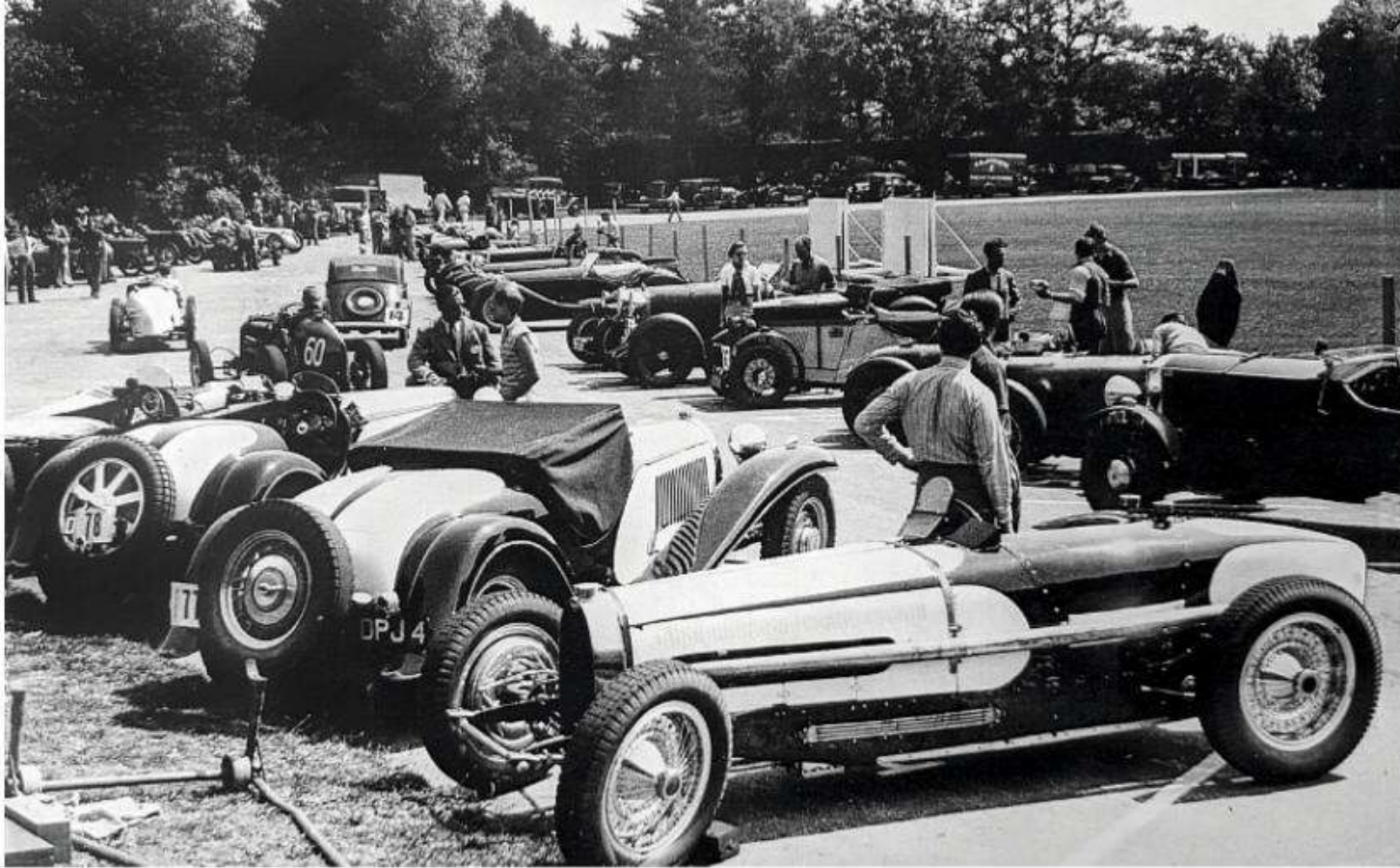


HOMAGE TO A LEGEND

What do you do if your dream Bugatti Type 59 no longer exists? Simple, if you're one of the country's leading marque specialists: you create your own

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





Left, from top: spectacular Craig equipé in the paddock at Poole Speed Trials in August 1938, with T59, T55 and converted T54 road car; Craig on the startline at Prescott, where he won the Victor Ludorum Trophy

Scalloped paint schemes are today more associated with hot rods and custom cars, but long before that American speed culture this dramatic style was a signature of Bugatti. Thanks to founder Ettore's talented son Jean, the look dazzled admirers on the flowing forms of the Molsheim beauties, most famously the Type 55 roadster. Two-tone also featured on the famed Type 57G 'Tank' sports-prototypes, but never on a works-prepared Grand Prix racer.

Yet in 1938 a handsome enthusiast arrived on the British sprint and hillclimb scene with a spectacular team of three glorious Bugattis. Matching his Type 55 and a road-equipped Type 54 was a magnificent Type 59 Grand Prix car, all painted in bold monochrome scalloped liveries. With his film-star looks, C Ian Craig always competed smartly dressed in a jacket, shirt and tie, and throughout the 1938 season his equipé was the talk of the paddock wherever it appeared. The Type 54 was a converted GP

titan built by George 'Batch' Bachelier, who prepared Craig's cars from his workshop on Dunsford Road, Wimbledon. After Bachelier died of cancer, Craig took over his business.

The Type 59 made its debut at the Brighton Speed Trials on Saturday 2 July 1938, and that evening was transported on an open-sided truck directly to Prescott in Gloucestershire, where the following day Craig won his class in the Speed Hill Climb. For the rest of the summer the immaculately prepared ex-Brian Lewis Type 59 was out almost every weekend at speed trials including Wetherby Grange, Poole, Lewes and two further Prescott meetings before the Gallic racer went into storage.

For his Prescott performances, where he set a best of 49.51 secs, Craig was awarded the Bugatti Owners' Club Victor Ludorum Trophy, which was presented by Jean Bugatti at the club's final pre-war dinner and dance at London's Savoy Hotel in February 1939. I like to think that, during their chat, Bugatti complimented Craig on his Type 59's stylish colour scheme.



'During their chat at the Savoy Hotel, I like to think that Jean Bugatti would have complimented owner Craig on his Type 59's stylish colour scheme'





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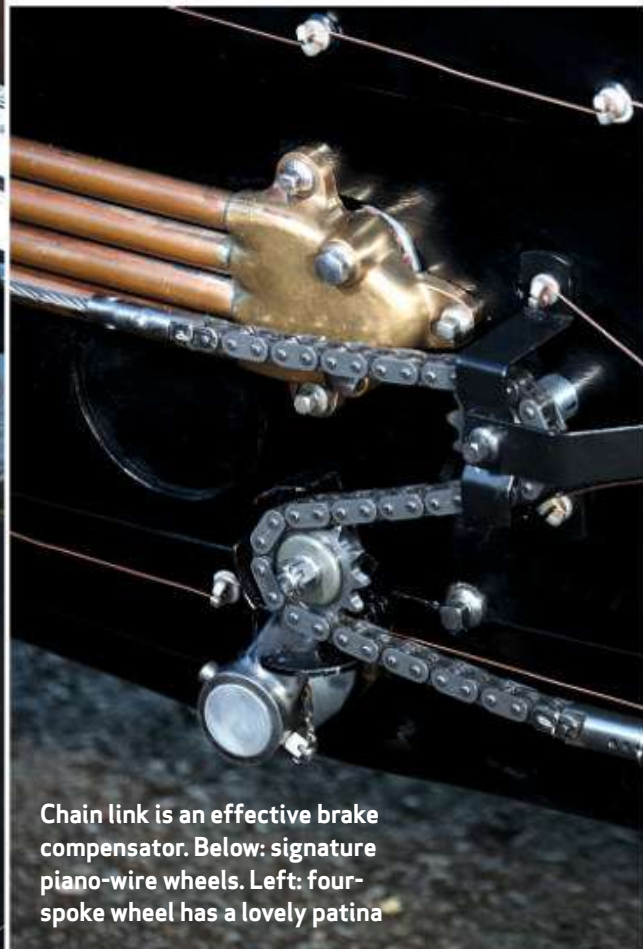
Limited edition print run of the Bugatti T59 on the banking at Brooklands. 60cm x 75cm, Giclee printed on very high quality 308gsm art paper. £300 inc Shipping



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Type 59 was the last of the two-seater Grand Prix titans. Below: wider ventilated drums helped reduce brake fade



Chain link is an effective brake compensator. Below: signature piano-wire wheels. Left: four-spoke wheel has a lovely patina



who had Louis Giron rebuild it. Sadly, the two-tone paint was changed to blue as the racer was famously converted into road car. Craig became a film cameraman, and his motoring tastes switched to more modest machinery with the acquisition of a Fiat Topolino and the pre-war, ex-Ken Hutchison Allard 'Lightweight' Special, which coincidentally featured a pointed tail modelled on a GP Bugatti. After his dramatic appearances in '38, Craig vanished from the car scene and all that remains of his showstopping Bugatti team are a few grainy photographs, taken mostly by Louis Klemantaski.

Like so many Grand Prix machines, the Type 59 was hidden away during WW2 to protect it from bombing, although journalist and fanatical Bugatti enthusiast JG Lawrence was able to exhume the racer from its resting place for an article published in *The Autocar* in 1943. Craig had been conscripted, and while he was away fighting the car was snapped up by Reg Parnell, who was hoarding racing cars in Derby. When *The Autocar's* journalist discovered that it was for sale, he did a deal and the GP beauty was transported to HSM Motors in Notting Hill. Just the experience of being towed across London in the Type 59 excited Lawrence.

With the return of peace, the Bugatti was acquired by Rodney Clarke of Connaught fame,

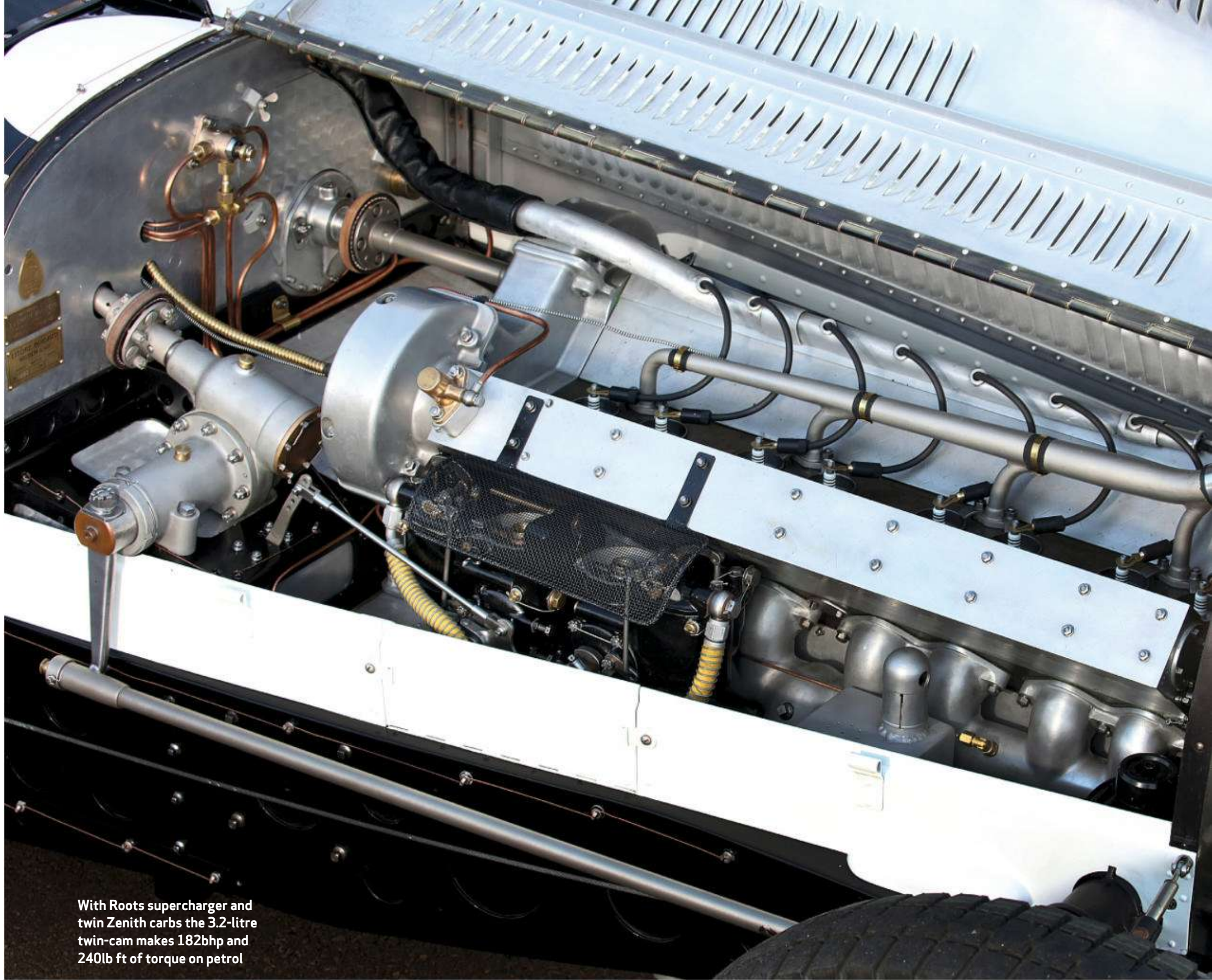
The surviving Type 59s have all been restored back to racing colours. Australian industrial designer Marc Newson CBE, the current owner of Craig's old car, has in recent years talked about returning chassis 59124 to that fabulous two-tone scheme, but so far he's stuck with the more historic works blue. Since I was a kid I've always loved that black-and-white, scalloped Type 59 and have painted several models in Craig's team colours, including a slot-car. One of my automotive fantasies was to see a full-size car in the Craig livery and now, thanks to the vision of Bugatti specialist and long-term Type 59 enthusiast Charles Knill-Jones, that dream has come true with his latest project.

Knill-Jones' fascination for Type 59s started when working for Nick Mason at Ten Tenths. "We were building up a Type 35 for Nick's wife Annette using all the good bits left over from his racer," says Knill-Jones. "In 1996 I went to stay with Richard I'Anson at Tula Precision to finish it off. The three T59s there enthralled me."

A decade later, I'Anson phoned to say that his business was for sale. "He told me I was the one to buy it," says Knill-Jones. "Nick didn't want me to leave, so we hit on the idea of Ten Tenths and Tula working side by side. I sold my Morgan and Amilcar-Riley to purchase the business, which included several Type 59 projects plus a mass of drawings, patterns and lots of parts, as well as the Type 52 'baby Bugatti' venture."



The Type 59's glorious profile best highlights the two-tone livery inspired by Craig's ownership of 59124



With Roots supercharger and twin Zenith carbs the 3.2-litre twin-cam makes 182bhp and 240lb ft of torque on petrol

As a result, Knill-Jones and his team became one of the premier Type 59 specialists, supplying components all over the world. Alongside customer projects, Knill-Jones began building his own car in 2006: "It was the sixth built by Tula, based on a chassis and springs made by specialist Gino Hoskins. Fitting it in between Ten Tenths commitments, my Type 59 was finally finished in 2015. It was a massive passion. When we made parts, it made sense to produce extra for my car. I ran it at Prescott a few times and took it to Vintage Monthléry, but when the business needed investment for a move to new premises, I had to sell it – though we continue to look after the car for the new French owner."

The connection to Type 59s continued with development work for customers, including preparing American Charles McCabe's car for Goodwood. After a torque arm broke at the 2015 Revival, the car was fixed in time for Knill-Jones to enter the Williams Trophy, fulfilling a long-held ambition. In the Snetterton race, Knill-Jones won from a determined Julian Majzub's Type 35 and Simon Diffey in a Type 51. Not since the Trebor Bugatti Race at VSCC Silverstone in 1986 had a Type 59 landed the spoils. "From pole, I took it easy and followed Julian for a few laps," recalls Knill-Jones. "He's



"We wanted to give it a new identity, and because the original liveries were around we chose to revive Craig's two-tone colours"

a wily old dog, so my plan was to see where he was good and bad. The Type 59 was quicker down the straight and on the third lap before the Bomb Hole I passed him round the outside. For the last four laps Julian really chased me."

On a dry track, the younger GP design could really put down the power: "Running on methanol, the engine was pulling cleanly up to 6500rpm and down the straight we were clocked at 140mph. My eyeballs were resonating and my vision was just a blur – it felt very, very fast. The power is fabulous and, sitting lower than in a Type 35B, you feel more connected. With a limited-slip diff there's more bite out of the corners, but the Type 59 is now no match for ERAs and Maseratis on wider tyres. The steering is light and the brakes are superb, but you need the wider drums at the front to prevent fade. The early cars without the radius arms suffered from roll oversteer, which can cause a tank-slapper. If Jean Bugatti had listened to his drivers, this could have been sorted quickly as they did with the Type 50B and the King Leopold sports car."

The clunk, clunk from the beautiful wheels on and off the power is another unique feature, about which René Dreyfus was critical in 1934. "Even with a full-face helmet and the effect of the wind, you can still hear the wheel teeth



With straight-through exhaust, the 'eight' is raucous. Rear view is classic GP Bugatti, but with the distinctive T59 riveted ridge



clicking," says Knill-Jones. "It's astonishing."

Once you get the carburetion sorted, a T59 is perfectly tractable for the road, claims Knill-Jones: "Michael Whiting has produced carburettor drawings, and with my experience of fettling Nick's Ferrari 250GTO, we've done lots of work to get the tuning right."

The most recent Bugatti project to arrive at Tula, now completed as the monochrome beauty pictured here, came about in 2016 after a surprise phone call from Scotland. "The owner had bought it at auction in America in 2009 as 'something vintage' to go with his Veyron," says Knill-Jones. "It had been sitting in his museum in Argyll, and his local garage was having trouble starting it. They found our name on the internet, and eventually sent it down for us to sort."

Despite claims that the car had done 1000 miles and speeds of up to 150mph, the Type 59 had clearly hardly run. Knill-Jones suggested a total stripdown to make it safe and driveable. After learning the bad news, the owner lost interest and instructed Tula to find a buyer.

The Type 59 was chassis BC123 and had been built up around factory parts by the Guild of Automotive Restorers in Bradford, Canada, which is best known for the fabulous recreation of the Type 57 Aéroliethe. Original components

included the radiator, Zenith 52KI carburettors, camboxes and lids, steering box, oil and scavenge pumps, water-pump housing, front and rear spring packs, brake levers, plus the rear axle tubes, limited-slip diff and step-up gears.

By chance, a buyer was found the following year during the 10th Bugatti Grand Prix at Lime Rock Park, Connecticut. The event also featured the International Bugatti Rally, and in the bar one evening Knill-Jones began chatting to a Danish customer who was looking for a fun car to restore: "The idea of a T59 project appealed. I insisted he buy it direct, but because the car was in my workshop it made sense for us to do it. As we took it apart, a series of horrors was revealed and it was clear the car hadn't been driven."

After being stripped to a bare chassis, the T59 was rebuilt and first ran without a body in 2019, but then came the question of the paintwork. "I felt it was important to give the car a new identity," says Knill-Jones, "and because all the original liveries of the Type 59 racers were around, we had the idea of reviving the two-tone colours Ian Craig had painted 59124 in 1938. The owner was fantastic and really believed in the idea from the start. The Bugatti Trust provided us with some reference pictures, and artist Stefan Marjoram produced some computer studies to work out the scheme."

Although there are conflicting reports about the actual Craig team colours, with white, cream and yellow all mentioned in contemporary reports, Knill-Jones decided on pure white for the best effect: "Stefan was a brilliant help and produced several designs based on photographs of Ralph Lauren's black car. He also tried black-painted wheels, which featured on 59124 just after the war. With no clear rear shot of Craig's car to show how the paintwork was originally resolved, Stefan used some artistic licence and didn't blend the black at the tip. All along there was no intention of copying the Craig car, it was more of an homage. We took the illustrations


to Rétromobile in Paris last year and showed them to the client, who just told us to go for it."

Once the mechanicals had been sorted during testing of the exposed chassis on local roads last summer, the Tula team focused on the bodywork: "We masked it all up to finalise the positions of the scallops, and sent it to Race & Restoration in Cirencester to do the paintwork. The pressure was on, because the owner wanted the car home in Denmark before Brexit."

The bodywork was sprayed with two-pack paint, but without a lacquered finish: "To give it a more period look, we rubbed it down with 4000-grit sandpaper and then polished it with a tinted wax, which gave it a lovely lustre."

The team worked flat-out during the autumn to assemble and detail the Type 59, and as the temperatures dropped with the onset of winter, testing became a challenge. "In the cold, it's hard to keep the temperature in the engine and the carbs stop atomising the fuel," explains Knill-Jones. "Bedding in the brakes was a problem, too, but the car was gorgeous on the road."

Just prior to the transport truck's arrival to collect the Bugatti in November, Knill-Jones took it over to Prescott on a frosty morning for photography. Sitting silent on the startline under the gantry with its blue-and-yellow Bugatti Owners' Club banner, the scene brilliantly evoked Craig's dramatic performance in 1938 at the final Prescott before the outbreak of war.

The Type 59 is now in Denmark with a very happy owner, eagerly awaiting the summer to finally enjoy its spectacular performance. There are no plans to race it, but Vintage Montlhéry – postponed until 2022 – is already in the diary. Hopefully the car will come back to England for a service at Tula Precision and we'll get to see Knill-Jones gun it up the Prescott hill. 

Thanks to Charles Knill-Jones (tula-bug.co.uk); Angela Hucke (bugatti-trust.co.uk); Prescott Speed Hill Climb (prescotthillclimb.co.uk)

TOP TEN

FASTEST FILM STARS

The usual suspects, and then some, who turned their hands to motorsport away from the safety of the silver screen

WORDS RICHARD HESELTINE PHOTOGRAPHY AUTHOR'S OWN/GETTY

There have been countless films rooted in motorsport, most of which comprise one big credibility chasm. Invariably, a driver will go faster by shifting down a gear while suddenly discovering an extra inch or two of throttle movement. Either that or they will make eye contact with, and gesticulate wildly to, another driver while travelling at north of 200mph. Oh, and at some point they will probably have to drive through fire in a bid to locate their misplaced mettle, and... well, you get the idea. Such celluloid 'gems' require rather a high tolerance for suffering on the part of

the viewer, not to mention the jettisoning of reason.

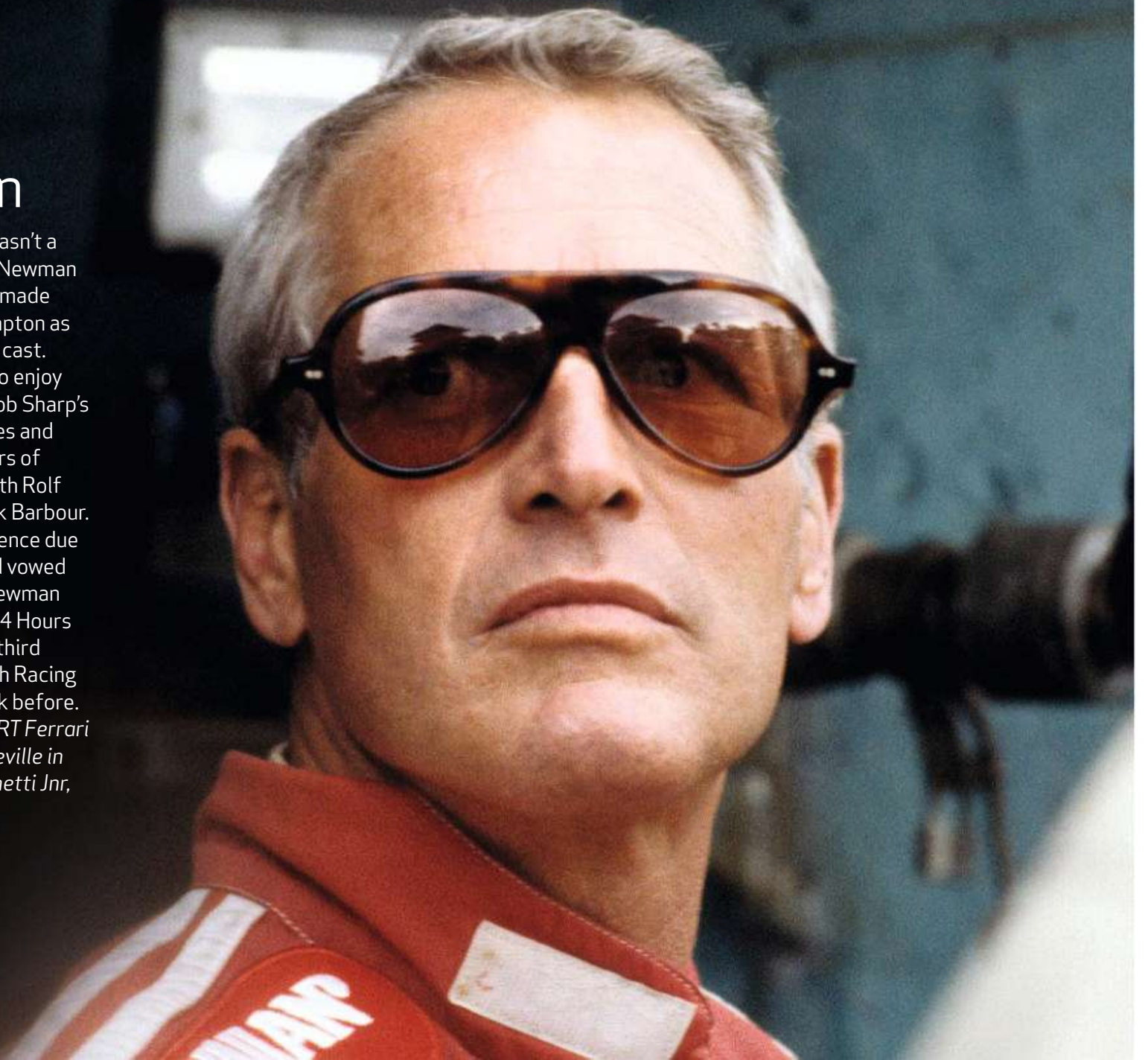
However, while few racing flicks can be traced back to anything like reality, a handful of stars made the leap from thespian to driver in real life. Some were a bit rubbish, others conspicuously less so. Gathered here are 10 of those who clearly loved driving a racing car, and not merely as filmic artifice.

Some, such as driver/team owner Paul Newman, achieved a lot, while others competed only for a short time but made an impression for all the right reasons. Conversely, another built his own car long before he ventured into showbusiness. It's far from definitive, but these were rather more convincing as racing drivers than the racers who have had a go at acting...

1 Paul Newman

While 1969 racing movie *Winning* wasn't a classic of its genre, it did introduce Newman to motorsport. Three years later he made his competition debut at Bridgehampton as simply 'PL Newman' and the die was cast. Initially a Triumph man, he went on to enjoy great success driving Nissans for Bob Sharp's squad. He accrued four national titles and finished second in the 1979 24 Hours of Le Mans in a Porsche 935 shared with Rolf Stommelen and the car's owner, Dick Barbour. Newman famously hated the experience due to the constant media attention and vowed never to return. He kept his word. Newman did, however, contest the Daytona 24 Hours several times, and in 1995 finished third and claimed class honours in a Roush Racing Mustang. He had turned 70 the week before.

Anorak fact Newman joined the NART Ferrari squad for record attempts at Bonneville in 1974. He drove alongside Luigi Chinetti Jr, Graham Hill and Milt Minter



2 Gene Hackman

A powerhouse actor, Hackman dabbled in Formula Ford in the late 1970s when he was already approaching his half-century. He got to know Parnelli Jones when they both won the Toyota ProCelebrity race at Long Beach before the 1987 United States Grand Prix West, by which time he had already made a handful of starts for the marque driving for Dan Gurney's All American Racers equipe. He drove a tube-framed IMSA GTU-spec Celica in the 1983 Daytona 24 Hours alongside future Le Mans winner Masanori Sekiya and Kaoru Hoshino, but recorded a DNF after the gearbox broke. Three years later, he competed in the Sebring 12 Hours aboard a Mazda RX-7 and recorded another DNF. The double Oscar winner was also down to drive in the 1985 and '87 Daytona 24 Hours, but he didn't compete in either race.

Anorak fact Hackman finished fifth in class in the 1983 Riverside 6 Hours alongside Wally Dallenbach Jr and Margie Smith-Haas



3 Jean-Louis Trintignant

This much-garlanded Frenchman starred as widowed racing driver Jean-Louis Duroc in Claude Lelouch's seminal *Un homme et une femme*. For all his vaunted talent as an actor, Trintignant's involvement smacks almost of stunt casting given his surname: he was the nephew of the tragic driver Louis and also Grands Prix and Le Mans victor Maurice. However, he was no mean wheelman himself, competing in rallies from the mid-1960s to the early '80s. In 1981, he claimed a class win on the Rallye Monte-Carlo driving a Peugeot 505. A year earlier he made his sole start in the Le Mans 24 Hours in a Porsche 935 K3, but the car didn't go the distance.

Anorak fact Trintignant's co-driver on the 1981 Rallye Monte-Carlo was his wife, Marianne Hoepfner, herself a successful driver and Le Mans class winner



4 Steve McQueen

Since his passing in 1980, McQueen's talent as a driver has perhaps been overstated, but all that merchandising won't sell itself. 'The Cooler King' embarked on his stop-start car-racing career in 1959 in a Porsche 356A Super Speedster (which subsequently made way for a quad-cam 356A Carrera). He graduated to a Lotus Eleven and raced a works Austin-Healey Sprite at Sebring in March 1962 (in a three-hour race and the main 12-hour enduro). McQueen also proved his worth in Mini Coopers during two visits to Brands Hatch in 1961-'62. His most celebrated result, and with good reason, occurred in his final race: the 1970 Sebring 12 Hours. He and hard-working wingman Peter Revson finished second overall and first in class in their Solar Production Porsche 908/02 Spyder, having appeared set for an improbable victory until Ferrari's Mario Andretti famously drove his heart out to take honours at the last gasp. McQueen's leg was in a cast at the time.

Anorak fact McQueen tried Erik Carlsson's Saab at the end of the 1969 Baja 1000. He rolled it, prompting Carlsson to get a lift back to his hotel with James Garner...

5 James Robertson Justice

Famous for playing irascible upper-crust doctors or captains of industry, the star of *Checkpoint* and *The Fast Lady* was also a car fanatic; one who participated in motorsport prior to the Second World War. Not only that, he became a member of the British Racing Drivers' Club in 1933. Competing as JNHR Justice, he *may* – and it is hard to pin this down with absolute certainty – have competed in the May 1932 JCC 1000 Miles Race at Brooklands aboard a Wolseley Hornet Special. He was great friends with the obscenely wealthy Whitney Straight, too, and purportedly acted as his team manager. Robertson Justice built his own JAP-engined special dubbed 'Tallulah' and campaigned it in the 1933 Brighton Speed Trials (below). It failed to make the end of the kilometre course along Madeira Drive. His motorsport endeavours appear to have ended in 1934.

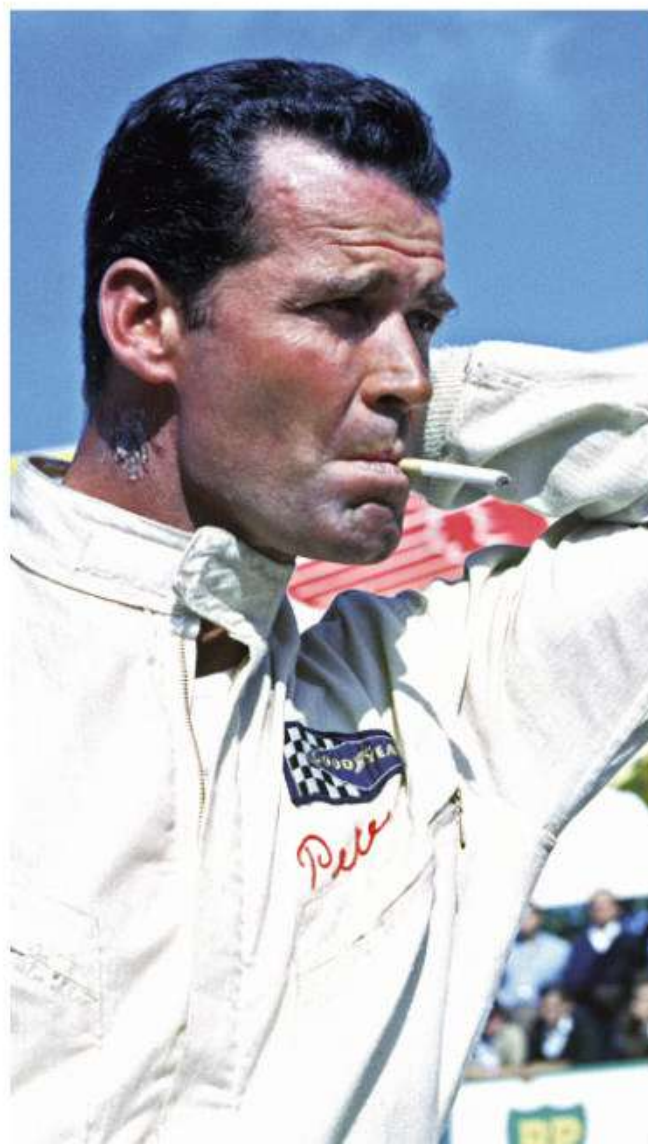
Anorak fact He later fought in the Spanish Civil War on the side of the Republicans



6 James Garner

After making *Grand Prix* James Garner formed American International Racing, which fielded a variety of cars in Formula A (F5000) and sports cars in 1968-'69. Garner had been banned from circuit racing by studio chiefs and his insurer, but the clause in his contract said nothing about him competing off-piste. Garner participated in the Baja 1000 six times from 1968, and ran his own AMCs/Ramblers and tube-framed Oldsmobiles. He claimed one class win, and also ran strongly in other classic off-road events such as the Stardust 7-11 Grand Prix and the Mint 400. Vic Hickey, who built Garner's Oldsmobiles and also Steve McQueen's Baja Boot buggy, told *Autoweek* in 1996: '[Garner] had the best retention of any man who drove for me. On a pre-run, if he hit a bump, he'd come back five days later and tell you where it was within 10 feet.'

Anorak fact Garner's AIR Lola T70 finished second overall in the 1969 Daytona 24 Hours



7 Caitlyn Jenner

Okay, this is a bit of a stretch, but long before Caitlyn Jenner transitioned the superstar Olympic athlete became an actor – who can forget her role as Officer Steve McLeish in *CHiPS*? Jenner was also a pretty handy driver; one who got hooked on motorsport following a race for celebrities that supported the 1979 US Grand Prix at Long Beach. She won (above, on left). A year later, Jenner competed in the Daytona 24 Hours in Jim Busby's March-BMW M1. It wasn't a successful outing, but she would go on to compete in more than 50 races, most memorably aboard Jack Roush's steroidal Ford Mustangs. While perhaps not blisteringly quick, Jenner was no slouch, with a career highlight being fourth place overall and a class win in the 1986 Sebring 12 Hours alongside Scott Pruett.

Anorak fact Jenner finished second to teammate Pruett in the 1986 IMSA GTO series, taking two victories along the way



9 James Dean

Hollywood's favourite rebel enjoyed only the briefest of motorsport careers due to his tragic demise aged just 24. In March 1955, Dean traded his MG TD against a Porsche 356 Super Speedster from renowned dealer/entrant John von Neumann of Competition Motors. Dean reputedly racked up 1000 miles in the first week of ownership prior to making his on-track debut at the 26-27 March Palm Springs meeting. He won a heat and the production class in the main event. At the end of the following month, he arrived at Minter Field, Bakersfield, and took another class victory. The 356 blew a piston at Santa Barbara during the Memorial Day meeting and Dean was then obliged by the producers of *Giant* to throttle back on racing. When he did return, it was with a new toy: a Porsche 550. However, he never got to race it because of the fatal accident *en route* to the Salinas road races.

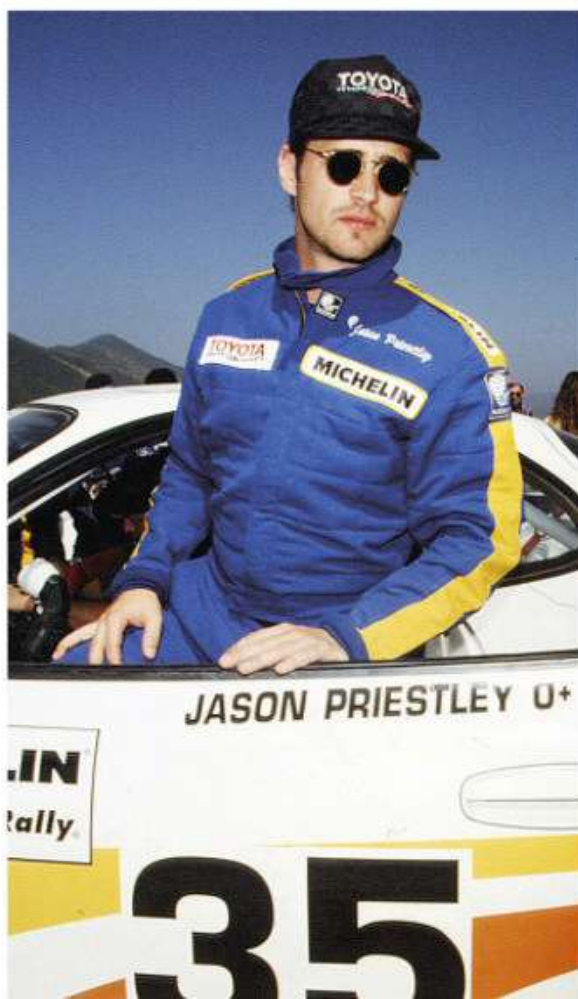
Anorak fact Self-proclaimed 'King of the Kustomizers' George Barris at one time owned the remains of the 550



8 James Brolin

American actor and 'Mr Streisand' James Brolin was another who was bitten by contesting celebrity races (above, on right). And while his career on-track proved fleeting, he clearly wasn't lacking in ability or bravery. Having competed in a handful of events, he joined a two-car team for the 1979 Nürburgring 24 Hours armed with AMC Spirit AMXs sponsored by BF Goodrich. He was paired with boxer Amos Johnson (who at one point raced a works AMC Pacer) and actor Dennis Shaw, with future Indy 500 racer Lyn St James, works Mazda ace turned manufacturer Jim Downing and *Motor Trend's* Gary Witzenburg in the sister car. Brolin's first stint began just before dusk... The car had already pitted with throttle cable 'issues', and brakes – or lack thereof – would become a major problem. He and his teammates came home second in class, for an AMC 1-2 finish.

Anorak fact The Spirit AMXs were the only cars competing in their category on road tyres



10 Jason Priestley

One of the stars of the original *Beverly Hills, 90210*, not forgetting the risible remake of *Vanishing Point*, Priestley proved a handy driver in club rallying before venturing trackside. The Canadian-American went on to compete in a raft of different categories, and in the late '90s and early 2000s his name was linked to a tilt at the Indianapolis 500. This was more than PR smoke, too: he competed in the junior IndyCar series during the unloved IRL era. In 2002, he was second in the Indy Racing Infiniti Pro Series season-opener at Kansas Speedway. However, in August of that year his single-seater smacked the wall twice at Kentucky Auto Racing Speedway at more than 180mph. This grisly shunt brought the curtain down on his hopes of making a name for himself as a racing driver.

Anorak fact Priestley broke his back in the crash, among other injuries, but recovered to enjoy a parallel career as a race commentator



HALO MODELS

The original and most famous *The Saint* car, the P1800, meets its descendants, from Jensen to Jaguar and back to Volvo

WORDS **ANDREW ROBERTS** PHOTOGRAPHY **OLGUN KORDAL**



Below, top-bottom: badge celebrates Swedish heritage; twin SU carbs combined for 100bhp. Right: striking dash



One of the many attractions of the Leslie Charteris *The Saint* books was the Hirondele, the fictional vehicle used by hero Simon Templar in his battles against crime: 'He was on his way; and if the rest of the population objected to the manner of his going, they could do one of two things with their objections.' Films and television opted for more orthodox machinery in their various on-screen adaptations, but which of these is the ultimate 'Saint car'?

First was the Volvo P1800. In 1962 there was much speculation as to what Templar might pilot in Robert Baker and Monty Berman's television series. Charteris wrote: 'For the Saint drove with the devil at his shoulder, and the Hirondele took its mood from his,' but to create a mocked-up Hirondele was obviously beyond the resources of New World Production. It was probably for the best, because Elstree Studios would likely have constructed an elaborately decorated Sunbeam Rapier SIIIA Convertible.

Instead, Baker and Berman intended Templar to use a Jaguar MkX, but Browns Lane refused to sell them its flagship saloon, let alone issue a press car. However, a member of the film crew named Malcolm Christopher saw a Volvo in a London showroom and shortly afterwards an ex-demonstrator, registration 71 DXC, arrived at the studios. The P1800 had taken its bow at the 1960 Brussels motor show, and an *Autocar* test stated it was: 'Out of the ordinary in being completely free from any vice.' Wholly appropriate for saintly transport.

Volvo's UK arm commenced selling cars in 1958, and Jensen initially built the P1800 in West Bromwich. Production of right-hand-drive models began in March 1962. Meanwhile the first episode, of *The Saint, The Talented*



'In contrast to streets populated by rusting Standard Vikings, a svelte coupé represented the good life for countless ITC fans'

Pelle Petterson designed the P1800 when installed at Frua in Turin, straight out of the Pratt design school in Brooklyn



JAGUAR XJ-S

Sold/no built 1975-'80/14,800

Construction steel monocoque

Engine all-alloy, sohc-per-bank 5343cc V12, Lucas fuel injection

Max power 285bhp @ 5800rpm

Max torque 294lb ft @ 3500rpm

Transmission four-speed manual or three-speed auto, RWD

Suspension independent, at front by semi-trailing wishbones, coil springs, telescopic dampers

rear lower wishbones with driveshafts as upper links, radius arms, twin coilovers per side; anti-roll bar

f/r Steering power-assisted rack and pinion

Brakes discs, with servo

Length 16ft (4872mm) **Width** 5ft 11in (1791mm) **Height** 4ft 2in (1265mm)

Wheelbase 8ft 6in (2591mm) **Weight** 3763lb (1707kg)

0-60mph 7.5 secs

Top speed 145mph **Mpg** 13

Price new £14,472

Price now £5-18,000

VOLVO P1800

Sold/no built 1961-'73/39,414

Construction steel monocoque

Engine all-iron, ohv 1778cc 'four', twin SU carbs

Max power 100bhp @ 5500rpm

Max torque 108lb ft @ 4000rpm

Transmission four-speed manual, optional overdrive, RWD

Suspension: front independent, by double wishbones, anti-roll bar

rear live axle, torque arms, Panhard rod; coil springs, telescopic dampers

f/r Steering cam and roller

Brakes discs front, drums rear

Length 14ft 5½in (4407mm)

Width 5ft 7in (1702mm)

Height 4ft 3in (1295mm)

Wheelbase 8ft (2450mm)

Weight 2464lb (1118kg)

0-60mph 13.2 secs

Top speed 104mph **Mpg** 24

Price new £1836 **Now** £10-25,000



Husband, aired on 4 October. For an idea of just how exotic 'ST 1' would have appeared to the average Briton, take a look at 1960s newsreels, their streets populated by rusting Standard Vanguards. In contrast, a svelte-looking coupé represented the good life for countless ITC viewers. Such was the P1800's fame that it became the basis for Corgi's first TV spin-off model.

In 1963 Volvo provided *The Saint* with a Swedish-built P1800, 77 GYL, while villains destroyed the original vehicle in *The Case of the Frightened Inn-Keeper*. The show subsequently employed other press cars and the 1800 series became as essential a programme ingredient as the 'ITC White Jaguar of Doom' and the regular supporting cast. No episode would be complete without a Volvo, plus Ivor Dean scowling and Burt Kwouk, Paul Stassino, Roger Delgado, George Pastell or John Carson looking fiendish.

The Saint ended its run on 9 February 1969, and 22 years later Kevin Price was approached by a gentleman in north Wales who claimed to own one of the principal Volvos. Upon further investigation, this P1800 turned out to be 71 DXC and Price finally bought the car in 1997. After another 10 years he eventually accumulated all the necessary parts for its restoration, and in 2012 the Volvo was unveiled at the Classic Motor Show, where it caused a sensation. The P1800's impact at the NEC was akin to that of *The Sweeney* Ford Consul GT in 2019; the return of a car that defined so many childhoods.

Baker devised a sequel in 1985, provisionally entitled *Son of the Saint*, which eventually developed into a new Templar series featuring Ian Ogilvy. This time Jaguar was keen to help, not least because a stellar XJ-S could only boost its profile and that of British Leyland. The star

car was a 1975 manual-gearbox model, the 138th example to leave the factory and a former Longbridge test vehicle. The white XJ-S was registered as PWK 530R and, because the series was due to air on 10 September 1978, Jaguar altered its appearance to match the latest versions.

Browns Lane also fitted the latest 'ST 1' with an electric sunroof plus a radio-telephone, as befitting a car driven by the dashing knight errant. Templar would surely have agreed with *Autocar* that the Jaguar was a joy to drive: 'In its combination of performance with docility, it is unapproached.' The producers employed two dealer-sourced back-ups: one for the British and French episodes, and one for the Italian stories.

The Jaguar proved just as suited to the role as Ogilvy, but *Return of the Saint* entered production in the twilight of ITC's international man of mystery genre. Some of the stories were

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THE OTHER STARS OF THE SAINT



MOVIESTILLSDB

ROGER MOORE The hero of more than 100 episodes from 1962-'67, Moore later made cameos in the 1997 and 2017 remakes

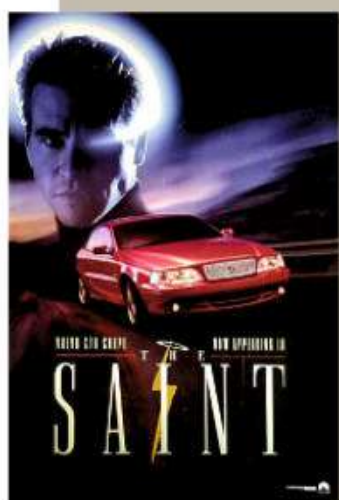


GETTY

IAN OGILVY 24 appearances in the late '70s in *Return of the Saint* almost bagged Ogilvy the 007 role, coincidentally following Moore



SIMON DUTTON The six feature-length episodes of *The Saint* in 1989/'90 made this long-serving TV actor into a household name



VAL KILMER Two years after starring as the caped crusader in *Batman Forever*, the Californian took the role as Templar got the Hollywood treatment. Its relative box-office success wasn't matched by the reviews – not even his

decidedly sub-par – *One Black Wednesday*, with Stephen Greif and his gang of heavies in a well-used Ford Zodiac MkIV was especially hilarious. Nor was the XJ-S entirely trouble-free, and Ogilvy recalled: "It often had to be pushed on to the set because it was forever breaking down."

After filming had concluded, the car seemed to vanish. However, it was rediscovered in 1993 and is now alive and well. 'Our' Jaguar is a 26,000-mile 1979 example that Charles Porter acquired mainly as a result of his appreciation for *Return of the Saint*. The first episode of the series, *The Judas Game*, made quite an impression on the 14-year-old Porter: "I bought the Corgi model and the 1979 annual!"

His devotion to British 'action TV' of the 1970s has also resulted in a Joanna Lumley *New Avengers*-style Triumph TR7 joining the fleet, and he bought another diecast XJ-S plus its full-sized counterpart seven years ago, accurately describing its condition as: "Unrestored and fresh out of the box." Better still, the Jaguar more than lives up to his *Saint* fantasies. Browns Lane equipped post-1977 automatic versions with a GM400 transmission rather than the older Borg-Warner Model 12. "It is definitely more refined," Porter says. "As an American 'box, it is far better suited to powerful cars."

For a long time, as Porter observes, many enthusiasts frequently misjudged the XJ-S as an E-type replacement – a role for which the Jaguar was never intended. "It is a proper grand tourer," he says, "so quiet and elegant. If you read magazine group tests of the period, the XJ-S always comes out on top against the likes of the Aston Martin DBS and the BMW 633CSi."

Alas, he has not yet played a cassette of the John Scott *Return* theme while driving, primarily through fear of resembling Alan Partridge.

The third on-screen incarnation of *The Saint* arrived in the late 1980s, in the form of six two-hour television films made by DL Taffner Ltd. To portray Templar, Simon Dutton was selected from 250 actors – and met with the approval of Charteris – while the budget allowed for extensive overseas filming. There was also an *über*-naff theme tune, any number of very 1980s hairstyles, and a 1975 Jensen Interceptor III that Dr Shan Chetiyawardana now owns.

During pre-production, the filmmakers decided on a British grand tourer, with a shortlist including Aston Martin, Bristol and Jensen. The XJ-S was ruled out because *Inspector Morse* by then already featured a Jaguar. However, as Chetiyawardana notes: "Aston Martin was not interested, and Bristol couldn't provide a car



Clockwise from above: vaunted V12; hyphen went in 1990; lounging tourer; monochrome cabin awash with dials





'Jensen's Bruce Collard made the Interceptor owner an offer he couldn't refuse. Albeit not in the manner of a typical *Saint* heavy'



Classy Interceptor interior is a low but comfortable setting. Right: huge air cleaner sits atop the thumping Chrysler-sourced V8



JENSEN INTERCEPTOR III

Sold/no built 1971-'76/3419

Construction steel tubular chassis, steel body

Engine all-iron, ohv 7212cc 90° V8, with Carter four-barrel carburettor

Max power 284bhp @ 4800rpm

Max torque 383lb ft @ 3200rpm

Transmission Chrysler Torqueflite three-speed auto, RWD

Suspension: front independent, by double wishbones, coil springs, anti-roll bar **rear** live axle, semi-elliptic springs, Panhard rod; telescopics f/r

Steering power-assisted rack and pinion **Brakes** vented discs, with servo

Length 15ft 8in (4775mm)

Width 5ft 10in (1778mm) **Height** 4ft

5½in (1353mm) **Wheelbase** 8ft 9in

(2667mm) **Weight** 3931lb (1783kg)

0-60mph 6.4 secs

Top speed 140mph **Mpg** 10-14

Price new £6981 (1973)

Price now £15-60,000+

VOLVO C70 2.3 T5 GT

Sold/no built 1996-2005/70,031

Construction steel monocoque

Engine all-alloy, dohc 2319cc 'five', with turbo and Bosch Motronic fuel injection

Max power 237bhp @ 5100rpm

Max torque 243lb ft @ 2700-5100rpm

Transmission five-speed manual, FWD

Suspension: front independent, by MacPherson struts **rear** beam axle, trailing arms, coil springs, telescopic dampers; anti-roll bar f/r

Steering power-assisted rack and pinion

Brakes discs, with servo and anti-lock

Length 15ft 6in (4720mm)

Width 5ft 11½in (1820mm)

Height 4ft 7½in (1410mm)

Wheelbase 8ft 6in (2600mm)

Weight 3203lb (1453kg)

0-60mph 6.7 secs

Top speed 155mph **Mpg** 26

Price new £30,540

Price now £1-5000

within the timeframe, especially in the Brien Blue colour the producers preferred.”

Fortunately, when the owner of OND 954P took the Interceptor to the West Bromwich factory for a routine service, Jensen's Bruce Collard made him an offer he couldn't refuse. Albeit not in the manner of a typical *Saint* heavy.

The firm upgraded OND to Series IV specification, as per the production company's requirements, and, as with the previous 'ST 1', the Interceptor gained an electric sunroof and a telephone. Such modifications cost Saint Productions Ltd £4423. For overseas filming, the car was driven to France and Germany by the company's John Page, who stayed with the Interceptor for the project's duration.

Unfortunately, *The Saint* did not prove especially popular in its intended US market, and UK viewers largely ignored London Weekend Television's screenings in 1989.

At around that time Chetiyawardana lived near the Jensen works and, as a devotee of the marque, sought an Interceptor. On visiting the factory he was informed by Peter Thomas, then a company director, that Jensen would be restoring the car when it returned from filming. Post-*The Saint*, OND was resprayed and rechromed, fitted with new power steering and alternator, and the cabin was re-Connollised. Chetiyawardana acquired it on 2 March 1990 and Simon Dutton autographed a copy of the registration document. The Interceptor has since been awarded several prizes at the Jensen Owners' Club National Concours, and is a truly splendid machine. Indeed, the Chetiyawardana Interceptor is ideally suited to any future small-screen interpretations of Templar's escapades.

Finally, we have a car from the 1990s, that now remote era. When Paramount initiated plans for a version of *The Saint*, Val Kilmer's Simon Templar would once again drive a Volvo – this time a C70 finished in Garnet Red. Based on the 850, with a considerable amount of development work by Tom Walkinshaw Racing, the model used the film as an essential advertising tool.

“Too little Volvo and too much of Val Kilmer. He was not the Charteris character.”

The film virtually vanished from public consciousness, even if some unkind sorts nominated its leading man for a Golden Raspberry Award for Worst Actor. Fortunately, this did not deter Howard from buying a C70 T5 coupé with a manual gearbox some eight years later. “It is a 2002, last-of-the-line model,” he says, “built four or five months before production ceased. It is mechanically identical to the specification of the car in the film.


“It is very solid and sure to drive, better built than the 850 because Volvo thoroughly re-engineered the C70 to create a proper GT. The styling is the ultimate icing on the cake; I find it reminiscent of Lancia and Alfa Romeo coupés of the 1950s and '60s. You can see that a great deal of time and effort went into creating a beautiful and beautifully detailed shape. Today the C70 is coming into its own as a classic.”

Ultimately, choosing the finest screen transport for *The Saint* has to be subjective, based on the programme or film that most impacted your younger self. To pick the P1800

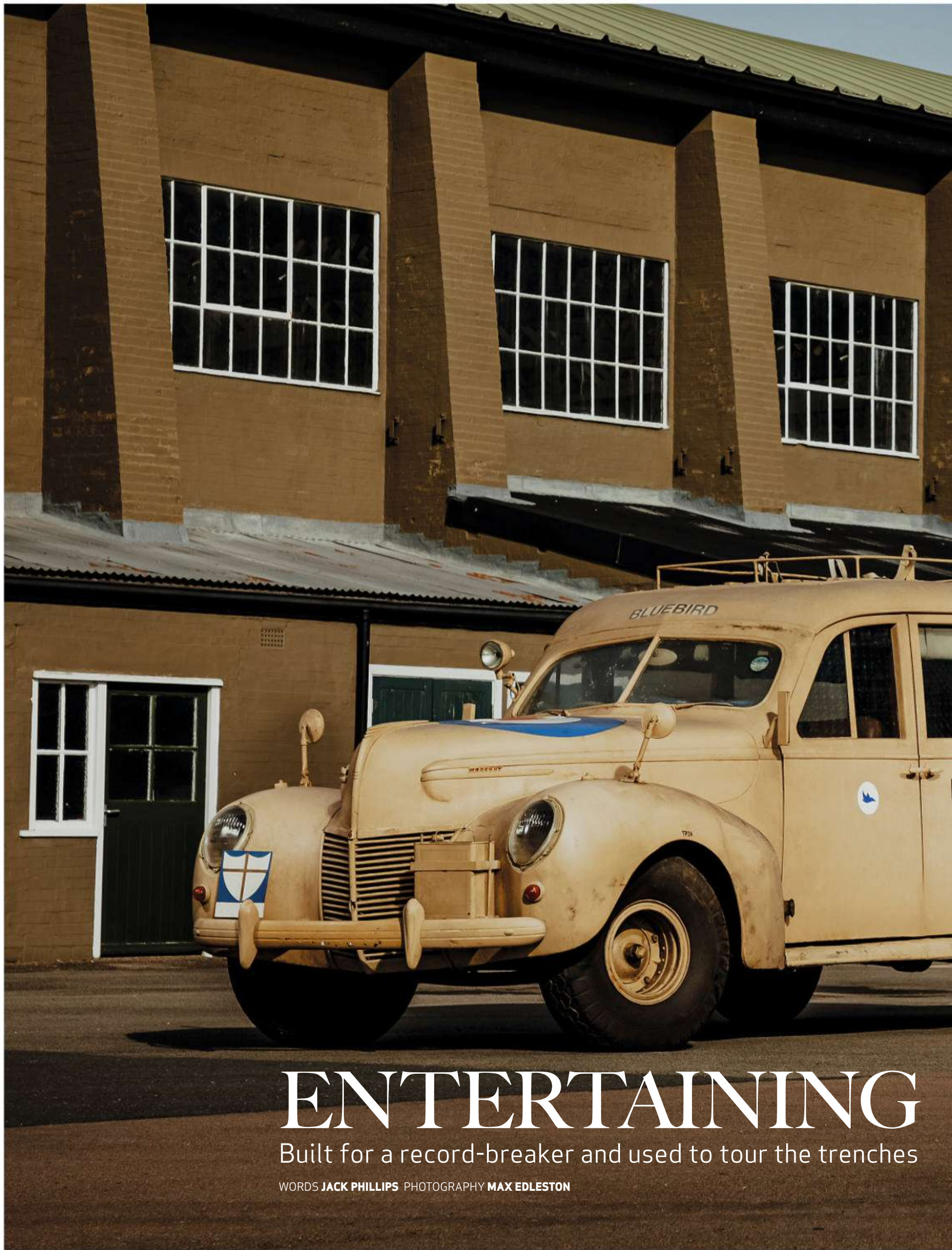
Ian Callum-styled C70 coupé ended three years before the convertible, in 2002. Below: comforts shared with the 850



is partially because it is one of the few cars to merit the term 'television icon'. It didn't matter that many sets appeared to be made from balsa wood or that 'Paris' bore a quite remarkable similarity to Hertfordshire when the P1800 was evading a back-projected Vauxhall Cresta travelling at approximately 250mph.

The other reason for selecting the earlier Volvo is that it was the perfect choice of transport for one of Britain's most likeable stars. Roger Moore's talents were often underrated, not least by himself, but his interpretation of Templar was wholly his own. Fittingly, his final screen credit was a cameo in the 2017 made-for-TV revival and he was arguably better suited to *The Saint*'s wit than the safari-suited excesses of 007. As if to prove it, the two-part *The Fiction-Makers* has all the ingredients for fine television: Justine Lord, Sylvia Syms, Kenneth J Warren chewing the scenery and Sir Roger at the wheel of his Volvo. Cue the Edwin Astley theme tune. 

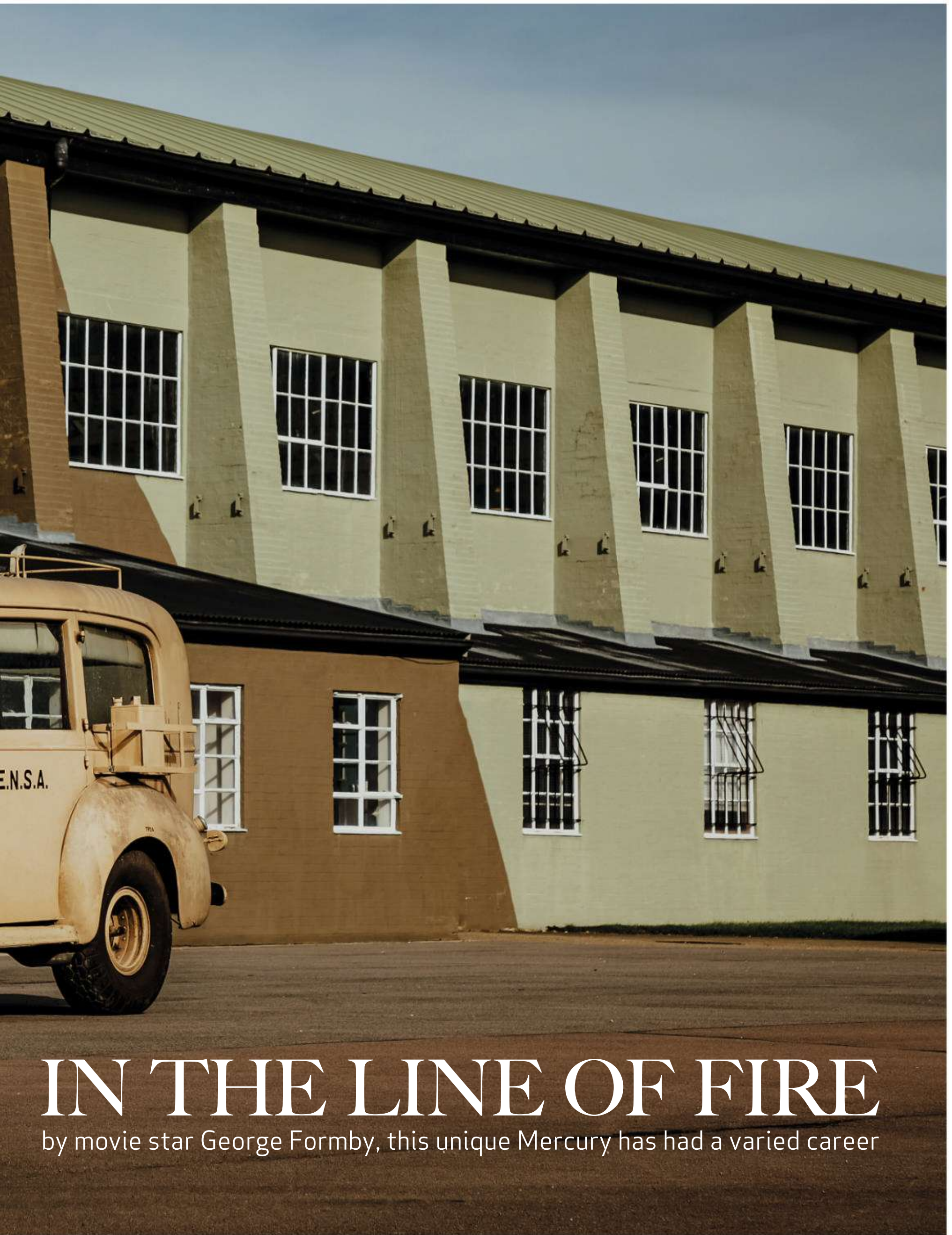
Thanks to Kevin Price; Mike Smith; The Classic Motor Hub (classicmotorhub.com)



ENTERTAINING

Built for a record-breaker and used to tour the trenches

WORDS JACK PHILLIPS PHOTOGRAPHY MAX EDLESTON



IN THE LINE OF FIRE

by movie star George Formby, this unique Mercury has had a varied career



Two-piece tailgate adds to the Mercury wagon's practicality; racks above the rear wings house jerry cans

The black-and-white footage flickers to reveal a skinny soldier tumbling out of a shop, the owner appearing close behind, brandishing a broom and reeling off tirades in French. The gag that follows in strong but squeaky Lancastrian tones is simple but the chuckle infectiously raises a smile, still 80 years later, and an army of soldiers quickly crowds around asking him to “sing us wind-uhs”.

George Formby obliges, wielding a banjolele and flashing a toothy grin, and some of the three million troops he played for during the Second World War are suitably entertained.

Formby had numerous stints in France and, performing for the British Expeditionary Force in 1940, being evacuated through Dunkirk and returning to France as dusk fell on the D-Day landings to play at Montgomery's request for paratroopers, he was in many ways among the first in and last out. Not just of the entertainers – at times he crawled through trenches, so dangerous was it to sing so near to enemy lines.

During the war he still starred in films, performed in Aldwych underground station for those taking cover in London and headed much farther afield, too, venturing south with the Eighth Army to Africa via the harsh Mediterranean. He did so in a certain style

aboard this unique Mercury Eight, originally built at the behest of Sir Malcolm Campbell.

The great record-breaker and tip of the famous family tree had retained a close eye over the car's construction in 1939; as head of the UK arm of Lincoln, like Mercury a subsidiary of Ford, he had commissioned the car personally. What arrived direct from Dearborn was a three-speed Mercury Eight, launched only that year, with a 3.9-litre V8 and already in right-hand drive – hence the 'F' stamped on the chassis plate beneath the bonnet catch.

Blue Bird K3 had come to the end of its career with three Water Speed Records under its hull and was being replaced by K4. What better crew vehicle than a rugged estate that could carry six people, and whose seats could fold flat to form makeshift accommodation for the night? Long-established coachbuilder Windovers produced the unique square-back lugger, retaining the distinctive, almost boat-like prow of the Eight behind wraparound bumpers.

But 1939 was no year to be chasing such frivolous pursuits, and the onset of war restricted the speed king's efforts to a solitary record attempt on Coniston Water in August that clocked 141.740mph. Campbell's team of mechanics led by Leo Villa didn't have the luxury of the Mercury by then, perhaps still being clothed by the Royal-approved coachbuilder.

The Mercury marque had been launched in

1939 to split the difference between Ford and Lincoln-Zephyr, its sole 99A Eight model designed: 'To extend Ford-Lincoln standards of mechanical excellence, progressive design and outstanding value to a new price field.'

The period advertisements could each have been a prescient catchphrase for what Formby would later subject his modified model to. 'Action!' exclaimed one, while others suitably declared 'It's time to roam!', 'Maybe this is what you need!', 'So we headed the Mercury for Sun Valley!' and 'We matched our Mercury against the Painted Desert!'

It was targeted at just about everyone, with some unsubtle ads aimed at elegant women with silk scarves flowing gracefully in the wind, in a country still releasing itself from the grip of the Depression and the threat of war a distant Old World problem, an Atlantic away. Slotting into that mid-range arena would give Ford a shot at the whole population, rather than the top and bottom of the market. The Mercury would be more powerful and more expensive than the Ford but cheaper than the Lincoln, with a comfortably torquey 95bhp flathead V8 and hydraulic brakes. The Edsel Ford-devised brand boasted with its 1940 Club Convertible of being far ahead of its first-year popularity records, with a range of two- and four-door bodies on offer.

None were quite like Campbell's, though. Not only was the spacious body unique, but the



Clockwise from left: script references first owner Campbell; blinds protected intrepid crew; stylish painted dashboard



Left-right: 100mph speedo is optimistic; Ford's premium brand; ENSA film cases add to evocative atmosphere



suspension, too, because it had been under the eye of Leslie Ballamy. A specials builder, he devised a split-axle front suspension for Ford Pops and Austin Sevens that formed a crude early independent set-up. Campbell had it installed in one of his own racers, and it found its way beneath a Grand Prix Bugatti and Arthur Conan Doyle's Delage, among other things.

The Mercury, meanwhile, today carries a solid front beam and what magic Ballamy wrought in period is now lost to history. Campbell wrote to Ballamy in September 1940, congratulating him on the suspension he had kindly fitted, apologising for the delay because he wanted to test it fully. 'It fulfils all the claims you have made for it and I am delighted with the results achieved,' he wrote from his Great West Road base. It also had rifle racks at that point, because correspondence in 1990 from the late Ballamy stated that it was intended for war use.

The car came into Formby's hands following a charity event at the Royal Albert Hall in 1943, where he and Campbell met. They would have had plenty to discuss, not least Brooklands; Campbell's exploits at the Surrey temple of speed are well known, but Formby was the first to lap at 100mph in a V12 Lagonda. A specific claim, but impressive nonetheless for the certified petrolhead: an Aston 2 Litre Sports, Bentleys and Rolls-Royces all graced his garage, but his weapon of choice was reputedly his Hillman.

The Mercury, suggested Campbell, would be ideal for Formby's upcoming tour: 53 days away with the sun-beaten and terrain-ravaged troops, straight off the set of *Bell-Bottom George*. According to David Bret's biography, *A Troubled Genius*, Formby had initially asked the Entertainments National Service Association whether he could go on his motorbike to better keep up with the columns of troops. The ENSA denied him the privilege. It did, however, sign

'The flaking cream wheel matches the metal dash, and the unmistakable smell of an army-navy store hangs heavy'

off on the taking of the Mercury and Formby added a tent for his valet and pianist. The brackets on the running boards remain as testament to that fact. The Royal Electrical and Mechanical Engineers added chunky tyres and, with paint, reduced the glass area to help them cope with the relentless sun, but ENSA hadn't

accounted for the V8's thirst. Bret writes that a gallon eked out a 15-mile best – so much for the advertised claims of 'Thrills and Thrift!', and hence the excess of body-coloured jerry cans everywhere you look in the boot and on the body-mounted brackets

Prior to shipping out, Formby acclimatised himself with the big sand-coloured wagon on the roads around Blackpool. It likely wouldn't have taken long. The cabin is instantly comfortable, exuding something indefinably homely – those 53 days it spent as house and home have left an impression that remains today. Because the bulbous wings provide so much of the car's width, the cabin feels a perfect size; there's space without the anxiety of clouting a corner off.

The flaking painted cream wheel is well placed and comfortably angled on its arrow-straight column, matching the metal dash, and the unmistakable smell of an army-navy store hangs heavy. The small letterbox 'screen is close, though today cracked, and the dials look as if they are a caricature of the era. The font on the deep crescent speedo is distinctive – it could almost have been lifted from period Hollywood films of two-tone brogues and trilbys.

The seats have at some point been retrimmed, but not in a way that jars with the endearing patina. There is a faint Morris Minor Traveller air to the car, but precariously pumped up, and you suspect that changing gear would be more



GETTY

“Obviously we could make quite a lot of money in Canada,” said Formby, “but I felt that the Middle East would be more of a job of work”



Tall Windovers body is ungainly but works well for long-distance tours, with seating for six people that can be folded down to form a bed. Top: Formby delights the troops in 1940



Balloon tyres give a supple ride and plenty of ground clearance. Below: flathead V8 is a replacement unit

to pass the time rather than achieve anything particularly meaningful.

The car supposedly took in three tours, but that gruelling 53-day enduro is best recalled. Formby's notoriously tough wife, Beryl, didn't allow him the liberty of keeping a diary. Inexplicably, nor did she record the trip, according to Bret, except with terse retorts to some press back home. It took in Morocco, where he sang impromptu off the plane, plus tank-strewn Tunis – "it was the hottest climate we had ever struck" – and from Northern Africa to Italy and Sicily, where he met Chelsea centre-forward Alex Jackson. "Isn't it funny how you meet people in strange places?" Formby said, after Jackson introduced himself as the welfare officer. Malta, Gibraltar, back to Africa and across to Palestine followed, and some 750,000 beleaguered troops were entertained. In Moss Bros suit, with ENSA badges to complement the Mercury's, he could have gone to Canada instead. Yet he has been quoted as saying: "Obviously we could make quite a lot of money in Canada, but I felt that the Middle East would be more of a job of work. The last time Basil [Dean, ENSA founder] suggested Canada, I felt I was needed more at home; we all expected the Blitz to be starting again, and the Canadian audiences were a long way from the battlefield. Our lads out there in the desert could do with a little entertainment, and my word, they deserved it." His impact is thought to have been unquantifiably important.

His loyalty was reciprocated by the Eighth Army, fittingly for the Mercury, which made him their mascot. Despite George and Beryl being deserted by the Eighth in Catania – they had more important matters at hand, after all – they latched back up in Naples and ate with General Montgomery. On the way in the Jeep-led convoy the Formbys saw some native soldiers hit a



landmine, bringing the perils to the forefront of their minds. By October, and returning home, they'd each shed a stone. A set of ENSA boxes in the back of the car, some with skeletons of film reels, recall the trip, while each window retains thick blinds, held up by hooks and eyelets.

Following its long, arduous tour Formby sold the car to Earl Peel in 1946, and it was pressed into service on grouse shoots. By the 1970s it was still active with a hotelier in the Lake District before it entered the Sorn Collection. Robert 'Bobby' McIntyre used his cars, once venturing from Ayrshire to Devon just to buy a Facel Vega HK500, and in 1986 the Eight visited The Netherlands on a Military Trust tour. Supposedly partial to the odd halfshaft, it returned on an AA flatbed. Then a hot runner, the flathead V8 was replaced by a period-correct unit, its colour a fitting shade that matches the 'Bluebird' script above the screen and only adds to the roundness of this special car's story.

With McIntyre it remained until the end of the '80s when it was sold by Sotheby's to Keith Schellenberg, who had been taken by its story. It was perfect for travelling his Isle of Eigg, and


he was persuaded to part with it after years of trying by collector Graham Greenwell, who is renowned for keeping historical vehicles relevant and running. The door fell off when he opened it, but was soon refitted and the car's travels continued as it visited as far as Norway, fragile but perfectly good on motorways, by all accounts.

Whoever stumps up the required £25-30,000 with H&H on 14 April has the added pleasure of trying to fill in those gaps agonisingly left by Beryl during their incredible tour. Though perhaps the buyer should roll it from pedestal to hangar at the Duxford venue. Because while the passing of time has dulled some of the links to those sand-swept days, it remains a

monument to Formby and the likes of Gracie Fields' own war efforts when other performers remained in the relative safety of home.

And though his bravery pales alongside the sacrifices of the men he entertained, with banjo under arm and tales wagging, it shouldn't be underestimated the courage it must have taken to drive this Mercury from site to site, night after night within the faux-safety of its thin coachbuilt walls. Formby initially volunteered for military service, only to be caught literally flat-footed.

His pluck wasn't reserved for wartime: touring South Africa, he refused to abide by segregation and wouldn't play to split venues. And the couple was vilified for hugging a toddler bringing them chocolates. Beryl later softly asked National Party leader Daniël François Malan: "Why don't you piss off, you horrible little man?"

Forget restoration, this unique Mercury deserves to be preserved as much as any multi-million-pound rarity. If not more. But maybe clean its wind-uhs... 

Thanks to H&H (01925 210035; handh.co.uk); IWM Duxford (020 7416 5000; iwm.org.uk)



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WHEN SIZE MATTERS

For too long overlooked, the big, pioneering Jaguar MkVII and now 60-year-old MkX are ready for their time to bask in the sun

WORDS MARTIN BUCKLEY PHOTOGRAPHY LUC LACEY



'Even in the fickle world of luxury cars, the MkX's journey from West End glamour to East End gloom seemed particularly short'

Time, as well as being our most precious commodity, tends to distort perceptions of a particular car's place in the world, collapsing and expanding relevant to your current vantage point. Take the MkX Jaguar – 60 years old this year, believe it or not – and think about it like this: when the first examples took to the roads in September 1961, the earliest MkVII Jaguars, direct antecedents in the firm's post-war saloon lineage, were still only just over a decade old. Yet from a 2021 perspective you could be forgiven for thinking there is a missing link between them. Viewed in the metal, as a pair, you struggle to see how one shape could have followed on directly from the other. The MkVII speaks of the export-or-die austerity of 1950s Britain, a rare splash of colour in a monochrome era of spivs and ration books, whereas the younger machine seems like a glimpse of the modern world we currently inhabit. It is a fully power-assisted, motorway-era saloon that was a short step away from the XJs that consolidated Jaguar's four-door thinking for the 1970s and '80s.

The sleek 1968 XJ6 was really a four-door sports car in proportions; the MkVII and MkX made no apology for being full-sized saloons

in which luxury held marginal sway over performance. Both were powered by the XK twin-cam engine, of course, a power unit whose reputation and charisma were central to the Jaguar concept. And both were built in volumes that allowed the manufacturer to undercut its rivals by many hundreds of pounds.

In overall terms they were both successful cars, but 25,000 MkXs in nine years was no match for the 46,500 MkVII, MkVIII and MkIX units sold between 1950 and '61.

Some were suspicious of the value-for-money element of these big Jaguars. At £998 the MkVII 'export saloon' was carefully pitched just under the top tax bracket that applied to luxury goods. The MkX, less than half the price of an S2 Bentley at £2300, stayed true to the Lyons ethos of taking a slimmer profit per unit on a long production run, rather than hiking prices up to what he thought the market would tolerate.

As before, the MkX tended to make its contemporaries look absurdly overpriced and the first examples were so hard to get hold of that it was possible to earn well over list price for a delivery-mileage car. Jaguar couldn't even spare one for Roger Moore to use in new television series *The Saint* (p112) – the roomy cabin appealed for filming purposes – and Corgi Toys had to reissue its miniature version of the

MkX, such was its popularity with youngsters.

But this big Jaguar's star seemed to fall faster than most. Even in the fickle world of luxury cars, the MkX's journey from West End glamour to East End gloom seemed a particularly short one. To a certain extent this was history repeating itself, but at least with the appearance of the MkVII the marque's 'Wardour Street Bentley' image had begun to fade. Jaguar's credibility was hugely bolstered by its Le Mans victories in the 1950s, while the dollar-winning export success of its cars had earned William Lyons his knighthood – as many as 80% of all the MkVII, VIII and IXs built were for export.

The XK120 tends to get all the column inches when the conversation turns to Jaguars of the 1950s, yet even more was riding on the success of Bill Lyons' long-dreamed-of 100mph saloon. It was the first Jaguar to have a body built outside of the Browns Lane company, but a hold-up in the preparation of the tooling by Pressed Steel had caused Lyons to delay the launch until 1950, the year petrol rationing ended. Tapping-in to the pent-up post-war demand for new cars, the success of the MkVII was immediate, with 500 orders taken at its New York launch in the Waldorf Astoria Hotel on Park Avenue.

The first MkVIIIs were built in Jaguar's pre-war Foleshill factory but its real home was



Top-bottom: huge seats fill the classy cabin; rear picnic tables; signature Jag toggles and switches



Clockwise: the MkX's nose was a radical departure; quality touches feature; E-type spec makes for a rapid saloon





Four-spoke steering wheel dates the otherwise similar VII interior. Below: new cams boosted XK's power to 190bhp



Wide and long, the MkVII is conservative in shape and fits neatly in its era, with small rear window and sweeping wings





'The XK120 tends to get all the column inches when it comes to Jags of the '50s, but even more was riding on Lyons' 100mph saloon'

Browns Lane. The by-then two-year-old XK engine had been specifically designed for this car and its box-section chassis, with torsion-bar front suspension, had been well proven through its use in about 10,000 examples of the stopgap, pushrod-engined MkV.

Lyons' shape echoed the XK120 in its swoopy side profile, but the overall result was a blend of slightly bulbous English dignity with a hint of the lithe grace found in some of the immediate post-war Alfa Romeos by Touring and Farina. Flat panels were a device to keep the tooling costs in check, but Lyons knew that the MkVII shell would have to have a long life if he was going to extract the maximum value out of his investment. And he did: the MkVII gave way to the gently massaged MkVIII in 1956 and then the disc-braked, 3.8-litre MkIX in 1958, both externally identified by chrome accent lines that usually went with two-tone colour schemes.

The MkX, 'Project Zenith', was emphatically a revolutionary Jaguar in the context of the vehicle it replaced, almost to the point that it was a new and different species to the MkVII, VIII and IX of 1950-'61. Three inches wider, 5½in longer and a full 8½in lower than the body-on-frame MkIX, the MkX encapsulated everything Jaguar had learned about body engineering and noise insulation in a new unitary shell that was

the biggest and stiffest built in the UK. Its 7in-deep, 7in-wide sills were so strong that the roof contributed almost nothing to the overall rigidity. Mindful of this, Lyons pondered making the MkX a pillarless 'hardtop sedan' with frameless doors, although the problems experienced later with the wind sealing on the XJC indicates he was probably right to dismiss the notion.

The MkX introduced new-to-Jaguar features such as quad headlamps, a front-hinged bonnet and standard reclining seats, while banishing old customs such as rear wheelspats and centrally placed instruments. Inside it had a new heating and ventilation system with vacuum-operated controls and was the first Jaguar to offer electric windows as an option. It may still hold the record for having the widest back seat of any British car (and few had a roomier boot, even accounting for the space taken up by the pannier tanks in the wings), but it is worth noting that the MkX was a good 20in shorter than the full-size Cadillacs, Lincolns and Imperials it was designed to take on.

Perhaps its top speed of between 115 and 120mph (depending on which combination of compression ratio, transmission and rear-axle ratio you ordered) did not grab headlines in the same way the 100mph MkVII had in 1950; but the MkX driver entered a new world of poise, stability, ride comfort and general refinement

in a car that in many ways set new standards of road behaviour for large saloons. Browns Lane had pioneered disc brakes, so Dunlop's 'quick change' Mk2-type calipers issued all round were no surprise, although the 14in wheels – still the smallest ever fitted to a Jaguar – meant that the discs were slightly smaller than those found on the much lighter compact saloon.

The most extensively test-proven Jaguar up to that point, the MkX was designed around having an automatic transmission and offered standard-issue power steering. It shared its straight-port head, triple-SU XK engine and double-wishbone/quad-damper independent rear suspension with the E-type, launched six months earlier, but abandoned torsion bars at the front in favour of coil springs.

Jaguar naturally hoped this new saloon flagship – faster, roomier and more luxurious than the car it supplanted – would cause a sensation equal to the one the E-type had generated at Geneva. Yet praise for the MkX was always tempered by a certain disquiet about its sheer size, combined with a sense that its sleek but barrel-sided shape was not Lyons' finest hour.

Chassis changes lent credence to the idea the Jaguar's small, hard-pressed development team had probably released the 3.8-litre MkX before it was really sorted. But the 1964 4.2-litre cars

were difficult to fault, with straight-line pace on a par with the 3.8 auto Mk2 thanks to a healthy increase in torque, to 283lb ft at 4000rpm.

Brakes and steering were improved by virtue of the new Varamatic steering box and a proper servo that worked directly off the brake pedal, rather than the infamous bellows type. The best news of all was an all-synchromesh manual gearbox as an alternative to a more versatile and refined Borg-Warner Model 8 auto.

It is in the latter form that we sample the MkX pictured here, with a 1956 MkVIIM for contrast, both cars courtesy of Surrey Jaguar specialist Robert Hughes. He has been dealing in these

you feel rather like the hired help, but there is much consolation in the sense of well-being and luxury you get from the supple leather, gleaming veneers, the West of England Cloth headlining and even the way the instruments are lit.

The XK engine fires instantly on the button and works pleasingly in tandem with the automatic gearbox, which has a neat, crisp selector quadrant. It hums through the flat floor in neutral but changes gears smoothly on the move, somehow making the MkVII a less ponderous car to drive than what I recall of piloting manual versions with the gearlever nowhere near where you'd like it. Acceleration

The MkX is in all respects a much more suave device than the undoubtedly charming MkVIIM. It has a far lower centre of gravity and feels more of a piece, which of course it is. The more logical dashboard, certainly by Jaguar standards, and much better all-round vision put you at ease at once, while the power steering and strong, light brakes give the car a 1970s feel as it gathers pace seamlessly.

The game and lively MkVII easily drifts along with modern traffic, but in the MkX you have the urge in hand to go past much of it. You could doubtless cruise in the 4.2 at the older car's 100mph maximum. And even at that rate of

knots your rear passengers, luxuriating in the massive legroom, could write legible notes on the picnic tables, so smoothly resilient is the ride.


Regardless of the speed, the MkX is a lot less 'work' to drive than its predecessor. The power steering is light but not absurdly so – it isolates you from the understeer but tends to blur the edges of any 'feel' in the way the steering comes back to centre. Yet it responds precisely to inputs and allows you to command the MkX confidently in all situations, riding a suspension system that generates levels of grip that not only eclipse the cart-sprung MkVII, but also puts the ride of many modern cars to shame.

Yet the MkX, which was a grave disappointment to boss Sir William Lyons, was perhaps the first Jaguar that didn't sell itself, and the first not to win universal praise

from both the press and general public. Logically its size, comfort and its power-assists should have endeared the MkX to US buyers, but they never took it to their hearts in the numbers Lyons had hoped for. The fact that the model got off to a bad start with a spate of radiator failures did not help its cause, particularly on the American side of the Atlantic.

So happy 60th birthday, MkX Jag. Like the MkVII and its successors, you were certainly one of the best saloon cars in the world in your prime. But you faced tougher and more numerous competition than the MkVII, perhaps most significantly from within your own ranks in the form of the more handily sized – but also fully independently suspended – S-type.

There was a lingering suspicion that you looked like too much car for the money to be any good, in a market where buyers did not necessarily see your bargain price sticker as a positive thing. Instead, they possibly saw that as a reason to suspect that you were merely a bloated, empty status symbol.

But that much is history. All I know for sure is that the MkX (and the later renamed 420G) will always be my favourite Jaguar saloons. There's nothing I like better than a bloated, empty status symbol. 

Thanks to Robert Hughes (roberthughes.co.uk); Brooklands Museum (brooklandsmuseum.com)



MkX silhouette has been refined and updated, but its genes have carried through to modern XJs

machines, man and boy, for more than 30 years.

Even for Hughes, the big '50s saloons are unusual things to have on the books: he thinks he's had about five or six over the years, and has owned this one twice. Its second owner bought it when it was two years old and had it until the early 1980s, although by then it had already dropped off the DVLA's records having been taken off the road some time before 1977.

The 'M' was Jaguar's first revision of the big saloon from September 1954, still with the divided windscreen but identifiable by its wing-mounted indicators and foglights placed on the bumpers of a simplified cross-section and which also wrapped around more at the rear.

More significantly the M's engine, by using 3/8in-lift camshafts, was boosted by 30bhp to 190bhp. Such was the car's export success it was only in 'M' spec that these saloons started to appear on British roads in significant numbers. An automatic transmission, in the form of Borg-Warner's DG unit, had been available since 1953 and this car has it. Thus equipped, a bench front seat was obligatory. Sliding on to it you immediately feel you are sitting quite low in a car with a letterbox-sized back window that makes the rear quarters feel private and cosy but isn't great for vision. The front view, beyond the tiny clap-hands wipers, disappears somewhat abruptly without even a 'leaper' for context.

Holding the massive, cold four-spoke wheel

and mpg figures suggest the automatic gave away very little in efficiency to the Moss 'box.

Viewed from the outside, the MkVII whips away from a standing start with a sense of purpose that defies its 1950s origins. On the inside, low-speed corners or parking manoeuvres mean Scotland Yard-style police-regulation wheel shuffling, yet the steering lightens nicely once up to any sort of speed and centres pleasingly as you straighten up.

Town carriage manners take precedence over any 'sports saloon' pretensions in the MkVII. To drive it quickly is fun, but tends to draw unwanted attention to your activities in the form of body roll and tyre squeal that look more alarming than they feel.

This 1965 MkX 4.2 was owned by a lady in Grimsby until 1971, when she sold it to a haulier friend who used the car for holidays until the early '80s. "He then stored it in his warehouse," says Hughes, "simply because there was no point in selling. It had no value. But he took it for an MoT every year, so it's not been off the road."

Around 20 or 30 years ago it was sheer size that kept the values of these cars down. "Most people's garages were not big enough," explains Hughes. "The best MkXs are now making £40k and a few have even had £100,000 restorations. Once they get to a certain value the size doesn't matter; it's an asset, especially with 'Goodwood' cars, which is what both of these are, really."



JAGUAR MkVIIM

Sold/number built 1954-'56/9261

Construction steel box-section chassis, steel body

Engine iron-block, alloy-head, dohc 3442cc straight-six, twin SU H6 carburettors

Max power 190bhp @ 5500rpm

Max torque 202lb ft @ 3000rpm

Transmission four-speed manual, optional overdrive, or three-speed automatic, RWD

Suspension: front independent, by double wishbones, torsion bars, anti-roll bar

rear live axle, semi-elliptic leaf springs

Steering recirculating ball **Brakes** drums

Length 16ft 4½in (4991mm) **Width** 6ft 1in (1854mm) **Height** 5ft 3in (1600mm)

Wheelbase 10ft (3048mm)

Weight 3866lb (1754kg)

0-60mph 14.3 secs

Top speed 100mph **Mpg** 18.5

Price new £1616 **Now** £15-40,000

JAGUAR MkX 4.2

Sold/number built 1964-'66/5680

Construction steel monocoque

Engine iron-block, alloy-head, dohc 4235cc straight-six, triple SU carbs

Max power 265bhp @ 5500rpm

Max torque 283lb ft @ 4000rpm

Transmission four-speed manual, optional overdrive, or three-speed Borg-Warner Model 8 automatic, RWD

Suspension independent, at **front** by double wishbones, coil springs, telescopic dampers, anti-roll bar

rear driveshafts as upper links, lower wishbones, trailing arms, twin coil spring/damper units

Steering power-assisted Marles

variable-ratio worm and roller

Brakes Dunlop discs

Length 16ft 10in (5130mm)

Width 6ft 4in (1930mm)

Height 4ft 6¾in (1390mm)

Wheelbase 10ft (3048mm)

Weight 3990lb (1810kg)

0-60mph 10 secs

Top speed 121mph **Mpg** 18-23

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'The game and lively MkVII easily drifts along with modern traffic, but in the MkX you have the urge in hand to go past it'



LIVING THE HIGH LIFE



The unique coachbuilt Heuliez Intruder broke new ground by combining sports car looks with Mercedes' best off-roader

WORDS **GREG MACLEMAN** PHOTOGRAPHY **JOHN BRADSHAW**



I don't think I've ever felt quite as conspicuous as I do behind the wheel of this car. I feel like George Clooney popping to Tesco in dark shades, a hat and false moustache. Everyone knows I'm here, from the attendant who hasn't broken his stare since we pulled into the petrol station to the kids in the car ahead, flashing back and forth as if Father Christmas is about to rear-end their dad's Mondeo. A brand-new Ferrari would attract less attention than this... whatever this is. A sports utility vehicle? For sure. An off-roader? Maybe, I suppose; yes. A convertible? That, too. A Mercedes-Benz? Yes. And no.

The Heuliez Intruder is a difficult car to put in a box. It broke new ground and created a whole new sub-section of automobile that wouldn't truly take off for another two decades. And it's even more challenging to identify. From the outside there's the clear influence of Mercedes-Benz, with an unmistakable grille missing only a three-pointed star and a silhouette that could almost pass for an SLK or later AMG GT, if it weren't riding quite so high. It's all sleek lines up top and business down below, with 12in of

ground clearance and enormous tyres – a Tonka toy made real. As hard as it is to identify, it proves equally challenging to date; you may be surprised to learn that it first broke cover at the Paris motor show way back in 1996.

Unusually, the badge on the boot offers little help to the uninitiated, because few punters on the street – if any – will have heard of Heuliez. Despite being about as far from a household name as it's possible to be, the French specialist coachbuilder has had a hand in everything from various manufacturer-backed conversions of popular production cars to one-off concepts such as the sublime Citroën SM Espace.

Founded in 1920 by Adolphe Heuliez, the eponymous firm started out building horse-drawn carriages before putting together its first car, a Peugeot 177B, in 1925. From there, the company went on to specialise in the low-volume manufacture of limousines, shooting brakes and convertibles, taking a lead role in the construction of a number of well-known models.

Its closest association came with Citroën, and throughout the 1980s and '90s station wagon and convertible versions of everything from the Visa and BX to XM and Xantia were turned out at its works in Cerizay, France.

Heuliez had proven itself to be much more than a chopper of tops. In 1980 the company was tasked with building the Renault 5 Turbo, and later it would be responsible for converting standard three-door Peugeot 205 bodyshells into the wild, mid-engined Turbo 16, welding a transverse firewall between the B-posts and augmenting the chassis with tubular subframes front and rear.

The *carrosserie* had big ambitions, and in 1992 it opened a design studio in Turin headed by the well-regarded Marc Deschamps, who had experience not only in creating cutting-edge concepts, but in turning them around in short order. While he was working at Bertone, his Citroën-based GS Camargue went from sketches to finished article in just five weeks.



'Frame the upper half of the car and you'll find a sports car body that borders on the pretty, with neat tail, boot and light clusters'



Curved windscreens front and rear are no impediment to innovative roof mechanism. Tail treatment is a pastiche of Mercedes' designs



Garish blue interior with centrally mounted instrument binnacle is not for the shy and retiring, and rear 'seats' are mainly for show



From top: plain dials; M104 'six'; special roof helped bag the Peugeot 206CC contract

Shortly after arriving at Heuliez, Deschamps produced the Raffica, a striking concept with retractable headlights and a one-piece roof that could convert from open to closed in moments. The project took just two months to complete before being shown at the Paris Salon in 1992. By the following year's show the Raffica II prototype was finished, this time with an electric two-piece articulated top that marked out Heuliez as a leader in the field of folding convertible roofs. The experience gained during the Raffica projects became invaluable a few years later when, in 1995, Deschamps began work on a car designed to fuse the worlds of the sports car and the off-roader: the Intruder.

If you're going to start with an off-roader, you might as well choose the best: the car that gave its life so that the Intruder could live was a Mercedes-Benz G320. Work on the car began apace in mid-1995, with styling sketches of the new machine only produced once the factory **Mercedes body had been** lifted from its chassis.

By February 1996 a quarter-scale plaster model had been created, followed closely by a full-size rendering. The first side was finished by April, with the second a month later.

Through this short process the Heuliez craftsmen, headed by Deschamps, shunned modern computer-aided design in favour of the old-fashioned techniques, crafting the body panels from

sheet steel in their Piedmontese workshop, with the exception of the bonnet and the bumpers – the latter formed from lightweight yet strong carbonfibre. The interior was designed and put together on the fly, with the small team building their creation straight on to the freshly denuded Mercedes chassis.

The floorpan and factory running gear of the G320 remained largely unchanged, with most of the attention focused above the waistline. The 3199cc M104 straight-six and four-speed automatic gearbox remained in situ, along with the three fully locking differentials that endowed the G-Wagen with such formidable off-road ability. Slight modifications were made to the suspension to cope with the car's revised weight, while the radiator was repositioned so as not to interfere with the Intruder's lower, sloping bonnet. Curiously, larger 17in wheels were specified only to be made to appear smaller by the addition of an inner lip embellisher, then dwarfed by the fat 285/60 tyres.

On top, the Intruder is something to behold. Frame the upper half of the car and, in isolation from the enormous off-road tyres and towering ride height, you'll find a sports car body that borders on the pretty. Deep slashes arc upwards from the sills that simultaneously make the body seem shallower and even further from the ground. The tail, boot and slender light clusters are neat, perhaps the car's best angle and again bringing to mind the AMG GT. It would be charitable to say that the front is marginally less successful, with a light treatment that wouldn't look out of place on a mid-1990s Daewoo.

If the outside of the Intruder is reminiscent of an SLK with a severe peanut allergy, the interior



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is equally challenging, its appearance lying somewhere between the bloated Violet Beauregarde after devouring Willy Wonka's blueberry pie chewing gum and the costume of a buxom indigo alien about to succumb to the syrupy charms of Captain James T Kirk. The styling is straight off the motor-show stand, with eye-catching blue hide seats, each with their own armrests, and acres of artificial-looking silver leather covering doors, console and dashboard. Like a true show special it has an air of style over substance, with a steering column that protrudes far into the cabin and doesn't adjust, and pedals offset to the right with the accelerator mounted hard up against the transmission tunnel. Throughout, the trim is secured by domed Allen-key nuts, a post-industrial style feature that feels a bit like fitting a carpet with a nail gun.

Look beyond some of the more eyebrow-raising styling cues, however, and you'll find that much of the practicality of the original Mercedes remains, with large, clear dials and an automatic gearlever that shares the same gate as its donor. The low-range controls are set further back in the centre console and offer a welcome reminder that underneath the glitz lies the beating heart of one of the most capable vehicles to ever roam on – and off – Europe's roads.

Though its sleek styling gives the illusion of speed, any allusions to sportiness evaporate after you've hauled yourself up into the flat-floored cabin and turned the key. Close your eyes and you could be in a G-Wagen. Opening them again only marginally improves your vision, with the folding roof offering a small aperture through which to see behind and the offside door mirror being completely hidden by the frame of the quarterlight.

Thankfully the view straight ahead is unimpeded and, after pulling the gearlever back into Drive, the Intruder charges ahead with a tickle of the throttle. Given the car's formidable weight, its 210bhp straight-six does an admirable job of hauling the Heuliez along. It's most comfortable on country lanes, and as the auto swaps ratios to the tallest gear, the purposeful engine note gets drowned out by the whine of differentials and the considerable rumble of the fat tyres on the road surface. Winding the Intruder up highlights the G-Wagen's weakness when it comes to high-speed touring, with vague steering and low gearing that requires touching 4000rpm to reach 70mph. On bumpy back-roads, though, the Intruder feels in its element.



Recognisably Mercedes-Benz grille remains, but there's no three-pointed star mascot to fully confirm the inspiration

'The Intruder charges with a tickle of the throttle and, despite the car's weight, its 210bhp straight-six does an admirable job'

As the clouds gather, it's time to try out that famous roof. Intriguingly, despite its Germanic underpinnings and the obvious styling cues of contemporary Mercedes-Benz models, the party-piece roof has nothing to do with that of the R170 SLK, also launched in 1996. Instead, the in-house Heuliez design was inspired by the firm's earlier creations. Like the Raffica II, it is a fully automated system: simply release the manual clips on each side of the windscreen and pull back on the switch. Smooth as butter, the main section lifts backwards, slotting under the rear windscreen as the entire apparatus folds into the considerable boot. If you happen to live somewhere such as the south of France you can




Chunky tyres and lipped trims mask a large set of alloys

take the roof off entirely, leaving a permanent convertible with a huge amount of luggage space. It is probably enough for four people, if you were able to shoehorn a couple of passengers in the back – a task that would likely involve a pry bar and a tub of goose fat. For rainy Blighty you're best keeping your options open.

When you do lower the roof, it changes the character of the car entirely. At a stroke you're able to let the world in, and while it clearly reduces the structural rigidity, with a noticeable amount of extra wobble, the trade-off is worth it. You're unlikely to throw the car around anyway, and with the roof down it becomes even more tempting to settle into a relaxed cruise.

For all its quirks, the Intruder is undeniably modern, and could probably pass itself off as a current model without too much trouble – all the more remarkable when you consider that at the point it was rolling out of the Heuliez skunkworks, a hapless Gareth Southgate was bungling the penalty that sent England crashing out of the Euros. Just as Southgate went on to become the most unlikely of style icons, the Intruder has grown into its skin.

As the years have passed it has become increasingly clear not only that the design was far ahead of its time, but that it would serve real purpose. The groundbreaking folding roof paved the way for a commission from Peugeot as the French giant breathed life into its 20Coeur concept, with the Cerizay operation partially producing 369,000 206CCs from 2000 onwards.

What was once derided as an unholy union between a sports car and an off-roader can now, with the benefit of hindsight, be seen as something of a trailblazer, preceding the Range Rover Evoque drop-top by some two decades. I know which one I'd rather be seen in... 

Thanks to DK Engineering (dkeng.co.uk)



“Dad was determined to keep this one nice; it became a bit of an obsession”

How the dedication of a passionate enthusiast has turned an everyday saloon from Turin into a family treasure

WORDS **ALASTAIR CLEMENTS**
PHOTOGRAPHY **OLGUN KORDAL**

Simon Hucknall is a worried man. And with good reason. The snowstorms that blighted the fortnight before our arrival have stopped, and the roads are largely dry, but the salt still lies across the Tarmac like little corrosion cluster-bombs, ready to catch out the unwary (or the un-undersealed). When you're driving a 1970s Fiat, this is a very real consideration – particularly when it's a 1970s Fiat whose Pippin Red coachwork has never felt the touch of a welding torch or a paint gun.

The Hucknalls have seen what those cursed crystals can do before, because this isn't the family's first Fiat 128. “My dad, Ted, bought one new for £850 from Kilby Bridge Motors in 1970, when I was five, just after the 128 had been awarded European Car of the Year,” recalls Simon. “He traded in a 1961 Riley One-Point-Five that he had also bought new – it must have been like getting into a spaceship after that.” Unfortunately, however, the Italian machine didn't have quite the same longevity: “He absolutely loved the 128 but it rusted like hell. I remember Dad bodging it, but after seven years it was pretty bad so he bought another.”



Some 44 years later it's still in the family, and shows just 4143 miles on the odometer: no wonder Hucknall is feeling protective. But why would anyone go to such lengths to preserve a 128? "Dad was an engineer and an enthusiastic driver, so first-class dynamics and technical innovation were always prioritised over mere form," explains Hucknall. "He had a real dislike for period Fords and the like because they were overstyled – he saw them as archaic, and you can see now he was right. This is clearly a car of the '70s, but the design has aged far less than, say, a Cortina MkIII or an HB Viva."

In truth, it was a design of the late '60s, launched to replace the ageing 1100 in March 1969 as a two- and four-door saloon and the tiny Panorama estate. And while its styling was conservative to say the least, the engineering

was anything but, with independent suspension all round and a transverse engine with front-wheel drive, a Fiat first – though it had been trialled in sister brand Autobianchi's Primula. And that motor was a gem: a belt-driven overhead-cam 'four' designed by Aurelio Lampredi and in 1290cc form, as in Hucknall's car, also used to power the mid-engined X1/9.

But far more than even the legendary Lampredi, the man responsible for the 128's brilliance was Fiat stalwart Dante Giacosa.

Hucknall is a former road tester who has recently formed his own public relations consultancy, Classic PROse, and like his father a lifelong enthusiast with an appreciation for fine engineering. "This was Giacosa's parting shot," he explains. "He'd been at Fiat since 1926 and was involved in everything, and this was his final project. Giacosa wanted to maximise the passenger area; the idea was that 80% of the car had to be for passengers and luggage – hence the spare wheel being in the engine bay, which results in a massive boot. There wasn't anything particularly revolutionary about the design, but it brought together everything that was new at the time and put it all into one package.

"It was the first car to use this undersquare overhead-cam engine, for example, which revved for Italy. Road testers were taking it to 7000rpm – 'without any valve bounce', they said. I do think Fiat missed



Clockwise from left: 12-year-old Simon on the day of delivery, 20 April 1977; Ted Hucknall with his new car; Sylvia with Simon and first 128 in 1970; Simon, ted and Ted



a trick with the gearing, though; the indirect gears are quite long, but there's a relatively short fourth so it really sings along."

Today there are only thought to be four 128s left on UK roads, the model's rarity now masking its success in period: factor in the coupés and more than three million were built over a 16-year production run. Then there were the Nasr 128s in Egypt, the Seat 128s in Spain, and the Zastavas in Yugoslavia where the basic outline continued in production until 2003.

With Hucknall Jnr also having owned a 128 Special, a facelifted Series 1, more than their fair share of that production run ended up at the family's Leicestershire home. But it was SFP 863R, ordered on 9 April 1977 via Trinity Motors in Leicester (today a Subaru dealer), that endured. "The original Positano Yellow 128 Dad used for everything, it was our only car," says Hucknall, "but when he got this he wanted to have a car he could keep nice and use only for high days and holidays – such as our weekend trips to Silverstone for VSCC meetings."



Compact overhead-cam 'four' is canted slightly forward to make room for the spare wheel under the bonnet, which results in a generous boot

SFP is a 'Nuova 128', the second-generation model launched May 1976 and featuring a new grille, larger square headlamps, plastic bumpers and a revised interior. It's a punchier 1300 CL (Comfort Luxe) with a heady 60bhp – although the 12-year-old Hucknall had his sights set rather higher than that: "There was a 124 Sport Coupé 1800 in the showroom for £2400 and I was desperate for Dad to buy it, but he saved himself £400 and we ended up with this. I don't think he seriously considered any other cars at the time, though I do remember going out with him on a test drive in an Alfasud beforehand.

"The car was always garaged, and cleaned after every outing. He then began to buy runarounds for £2-300, Fiat 850s and Mini vans, to use every day and protect the 128. He was determined to keep this one nice; it became a bit of an obsession." Ted later bought a Fiat Amigo camper, which overtook the 128 for recreational use, so the little saloon was sidelined in the grandparents' garage, seeing daylight sparingly until the late '80s before eventually falling silent.

"He began to buy cheap runarounds, such as Fiat 850s and Mini vans, to use every day so he could protect the 128"



Recommissioning complete, the 128 can be enjoyed by Simon – and future generations, too



FIAT 128 1300 CL

Sold/number built 1969-'85/2,776,000

Construction steel monocoque

Engine iron-block, alloy-head, ohc 1290cc 'four', single downdraught Weber carburettor

Max power 60bhp @ 6000rpm

Max torque 71.6lb ft @ 3200rpm

Transmission four-speed manual, FWD

Suspension independent, at **front** by MacPherson struts, anti-roll bar
rear struts, transverse leaf spring

Steering rack and pinion

Brakes discs front, drums rear, with servo

Length 12ft 8in (3856mm)

Width 5ft 2½in (1590mm)

Height 4ft 8in (1420mm)

Wheelbase 8ft ¼in (2448mm)

Weight 1814lb (823kg)

0-60mph 14.6 secs

Top speed 90mph

Mpg 39.5

Price new £2208.50 (1977)

Price now £5-10,000

Ted Hucknall worked at Whittles on jet-engine testbeds, and it was this dangerous work that took him too soon, in 1999, from mesothelioma. “He’d paint asbestos on the engines to trap the heat, then they would get up to temperature and the asbestos would flake off and fly around,” says his understandably aggrieved son. “After Dad died, I went to look at the car and the engine was seized solid. I took it to a local garage and they stripped it and found the pistons rusted in, so it had to be rebored and fitted with new, oversized pistons. I got it MoT’d and it ran okay for a few weeks before it developed awful timing problems. The cambelt had clearly jumped, so it was put away again.”

Fast-forward to last year, and mother Sylvia’s move into a care home prompted Simon to open the garage door once again: “I was tasked with selling the house and I was furloughed for three months, so it seemed the perfect time to address the problem.” Initially Hucknall planned to do the work himself, but he soon called in the experts at Middle Barton Garage in Oxfordshire. “After 30 years it still looked pristine, but lurking beneath were all sorts of problems,” he explains. “The engine had seized again, the brakes were locked solid, and fluid from the dampers had seeped out over the inside of the wheel rims. I managed to free the engine and the brakes, but getting her to fire up proved difficult.

“The Middle Barton guys were brilliant. We replaced the bits that we had to, but tried to leave the rest untouched. The emphasis was to keep it absolutely original.” A slipped timing belt had indeed stopped the car from running, but in the process the valves had been bent so replacements were fitted along with a new cam pulley, water pump and reconditioned alternator.

Although the car had been in a dry, warm garage that had protected the bodywork, aided by the plastic wheelarch liners fitted to these later 128s, there was still plenty of decay to tackle: “A completely new exhaust system was needed, from manifold to tailpipe, after the old one spat out its innards when the engine was started for the first time. The corroded brake discs were replaced, along with front calipers, a regulator, rear brake cylinders, a full set of hoses and all the suspension bushes.” The front MacPherson struts were also renewed along with the rear dampers, all of which had started



From top: perfect doorcards in remarkably clean cabin; ashtray still contains Ted’s cigar remnants; ball-topped gearlever offers a delightful shift


to leak fluid, and the steel wheel rims were refurbished and fitted with new Pirelli Cinturatos. “The original Michelin Xs weren’t available in the right size,” rues Hucknall, “and I still need to do something to dull down the wheels – they look a bit too shiny.”

After five months of recommissioning, the 128 returned from Middle Barton in November 2020. Tragically, however, Sylvia passed away at the age of 92 just a week before getting her long-promised ride in late husband Ted’s beloved Fiat. Quite apart from the excitement of seeing a car

completely as its maker intended, more than four decades on, there are poignant moments to be found throughout the 128, such as a note Simon took of mileages before and after one of their rare weekend trips. “Dad wasn’t a smoker, but he did have the occasional cigar,” says Hucknall. “I noticed the other day that there is still cigar ash in the ashtray so I haven’t cleaned it. When I first drove the car I shed a tear: it felt as fresh as it did in 1977 when I had my first outing in it. Dad preserved it for so long and never really drove it, yet he loved it so much.”

Even without the family connection, getting behind the wheel of such an untouched machine is always going to feel special. Still wearing its PDI stickers, the 128 features a wonderfully ’70s combination of brown dash and blue trim in its airy, spacious cabin. The soft, wide seats offer a Mini-like driving position behind the rather ugly two-spoke wheel, but fire up and the urgent exhaust rasp could only come from an Italian car.

On the move the engine lives up to that early promise: smooth, free-revving and peppy, it quickly gets the 128 up to a comfortable 60mph cruise, aided by a four-speed ’box with a long throw but a narrow gate and remarkably precise action. The steering, though heavy at low speeds, soon lightens and retains bags of feel, without the burden of the torquesteer that affects so many front-drive cars, and the wheel-at-each corner stance results in a chassis that loves to dive into corners. The whole package just feels so tight and solid – as it should do because this is to all intents and purposes a new car, with that impression only challenged by the slightly musty aroma generated by decades tucked away in a garage.

Bombing along Leicestershire back-roads, it’s not difficult to imagine what a revelation the little Fiat must have been to the European Car of the Year jurors in 1969, with a modernity and a sportiness at odds with its prosaic, boxy styling. In his search for design rationality Giacosa was Italy’s answer to Mini creator Alec Issigonis, which makes it doubly disappointing that to the wider world his fun-size masterpiece has become little more than a footnote in Fiat history, while the BMC baby has gone on to achieve icon status. Luckily, however, thanks to the efforts of a father-and-son team, this particular unsung hero still hits all the right notes. 



Right: chocolate-brown dash was facelifted for Nuova 128 of 1976. Above: all original books remain in the glovebox





Second-generation 128 got plastic bumpers, larger headlamps and a new grille; bodywork has never been touched, but wheels were refurbished

“When I first drove the car I shed a tear. Dad preserved it for so long and never really drove it, yet he loved it so much”



From left: a fisherman unloads his catch; a hat maker in Hualhuas; the trusty Beetle struggles to draw breath high above Laguna Llanganuco

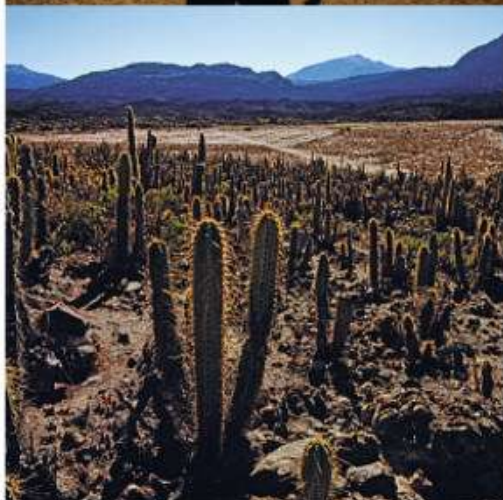
ON THE TRAIL OF ADVENTURE

Photographer Tony Hutchings' antidote to the monochrome pall that has hung over us this past year is to relive an epic South American road trip. Earthy reds, bright blue skies, towering Andean backdrops and a Volkswagen Beetle – all perfectly preserved on vivid Kodak Ektachrome

WORDS **GREG MACLEMAN** PHOTOGRAPHY **TONY HUTCHINGS**







From top: bandits were a very real threat to ad hoc roadside camping; Santa Rosa beach, near Chiclayo; Hutchings' self-portrait, in silhouette form; the majestic Valley of the Volcanoes

“It all began in 1980, when I visited the Munich studios of filmmaker Peter Mahringer,” explains London-based photographer Tony Hutchings. “I saw a film about the Andes that showed how majestic, spectacular and isolated that part of Peru still was. After returning to London I decided to leave my studio to experience it first-hand.”

With the images from Mahringer's film still swimming in his mind, Hutchings began voraciously to consume *National Geographic* articles on the area. He bought a copy of the *South American Handbook* – a near 1400-page guide first published in 1923 – and meticulously cut out the sections pertaining to Peru.

“I considered using public transport, and although there was an efficient coach network from city to city, it offered little opportunity to stop in between,” says Hutchings. “There was no better option for dealing with the rough Andean roads than a secondhand Volkswagen Beetle, with its flat floor and bombproof air-cooled engine. I managed to find a 1967 Brazilian-built example for around \$2000.”

The South American Beetle – or *Fusca* – varied in many ways from its German cousin, not least visually. The cars that left São Bernardo do Campo carried on until 1972 with Europe's 1958-'64 body style, with its thick door pillars and smaller windows, as well as the more attractive sloping headlights of the earlier generation. When production first began in Brazil in January 1959, around 60% of the parts were shipped over from Germany; by the time Hutchings' example rolled off the production line, just four of the thousands of components were imported. But at its heart, the *Käfer* was every inch as reliable, rugged and practical as anything on the road.

Ahead of his journey, each corner of the little sky-blue Beetle was packed with camping gear brought from the UK, supplemented by provisions gathered in Lima. Detailed road maps were stuffed into the glovebox, while the rest of the car was filled with jerry cans of petrol and tins of food that would last the journey without spoiling. Plus, of course, his Hasselblad 500C/M camera: “I set off south along the Pan-American Highway towards Paracas, a coastal reserve known for its abundant wildlife, including seals, birds and, rather worryingly, vampire bats. The only animal I saw at night was a splendid silver fox, looking to catch some of the rodents that had been attacking my food supplies.”

Hutchings set up camp and explored the area on foot for several days. When it came time to continue the journey, the Beetle had become completely bogged down in deep sand. The roads around Paracas were quiet, and night had begun to fall when he spotted the first vehicle of the day, a Toyota Land Cruiser carrying a Chilean couple. Mercifully, his fellow travellers took Hutchings to their hotel for the night, returning the following morning to drag the stricken Beetle from the sand using a length of rope.

“The Pan-American Highway was a driver's

delight in 1982,” says Hutchings. As the road followed the coast through the desert, it would occasionally snake down to cross a verdant river valley fed by waters flowing from the Andes – the peace broken only by the air-cooled clatter of the flat-four. Hutchings left the Pan-American Highway at the white volcanic city of Arequipa, steering the Beetle onto the unmade roads towards Chivay and the Colca Canyon, setting up camp near Cabanaconde.

“A friend in Lima had told me about a place called ‘Cross of the Condor,’” recalls Hutchings. “At 8am, the birds leave their mountain roosts and glide to the desert 60 miles away. In the evening they return, using strong thermals of hot air rising from the sunlit sides of the canyon.”

From the Colca, Hutchings took the Beetle on a circuit of Peru's highest extinct volcano, the Nevado Coropuna. An enchanting mix of ice caps, glaciers, peat bogs and rolling pastures, the 13,000ft (4000m) Altiplano proved to be the Beetle's first big hurdle. The thin atmosphere threw the air-cooled lump out of tune – all 3,350,000 Brazilian-built Beetles retained carburettors throughout their production run.

“The car started to struggle, and I was beginning to worry that my four jerry cans of fuel wouldn't be enough,” explains Hutchings. “It was necessary on the ascent to have the windows open, because the drop in atmospheric pressure caused fumes to be drawn into the car.”

After a torturous drive over rough, rocky roads, Hutchings and his Beetle limped into Carman Alto, where his handbook clippings indicated there was an Inca site. “A man stepped forward and asked what I was doing there, and when I mentioned the ruins he said what was left wasn't worth seeing. The fields were too rocky to pitch a tent so I slept in the car, only for a boy to tap on my window a few hours later and say: ‘My mum says it's not safe, follow me.’ I was led to a small house, where I slept on a bench.”

Back on the road, and with the boy's words ringing in his ears, Hutchings camped well away from the dirt road on the Altiplano, where temperatures plunged to -15°C at night. “There was no problem,” says Hutchings, “until I tried to start the Beetle. With a frozen battery and 50% less oxygen than at sea level, I wasn't going anywhere. To my amazement a shepherd appeared, complete with llamas. He seemed equally amazed and asked where I was from. When I told him, ‘England, a long way away, across an ocean,’ he asked where my boat was.”

With the help of the shepherd, Hutchings managed to push the stranded Beetle back on to the dirt track, where he had no option but to wait for another passer-by. A lorry appeared after three hours and the two were able to bump-start the Volkswagen, which by that stage was running low on fuel. Fortunately a local had a petrol store in his yard, and a bucket and funnel with which to fill the Beetle's tank.

Hutchings' good fortune was short-lived. Not long after getting back on the road the following day, the Beetle's engine died on the road to Orcopampa. With no time to set up camp before



Main: beautiful isolation atop the Altiplano. Above, clockwise from top left: Renault 4CV on Boulevard Sáenz Peña, Lima; fisherman with his *caballito de totora*; locals arrive at the church of Santísima Cruz de Arequipa; young boys and their traditional Cajamarca-style hats



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the sun set, he was forced to pull his coat tight and spend the night in the car. "Sleeping in the Beetle wasn't easy," he recalls. "I decided to eat plenty of honey, and as it got colder I set up the camping stove in the footwell – not a great idea given all the fuel I was carrying! I had completely forgotten to use my emergency silver body bag."

"I was eventually woken by a loud knock and opened my eyes to what appeared to be the interior of an igloo-shaped freezer bathed in bright sunlight. The roof, windows and windscreen were coated in a couple of inches of icy frost, and as I wound down the window, pushing out the ice, my visitor said, 'My God, I thought you were dead!' He kindly walked with me to a mining camp around five miles away, to which we then towed the car. The points were pitted, and I made a temporary repair."

"I stayed the night, and for my next stop they recommended I asked for the mayor of Andahua. The first person I spoke to was, in fact, the mayor, and I slept on the floor of his loft – at least it was warmer than the Beetle!"

From Andahua, Hutchings once again pointed his steed skyward, beginning another epic climb on the way back to the coast, eyes fixed on the fuel gauge until there was little more than fumes in the tank. By the time he coaxed the Volkswagen to the summit, the pair had reached 13,000ft (4000m): "I was then able to freewheel most of the 60 miles towards the sea, taking in changes in scenery from snow-capped mountains to arid, barren desert hills."

After meeting with friends at Nazca Airfield and on the home stretch back to Lima, Hutchings eventually found a yard where cars were undergoing repair. "To call it a garage would have been a stretch," he smiles. "The mechanics were very confused when I told them in my best Spanish that I was having trouble with my bananas. Eventually, with lots of laughter, they realised I had confused *platinas* – points – with *plátanos* – bananas. After arriving in Lima the windscreen wipers were removed – a local custom due to the region's low rainfall – and I began planning my journey north."

Hutchings' route took him towards Ancash in the Cordillera Blanca, an area that juxtaposed spectacular scenery with a tense atmosphere, the roads punctuated by military roadblocks and checkpoints. "I managed to gain entry to Laguna Parón by giving the guards some beers, and pitched my tent in the glow of the Beetle's headlights at the edge of the lagoon. The view in the morning of the lake, with the snow-covered 19,000ft (5885m) peak of Pirámide de Garcilaso at the far end, was stunning."

Later, 16,500ft (5000m) above the Lagunas de Llanganuco, the Beetle finally met its match: the engine could breathe no more and whimpered to a stop, forcing Hutchings to retrace his steps. A few nights later, after waking to a spectacular view of the Laguna Querococha, the Beetle again refused to start: "It was late afternoon before another vehicle arrived, a Volkswagen camper driven by a German couple, who said that to camp in view of the road was madness."

They asked if I was armed before showing me their pistol. Using a short rope they got me back on to the stony road and started the engine, but not before both headlamps were smashed."

The following day Hutchings found someone in the town of Yungay to repair the Bug's headlights and share the town's bleak history. "He explained that an earthquake had buried the town in 1970, killing around 20,000 inhabitants," says Hutchings. "He had been away for a couple of days. When he returned, he had lost his entire family and all of his friends."

"Leaving that still sad place, I continued down the Cañón del Plato. The views were beautiful as the evening light flooded up the valley from the west, but the road to the coast was 90 miles of bone-jarring corrugated track, and I couldn't find any speed at which the shaking would lessen. Finally back on the Pan-American Highway, I looked in my mirror to see a condor soaring in my slipstream off to one side, rather in the way seagulls shadow cross-Channel ferries."

Hutchings and his Beetle had been in Peru for almost three months, and in order to get a new visa it was necessary to leave for three days, after which a replacement could be issued. "I went to Ecuador," he explains. "At the crowded border the guard who inspected my passport held it up. 'We've got one!' he shouted, 'an English!' Everyone fell about laughing. Then the guard said, 'You have to go, the car has to stay here.' The bureaucracy in Peru was such that when you buy a car you have the documents of the original owner – okay unless you want to take the car out of the country. I eventually found a lorry driver who would keep an eye on the Beetle while I crossed a bridge teeming with people and the peculiar sight of trucks laden with bananas creeping from Peru to Ecuador and trucks laden with bananas creeping from Ecuador to Peru."

After some negotiation, Hutchings established that if the Ecuadorians would give him an exit stamp, then the Peruvians would grant him a new three-month visa. "But, as ever in my adventures through South America, there was a catch," he laughs. "The head of customs on the Ecuadorian side explained that an exit stamp could be arranged, but it would be both a complicated and very expensive procedure. "How expensive?" I asked in his office. "\$20," he replied. I quickly produced a 20-dollar bill, then he flicked the date wheel and stamped my passport with a smile."



Hutchings has produced a fabulous photographic book recounting his travels. Peru 1982 features 168 images from his 9000-mile trip, printed across 220 150gsm silk-coated pages. Just 350 limited-edition, signed and numbered copies are available, priced at £39 in the UK. See peru1982.com



From top: the Beetle enjoys a sea-level break in Paracas; a mother and daughter in Cabanaconde; rug repairs on the Altiplano; the soaring grace of the Andean condor



THE BROTHER

CHAPPE Frères & GESSALIN



Left: mid-engined, 4CV-based Bosvin-Michel-Spéciale outside the garage. Below: the Chappe team with A108 2+2, Gessalin second from right



Jean Gessalin recalls life in the family firm that made France's CG sports cars – and much else besides

WORDS JON PRESSNELL
PORTRAITS DANIEL DENIS

Plunder your memory banks and the name Chappe might conceivably register – if it registers at all – as the company behind the short-lived CG marque. Even so, chances are that you won't be aware of the key role that this emphatically family-run business played in the creation of many other limited-production models. More than that, Chappe Frères & Gessalin, to give the firm its full name, was truly an innovator, in that it pioneered the viable production of glassfibre bodies in France.

Having set up as a wheelwright and cartmaker in St Maur des Fossés, just south-east of Paris, by 1939 Jean Chappe was running a successful

his son, born in 1933 and also called Jean, joined the firm as an apprentice, and he would eventually become technical director.

In the early post-war years the business had about 10 staff, and as well as building lorry bodies it carried out general repair work, including converting older passenger cars into commercial vehicles. By the beginning of the 1950s, the odd more exotic project had found its way into the workshops at St Maur: bodying cars such as the Renault-based Pons-Rédélé racer for the 1953 Le Mans 24 Hours, along with a Talbot for future Ferrari/Maserati agent Charles Pozzi, and the mid-engined, Renault 4CV-based Bosvin-Michel-Spéciale.

In truth the small firm was struggling. "There was only the repair side that was working –

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bodyshop making van and lorry bodies, not least for Delahaye. After his death in 1945 the company was operated by his three sons and his son-in-law. The expertise of Louis Chappe was in working aluminium and in upholstery; brother Abel's strengths lay in the mechanicals and paint, but also – in the early days – wooden framing; the third sibling, Albert, meanwhile, concentrated on bodywork but increasingly became the company's manager. The fourth member of the team was Amédée Gessalin, who had married Jean Chappe's daughter. In 1947

and repairing cattle trucks wasn't exactly interesting," says Gessalin. "There was no more bodybuilding, after an order with Simca – a major concessionaire in Paris who ordered some vans. We also did a few 'woodie' estates based on the Simca Huit. They looked good."

Glassfibre-reinforced plastic, or GRP, would prove to be Chappe's salvation. Its entry into this field came in 1953 when it was asked to help complete a glassfibre-bodied roadster called the Stera, which had been devised by motoring journalist Jean Bernardet. "In the beginning

my uncles didn't know about GRP," Gessalin recalls. "Like for many firms in France, it came as something of a discovery. But I got around a bit, and I'd seen an American car with a GRP body at a chemicals exhibition."

After this exercise, the company plunged into series production of glassfibre panels, in the form of nosecones for DB's Monomill racers. It was a steep learning curve: "The resin came from the USA. It was dreadfully expensive and we had no information about how to use the hardener you put in to accelerate curing. Every Sunday we saw the results, after the accidents of the Saturday's racing. As soon as there was a biff, the nosecone exploded. It shattered like glass. Having studied the problem, we added a flexible resin. We made our own mix, because these things didn't exist at the time. The brothers then discovered that the lay-up was separating too easily, because the glassfibre weave was too dense and the resin wasn't penetrating it, so they developed a more open weave – which was known as 'Chappe cloth' for a long while."

At around the same time DB was putting its glassfibre-bodied HBR5 coupé into production, with a shell made by an offshoot of body and radiator specialist Chausson. Everyone was learning as they went along, and the Chappes

didn't stop him from claiming paternity for it. Why, if it was that awful? It's not a bad little thing, even if it is a bit dumpy..."

The A106 had been initiated when Gessalin's uncles suggested that he design his own car as an apprenticeship project: "Before I left for military service in 1954, the car had been drawn up and the wooden body buck had been made, mounted on a Renault 4CV platform. When I came back on leave in March 1955 the car had been bodied, in steel, and was a runner. But because it was of such interest to Charles Escoffier, we had to find a solution to put it into production. As we had worked with glassfibre, that was the answer.

"It was as if a magic wand had been waved. I'd felt a bit frustrated, because I hadn't been

"My uncles didn't know about glassfibre, but I got around a bit and I'd seen an American car with it at a chemicals exhibition"

response to Rédéle's plans to do a convertible in Italy. He didn't want to abandon us, and I designed this little cabriolet over a fortnight, when I was on leave. It was a bit Americanised – with fins, and that sort of thing – but that was what Escoffier asked for."

Building the A106 became Chappe's main activity for a while. By that stage the firm had a reputation as the go-to address for glassfibre bodies, and in 1957 it was approached by UMAP, the Usine Moderne de l'Application Plastique. Making, among other things, thermoplastic injection-moulded fridge interiors, UMAP wanted to diversify by producing a plastic-bodied coupé on the Citroën 2CV platform. "I designed a body to UMAP's specification," recalls Gessalin. "I wasn't too happy with it, because it looked a bit like a Salmson that had been shrunk in the wash. But in terms of its road behaviour it was a surprise. It didn't half go, because it had EPAF tuning gear. The bodies were made by UMAP, but we did the moulds, and two of the Chappe brothers stayed five or six months with them to help start up production."

A rather more prestigious customer of the time was Simca, which in 1957 commissioned Chappe to build an Aronde-based cabriolet: "Simca boss Pigozzi was at odds with his design

office, which he thought wasn't working fast enough. We had a friend who was a Simca agent. He said we ought to show Pigozzi something, so we did a fifth-scale model of a coupé and a cabriolet. We fixed up an appointment, and I went off with my uncle, each of us with a model under our arm.

"The Simca people asked us to build a prototype of the cabriolet, make moulds, and then three further cars in plastic. We made a prototype in steel and then three cars in glassfibre. Then Fiat, which part-owned Simca, brought out its 1500 Cabriolet and Simca didn't want anything more to do with our car, although it was supposed to be independent. It could have really developed into something."

Another project running at the same time was to help Parisian Panhard agent Raymond Gaillard with his PL17-based Arista Passy, for which Chappe made the moulds and probably one or two bodies, although Gessalin can't vouch for this. The company also provided the mouldings for DB's new model launched in 1959, the Le Mans – a handy contract because production of the A106 ended in 1960, after roughly 400 had been made.

Meanwhile Rédéle had begun manufacture of his Michelotti-styled convertible at a new facility in Dieppe. The Chappes were in the process of being sidelined, an exercise that would gather pace with the introduction of the Dieppe-built Berlinette. As a consolation prize the company was commissioned to design a new 2+2 model – and a chassis to take the Renault running gear.

Made by Chappe & Gessalin, the tubular backbone chassis was adopted by Alpine for all of

were generous in sharing their newfound knowledge: "We swapped notes. As far as we were concerned, our doors were open. Chausson sent some engineers to see how we did the lay-up for the Monomille nosecones."

The first complete vehicle built in glassfibre by the company was what became the Alpine A106. Frequently presented as being the idea of Alpine founder Jean Rédéle, it was in fact created off his own bat by Jean Gessalin and upon its completion it was taken up not by Rédéle, but by his father-in-law, Charles Escoffier, who had a Renault concession in Paris.

"The Renault people called it 'Escoffier's car'," says Gessalin. "That didn't last long. Rédéle persuaded his father-in-law to let him take over the car. I never understood why he claimed this model, which he supposedly didn't like, as his own. He said he found it ugly. But that

involved in completing the car. But then Escoffier said that if we were capable of making it in numbers, he'd buy them. He ordered 25 cars, which was incredible for the time. That really got us started."

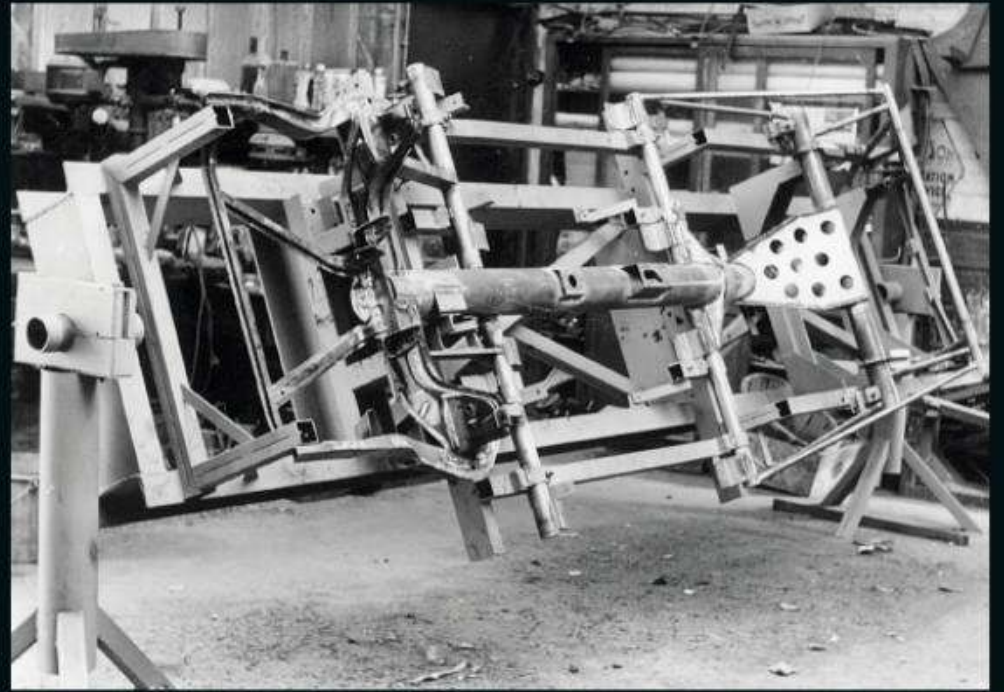
Chappe provided painted and trimmed shells, attached to 4CV platforms furnished by Renault along with the wheelarches, the boot pressings and anything else that could be used: "We had a metalworker who would cut metal away or bend back edges. It wasn't very complicated. Then the body was dropped on and attached, and it left the works missing just the engine and transmission."

In 1956 Gessalin designed a convertible for Escoffier, the car being displayed at that year's Paris motor show but never entering production. "Relations between Jean Rédéle and Charles Escoffier were quite tense, I think," he ponders. "Escoffier commissioned the car partly in





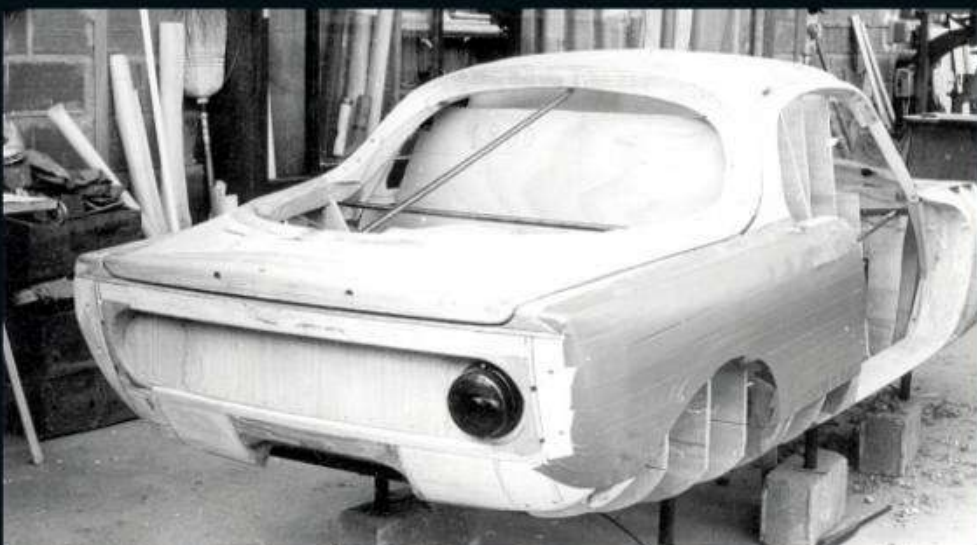
Panhard-CD prototype was steel, but production cars and Le Mans racers were glassfibre



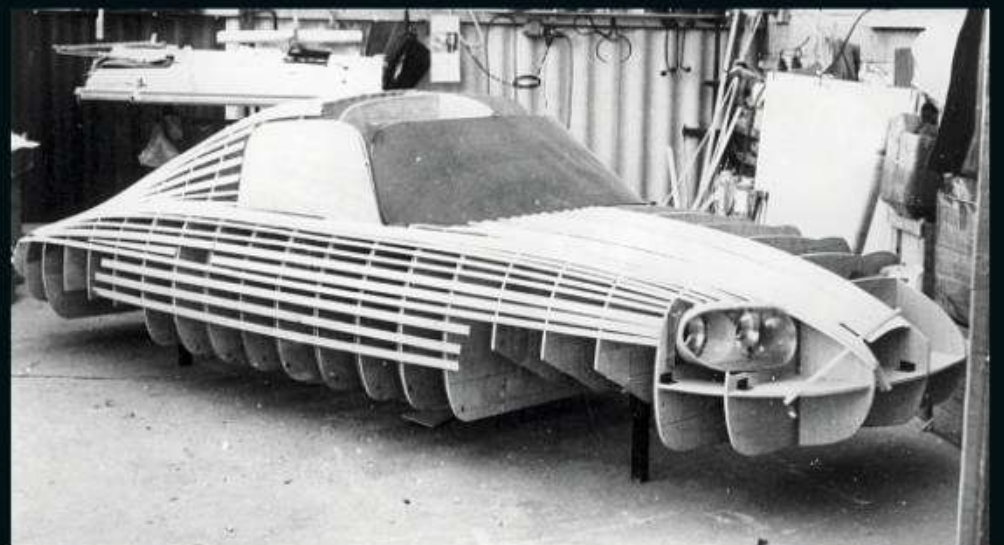
Backbone chassis of the Alpine A108 was conceived by Gessalin and produced by Chappe



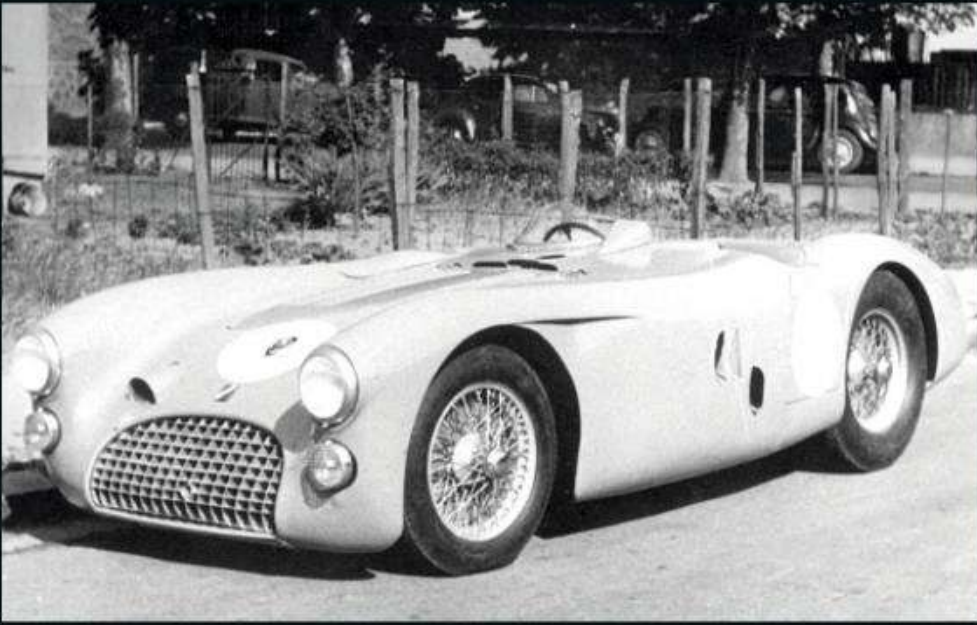
Chappe's glassfibre pioneers working on the moulds for the Matra Le Mans



The wooden 'master' for the Matra Djet's slender GRP body takes shape in the workshop



Another Chappe project: streamlined body buck for the stillborn Panhard 24CT-based CD



Early coachbuilding projects for the brothers included Talbot rebodied for Charles Pozzi



Gessalin's smart 4CV-based coupé design for Charles Escoffier became the Alpine A106



UMAP was designed by Gessalin on 2CV underpinnings, and Chappe produced the moulds



Gessalin's neat, Escoffier-sponsored cabriolet was rejected by Alpine boss Jean Rédélé



Four cabriolet Simca Arondes were made for appraisal, but production never happened



Chappe also created body for Arista Passy, powered by the Panhard PL17's 848cc engine



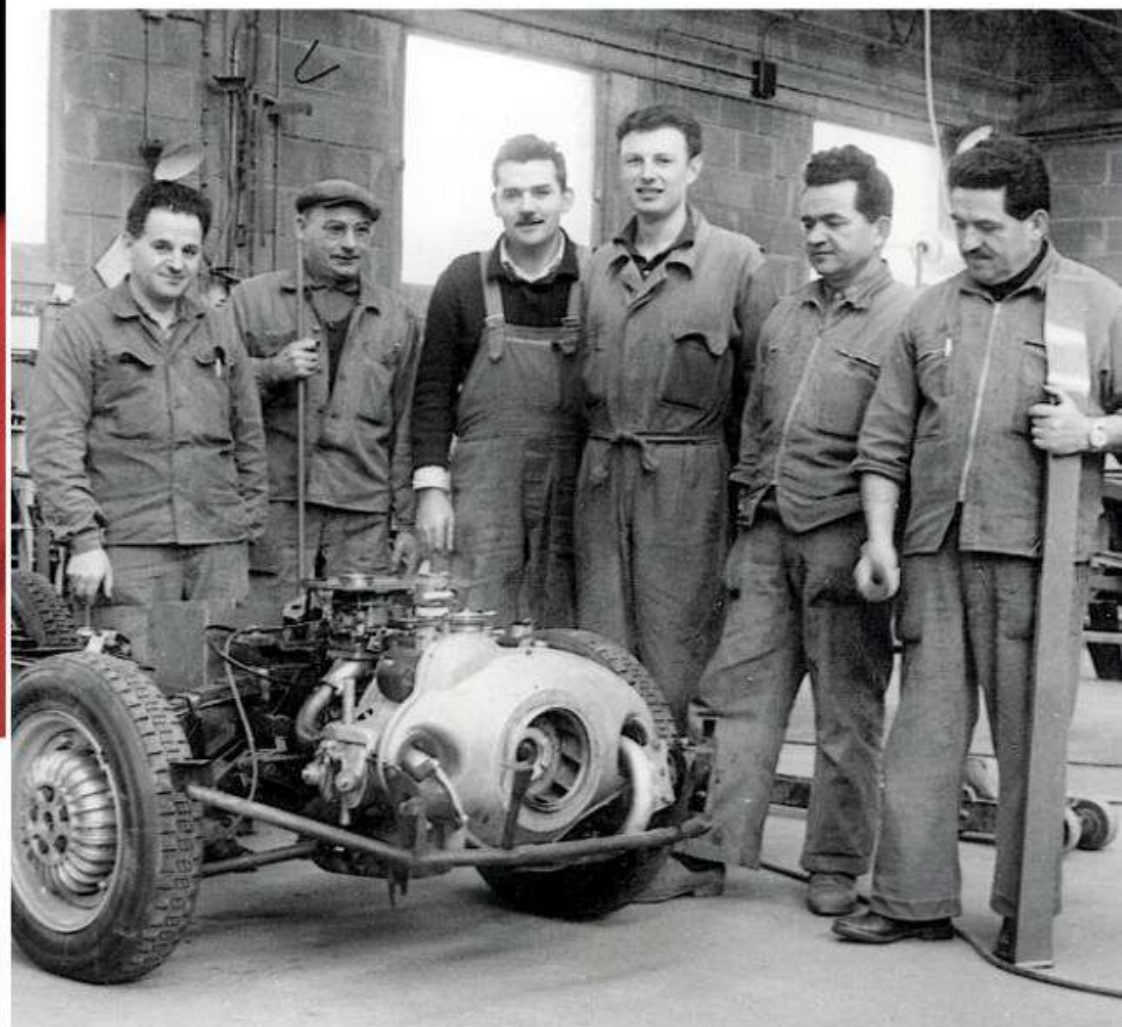
The original Alpine 2+2 suffered from an ungainly rear, but its chassis was well resolved



Much-improved Alpine GT4 in the Chappe workshops, with a CD being assembled behind



Right: Le Mans CD chassis with (from left) Louis Chappe, Amédée and Jean Gessalin, Bernard Boyer, Abel and Albert Chappe



its subsequent models, and laid the template for that of the CG, in due course. Both body and chassis were the work of Gessalin: “The chassis wasn’t an innovation – I’d seen tubular backbone frames before. One doesn’t copy, one seeks inspiration.” Less fortunate, he admits, was the styling of the new model, with its long tail and truncated glasshouse: “I didn’t know how to finish it. To do a 2+2 with the wheelbase we had was difficult. It was no masterpiece. But on the other hand the chassis was good.”

In late 1962 the 2+2 gave way to the more elegant GT4, again designed by Gessalin: “We lengthened the chassis and modified the rear to allow the seats to be set lower. As a result, the GT4 has two decent rear seats – whereas those on the 2+2 were really only suitable for three-year-olds. It was almost a saloon.”

The GT4 would continue to be built in limited numbers until 1969. Meanwhile, though, the Chappe works had relocated a little further south to Brie-Comte-Robert from 1961 and was becoming involved with two contrasting competition-bred small coupés, following the split between DB’s two partners, Charles Deutsch and René Bonnet.

The first to arrive was Deutsch’s Panhard-CD, for which Chappe would build the steel prototype, the four subsequent glassfibre-bodied cars for 1962’s Le Mans, and the production bodyshells – plus a few complete cars. Matters became complicated in January 1962, when René Bonnet commissioned Chappe to build the prototypes of his new mid-engined, Renault-based car, to become the Djet and intended, like the CD, to be ready for that year’s Le Mans. Two rival vehicles were thus being simultaneously developed in the same place. “It was quite funny, but it worked out fine,” comments Gessalin, whose project the Djet became. “We just made sure the two men weren’t there at the same time.”

“I was provided with a tenth-scale silhouette drawing and a windscreen. I think it came from something Zagato-bodied – perhaps an Alfa. That was the important thing, and after that it was for me to sort things out. I had a sketch of the chassis – the drawing wasn’t exactly detailed.

The styling wasn’t my responsibility, although I think I probably modified it at the rear because I found it a bit narrow. At the beginning I was all alone on the project – the metalworkers and everyone else were working on the CD. Because of that, I made my first ‘master’ in wood – to save time. Before then, the metalworkers would make an entire steel body – a significant operation. The Djet was a case of a good job quickly done. We put the hours in, even on Sundays.”

Such ventures were all very well, but, with the Alpine contract having shrunk, the CD stumbling to an end and the Djet being taken under the wing of Matra, the 20-strong firm needed to strike out in new directions. In 1965 it decided to use its accumulated expertise to produce a car under its own name. The resultant CG would have a successful seven-year career – but that’s a story for another time.

Talking to Jean Gessalin makes it clear that there was a chemistry to this modest family business that allowed it to punch well above its weight, and to survive on the fringes of a French motor industry that over the years has

rarely nurtured small, specialist companies.

“It was a bloc – it was very special. The brothers knew how to do everything. They were real artists,” says Gessalin. “It worked very well. The future Matra engineer Bernard Boyer, who joined us when we were building the first CD, said that when there was a problem the lot of them got together to deal with it, and – bingo! A synthesis was arrived at, and off everyone went.

“We worked with Jean-Albert Grégoire on his electric van, and he later wrote that he didn’t understand how we actually functioned. For him it seemed like an indescribable disorder, with cars scattered all around the workshop. But it wasn’t complete chaos – it was a self-controlling system. There was no animosity, no jealousy. When everyone gets on well, these things work. We didn’t have too many disasters.”

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Austin was bought jointly by father and son; a third generation of Pages is now enjoying the Seven's charms



AUSTIN SEVEN

RUN BY James Page
OWNED SINCE August 2019
PREVIOUS REPORT n/a

SIMPLE SEVEN IS THE FAMILY WAY

Although I'd never seriously gone looking for one, I'd always had a hankering for an Austin Seven. In summer 2019, Dad noticed that a 1926 example was coming up at auction the following day, and for a moment it was all systems go as we tried to work out the logistics and finances. In the end we ran out of time, which was probably just as well because, although the car went for well within our budget and below what we'd expected it to, we later heard that it wouldn't have been a very wise purchase.

What it did do was inspire us to start looking properly, with an agreement that we'd go halves on the price. As it turned out, the search was a short one. Within a couple of days I'd found a 1931 saloon being sold by Robin Lawton, and not long after that we were heading down to Hampshire to have a look.

It was obvious as soon as we laid

eyes on the car that it was going to fit the bill, but we went through the motions of checking everything and taking it for a short test drive before shaking hands. We didn't even bother with the rigmarole of haggling: the car was ideal, the price was fair and that was it. The deal was done.

The Seven had been shipped out to Zimbabwe (then Rhodesia) in 1943 and spent more than 50 years there before returning to the UK in the mid-1990s. It had since been restored and remains incredibly tidy – but not so pristine that you would be afraid to use it. A late short-wheelbase model, it has the three-speed gearbox rather than the later four-speeder.

Dad's first car had been an Austin Seven, which arrived as an early present a couple of months ahead of his 14th birthday in 1960. His father had done a deal with a family friend, who agreed to swap the



Driving the Austin was hair-raising at first



Simplicity is the key to the Seven's appeal



Indicators were a sensible recent addition

Austin for a small gas blowtorch – the value of which Dad recalls as being about £3 10s. Dad duly used the car for a while after he passed his driving test, before selling it for £10 and putting that money towards his Riley Nine Kestrel.

Even after 60 years, he remembers his way around an Austin Seven – not that there's a

great deal to know, the engineering being beautifully simple. We fettled the car here and there over the course of our first few months with it, but for the most part all it really needed was a bit of use. Initially it felt slightly hair-raising even at 30mph, but it soon began to feel composed and secure at 40mph. Among the early additions was a new pair of 350-19 Avon Triple Duty tyres for the front, sourced from Ben Field at Vintage Tyres, and Dad wired in some indicators, complete with buzzer. Better mirrors were also fitted.

Another local enthusiast provided a reassuring second opinion. Ron Hayhurst lives round the corner and owns a brace of Sevens, one of which he's driven all the way down to the Stelvio Pass. He took ours around the block one day and declared it sound, and since then he has happily dispensed advice and guidance.

One slightly disconcerting habit was the blowing of headlamp bulbs, until Dad discovered that it had 21W tail-light bulbs fitted. It now has the correct items, and we've also added an alternator that retains the look of the original dynamo and was a straight swap for it.

There weren't too many opportunities to use the Seven during 2020, for obvious reasons, but when we did manage to potter around the lanes or pop down to the pub, it never failed to raise a smile. The plan for now is simply to put more miles on it as restrictions ease during the spring and summer.



'Malevolent Blue' is yet to be replaced by a more fitting colour



AUSTIN-HEALEY SPRITE

RUN BY Malcolm Thorne
OWNED SINCE October 2016
PREVIOUS REPORT November 2020

It often amazes me what people have tucked away. After reading my previous report, Frank, a friend of a friend, got in touch with the offer of some parts that had been gathering dust for almost 50 years. "I've got a couple of Armstrong adjustable dampers, a Weber carburettor, special Lockheed disc brakes and a few other bits and pieces," he said. "Oh, there's an engine, too."

It transpired that the spares were from a hot 1960s Sprite Frank had run when he was working in Birmingham during the '70s, and the more he told me, the more intrigued I became. "It was an 1100cc, but not the usual long-stroke rubbish," he said. "This was a short-stroke unit that would sing its heart out to 10,000rpm instead of running the bearings at half that. The fella who owned the car before me bought it from the Healeys in Warwick."

Anyone familiar with A-series engines will now be feeling a twinge of excitement, because oversquare 1100s are rare birds indeed. "What happened to the rest of the car?" I asked, thinking I was on the brink of an epic barn-find. "Wrapped it around a lamppost in Dudley one Friday night after a few too many in the pub," was the answer that dashed my hopes. "I salvaged all the good bits, the rest went to the crusher. I've realised I'm never going to use any of it, so if you want the parts, they are yours."

Naturally I accepted, and a week later a handwritten list arrived in the post – 'I'm 87, I've not gone digital yet' – of exactly what Frank



Electrical fault is hiding here – somewhere



Matt Ward's pre-production Bronze Yellow Sprite has been a recent source of inspiration

had got stashed away. Most notably, this included an 'XSP type 2173 engine – last run c1974, not seized but possibly home to mice', so I appear to have bagged myself a BMC Formula Junior race unit. Quite what I'll do with it has yet to be seen, but first I need to get the thing from Sussex to Spain, which is easier said than done at present. Frank has also promised to dig out some photos, which I'm hoping to include in a forthcoming book on the subject (if anyone out there has pictures of factory Sprites in competition, please get in touch).

Whether my particular Healey deserves such covetable gifts as Frank's dusty cache is, of course, open to debate. Aside from being a bit of a mongrel (and thus probably not the right candidate for a potentially valuable works engine), the little bugger has been rather testing my patience of late.

The trouble began on an early morning trip to the next village for provisions: the Healey ran like a dream on the way there, but was utterly devoid of electricity when I tried starting it to come home, with not a tick from the fuel pump or so much as a dim glow from the lights. Later investigation revealed a fully charged battery and an engine that burst into life, so there's a duff connection somewhere.

The car has repeated the same farce three more times, although since the first episode I've avoided pushing it home (note to self: flat and empty roads notwithstanding, a mile and a half behind an expired Sprite is purgatory, not robust exercise). Wiggling every wire I could find revived the electrics twice, but the third time I had to resort to a tow. The Healey obviously hates me, because in spite of many hours of methodical examination I've still yet to find the cause of the problem.

The time spent battling with the Prince of Darkness also means my efforts to smarten up the body have ground to a halt. Instead of a fresh coat of racing green, the Sprite is now looking worse than ever, with

the dubious metallic blue now joined by various patches of primer. Maybe that's a blessing, though, because talking to Portsmouth-based Matt Ward, the owner of a pre-production facelift MkIV in the same Bronze Yellow as mine first wore (*Lost & found*, March) got me questioning my choice of colour. Leylandised 'HAN10' Healeys such as mine and Ward's are rare machines (only 1411 were built), so maybe I should embrace the '70s look and reinstate the original hue. The jury is still out, but the idea is growing on me.

AND IN OTHER NEWS...



FORD MUSTANG GT

With new aluminium heads fitted,

the Mustang's 289cu in V8 heart is once again beating and, after a long period away from Dorset, it's set to return home in a couple of weeks. The replacement Holley four-barrel carburettor proved to have similar problems to the original Autolite it replaced, and has now been changed for an Edelbrock unit. **JM**



VOLKSWAGEN BEETLE 1300

It finally feels as if progress is being made on

the Beetle. A few false starts have delayed reassembly of the engine, but things are now moving in the right direction. Importantly, the body repairs are also nearing completion – I just need to find a good painter now. **MP**



OLDSMOBILE TORONADO

I exhumed the Toronado after months of

inactivity at the beginning of March when the sun came out, had the wheels balanced and went round making sure all the lights worked, which they did. The only issue is cold starting; despite the electric pump Gus Meyer fitted, it is reluctant to fire unless I pour fuel down the carb, then starts beautifully all day afterwards. **MB**



MG MAGNETTE

The imminent loss of my current storage

will be all the impetus I need to extract the MG and use it in the coming weeks. At the moment I'm frantically trying to engineer a solution that keeps the Magnette warm and dry, and hopefully a bit closer to home so I can get a few jobs done on it over the summer. **AC**



A trip to the shops offered an all-too-brief opportunity to enjoy the January snow, and to replicate pic by first owner Philip Kohler (top)



LAND-ROVER SERIES II

RUN BY Martin Port
OWNED SINCE March 2011
PREVIOUS REPORT January

The pattern is usually the same: every couple of years we get enough snowfall in the south of England to warrant depressing the four-wheel-drive lever and getting out in the Land-Rover; shortly after, something falls off.

This year was no different. The snow fell quickly on a Sunday morning at the end of January, but there was to be no 'playing' thanks to the lockdown. Fortunately, Sunday morning usually means a trip to buy groceries, so I chose the longer route to the supermarket and took advantage of a deserted country lane to take a couple of quick scenic snaps before stocking up on essentials. Curiously, I saw several other local Land-Rovers getting up early in order to hit opening time – funny how it coincided with the fresh fall under tyre, and it's fair to say that the 'nods of acknowledgement' were accompanied by a knowing wink!

That extra 10 minutes' drive was

enough to put a childish smile on my face, but by the time I returned with full shopping bags the snow had already begun to thaw into slush and the magic was fast disappearing down the drain.

A few days later and I went to get in the Series II to collect the Beetle flywheel that had been refaced by a local engineering firm, and I was, for some reason, inspired to give the exhaust pipe a prod. It was at that point I realised that half of the silencer bracket was missing and that the rusted tailpipe was hanging on by strands of thin steel as opposed to anything substantial.

A quick call to Britpart resulted in a replacement arriving the following day. I already had spare gaskets and bolts in the parts bin, so after using a disc cutter to remove the rusted bolts and remaining section of pipe from the vehicle, it was a matter of minutes to hang and connect the new back box.

Trademark 'rasp' restored, and

a good job, too: with the Beetle still in bits and our eldest having now passed his driving test and commandeering sole use of his own car, the Series II is very much relied upon, even with lockdown in force.

After the cold snap, it was strange to think that just a few weeks later the same Sunday morning grocery run was carried out in shirt sleeves with the door-tops removed. It might not have been exactly warm summer temperatures, but the sun and low teens were welcomed by both driver and Land-Rover.

There is, however, a reluctant admission that the 88in is in need of some overdue TLC. It's been far too long since the previous oil change, or since I last topped up the diffs, swivel joints, gearbox and transfer box, and I've realised how easy it is to become a little complacent when

no longer using it for mammoth journeys on a regular basis.

With that in mind, I placed an order for various odds and ends, found some gaskets and seals to sort the leaking hub and have vowed to give the Series II a well-deserved pampering before my neglect really starts to bite.




The tailpipe was about ready to jump ship...



...but was spotted and repaired just in time



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The JSW Group





Repainted front subframe is now ready to receive the rebuilt 'six'



JAGUAR E-TYPE S1

RUN BY Gaynor Cauter
OWNED SINCE September 1980
PREVIOUS REPORT January

I am trying not to get too excited, but 'Boo' is inching its way out of Barry Bishop's workshop and nearer to the engine shop down the road to get its vitals reinstated. The cylinder head, so expertly rebuilt by race-car specialist Andrew Tart, has been reunited with the block and, once the engine and gearbox are in, Barry can finish the final repairs to the bodywork and paint it.

With Jaguar Heritage's Geneva rally cancelled, there is not as much pressure to get the car finished and, in restoration terms, 12 months is not very long to have got as far as we have. The recent lockdown has led to far more specialists shutting up shop and going to ground, hence Barry's frustration at not being able to get the car finished.

Equally frustrating is not being able to visit the workshop, but the latest photos are very encouraging. It's the first time I've seen Boo back on four wheels since it disappeared on a transporter a year ago. Its new Spax dampers are in place, with the refurbished suspension parts, rack, plus various cylinders and servo. Barry's attention to detail really shows in the small items – such as the bonnet catches, which were sent away to be zinc-plated. "They looked scruffy against the new paintwork," he said. And the heater box, which hadn't been touched since it stopped working 40 years ago, now looks like new.

The wheels are purely for the purpose of moving the car around. Once the body has been finished, it will get a pristine set of stainless wires from MWS and four new Blockley tyres from Julian Majzub.

Julian persuaded me to try out his tyres when he first started making them for E-types a decade ago and I've been delighted with them. He has since been making 14in tyres for the MkX as well. They look the part, but are much more affordable than the traditional Dunlop SPs.

The other good news is that the wiring looms have been fitted and Barry has made a few upgrades in the process. The Kenlowe fan, always a source of blade-fuse failure and thermostat meltdown, is now on a simple switch. Better still, Boo now has hazard-warning lights. The horror stories of people stranded on so-called 'smart' motorways in the dark, dodging 44-tonne trucks on what should have been the hard shoulder, brought home to me the need for modern warning lights, so these have been added.

Still to do are modifications to the chrome door caps, which don't match up to Barry's standards – they've never fitted properly since the doors were replaced in 1995 and while I turned a blind eye to them, Mr Bishop won't.

Barry is getting as excited about the car as I am and, judging by the stream of emails and messages I keep getting regarding Boo's progress, we're not alone. Dave Groves, who owned Boo in the '70s and now lives abroad, got in touch out of the blue some years ago and is in regular contact for updates. I think he regrets selling it now.

One of the things that has cheered me most this miserable year has been the interest everyone has shown in my scruffy old car, so many thanks to every one of you.



LANCIA GAMMA

RUN BY Martin Buckley
OWNED SINCE May 2019
PREVIOUS REPORT Nov 2020

With spring in the air, I decided to give the Gamma some love because it's been sitting out in the Dutch barn for months. It never drains its battery or fails to fire up when asked, and when I drive it the car always feels strong and willing.

Gus Meyer got the front electric windows going before Christmas, but when playing with the car the other week I noticed that the driver's side had died again so I removed the doorcard and messed about with the wires, hoping to jolt it back into life. I was having no luck and there was no indication that the motor was even trying.

Gus is flat-out with other stuff at the moment so I brought in Ken Britton from Stroud to see if we could get all four windows going, and maybe even fire up the radio I had shoved into the hole in the dash to make it look less messy.

He spent half a day going over things with his multimeter before finally saying that he really needed the car down at his place for further investigation. I dropped it off the following morning, complete with four random radios of vaguely similar vintage to the car (on the basis that one of them might work) and a pair of S2 Gamma saloon

window-regulator mechanisms. The driver's-side armature had burnt out and I thought Ken might be able to adapt the S2 bits to my S1, the difference being that the later car has to make room for the central-locking gubbins that the earlier Gammas did not have.

None of my old radios worked, so Ken has fitted something more modern for now. I was hoping he was going to be able to swap the driver's seat base over, but the one I gave him was for the passenger side, so it looks as if the only way forward is swapping the covers. However, I do now have windows that open, which is a step forward. By drilling holes in the right places, Ken managed to make the S2 mechanism fit. He also worked out why the interior light stayed on unless the fuse was removed.

Meanwhile, I have given the engine bay a clean-up with Gunk, Autoglym and the faithful Polti steam cleaner, which has made quite a difference. It's one of those things you have to keep going over to get really smart, and the Gamma was never exactly a showpiece. I've fitted a new top hose from Classic Silicone Hoses to replace the grubby original, and Charles Shelton at the Gamma Consortium has sent me a new air cleaner.

The next job is the body. Every panel has some sort of issue, mostly scratches and dints rather than rust: it would be great to get the bonnet to fit properly and latch because it tends to lift at high speed, although it does serve as a sort of speeding governor if nothing else.

THANKS TO

- Classic Silicone Hoses: classicsiliconehoses.uk



Ken gets to work; new top hose looks smart



The Gamma lines up alongside Buckley's latest Lancia addition, a lovely Third Series Appia

FATHER'S DAY SUNDAY, 20 JUNE 2021

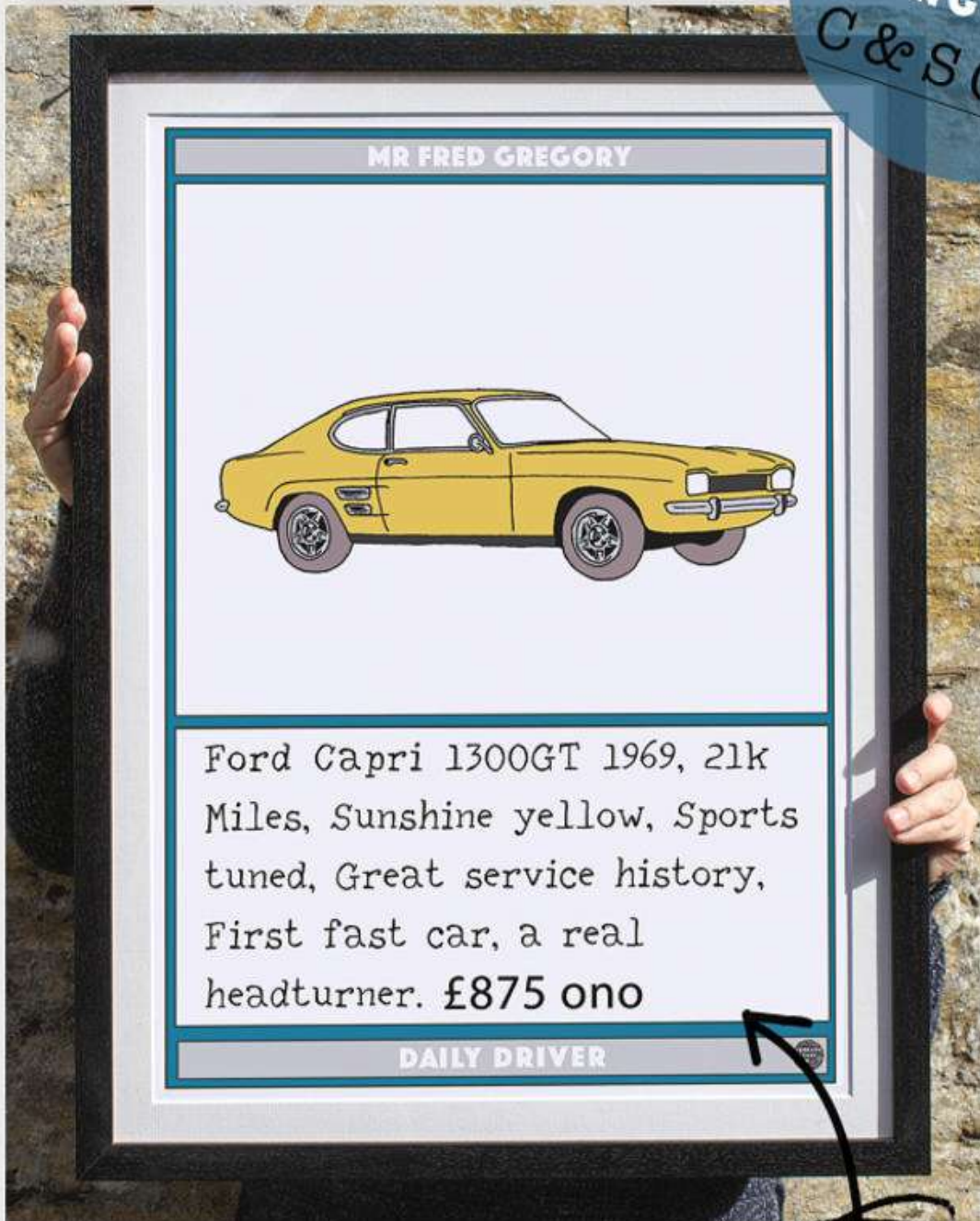


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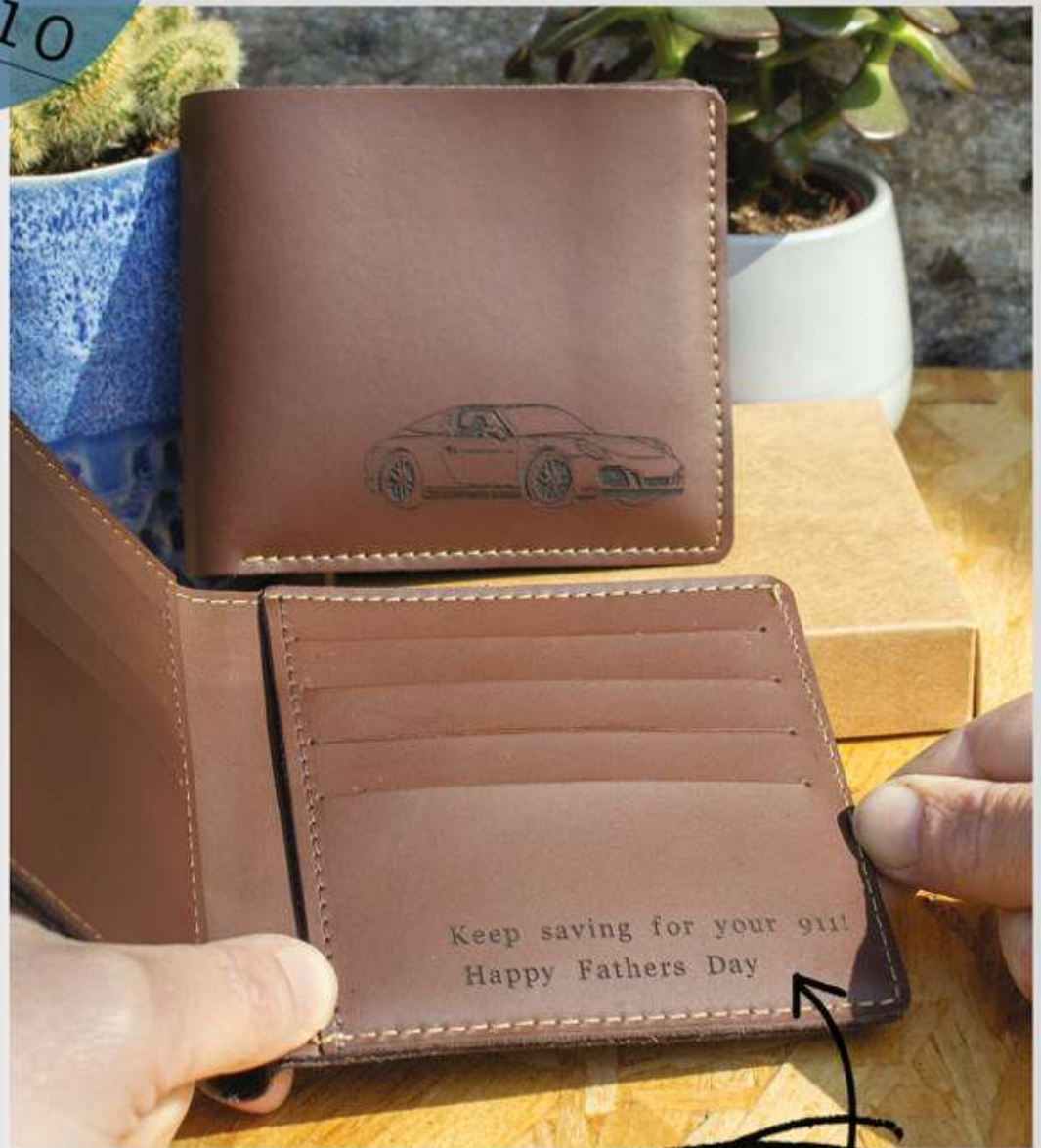
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ALFA ROMEO SPIDER VELOCE

OWNED BY Malcolm Farrow
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Returning the Spider to its factory form has been a journey of discovery for owner Farrow

DUETTO HIDES A SECRET IDENTITY

“So, it’s an Alfa Romeo?” My uncle looked suspiciously at the badge. “Yep,” I replied, failing to hide my pride. It was 1985, I was 21 and I owned a 1979 Alfasud 1.5 Super in Posillipo blue (I learned the colour very early on, along with the cost of body filler). Two engines, £1000 in parts and less than a year later I found myself back on the bus to work. There, my love affair with Alfas appeared to have ended.

Spool forward 35 years, after an XR2, a BMW, a Nissan 200SX, a Saab cabrio, a Mitsubishi Galant and several far more forgettable others, and I was at it again. A dear friend had passed away and left me an inheritance. She had died young so, full of feelings of ‘life’s too short’, I took the plunge.

The Alfa Romeo Spider had often caught my eye over the years but I’d managed to resist, until I saw a Series 1 project for sale at a good price. “Yes, it’s a 1967 car with a 1975 registration – it was

imported to the UK later and that’s what the DVLA did back then,” the seller had told me.

All of the engine, chassis and registration numbers matched those on the V5C, so what could possibly go wrong?

“We need to talk.” When Ken Carrington, the Alfa Romeo Owners’ Club’s DVLA liaison officer, says that, you know you have a problem. That ‘talk’ was brief. “That is a Series 1 Spider, but that chassis number belongs to a Series 2,” he said. “Ahhh,” I replied.

I scraped off the paint from the area surrounding the chassis number, finding the expected evidence of previous welding. Under the dashboard there was further evidence of wrongdoing, with a rusty rectangular patch behind where the chassis number had been stamped.

Ken wanted to investigate further. Needless to say, I was delighted for him to take a look,

so invited him and his colleague Stuart Taylor – the AROC registrar for the 105 series – to the bodyshop. Cutting into my car was the last thing I wanted to do but, even so, I asked one of the mechanics to help me. The chassis plate was detached revealing... nothing.

The metal on the bulkhead had been ground down and hammered in to allow space for the donor car’s chassis plate to be fitted. With no other way to retrieve the original number, we adjourned.

A short while later I went on a road trip to visit a mate in Glasgow. We drank beer and chatted. He’s an ex-copper, and he revealed that it was possible to retrieve ground-out serial numbers using acid etching, which was food for thought. Then on the internet I found an article

about Fry’s Reagent. The metal under a die-struck number is ‘work hardened’ or stressed. The reagent reacts differently with the work-hardened area, creating a visible outline. I contacted a chemical company, the reagent arrived a few days later and I purchased rubber gloves and enamelled bowls – just like the ones that drunken movie doctors drop removed bullets into, right after the patient has stopped screaming. I was ready.

As extra back-up to my O-level in Human Biology, I decided to extend my scientific knowledge by watching a YouTube video of a Mexican back-street CSI-style scientist carrying out the process, which he claimed to use often for retrieving the ground-out serial numbers of stolen weapons.



Restored boat-tail back to its original white. Below: the Spider as purchased, in red and wearing the wrong registration number

I tried swabbing the area with reagent in situ, using cotton wool, but it wasn't working so I had the hammered-in plate removed and took it home. As per my Mexican mentor I built a caulk-walled vat on top of my sample to help retain the reagent in a sort of puddle.

I then poured the liquid on to the plate and watched as the reagent reacted with the metal and slowly changed from green to brown. Soaking up the spent liquid I saw... nothing. I was fast losing faith, but just two applications later I began to regain my belief as, almost theatrically, the distinctive 'AR' appeared. Then, all apart from the last digit slowly came into view.

The metal at that end of the number was badly hammered-in but, finally, it became just about visible. After much fiddling and angling I contorted the plate into a position where my camera could see it and I got an image.

After an unusual day, during which I had the surreal feeling of performing alchemy, I had acquired two things: the missing chassis number and a strange, permanent stain in my bathroom sink.

The following morning, I sent Ken the number and he contacted



'After an unusual day of alchemy, I had acquired two things: the missing chassis number and a permanent stain in my bathroom sink'

the DVLA. I then awaited his call, not holding out a huge amount of hope for a positive outcome. Five long hours later, Ken revealed the news that there was nothing nasty recorded against the Spider, which was great to know.

We then got in touch with Alfa Romeo in Italy to acquire the details for my car's chassis number



and Ken approached the DVLA again, setting out our case.

Several weeks later, following a thorough investigation, I was declared the owner of the vehicle.

Imported in 1971 from Germany and given the north London registration number DLL 234J, my car was originally white. So, I decided to ditch plans of painting her red and to go for Biancospino (Hawthorn) instead.

Had I been more cautious and gone through the correct research before buying the car, I probably would never have done so. I would strongly recommend to anyone that they should contact their car

club for help with provenance prior to purchase, yet despite the stress this has been a really interesting and weirdly enjoyable process.

From the DVLA records, I have mapped out the known movements and recorded mileages of the car, found several 'smoking guns' and figured out who carried out the historic changes. Although this was never about recrimination, but about righting a wrong, it was intriguing to follow the trail.

European road trips are now calling and I hope, one day, to pass this Italian lady on to a member of my family or another custodian, with her honour restored and her original identity firmly intact.

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From top: Gilbert with two polar opposites from Daimler's back catalogue; elegant Super Sports

IAN GILBERT

Built just eight years apart, these Daimler dream cars couldn't be more different

WORDS GREG MACLEMAN PHOTOGRAPHY OLGUN KORDAL

When Ian Gilbert told us he had “a couple of Daimlers” we might be interested to see, the last thing we expected to emerge from his suburban south London garage was a 1951 DB18 Super Sports, a coachbuilt drophead of beautiful proportions, sublime craftsmanship and real rarity. And then, with a purposeful rumble and through a cloud of exhaust smoke, things get even more exciting as the Mr Hyde to the Super Sports’ Dr Jekyll – a 1943 Dingo armoured scout car – noses out into the open.

Gilbert has a love for old British machinery, despite having spent his working life at the cutting edge of technology as an aerospace engineer, working on myriad fascinating projects including most recently ‘Project Mosquito’, the three-year bid to design, build and fly the UK’s first unmanned aircraft. That engineering passion extends to a 1936 Rampart motor yacht and a collection of pre-war motorcycles, but his most eye-catching toy is surely the Dingo.

“I originally decided that I would buy a Jeep, without having really thought about it,” says Gilbert. “I discussed it with a friend of mine before we went to The War and Peace Revival. I had a great day out, but a couple of days later he called me to say that he’d bought a Jeep. That really pissed me off and I thought, ‘If he’s got a Jeep then I’m not buying one!’”

“Then, while working in Woodford, I noticed a magazine advert for a Daimler scout car for sale in Manchester. It was converted for the Malayan



campaign during WW2, complete with turret. Knowing nothing about them, I bought it and had it transported down to London on a massive low-loader that totally blocked the road.

“The biggest difficulty with these vehicles is getting spares – particularly the tyres, which are made of solid rubber. I found a guy selling six, but he said there was a catch... they came with a vehicle! So this arrived with the tyres,” he says, pointing to his Dingo, “I turfed my wife’s car out of the garage and sold the turreted one – it wasn’t very practical to drive once my son had left home because you really needed a spotter.”

Having been laid up for 20 years the Dingo was recommissioned by Gilbert, who repaired

a stuck exhaust valve, and removed and cleaned the fuel tank. “It’s got an inch and a quarter of armour at the front and weighs about three and a half tonnes, so the engine works a bit harder than it does in the Super Sports,” says Gilbert. “The unit is fundamentally the same; they put on an aluminium head plus twin SU carburettors for the Super Sports. The carbs are different on the Dingo because it was designed to work at all sorts of angles. They’ve both got preselector ‘boxes: the Super Sports has three forward gears plus overdrive and reverse, while the Dingo has five forward and five reverse gears. It’ll do 55mph, and the seat is angled so that the driver didn’t have to turn through a full 180° to look out the rear hatch and take it away from the action.

“It’s a very complex vehicle, with permanent four-wheel drive. Conventionally, drive goes across the axles, but in this case the connecting drive is along the body: the two left wheels are connected together, as are the two rights. It’s got fully independent suspension, with around 10in of travel, and a fluid flywheel like the Super Sports; it’s like an automatic, but you’re telling it when to change gear. It’s a great system, with no clutch so you can stop in any gear.”

As we leave, snow begins to fall and Gilbert prepares to jack up the Dingo for a maintenance routine that has now become a ritual. “They need a lot of love and attention,” he explains. “The steering alone has 24 grease points, and there are a further 32 on the suspension: you’ve really got to keep on top of maintenance. The trick is to avoid anything going wrong with it!”



Fixed-price servicing and sensible labour rates keep a lid on maintenance costs for more affordable models

The latest computerised set-up sees to steering and wheel alignment

SUPER SAVERS

A Porsche will never be cheap to run, but this service and repair specialist aims to ease the burden

WORDS PAUL HARDIMAN PHOTOGRAPHY LUC LACEY

Customer cars range from the transaxle Porsches to much later examples, such as the less sporty but popular Cayenne and Macan SUVs

Running your Porsche on a sensible budget is the philosophy here. As Cotswold Porsche Specialists founder Lee Jones puts it: “We are committed to low-cost Porsche ownership through good-value labour rates and servicing, low-cost spares and intelligently targeted repairs.”

That means being realistic about what a car needs now, and what it is likely to need in the future – diligently written out as a ‘road map’ in the boss’ own hand on the back of every invoice – and offering a choice of spares, from genuine Porsche to used. It’s a warts-and-all review of a car they can pick away at over time. “Even cars of 10 years old have one,” says Jones. “As they get to 20 years and older, the map gets bigger.”

The supply of secondhand spares is what the business was founded on back in 2012, although

things have come a long way since. “We just expanded sideways,” Jones admits. “Now the breaking side of things is really non-existent, although we still have a healthy inventory.” That growth encapsulates not only the servicing and repairs, but also, more lately, car sales from a separate office and storage site across the road.

The secondhand parts store remains impressive, with everything from ABS pumps and steering racks to cylinder heads and even a complete M96 engine. There are new genuine Porsche parts racked up, too, including a job lot of factory sports exhausts for the 996 that Jones admits were too hard to resist at \$5000 each. “If we haven’t got the part you are after, we can normally source it new,” he adds.

There’s a fixed-price menu, which starts at £220 for a Boxster service and £649 for a clutch, with a brake-fluid change at £69 for all models. “We do everything from changing wipers to engine rebuilds,” says Jones. “Servicing dominates and I’d say the Boxster 987 is the most common car, followed by the 986. We also have a reputation for fixing transaxle cars. With the upturn in values, we are seeing more and more of these. We still consider ourselves enthusiasts first and business owners second, so we know how Porsche customers expect to be treated.”

There’s a computerised four-wheel alignment set-up – “Porsches eat suspension components” – and three lifts in the workshop next door, where a 997 GT2 nestles, a Cayenne is having a misfire attended to and a 987 Boxster is in need of new coolant pipes. Roughly 20 customer cars wait outside, including a few transaxle models, while the satellite sales office incorporates a customer pool table for when life returns to something approaching normality.

With only a 993 cabrio in stock on our visit, the showroom currently doubles as storage for Jones’ own collection, plus a ’76 Carrera 3.0 that’s in for an engine rebuild. “I’d always dreamt of owning a Porsche and bought a 964 – which is a story in itself,” says Jones. “I then got a 924, which is what I’d wanted all along, then another, because they seemed such good value. My mate recorded a programme about a Porsche breaker, and once the seed was planted I’d quit my job as a chartered engineer within six months!”

The knowledge

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ONLINE EXPANSION FOR SILVERSTONE GROUP



R5 Turbo (top) and Rover P5B sold online with Silverstone

The team behind Silverstone Auctions has launched a new online-only sale house, adding Automotive Auctions to its roster that also includes Classic Car Auctions.

Starting from 1 April, the sales will last for seven days in a timed online auction format rather than using a live stream and remote auctioneer. The method is preferred by online-only marketplaces such as Collecting Cars, The Market and Car & Classic Auctions, but has also been embraced by international sale houses. Bonhams, RM Sotheby's and Gooding & Co have all enjoyed success this past year.

The Silverstone group has hosted online auctions through its two existing brands, not via timed sales but with remote bidding on scheduled days. The company's last sale of 2020 featured £2.3m being spent in CCA's December auction, while £8m changed hands in the Silverstone Auctions 'NEC Classic Live' event. The annual Race Retro auction was moved to a two-day streamed sale, scheduled for 27-28 March.

"Automotive Auctions is an additional route to market to what the Silverstone Auctions Group already offers," says managing director Nick Whale. "It is completely free to sell your classic car, competition car, modern sports car, supercar, electric and hybrid car, motorhome or motorcycle, as well as automobilia items and numberplates. You can contact us today and sell next week, without any fees."

Charges will be levied against buyers, who will pay 5%+VAT. See automotiveauctions.co.uk

DIEGO HAS HAND IN PORSCHE WIN

A Porsche 911 owned by late Argentine legend Diego Maradona during his brief stint playing for Sevilla in Spain doubled its upper estimate to sell for €483,000 in Bonhams' Les Grandes Marques du Monde à Paris fixture from 3-10 March, its first timed online classic car sale.

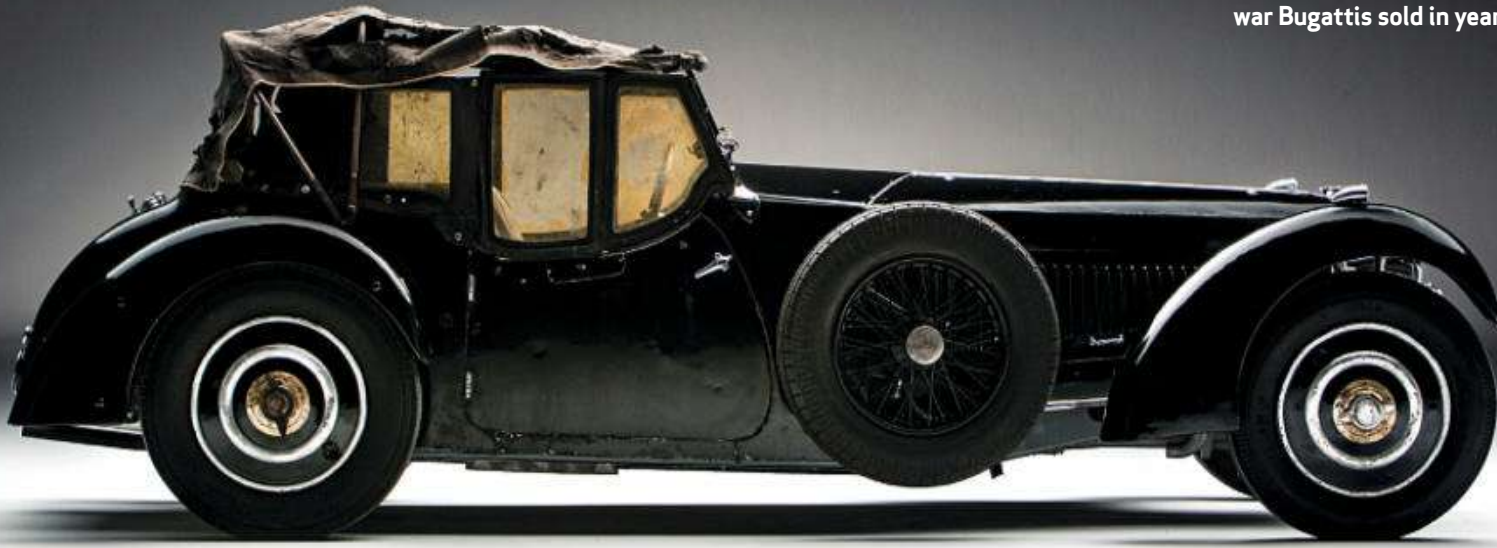
The 'Turbolook' 964 Carrera 2 convertible from 1992, slated to hit €150-200k, matched exactly a French-registered 1960 Aston Martin DB4 Series II Sports Saloon (€450-600,000) for top lot in the €4m sale.

"We anticipate online-only sales will become an important part of our calendar from now on," said European auctions manager Paul Darvill.



Maradona reputedly raced around Seville at 180kph as soon as his 911 arrived

Bonhams said T57S was one of the most important pre-war Bugattis sold in years



Project cars are a hit under the hammer

The highly original Bugatti T57S with special lightened chassis that was dragged from the garage of long-time owner Bill Turnbull (*C&SC*, December 2020) fell short of its £5-7m estimate at Bonhams' Legends of the Road sale. The Bugatti eventually changed hands on 19 February for £4,047,000.

Beneath the body of the survivor, which had hidden its secrets away for more than 50 years, is one of the three drilled chassis built for the works 'Tank' racers. The rails were integrated into 57503 in 1937, the year after they had carried Resistance hero and Grand Prix

racer Robert Benoist's T57G in the French and Marne Grands Prix. The car is believed to be the last unrestored T57S in the world.

The five-car plus automobilia sale achieved a total of £7m, which included a matching-numbers Aston DB4GT project for £1.975m.

Meanwhile in Australia, a 1958 Porsche 356A Super 1600 Cabriolet restoration project sailed past its AUS\$90-120,000 estimate to sell for AUS\$230,000 (£128,500) at Shannons on 23 February. With rare Rudge wheels and Karmann hardtop, the 356A is one of fewer than 1400 built in 1958 and was



Eight bidders pushed DB4GT past its guide



Rare Porsche 356A unearthed in Australia

found under a church in Brisbane, showing just 12,482 miles. The car looked to be original and complete, if a little the worse for wear.



Champion's garage gear

Possessions of 1961 Formula One World Champion Phil Hill have been on offer through a series of online auctions via Gooding & Company, with the Herbert Johnson Racing Helmet used during his first Le Mans win in 1958 fetching \$193,750. The varied collection also included his script from John Frankenheimer's *Grand Prix*, which sold for \$63,750. See the full list at goodingco.com

DEBUT EUROPEAN SALE OFF

Historics Auctioneers has cancelled its Monaco fixture and moved its first sale of 2021 back by a month to allow for in-person bidding.

The event at Ascot racecourse had been scheduled for 20 March, but will now take place at the Berkshire venue on 17 April. "Throughout 2020 we resisted surrendering to an exclusively online auction presence," founder and managing director Mark Perkins says. "We remain utterly committed to continuing to stage open-to-public sales, with online bidding of course for those unable to attend in person." As many as 180 lots will be offered, headlined by a Jaguar XJ220 slated to sell for £325-375,000.

The Monaco sale had been expected to take place on 23 April, which would have been Historics' first on the Continent and was to be part of the Grand Prix Historique race weekend. It has been cancelled due to the uncertainty surrounding restrictions both in the area and for overseas travel. "We will be announcing further news in due course," Perkins adds.



Auction diary

APRIL

13 Osenat Versailles, France
0033 1 80 81 90 59; osenat.com

13-20 Shannons Online
(Australia) shannons.com.au

14 H&H Auctioneers Duxford
01925 210035; handh.co.uk

17 Historics Ascot Racecourse
01753 639170; historics.co.uk

20 Barons Sandown Park
Racecourse, Surrey 023 8066
8413; barons-auctions.com



Classiche-certified Dino 246GTS is an early entry for Monaco with Bonhams

23 Bonhams Monte-Carlo 0033
1 42 61 10 11; bonhams.com

23-24 Mathewsons Thornton-le-Dale, North Yorkshire 01751
474455; mathewsons.co.uk

23-24 Worldwide Auburn, Indiana, USA
worldwideauctioneers.com

24 Cheffins Cambridge 01353
777767; cheffins.co.uk

27 Manor Park Classics Runcorn, Cheshire 0161 697 5223;
manorparkclassics.com

28 Hampson Thornton Manor, Wirral 01606 828124;
hampsonauctions.com

MAY

1-2 Anglia Car Auctions King's Lynn, Norfolk 01553 771881;
angliacarauctions.co.uk

12 H&H Auctioneers Buxton
01925 210035; handh.co.uk

14-22 Mecum Indianapolis, USA
mecum.com

15 Historics Ascot Racecourse
01753 639170; historics.co.uk

Details correct at time of going to press – please check that sales are on before visiting venues

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Buckley's market matters

All the classic-car traders I've talked to of late are flat-out busy to the point of almost not being able to cope in some cases.

And did you see the Anglia Car Auctions results from the end of February? In a way, nearly £30,000 for a Bond Bug is fairly predictable given what cult objects they are, but £24,840 for a 1972 Lancia 2000 Berlina? I suppose that's what they should be worth, really.

together. It only failed its MoT on a leaking power-steering rack and I was really impressed by the service I got from Western Power Steering Services in Bristol. They turned a rebuild around in virtually a day and returned the rack looking so beautiful that I took a picture of it before Mike Connor fitted it.

It's great to find there are still firms out there who do these sorts of unglamorous but crucial jobs. The car runs well and it may end up as a keeper, unless I talk myself out of it very soon.

My friend Fredrik Folkestad also recently popped round in his latest acquisition, a Renault 16TX that I have a feeling I will end up with at some point. It's an auto in a very odd lavender colour, and I was surprised to find that it didn't have the electric windows and central locking that were much-touted claims to fame of the TX, at least in the UK. It seems you didn't get them in Norway.

It reminded me that almost any mechanic you talk to hates working on Renaults, old or new. I remember this being a curious phenomenon even when I was a kid, although I suspect mechanics resent all motors in the end – old or new, but especially the latter.

Sitting in my favourite MoT haunt the other day, one of the older spanner-wielders came in to use the coffee machine and, without any prompting from me, announced: "I bloody hate cars..."



Lancia more than doubled its estimate

Meanwhile, my wife has added to her collection of slightly out-of-fashion convertibles by buying a Saab 9-3 Vector 2-litre turbo from around 2006, for pretty much buttons. I wasn't expecting much when I took the wheel, but it drove well and was evidently a better-built thing than the soon-to-depart Mercedes-Benz CLK230 soft-top.

I've been focusing on getting the 1979 V12 Jaguar XJ-S up and



No-reserve Bond Bug sold for a remarkable £29,160 with ACA

AUCTION RESULTS February's top 50 sales



'72 Le Mans-winning Matra MS670 sold for £6m in Artcurial's 'Rétromobile' sale in Paris



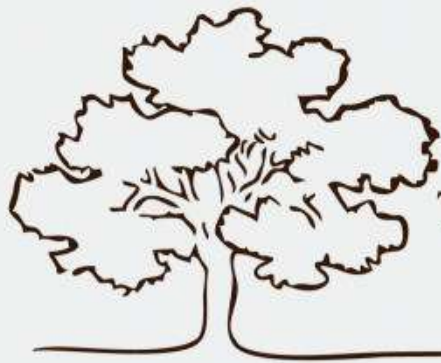
Special Bugatti achieved £4m at Bonhams



Aston DB4GT sold well online with Gooding

PRICE	CAR	SALE
£5,940,192	1972 Matra MS670	Artcurial, Paris, France
£4,047,000	1934 Bugatti Type 57S	Bonhams, London, UK
£2,750,000	1961 Aston Martin DB4GT	Gooding & Company, online (UK)
£2,084,425	1971 Lamborghini Miura SV	RM Sotheby's, Paris, France
£1,870,000	1967 Ferrari 275GTB/4	Gooding & Company, online (UK)
£1,734,276	1988 Audi Sport quattro S1	Artcurial, Paris, France
£1,698,500	1960 Aston Martin DB4GT	Bonhams, London, UK
£1,168,568	1959 Aston Martin DB4GT	Artcurial, Paris, France
£996,396	1965 Aston Martin Short-Chassis Volante	Artcurial, Paris, France
£957,288	1993 Isdera Commendatore 112i	RM Sotheby's, Paris, France
£935,000	1963 Mercedes-Benz 300SL Roadster	Gooding & Company, online (UK)
£840,598	1985 Peugeot 205 Turbo 16 Evolution 2	Artcurial, Paris, France
£836,000	1963 Aston Martin DB5 Convertible	Gooding & Company, online (UK)
£720,873	2019 McLaren Senna MSO 'Merlin'	Bring a Trailer, online (USA)
£697,082	1965 Aston Martin DB5 Vantage	Artcurial, Paris, France
£697,082	1986 Lancia Delta S4	Artcurial, Paris, France
£667,038	1977 Lamborghini Countach LP400	RM Sotheby's, Paris, France
£639,500	1964 Aston Martin DB5	Collecting Cars, online (UK)
£627,000	1963 Aston Martin DB5	RM Sotheby's, online (UK)
£627,000	1931 Bentley 8 Litre Pointed-Tail Two-Seater	Gooding & Company, online (UK)
£611,000	2018 McLaren Senna	Collecting Cars, online (UK)
£574,067	1985 Renault 5 Turbo Maxi	Artcurial, Paris, France
£567,600	2004 Ferrari F2004 Show Car	RM Sotheby's, Paris, France
£539,000	1930 Bentley 4 1/2 Litre Sports Tourer	Gooding & Company, online (UK)
£471,555	1985 Lancia Rally 037	Artcurial, Paris, France
£446,400	1962 Ferrari 250GTE Series II	RM Sotheby's, online (USA)
£439,200	1969 Chevrolet Corvette L88 4-speed	Bring a Trailer, online (USA)
£410,650	1967 Lamborghini 400 GT 2+2	RM Sotheby's, Paris, France
£396,000	1934 Rolls-Royce Phantom II Continental Drophead Coupé	Gooding & Company, online (UK)
£395,600	1952 Porsche 356 Coupé by Reutter	RM Sotheby's, Paris, France
£379,500	1968 Ferrari 330GTC	RM Sotheby's, online (UK)
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TRIUMPH 2000/2500/2.5

The 2000 was an impressive all-rounder when new, and now makes a great family classic

WORDS MALCOLM MCKAY PHOTOGRAPHY JAMES MANN



The 2000 was important in the Standard-Triumph story. The firm was always a bit small to compete head-on with rivals such as BMC, and battled on with separate-chassis construction for the Herald/Vitesse/Spitfire/GT6 family and the TRs long after others went monocoque, and its Standard marque was dying in the water. Styled by Giovanni Michelotti, the 2000 was the first monocoque Triumph, replacing the Standard Vanguard with a car that was almost infinitely more modern. It was stylish, airy, comfortable, lively, smooth, quiet, economical and handled well: an outstandingly complete package.

The six-cylinder engine was ultimately derived from the 803cc Standard Eight 'four', with two cylinders added and brought up to two litres of silky straight-six. The new, all-synchro four-speed gearbox, with optional overdrive, was a great step forward; other advanced features included built-in rear seatbelt mountings and generously adjustable reclining seats that could turn the interior into a passable double bed.

Dropping in the TR5's 2.5-litre injected lump gave the car a whole new lease of life, creating an

understated hot rod with 0-60mph in sub-10 secs and minimal changes required to the running gear. A 5800rpm rev limiter was a wise addition to the long-stroke unit and well-chosen gearing gave a 111mph maximum in direct top, but easy 100mph cruising in overdrive. Thicker brake discs and 185x13 tyres on 5J wheels were all that was needed to cope with the extra power. An automatic transmission and the estate body were offered with the PI, though rarely seen now.

Michelotti was also responsible for the 1969 Mk2, which gave the car an impressive new look, with longer bonnet and tail (except the estate), new seat material and switchgear, and power steering: a formula that helped the car stay on sale until 1977. New column switches including a 'flick-wipe' facility were particularly modern, and a front seatbelt warning light (with pressure switches in the seats) was added by 1974.

Sadly, the PI's Lucas fuel injection caused too many warranty issues and was replaced by the 2500S in 1975 with two big SUs, a hotter cam, 14in wheels and (at last) a viscous fan.

Rust is the main challenge today, and it can take time to find an original example because many parts were swapped around to keep cars going when they were worth little.

TROUBLE SPOTS

RUST Check sills, outriggers, footwells, rear spring/trailing-arm mountings, inner/outer wheelarches front and rear, A/B/C/D-posts, front and rear valances, inner wings, door bottoms, scuttle and 'screen pillars, bonnet hinge panel, and the fit around the bonnet

ENGINE Check for crank end-float, head-gasket issues on Mk1s, and general wear (knocks, rumbles, rattles and leaks)

FUEL PUMP Poor maintenance and a lack of understanding cause most PI problems; get it set up by club-recommended experts

DRIVESHAFT SPLINES Wind-up and clunking was characteristic; it gets worse with wear, but can be eliminated now

WOOD TRIM Door cappings suffer from damage due to the sun and damp

BUSHES Cheap to replace, but lots of them



Clean, modern lines from Giovanni Michelotti made for an airy saloon body with plenty of space for passengers and luggage, and superb all-round vision



A good saloon, of any flavour, is a delight to drive. It should be remarkably quiet but for wind noise from the gutters and feel comfortable, with decent handling and six-cylinder torque always giving plenty of smooth urge. Perished bushes will cause a wallowy feel, while harshness may result from over-stiff poly bushes



One of the trickier **rot spots** to repair is under the rear seat, above the trailing-arm mounts: inspect the whole body carefully, from inside and out

Engines are prone to worn **crankshaft** thrust washers, wrecking crank/block. Check pulley movement when the clutch is pressed (or lever it on autos)



The Triumph straight-six is a sturdy and dependable **engine**, shared with several other models and for which all parts are still available. Look out for overheating from a silted-up radiator, misfires caused by burnt exhaust valves (the valve seats erode as a result of modern unleaded fuels) and general signs of wear

Check for clunky, worn **driveshaft** splines and a noisy, leaky rear diff. Suspension bushes weaken with age and oil leaks, so check front and rear

Early vinyl **trim** is durable; the later nylon is not, but both can be replaced. Instruments and switchgear can be hard to find, especially for early cars



Handsome Mk1 shape shares its looks with the compact 1300; Mk2 restyle was a clever update to keep the model in line with the rest of the family

Before you buy

All Triumph straight-sixes should start readily hot or cold, though poor hot starting and rough running at tickover were noted PI weaknesses when they were new. Fuel injection was in its infancy at the time, but they can now be made to run much more efficiently. Experience is the key, and there's plenty of knowledge among the clubs and at specialists, so make use of that and a PI can be a joy to own.

The crank end-float is the only inherent weakness of this engine – catch it early and the thrusts can be replaced in situ, but bad cases can wreck both the block and crankshaft. Otherwise look out for general engine wear and signs of overheating from silted-up radiators and water passages: all parts are available for a rebuild.

The all-synchromesh TR manual gearbox is robust, with optional overdrive on third and top to give much more relaxed motorway cruising. The Borg-Warner 35 automatic is also relatively understressed, lasts well and neither transmission is expensive to rebuild.

Check the differential for oil leaks and the driveshaft splines for clonks. Driven hard, especially in the higher-powered models, they can stick under torque and cause disconcerting wiggles from the back end between power on and off. There are solutions to this using Datsun driveshafts if it bothers you, but in normal driving you'll never notice it.

The brakes are perfectly adequate if well maintained, with decent-sized discs up front and 1.75in-wide shoes in the rear drums.

OWNING ONE



Lifelong classic enthusiast **Pete Watson** converted to 2000s from Rover P4s in 1982. "The P4s were a bit heavy and juicy," he recalls. "I've had about 20 2000s, including a Mk1 PI Estate and the works prototype V8.

I was on the Register committee when this car came up in 1988, stored in the original owner's Ealing town house. We held a sealed-bid auction and I won. It was an absolute timewarp, covered in books in the garage, on its original C41 tyres with 14,720 miles from new. I took some fuel and a battery, blew up the tyres and drove it home. There was a bit of a misfire – one valve had stuck and bent the pushrod – but I freed it, straightened the pushrod and it ran perfectly. I just wish I'd thought to keep the original Stanpart weights when I put new tyres on. It drives well, but most of all I enjoy preserving it!"

"I was on the Register committee when this car came up in 1988. It was a timewarp, still on its original tyres"

ALTERNATIVES



BMW 2500/2800 1968-'77, 137,455 built
The E3 'New Six' started out as a 2.5-litre, with sharp handling, attractive styling (that Michelotti also had a hand in) and the new M30 engine making it a desirable find today, albeit rare in the UK. **Price now** £6-20,000



ROVER P6 1963-'77, 322,302 built
Built over the same period as the Triumph in similar numbers by, ultimately, the same firm. Clever central structure, aerodynamic body, the V8s flew and the 'fours' were lively, but rust-prone. **Price now** £2500-10,000

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THE KNOWLEDGE

TIMELINE

1963 Oct 2000 launched at Earls Court: first production cars tested by STI employees
1964 Jan Customer deliveries begin
1964 Oct Detail improvements such as front seats, parcel shelf, anti-reflection dashboard
1965 Oct Estate added: stiffer rear springs
1966 Oct Improved fresh-air ventilation, new badging, rubber-faced overriders, more seat padding, black instruments, optional leather
1968 Oct 2.5 PI added (9029 Mk1s built)
1969 Oct Mk2: longer, wider rear track, softer ride, nylon trim, new dash, alternator
1974 May Facelift: plastic grille, 2500TC added (2.5 with twin Strombergs, 99bhp)
1975 Aug 2500S replaces PI: twin SUs, hotter cam, viscous fan, standard overdrive, anti-roll bar and power steering
1977 Production ends

FACTFILE

Sold/number built 1963-'77/316,653
Construction steel monocoque
Engine all-iron, ohv 1998/2498cc 'six', twin Stromberg 150CD/SU HS6 carbs or Lucas mechanical injection **Max power** 90bhp @ 5000rpm to 132bhp @ 5450rpm **Max torque** 117lb ft @ 2900rpm to 153lb ft @ 2000rpm
Transmission four-speed manual, optional overdrive, or three-speed BW auto, RWD
Suspension independent, at **front** by MacPherson struts (anti-roll bar on 2500S) **rear** semi-trailing arms, telescopic dampers, coil springs **Steering** rack and pinion, optional power assistance **Brakes** discs front, drums rear, with servo **Length** 14ft 6½in-15ft 3in (4425-4650mm) **Width** 5ft 5-6in (1650-1675mm) **Height** 4ft 8¼-7¾in (1430-1415mm) **Wheelbase** 8ft 10½in (2705mm) **Weight** 2510-2954lb (1141-1340kg)
0-60mph 15.2-9.7 secs **Top speed** 92-111mph
Mpg 21-32 **Price new** £1448-1916 (1970)

CLUBS

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Wins International winsintltd.co.uk
Prestige Developments prestigeinjection.net

WHAT TO PAY

	Resto/Average/Show*
2000 Mk2	£1500/4000/10,000
2500	£1500/4500/11,000
2000 Mk1	£1750/5000/14,000
2.5 PI Mk2	£2500/6000/15,000
2.5 PI Mk1	£3000/8000/20,000

OUR VERDICT

Stylish and highly practical, the 'big saloon' 2000 range was ahead of its time in many ways and still has a lot to offer for a very reasonable outlay, especially if you don't have your heart set on the Holy Grail Mk1 2.5 PI. If you prefer automatics then the Borg-Warner 35 is a good one, while the manual with overdrive cruises with modern traffic. Just don't buy a rusty one, because it'll cost more to restore than it will be worth unless you do it all yourself.

FOR

A very usable classic saloon with great parts supply and competition potential, with no significant mechanical weaknesses

AGAINST

Rust is the big challenge, along with chopping and changing of parts while the cars were cheap. Trying to put a rusty or modified car back to original is expensive and time-consuming



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TRIUMPH 2000 Mk1

Year 1969 **Recorded mileage** 20,000
Price £9500 **Vendor** Paul Yeomans, Cornwall (private sale); 07721 192445
For Handsome and very original
Against Strong money, but rare in this state



TRIUMPH 2.5 PI Mk2

Year 1973 **Recorded mileage** 34,650
Price £8-12,000 **Vendor** Manor Park Classics, Cheshire; 0161 697 5223; manorparkclassics.com
For Unique history; remarkable condition
Against Not for originality freaks



If our feature car has you yearning for a highly original and unmolested Mk1 2000, this could be just the ticket. Believed to be the only car in the UK finished in Smoke Grey, it was built in South Africa before coming to Britain a few years ago via Portugal. With a desirable manual overdrive 'box, and a very tidy engine bay and interior, it looks to be in factory spec bar the recent addition of rear seatbelts plus electronic ignition and some rally-style front spotlamps.

This fascinating PI looks set to be one of the stars of the inaugural Manor Park Classics sale, on 27 April. Formerly owned – and set up by – Triumph road test and development engineer Gordon Birtwistle, the 2.5 has been restored and extensively tweaked to give quality to match its provenance. The engine has been tuned, the suspension poly-bushed, and there are Nissan driveshafts behind its Compomotive rims. Very cool, but don't forget the 15% buyers' premium.



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What's your dream classic? An AC Ace Bristol, in which I would like to compete on the Mille Miglia.

What's your favourite event? Choosing between the Le Mans Classic, Spa-Classic, Goodwood and Techno-Classica Essen is tough.

CLASSIFIED PICKS Our favourite cars you can buy this month

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Once again the lure of a big V8, stylish lines and traditional British luxury have seduced Lizzie Pope. This

time it's a glassfibre-bodied rarity, whose tortoise bonnet badge sits in stark contrast to the mighty performance from its Chevy-sourced motor. p189

1962 LOTUS ELITE £79,950



It's rather costlier than the SlimFast plan, but Alastair Clements thinks the sensational little Lotus could

be all the motivation he needs to shed some excess timber. Any excuse to get behind the wheel of this ideal embodiment of Colin Chapman's ideals. p194

VOLKSWAGEN BEETLE £12,500



It seems our Damon Cogman can't be cured of his Volkswagen obsession. The latest to catch his eye is this

remarkable purple number, whose 1600cc engine and extra comforts would make it ideal for reliving Tony Hutchings' Peruvian adventure (p146). p199

1973 VOLVO 145 DE LUXE £18,995



Nothing is more certain to set your buying course for Sweden than the pitter-patter of tiny feet. So it's

no wonder that new dad Greg MacLeman has been pondering the benefits of this superbly preserved example of the house-brick school of design. p204

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1984 JAGUAR LYNX EVENTER - LYNX FACTORY DEMONSTRATOR CAR AND EX INNES IRELAND PRESS CAR / SAGE GREEN WITH BEIGE LEATHER INTERIOR / FEATURED IN VARIOUS MAGAZINE ARTICLES / EVENTS ETC. TVR SUSPENSION AND BRAKES. WE OURSELVES SOLD THIS CAR AROUND 10 YEARS AGO, AND WE ARE PROUD TO BE ABLE TO OFFER THIS CAR ONCE AGAIN. IN WONDERFUL CONDITION THROUGHOUT.



1964 FORD MK1 CORTINA 1500 SUPER - THIS FORD CORTINA IS IN BEAUTIFUL CONDITION THROUGHOUT. NO RUST, GREAT FLOORS / SILLS / BOOT AREA ETC. NEW FRONT AND REAR BUMPERS, STAINLESS STEEL EXHAUST. ALWAYS MAINTAINED TO THE HIGHEST STANDARDS. LOOKS AND DRIVES GREAT. SHOW STANDARD CONDITION.



1968 FIAT DINO SPYDER 2.0 - RESTORED CONDITION INCLUDING FULL ENGINE REBUILD. WONDERFUL THROUGHOUT.



1966 LOTUS CORTINA MK1 - OFFICIALLY RECORDED AND LISTED WITH LOTUS CLUB. FULL PROFESSIONAL RESTORATION WITH LESS THAN 500 MILES SINCE. SHOW ROOM CONDITION.



1990 LOTUS ESPRIT S.E. TURBO - LEFT HAND DRIVE. FULL PROFESSIONAL RESTORATION WITH LESS THAN 500 MILES SINCE. SHOW ROOM CONDITION.

IMPORTANT INFORMATION FOR OUR EUROPEAN FRIENDS AND BUSINESS PARTNERS - THERE HAS BEEN SOME SIGNIFICANT CHANGES SINCE THE UNITED KINGDOM HAS LEFT THE EUROPEAN UNION. AFTER SPEAKING WITH VARIOUS FELLOW CLASSIC CAR FRIENDS HERE IN THE UK, AND OF COURSE WITH OUR EUROPEAN FRIENDS, WE HAVE COME TO THE CONCLUSION THERE NEEDS TO BE FLEXIBILITY, ADJUSTMENT AND GENERAL GUIDANCE SO BOTH PARTIES CAN COMMUNICATE AND MOVE FORWARD TOGETHER. IF THIS MEANS, FLEXIBILITY ON COSTS INVOLVED OR SIMPLE ADJUSTMENT TO ALLOW OUR FRIENDS A SMOOTH TRANSACTION WITH SALES, THEN NO PROBLEM LETS COMMUNICATE TOGETHER AND MOVE FORWARD AS ONE!



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Classified picks

Our favourite cars you can buy this month



GORDON-KEEBLE GK1

Year of manufacture 1965 Recorded mileage 39,000

Asking price £125,000 Vendor Pendine, The Blast House, Bicester Heritage, Oxfordshire; 07770 762751; pendine.com

WHEN IT WAS NEW

Price £2798 Max power 300bhp Max torque 360lb ft
0-60mph 7.5 secs Top speed 137mph Mpg 14-19

You'll have to forgive me for returning to the stocklist of Bicester-based Pendine, but I'm sure you will because this is one fine machine. Coincidentally, just like when I previously dived into this dealer's catalogue (*Classified picks*, December 2020), this is also a British car wearing an Italian body and powered by an American V8. But so seldom do you see a Gordon-Keeble that when you spot one - especially in this delicious shade - it's hard to pass it by.

The sophisticated lines of its glassfibre Bertone body, penned by the prolific Giorgetto Giugiaro, are the perfect juxtaposition to the formidable 300bhp and 360lb ft - the latter from just 3000rpm - of the 5354cc Chevrolet V8. As Pendine's James Mitchell says: "It is considered the most original Keeble and probably the best-surviving example, with a great history."

The history of chassis 93, one of the last of the 99 built, begins with its first owner, Simon Mackay, Baron Tanlaw. Just five years later, in 1970, its present keeper first set eyes on it at Silverstone. Indeed, he was there in his father's example, and it's reported that even then he thought chassis 93 was an excellent specimen. Its condition today can in part be attributed not only to the fact that its odometer is yet to hit 40,000 miles, but also to its restoration in the 1990s. Finished to what Pendine describes as 'concours level', it was the work of marque expert and owners' club founder Ernie Knott. Thereafter it sat in a collection until a not-insubstantial £17k was sunk into its recommissioning in 2017, so no wonder it still looks fantastic today. Its vendor confirms its history file is extensive and that it drives exceptionally well.

In our February 2019 edition, Martin Buckley wrote that, compared to most 1960s cars, driving one of these 'must have felt like a jet eating up a runway', which sounds pretty perfect. He speculated that this might be the only car ever that was: 'Too timidly priced to make money'. It is therefore gratifying to learn that, while so few were built, all but nine are still accounted for.

I've had a soft spot for these cars for a while, right down to the marque's charming tortoise badge, but I'm going to have to sell a body part if I'm to get into the driving seat. If I let myself dream, however, a road-tripping staycation with this as my transport would be very special indeed.

SUMMARY

CHOSEN BY Lizzie Pope

FOR Elegant, rare and a brilliant blend of British class, Italian design and US muscle - and that endearingly ironic sedate reptile as a marque logo
AGAINST You'll need to start saving
WHY SHOULD I BUY IT?

Because it's beautiful, unusual, big-engined, low-mileage, in fantastic condition... Need we go on?



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LOTUS ELAN S2, 1964. SUPERB CONDITION THROUGHOUT. £39,995



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1967 VW SPLIT SCREEN CAMPER VAN - FACTORY GERMAN BUILT & RHD - MASSIVE SPEC & FULLY RESTORED AUTUMN 2019. EPOA



JAGUAR XJS CONVERTIBLE, 1990. 30,000 MILES. CREAM HIDE. £24,995.



LOTUS ESPRIT TURBO SE, 1989. 48,000 MILES F.S.H. MAGNOLIA LEATHER. A/C. £31,995

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1963 Rolls-Royce Silver Cloud III. Georgian Silver over Ming Blue Grey Blue hide interior, 80,000 miles Excellent history file. Rolls-Royce main agent maintained. Full engine rebuild 20,000 miles ago. **£65,000**



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1979 Rolls-Royce Silver Shadow 2. Finished in Le Mans Blue Magnolia hide interior 41,000 miles from new. Excellent history file just 3 former keepers. 1st class condition throughout. Lots of factory options. Not to be missed. **£42,000**



1976 Rolls-Royce Silver Shadow Finished in Regency Gold with Magnolia interior. 77,000 miles from new just 4 former keepers. Exceptional condition throughout. Extremely comprehensive history file with 2 fully stamped service books. A Wonderful; example in every way. **£28,000**



1977 Rolls-Royce Silver Shadow 2. Finished in Willow Gold with Tan Parkertex Savoy Velvet Interior 28,000 miles from new 37 years on Jersey. 2 former keepers. Outstanding low mileage original example. **£42,000**



1993 Bentley Brooklands. Brooklands Green, tan hide piped Green. 54,000 miles. 4 former keepers. Full service history, Jack Barclay maintained. Exceptional. **£18,000**



1997 Bentley Turbo R LWB. Finished in Sherwood Green with Magnolia piped Green Interior 71,000 miles Service history with Jack Barclay and Bentley specialists A very attractive late Turbo R which had just had the head gaskets replaced. **£19,000**



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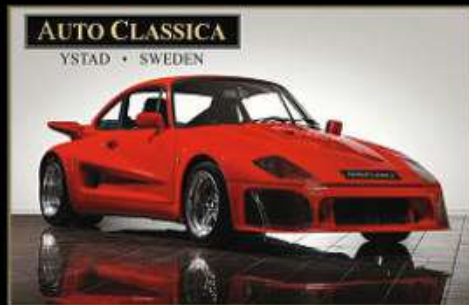
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1966 Morris 1800 London to Sydney '68 Evocation



1985 Austin mini METRO 1.0L



1974 Mercedes-Benz 280 CE (/8 - W114)



1989 Volkswagen Golf GTI 16V (Mk.II)



1984 Volvo 360 GLS



1987 Citroen CX Break 20 RE



1983 MG METRO Turbo (Mk.I)



1974 Datsun 240K GT

Classified picks

Our favourite cars you can buy this month



LOTUS ELITE

Year of manufacture 1962 **Recorded mileage** 90,989

Asking price £79,950 **Vendor** Paul Matty Sports Cars, Lickey End, Bromsgrove, Worcestershire; 01527 835656; paulmattysportscars.co.uk

WHEN IT WAS NEW

Price £1949 (1960) **Max power** 83bhp **Max torque** 75lb ft
0-60mph 11 secs **Top speed** 118mph **Mpg** 35

Here's a confession (but likely not a surprise): for a wee while now, I've been trying to shed a few pounds. There's been some progress, but it's slow going; what I need is some serious motivation, and this fabulous Elite could be just the thing. When you're driving a car that weighs around 1450lb (656kg) and has only 83bhp to push it along – and, perhaps more pertinently, just 75lb ft of torque – then a couple of extra Cornish pasties makes all the difference. So simply skipping lunch will take a few tenths off the 0-60mph time.

Not that you really need any excuse to want an Elite. As brilliant to drive as it is gorgeous to look at, the Type 14 was also a technological pioneer with its groundbreaking glassfibre monocoque, all-independent suspension and four-wheel disc brakes. Some prefer the cheeky charm of the Elan, but to me the Elite was truly Lotus founder Colin Chapman's masterpiece, and it's only those apparently unshakeable – and unfair – kit-car associations that prevent it from reaching blue-chip territory in the marketplace. Which is great news for buyers: a superb example such as this, representing one of the great benchmark sports cars of which fewer than 1000 were made, looks like fine value beside more mainstream dream cars such as the Jaguar E-type.

My father had an Elite in his 20s, having blown an inheritance on the tiny coupé. He still dreams of owning another example of what he calls: "The best car I ever had, and also the worst." That's a nod to the model's famed unreliability, but I know the current owner of this car and he is robust in both stature and in his style behind the wheel, not to mention pretty handy with a spanner, so hopefully he has ironed out most of those creases.

Chassis 1707 is the perfect spec, with the crucial Coventry Climax FWE overhead-cam 'four', a sweet-revving 1216cc jewel, and the sensationally light and precise ZF all-synchromesh 'box. Exported new to Singapore, the Lotus was first owned by the Crown Prince of the State of Johore. It returned to the UK 22 years later, and in '08 was treated to a rebuild by Tony Thompson Racing. The yellow finish is a bit sudden – more Norfolk Custard than Norfolk Mustard – but aside from that, and the small matter of persuading Dad to loan me just shy of £80k, I'm struggling to find a reason not to head straight to Bromsgrove.



SUMMARY

CHOSEN BY Alastair Clements
FOR Beautiful, brilliant and in fine fettle; intriguing history
AGAINST You'll need to like yellow
WHY SHOULD I BUY IT?

The Elite has been a 'sleeper' in the classic market for years now, and still represents remarkable value for a car of such importance, rarity and driver appeal



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1980 Porsche 928. Rare manual, 4.5 beige pacha interior, 107,000. Great history, beautiful car.....£38,950

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1981 Talbot Sunbeam. 2200cc. Manual. 61,000 miles. RHD. F.S.H. 5 speed Dogleg Box, plus much more! full engine rebuild 200 miles ago, Circa 215 BHP. £27,995 (Choice of 2)



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1970 MGC Roadster. Manual. 3000cc. Sold by us 20 years ago! BRG, uprated black leather seats, knock-on Alloys minilites, fully rebuilt engine - just a superb car! RHD. £27,995
1969 Jaguar E Type 4.2 Coupe. UK Car, 36,000 warranted miles, Westminster Blue with New grey trim, full mechanical overhaul, webasto roof, new wires and wind screen. £67,500



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1967 Shelby Cobra 427
 Full body-off concours restoration by Canepa. One of 359 original Shelby 427 Cobras. SAAC Registry documented Cobra. Original Sunburst wheels. 427-cubic inch side-oiler V8 engine. 4-speed manual transmission.



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1998 Porsche 911 Carrera S
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1974 Porsche 911 RSR
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Aston Martin DB5



Aston Martin DB6 Vantage Manual LHD



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Aston Martin DB2/4 MKII



Aston Martin Jet 2+2 Shootingbrake

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1966 Ford Mustang, 289 Cubic inch
 4.7L V8, Edelbrock 4 Barrel carburetor,
 MSD performance distributor, Edelbrock
 performer cam, Custom exhaust, New 2020
 restoration, \$35,000
LOCATION CARCAVE CYPRUS



Lancia Delta Integrale, Trim Evoluzione
 1992, Drivetrain Awd, Transmission Manual,
 Engine 2.0L, Mileage 80,962, Doors 4
 Exterior Color Derby Green
 Interior Color Grey Alcantara, \$76,480
LOCATION CARCAVE USA



Lancia Fulvia Coupe Serie 1 Rally 1.3 S, Year
 1969, Engine: 1.3 S - 91 hp 818.303 code,
 Transmission: 4 speed manual, Mileage:
 11.809 km, Exterior: white/blue, Interior:
 black, 22,500 Euro
LOCATION CARCAVE BELGIUM



Fiat 131 Rally car, Year: 1988,
 Engine: 2.0 ie 16 V 148 bhp, Transmission:
 5-speed manual, Mileage: 0 km, Exterior:
 yellow/black, Interior: red
 36.500 Euro
LOCATION CARCAVE BELGIUM



Porsche 356 B 1600 super 90 coupe T6, Year:
 1963, Engine: 1582 cc 4 cilinder boxer 90
 hp, Transmission: 5 speed manual gearbox,
 Mileage: 94.599 km, Exterior: white with
 blue striping, Interior: Black, 115,500 Euro
LOCATION CARCAVE BELGIUM



BMW M3 - E30, Year: 1988, Engine: 4 cil
 in-line 2300 cc 16v, Transmission: 5 speed
 manual gearbox "dogleg", Mileage: 194.000
 km / 1.000 km after restoration, Exterior:
 white, Interior: black leather, 62.500 Euro
LOCATION CARCAVE BELGIUM

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 Very correct, complete and unmolested with
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 etc. Steel grey/dark red, black top and top
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 inside, outside and mechanically.



1954 CHEVROLET CORVETTE. 2-owner car
 with last owner 40+ years. Absolutely correct,
 #s matching with full ground-up restoration.
 Correct throughout-even with the
 original working "Wonderbar" radio and
 both tops. Polo White/red interior. \$75,000.



**1962 CORVETTE FACTORY "FUELIE" 2-TOP
 RDSTR.** Extremely correct & pristine California
 car in Ermine white w/ gorgeous orig. blk int,
 orig. fuel injection, orig. Wonderbar radio and
 clock - all working perfectly. Drives fabulously
 well, magnificent! 60,894 miles. \$112,000.



**1960 BENTLEY CONTINENTAL JAMES
 YOUNG CONTINENTAL SALOON.** one of 36
 4-doorsaloons built and features a 6-light
 body. Specially ordered, built and delivered
 to British Air Commander Sir Egbert
 Cadbury, honored WWI pilot and director of
 Cadbury Chocolates. \$175,000.



1970 JAGUAR E-TYPE SERIES II COUPE.
 A pampered 4-speed, factory a/c California car
 which we have serviced and sold twice over the
 years. Magnificent Regency Red/black leather,
 chrome wire wheels. Manuals, records, Heritage
 Certificate. 79,699 miles. \$88,000.



1973 JAGUAR E-TYPE SERIES III ROADSTER. A local car which
 we have known since new. Signal Red, fawn leather and top,
 with wire wheels and a 5-speed. Wonderful Series I-type
 touches include chrome bumpers, 4 SU carbs., toggle switches
 and engine-turned trim on console and fascia. Near-new
 throughout. 52,245 miles. \$95,000.



**1989 LAMBORGHINI COUNTACH ANNIVERSARY
 EDITION.** Just 657 examples of this amazing
 model were built. We purchased this from its
 original owner in 2005 and sold it then to its only
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2008 Lamborghini Reventon, Chassis no.18, 2 Owners, 2,760 KM, Carbon Fibre Body, 661 BHP, 205mph Top Speed, 0-62 in 3.3s, Production Limited to 20 Vehicles with number 18 being 1 of the 7 allocated to the European market.



"Golden Glory" is a beautiful 30ft slipper launch built by Andrews of Bourne End Circa 1930. The cockpit layout is the traditional style of bench seat across the stern with two Lloyd Loom chairs at helm. This launch is for sale complete with overall cover supported on three stainless steel hoops, convertible canopy and cushions for all seating. She also features a number of interesting period details including Jaeger dash instruments, chrome plated Beeriot search light mounted on the foredeck and original Blumel's steering wheel.

1964 Rolls Royce Silver Cloud III. Just 40 SCT100 4 door Saloons were built and of that 40 only 10 were built without division making this a beautiful owner driver motor car. Unusual features include flag holders in the front wings and rear bumper mounted picnic stools.



1917 Austin 20, 1 of the first prototype Austin Twenty began to take shape in the chassis-erecting shop at Longbridge during 1917. OB 6912, sported a commodious four-door, five-seater body with a prominent hood well and internal storage for two spare wheels. A Bentley beater!

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Classified picks

Our favourite cars you can buy this month



VOLKSWAGEN BEETLE

Year of manufacture 1997 **Recorded mileage** 79,000
Asking price £12,500 **Vendor** Peter Vardy Heritage, Edinburgh;
 0131 322 6712; petervardy.com/heritage
WHEN IT WAS NEW
Price \$5300 (1989) **Max power** 44bhp **Max torque** 72lb ft
0-60mph 20.5 secs **Top speed** 78mph **Mpg** 32.5

Back in the 1930s, when Ferdinand Porsche was sketching what would become the 'People's Car', I'm sure even he wouldn't have thought for a moment that his creation would still be on sale into the next millennium. Such is the oft-told and diverse story of how the Volkswagen Beetle became not only the world's best-selling car, but a cultural icon to boot that charmed its way on to movie screens. Not bad for a pretty basic means of transport, designed to get families from A to B on the newly built *autobahns* of Germany more than 80 years ago.

Of course, the car born in 1938 developed on its way through its life and, like any true Hollywood star, had quite a few nips and tucks in a desperate bid to hang on to its youthful appearance. Starting out with a heady 25bhp, by the time the final curtain of production came down as late as 2003, the hardy Type 1 had risen to a scarcely believable output of 50bhp.

When Europe was starting to lose interest in the ageing Beetle, Mexico couldn't get enough of the lovable shape. Although a few cars were made through the 1960s at other sites in the country, full-scale production started in Puebla in 1967 and continued at the plant into the following century, bringing the number of Beetles made globally to an astonishing 21 million.

One of the many millions that pattered out the door of the Puebla plant is the car shown here, which Peter Vardy Heritage has for sale. Registered in 1997, this example has fewer than 80,000 miles on the clock – barely run in for a Beetle. Finished in a gorgeous dark purple, the bodywork is immaculate and comes with a mere smattering of brightwork. By the time this car rolled off the line, many of the shiny parts had been replaced by cheaper and more modern trim with matt black taking over from the once ubiquitous chrome.

The interior is akin to an early Golf, and looks positively modern with a padded, vinyl-covered dash instead of the more basic metal of earlier versions. Velour fabric covers the seats and there are even the decadent trappings of luxury with recliners in the front. Steady on, VW...

Where there was once a Beetle on every street up and down the country, the little Bug has over the decades been in and out of fashion more times than the, er, Beatles. This is a wonderful chance to snap up a rare, last-of-its-kind icon.

SUMMARY

CHOSEN BY Damon Cogman
FOR Rare colour; the most basic classic to own, with parts easy to find and specialists in every town
AGAINST A little pricey for a Beetle; lacks old-world charm of earlier cars
WHY SHOULD I BUY IT?
 Classic style, but with a dash of modernity for everyday use...
 Why wouldn't you?



Marcel Rok's Consultants



Aston Martin Short Chassis Le Mans, 1933.



Moretti 1200 Sport Spider, 1955.

- | | |
|--|--------------------------------------|
| Aston Martin MK2, 1933. | Lancia B24 America Spider, 1955. |
| Aston Martin DB4 Series-1, 1959. | Mercedes 280SL, manual. 1970. |
| Autobianchi Bianchina Panoramica, 1961. | Porsche 911 2.4 T Coupe, 1973. |
| Chevron B19 ex. Ray Belm. | Porsche 911 Carrera 2.7 MFI, 1975. |
| Ferrari 195S Inter Ghia, 1951. | Porsche 911 Carrera Clubsport, 1987. |
| Honda NSX, 1993. 22.000 KM's only. | Riley 9 Brooklands Le Mans, 1932. |
| Lancia Aurelia B53 Allemano Coupe, 1952. | Siata 300-BC Barchetta 1100, 1953. |

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1977 Ferrari 400 Carb, Manual, RHD UK car. Blue Ortis Italver. Beige hide, blue inserts. Factory sunroof. 19,000 miles. Just restored to Concours condition and ultra rare.



1986 Aston Martin V8 Volante Auto LHD. Cannock black with natural hide interior. Supplied new in December 1986 by Aston Martin Lagonda Beverly Hills to the legendary James Bond 007 Film Producer, Mr. Albert R. (Cubby) Broccoli.



1964 Maserati 3500 GTI Sebring, Manual, RHD. Original UK supplied & registered. 1 of only 5 cars. Maserati Classic Certification. Absolutely magnificent.



2005 Aston Martin DB9 Volante. RHD, tungsten silver, black hide, 1 owner since 2009, 20k miles, mint, unmarked condition with FSH.



1975 Ferrari 365 GT4 2+2 Manual RHD. Grigio Argento / blue hide, large history file, recent extensive servicing, beautiful car.



1962 Porsche 365B T6 Coupe LHD. Ruby red with grey hide. Restored mid 90s, only 15k miles since. Pouch & handbooks. Excellent throughout.

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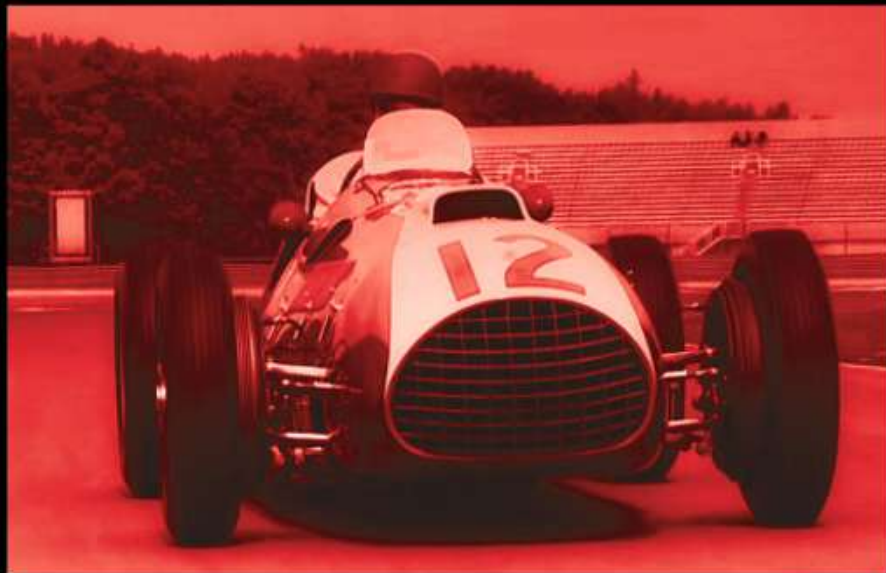
1971 OTAS Grand Prix Coupe LHD. UK reg. Restored. Lambo Lime green, black trim. Ultra Ultra rare. **As featured in March Issue of Classic & Sports Car.**



1964 Jaguar E-Type 3.8 FHC. 2 Seater, LHD Primrose yellow, black hide. All round sundym glass. Chrome wires. 50K miles. Magnificent.

69 E Type S2 FHC. 2 seater, LHD, Primrose/Black, 1 owner, California black plate car, 44k miles. UK registered.

73 Ferrari 365 GT4 2+2 RHD. Marrone Colorado/beige hide, restored / Concours, 50k miles



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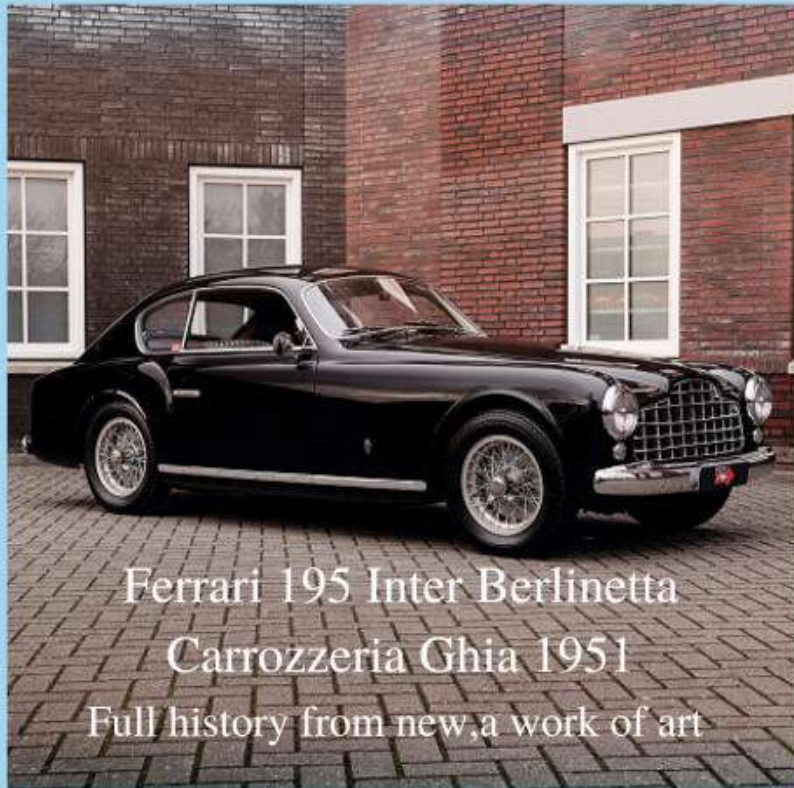
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		1930 STAR Flyer VB4 flat-bed lorry, 4 liter, 35 hp, 6 cylinder, restored.....	£27,500

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▲ FERRARI 250 GTE 2+2 S3, 1963



FERRARI ENZO, 2003 ▼



▼ LAMBORGHINI MIURA P400 SV, 1972

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Nothing turns your world upside down in quite the same way as becoming a father, and with my new-found role as changer of nappies and lugger of buggies, my taste in old cars seems to be changing, too. If money were no object I would still be chasing 250GT SWBs and XKSSs, but at the lower, more practical end of the market I've found myself being drawn to cars that are safe enough to consider putting my daughter in, and big enough to be able to cart around all the detritus that entails. The answer, of course, is always Volvo.

The ubiquitous 240 is tempting and certainly seems to work for deputy editor Phillips – at least when its head gasket is in one piece – but these later cars are a touch too modern for me. Much more appealing is the 145, the five-door estate variant of the 144 family saloon of the late '60s that bridged the gap between the outgoing Amazon and the 240.

Many cars of the early to mid-'70s combine the styling of the late 1960s with the technology and characteristics of slightly more modern machinery. Like my own Triumph 2500TC, the Volvo is a perfect example, starting life with the same 1.8-litre B18 engine as the Amazon but enjoying constant improvement in the form of the larger B20 engine in 1969, and by 1971 a fuel-injected version of the same that was good for 122bhp.

With the low-compression B20A engine, this Volvo won't be starting any fires. But the appeal of these cars lies mostly with their huge load bay, restrained styling and rugged build quality. 4Star's 1973 de Luxe has the latter in spades, surviving in largely original condition having covered 81,000 miles. It's only had two owners in that time, the most recent for 16 years. Cossetted and coddled, it's recently enjoyed a sympathetic refresh aimed at breathing new life into the car without erasing its history. That included a repaint in its original California White, which was carried out by an Aston Martin-approved bodyshop at a cost of £13,000. Its character remains intact, though, with its factory bumpers, body trim and etched windows.

As well as being in fantastic fettle, it's also pretty well equipped. It has a three-speed automatic 'box, servo-assisted disc brakes all round, a rear wiper and even adjustable headrests. Eminently sensible motoring for a new dad.



SUMMARY

CHOSEN BY Greg MacLeman
FOR Wonderful original condition; the hard work has been done
AGAINST Twice the price of a similarly sorted Triumph 2000
WHY SHOULD I BUY IT?

A practical classic with great provenance and genuine style. And when was the last time you saw another?

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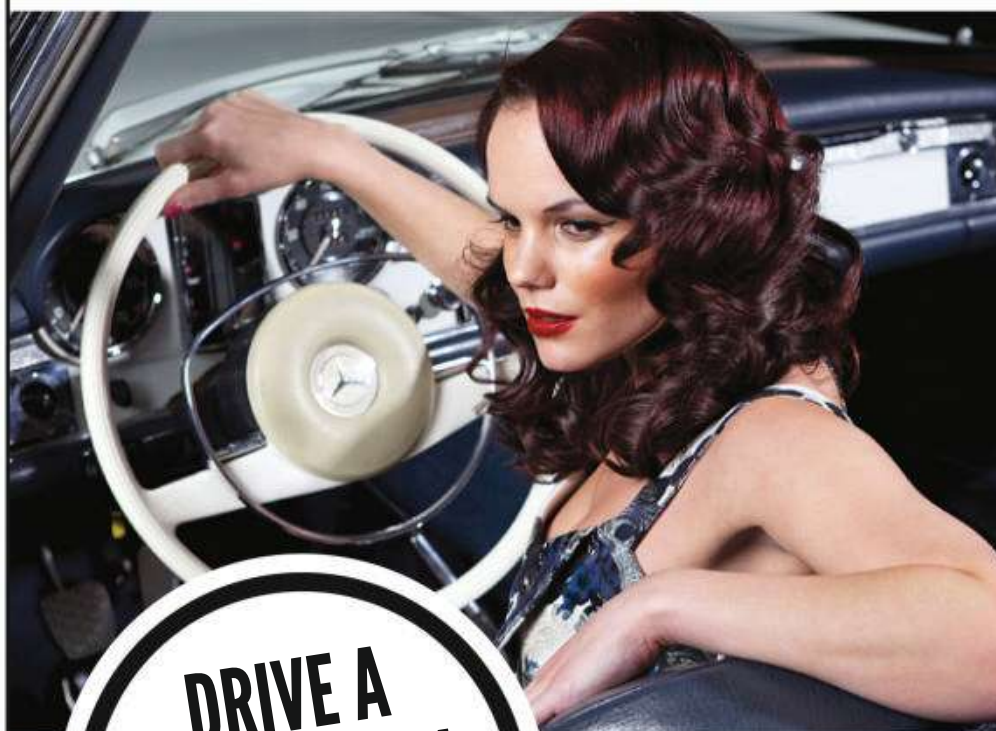
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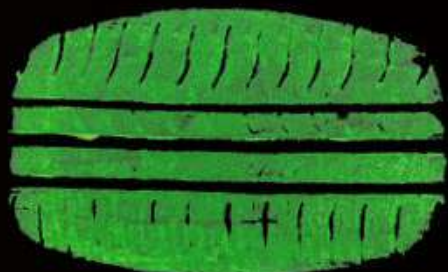
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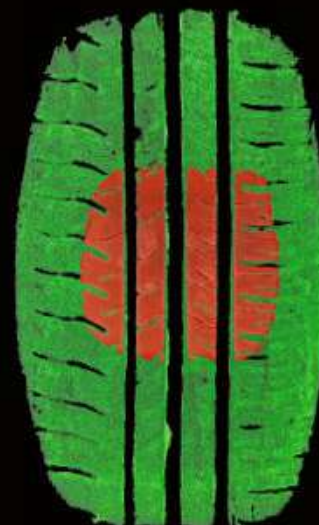
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TOYOTA GR YARIS

The hot-hatch genre has another new benchmark, and from an unlikely source

WORDS GREG MACLEMAN PHOTOGRAPHY MAX EDLESTON

Like to think that somewhere, sometime, a little old couple with a flat cap and blue rinse will wander into a Toyota showroom to put down a deposit on a new Yaris. They may balk slightly at the £29,995 sticker price before opting for the £3500 Circuit Pack – “Is that something to do with the electrics?” – and waiting patiently for their new car. When it does arrive, it won’t be the grandparents’ favourite that turns up. Instead, they’ll find an aggressive, beefed-up special-stage refugee with blistered arches and forged alloy wheels; a four-wheel-drive, 257bhp animal that’s reputedly able to beat a Nissan GT-R on track, while remaining every inch as practical as the 1-litre wonder they intended to buy. Would they take it straight back? I’m not so sure, because the GR Yaris is a very special car indeed.

After acquiring Gazoo Racing back in 2015, Toyota dabbled in the hot-hatch market with the 1.8-litre supercharged GRMN, a hotted-up version of the previous-generation Yaris. But while that might have proven consumer appetite for an expensive, more focused hatch, it was a mere toe in the water compared with the GR Yaris – a ground-up performance car created for World Rally Championship homologation to build on Sébastien Ogier’s 2020 title win.

Though it resembles the cooking model, the only exterior components shared amount to its

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front and rear lights, door mirrors and aerial. The aluminium and carbonfibre composite panels are unique, and even the roofline is 45mm lower for a more streamlined, aggressive look.

Beneath the skin things are equally radical, with a heavily reinforced bespoke chassis, fully independent suspension, a six-speed manual 'box and a hugely impressive three-cylinder 1618cc turbocharged engine – the most powerful three-pot ever. Then there’s Toyota’s proprietary four-wheel-drive system, which can be adjusted to bias the rear wheels or deliver equal torque to both axles via Torsen limited-slip diffs. Weighing just 1310kg, what you have is a devastatingly quick point-to-point missile capable of hitting 60mph from nothing in just 5.5 secs and of going on to a top speed of 143mph.

But stats and specs only tell half the story. The Yaris seems uniquely capable of carrying obscene speeds through corners; it’s beautifully balanced, with a chassis that comes alive with a flick of the wheel, yet planted and rock-solid. Mix the slick gearchange with a characterful, high-revving engine and you have an addictive cocktail.

The GR Yaris doesn’t just live up to the hype, it exceeds it. This isn’t an insanely priced hypercar, but a hatchback within the reach of ordinary buyers. It won’t even be rare: unlike most homologation specials, Toyota plans 25,000, despite putting its Yaris GR WRC plans on ice.



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