

BICYCLE AUCTION





The bicycle COLLECTOR

During May, 203 bicycles were put up for auction in Vienna. Octane meets the man behind the collection and asks what drove him to build it – then sell it

WORDS James Spender // PHOTOGRAPHY Andreas Jakwerth

IF EVER THERE was a place that cyclists came to dream, it was within the eaves of Michael Embacher's attic in Vienna's Seventh District. From floor to ceiling the space was stuffed with all manner of the two-wheeled, from the iconic Lotus-designed racing bike to an unnamed, boat-carrying French fold-up. Yet it could not last. After 12 years spent amassing more than 200 bicycles, Embacher – a highly regarded architect by day – has finally been forced to call time on his extensive collection. Yet he remains philosophical about the process of collecting, and of finally letting go.

'My collection's first bicycle was the Rigi Bici Corta, bought to replace a new bicycle that had been stolen,' Embacher tells us, before the auction. "Bici Corta" means "short bicycle", because it has a short wheelbase where the seat tube is split so the rear wheel can poke through. It makes it good for mountain climbing. It's made from stainless steel and I bought it because I loved the design; I had no idea what it was. I think I paid €700 for it on eBay; then afterwards I suddenly started getting emails from collectors saying, "Oh that was very cheap, congratulations."'

From those humble beginnings Embacher's collection began to grow. By his own admission he is not a bicycle historian (his own collection was organised not by date or type but by colour), yet his collection has graced museums around the globe, has been the focus of the books *Smart Move* and *Cyclepedia*, and is held in high esteem by the cycling community.

'I am a real Moulton bicycle fan; for me they are the most beautiful for function and aesthetic, and I love how even today the company is just eight men in a garage! They were designed by Alex Moulton, who worked on the Mini. His family was the first to import Goodyear tyres from America [the family business was later bought up by the Avon Rubber Company] and later he used his

understanding of rubber to make the suspension for the Mini. He brought this invention to his bicycles, and produced the first production bicycle with full-suspension, the Moulton ATB. Because he had seen my collection I was invited to the celebration of 50 years of Moulton, and I got to meet Alex just two months before he died, aged 92.'

At the last count Embacher had eight Moultons, including the titanium One Off, a collaboration between Alex Moulton and Mike Augspurger's US design company, One Off, and the only known example of its kind. Which begs the question: where do such bikes come from, and how did Embacher decide what to include in his collection?

'The Rigi made me curious about bicycle construction, and I just fell into collecting from there... I just bought and bought and bought, mostly on the internet. I am not rich, so I just bought what looked interesting and what I could afford. Then, after I published my first book, people would come to me and say I have a fantastic bike, would you like to buy it?'

'That is where the One Off came from. A man in Denver contacted me and asked me if I wanted to buy it. Because of import taxes and everything in Austria it was very hard to get it here; I had to pay in advance and it arrived one year later. It is unique and is now up for auction for €6000. But the collection was never about money. I just wanted to have a collection that showed people really what a fantastic product the bicycle is. It is culture. It is fantastic design. It is emotion. It is fun!'

It's difficult to pin Embacher down on just how his collection ended up being so extensive, encompassing nearly a century of bicycle design from an early 1925 French Cycles Hironnelle Retro Direct (a bike with two gears, the second accessed by pedalling backwards – a feat that would eventually lead to the pedals unscrewing themselves and falling off), to the 1989 Winora Take-off (a German-made





'breakaway' bike designed to collapse into a suitcase small enough to fit into the boot of a Porsche 928), to the 2010 Hase Spezialrader Pino Tour (a half-recumbent tandem, where the rearward 'stoker' pedals from a traditional upright position, and the forward 'captain' pedals while lying down). However, he does have a word of warning for aspiring collectors.

'It's a lot of work. I just love bicycles you know, that's why I bought them, and people should collect what they like. I love to ride them but that is part of the reason I am having to sell them. The landlord sold the building my attic was in and I had to move the collection 50km outside Vienna. It's hard for a collector of bicycles not to have them nearby, not to be able to go and get one for a ride when you like.'

For many collectors concerned about the welfare of their collection, that might sound like an unusual approach. Many of these bikes are fragile and extremely rare. For example, a bicycle such as the Bickerton Portable – despite being designed by Rolls-Royce engineer Harry Bickerton – is considered extremely brittle (Bickerton himself even fell off one, leading to the Portable being shipped with a warning not

to ride it on the road), and examples such as the Gebruder Heidemann Super 30 Inch have 30in tyres that are no longer available. However, for Embacher, that is the crux of his 'buy what I like' collection.

'It is *atmosphere*. Let me explain. As an architect I had a client who kept rare parrots, male and female together, but they would not breed. So we designed them a special birdcage, and finally the parrots mated. That is atmosphere, it's the thing that makes you comfortable in a room, why you love to sit there and eat or listen to a lecture. But it is not functional, it is like high-heels – they are not very functional but they are still beautiful! And it is why I do not restore things, why my bikes aren't perfect. Venice has atmosphere because everything is falling down, and good bicycles have atmosphere even if they are rusty, old or imperfect. They can still be beautiful.'

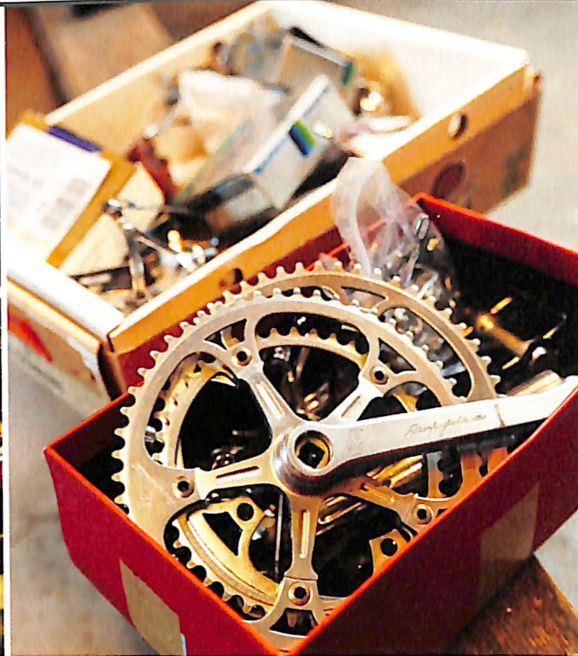
Barring a few early anomalies 'where I just did not like the colour', that means Embacher's bicycles have been faithfully preserved, except when they need replacement parts to make them roadworthy again, in which case he tries to find original components.

'It's a lot of work. I just love bicycles you know, that's why I bought them, and people should collect what they like'

Above

Michael Embacher was understandably proud of his collection of bicycles. His maxim was to ride and enjoy them, and also to celebrate their honest patina – but losing his storage facility meant he had to sell them.





UNDER THE HAMMER

Of the 203 cycles sold, these caught Octane's eye



MOULTON ONE OFF
Sold for €30,000



**F MOSER HOUR
RECORD REPLICA**
Sold for €18,750



LOTUS SPORT 110
Sold for €13,750



'INCONNU'
(bike of unknown origins that
converts into a trailer to carry a boat)
Sold for €1500



Above
More than 200 bicycles crammed
into the saleroom; 500 belonging to
auction-goers were chained up outside.

'It is very important that bicycles can age with sympathy, to keep them working. I love things that are used. I love the patina.' That will be a familiar story to many collectors, yet for Embacher there is a line to be drawn where bicycles are concerned.

'There are many bicycles that become expensive because somebody famous rode it. But that's not fair; just because Francesco Moser was sitting on it, why should it be more expensive? It should only be as expensive as it is fantastically made. One of my favourite quotes is from an American politician who said the index of a civilisation is not how many poor people sit in cars, it is how many rich people ride bicycles. A bicycle is a form of social responsibility, it is democratic.'

Are there bicycles he's had to turn down? 'There was one bike that I really wanted, the Bugatti bicycle, designed by Ettore Bugatti. It's made up of all these tiny little tubes, and each frame takes 1000 hours to make. I think there have only ever been three made by this framebuilder in the '70s [a Californian called Art Stump]. Recently this English guy offered me one - I think his father was a friend of Bugatti's - but he wanted £20,000 for it. That was too much for me; it's just a bicycle!'

IT'S 19 MAY 2015 and the Dorotheum auction house in Vienna is packed to the rafters with Embacher's bikes - and crammed even fuller with people. The fences outside are barely discernible under the 500 or so bikes now

chained to them - proof of the number of genuine enthusiasts in attendance, be they bidders with their eyes on certain lots or those simply here to enjoy the spectacle and witness the last time this magnificent collection will be seen in one place.

By the time the gavel makes contact with the rostrum for the 203rd time, all but six of the bikes have been sold, with the total sale for the Embacher Collection coming in at €479,000. So how has it made Michael Embacher feel. Is he sad to see his bicycles go?

'No not at all, it was the most beautiful picture! People from all over the world gathered to see my bicycles, a really great atmosphere. After about half an hour I went and bought a glass of wine and hid in the corner and just watched the faces of these people, how lucky they looked when they won. We had a pump that people could pump up the tyres with and so many people rode the bicycles home! It was great, because bicycles are for the street. I made the documentation, I made the exhibitions, I had mechanics doing the work on the bikes, I did my job. Now the bicycles can go back to where they belong.'

**WANT TO START COLLECTING BICYCLES?
HERE ARE SOME USEFUL WEBSITES**

- Retrospective Cycles, retrospectivecycles.com
- Sargent Bespoke & Classic Cycles, sargentandco.com
- Seabass Cycles, seabasscycles.co.uk
- Steel Vintage Bikes, steel-vintage.com
- Vintage Bike Cave, vintagebikecave.com



RIGI BICI CORTA
Sold for €2000



CYCLES HIRONDELLE
RETRO DIRECT
Sold for €2500



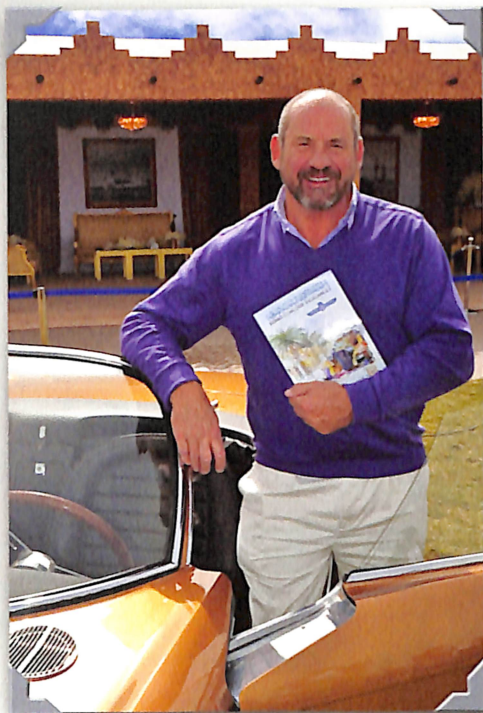
HASE SPEZIALRADER
PINO TOUR
Not sold, as Embacher likes to
ride this with his wife



BICKERTON PORTABLE
Sold for €400



GEBRUDER HEIDEMANN
SUPER 30 INCH
Sold for €938



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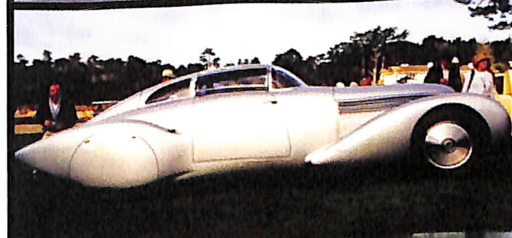
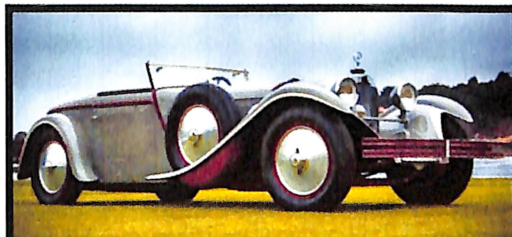
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R R A R E R T H A N



A 250GTO ...

*Ferrari's imposing Daytona earned its name with a 1-2-3 track finish.
Le Mans racer Sam Hancock track-tests a Competizione*

PHOTOGRAPHY Paul Harmer



SURPRISINGLY, 'Daytona' was not an official name for Ferrari's roadgoing 365GTB/4, merely a moniker adopted by the media in honour of the scuderia's 1-2-3 finish in the '67 edition of the Floridian 24-hour enduro. Maranello's somewhat reserved answer to the radical styling of the recently launched Miura – which instantly seemed to age all around it – was never intended to go racing, which makes its eventual success all the more beguiling. But while the Gran Turismo intention inherent in the car's design might not have imbued its handling with much in the way of agility, it did ensure a capacity to inhale vast stretches of straight road faster than all of its peers – including the Miura. With a top speed of 174mph, it was the fastest road car in the world at the time. Not a bad foundation for a sports racing car.

Caving to demand from its customer racing teams to take the fight to the armada of Porsches in the GT classes, Ferrari's *Assistenza Clienti* department built only 15 official 365GTB/4 Competizioni between 1971 and 1973, in three series of five cars per year. Prior to this, there was a less-than-successful alloy-bodied prototype created for Luigi Chinetti's North American Racing Team in 1969, but thereafter the model was made progressively lower, lighter and wider and the elegant lines of the road car flared and bulged ever more imposingly as each series strutted off the production line.

While crude efforts were made to reduce aerodynamic lift (some experimented with chin spoilers and forward wheelarch 'fences'), the main focus was on handling and power. Homologation requirements demanding a partial return to steel body panels for the later-series cars

catalysed extreme tuning of the famously reliable Gioacchino Colombo-designed 4.4-litre four-cam V12 engine that, by 1973, was generating an extra 100 horsepower over its original 350. Combined with a diet that shed 300kg from the dry weight of the road car, the later Series III Competizioni were, according to a test by *Road & Track* magazine in period, able to reach 60mph in 5.8 seconds and a top speed of 186mph.

Racking up class wins at Le Mans in '72, '73 and '74, the Group 4 Daytona became so successful that a further eight conversions were produced privately in period, in light of the factory's refusal to extend production. As well as five created by Chinetti and a couple more by privateers, this chassis, number 16717, was the only other to be built by an authorised Ferrari importer, namely Garage Francorchamps of Brussels, Belgium. This earned it the factory's blessing and some assistance from Modena.

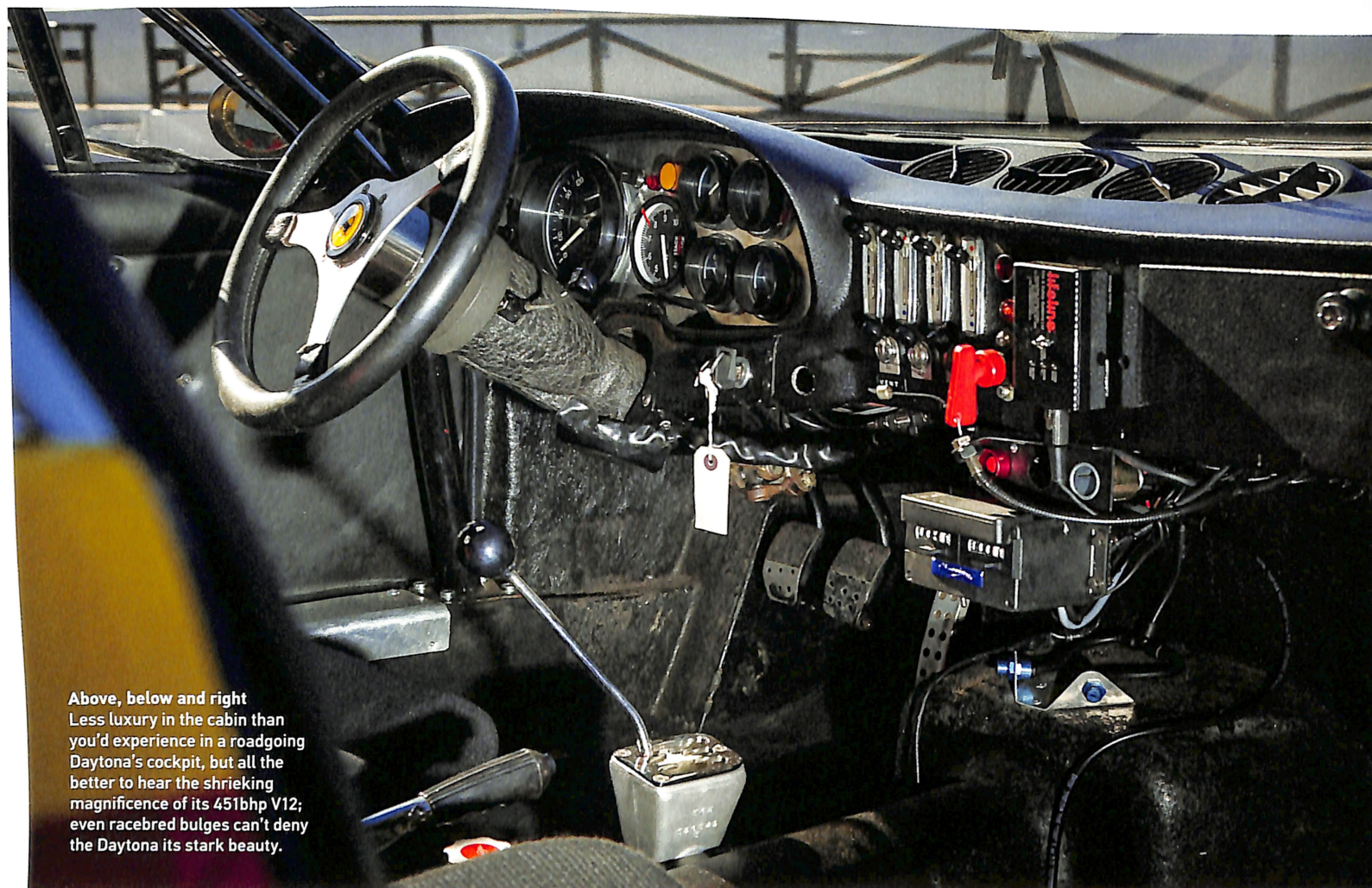
Delivered new to team owner Jacques Swaters in 1973, and sporting a deliciously 1970s 'Maronne Met 106.M.73' paint finish (dark metallic brown to you and me), with sumptuous beige leather and luxurious air conditioning, the car was soon stripped and resprayed in the ecurie's traditional colours of Belgian racing yellow. Preserved ever since, the red-accented Luchard livery on the body you see in these photographs today is the very same applied by the team in 1975 for its successful appearance at Le Mans.

In what was to be the car's only competitive outing in period, it finished 12th overall, sixth in GT and first in the 3.0-5.0-litre sub-class. Drivers Hughes De Fierlant, Teddy Pilette and Jean-Claude Andruet were rightly proud of the result, especially given the V12's prodigious

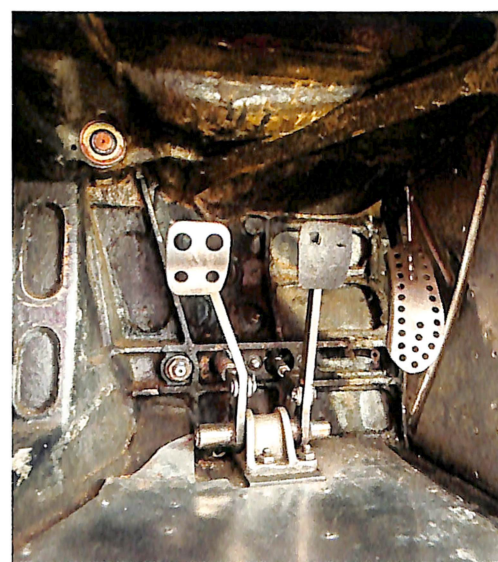
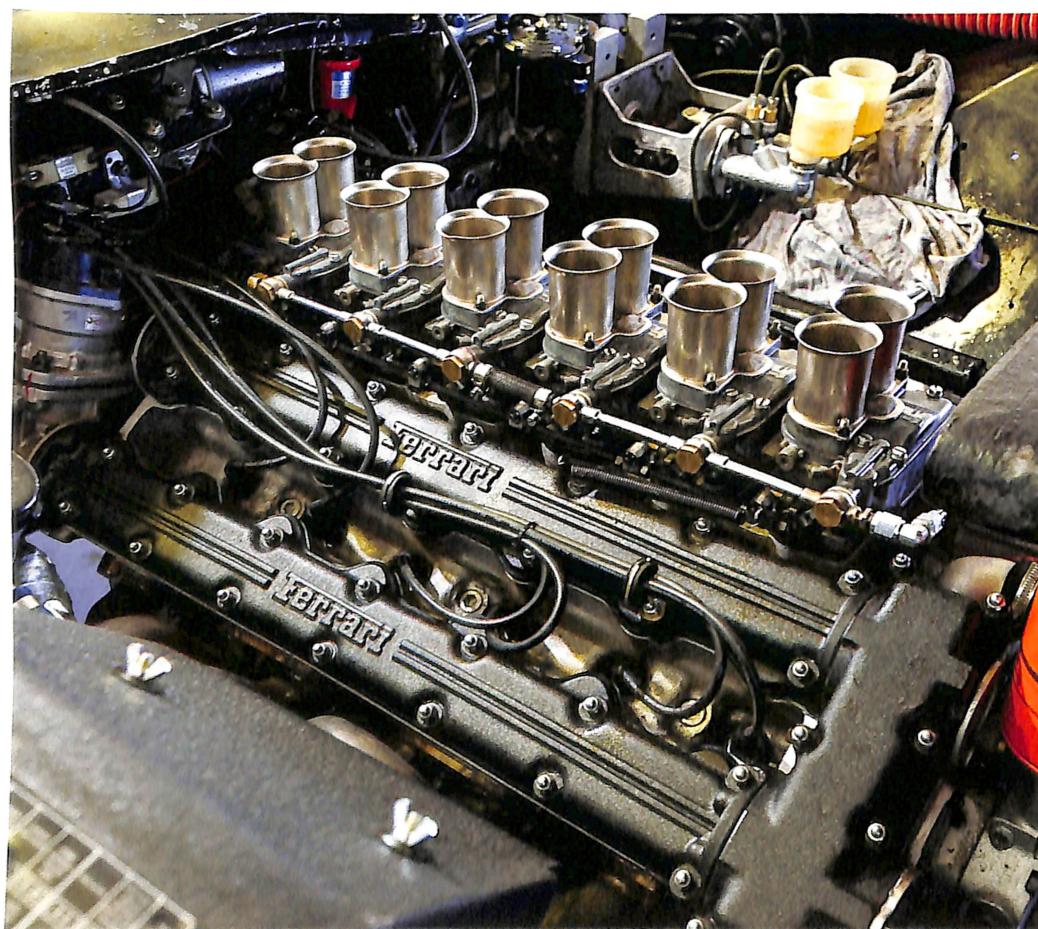


'THE ELEGANT LINES OF THE ROAD CAR FLARED AND BULGED EVER MORE IMPOSINGLY AS EACH SERIES STRUTTED OFF THE PRODUCTION LINE'





Above, below and right
Less luxury in the cabin than
you'd experience in a roadgoing
Daytona's cockpit, but all the
better to hear the shrieking
magnificence of its 451bhp V12;
even racebred bulges can't deny
the Daytona its stark beauty.



thirst for fuel in the face of an ACO rule-change demanding at least 20 laps between stops. Their great power advantage was nobbled to such an extent that the drivers had to run the entire night using only fifth gear to reduce consumption.

Now prepared to perfection by Tim Samways for the recent Tour Auto (see last issue), I strangely felt a few nerves while strapping in for the first time. Yet the Daytona extends an immediate arm of friendship, with an easy clutch release to help you on your way. The moments before are less convincing, however, such is the monstrous growl from the front-mounted engine and a cumbersome clunk through a notchy dog-leg into first gear. 'A lot of power, a lot of weight and, I suspect, in a lap or three from now, very little brakes,' says the voice in my head.

Guilty on each count as it turns out but, thanks to the engineering efforts of Gaetano Florini and his team 40 years ago, it is all entirely manageable. It's true the Daytona sits high and heavy like a bull elephant, but mass – if you have to carry it – can be used to advantage. Sure, a little coaxing is required to adjust course from a considerable straight-ahead gallop but, once you're looking at an apex, the vast body

takes a set, loads up its outer tyres and generates a preternatural level of grip. From then on it's all about the throttle; steering it on the loud pedal through the remainder of the corner the Daytona belies its magnitude with a grace that many cars more petite in stature would struggle to match. The purist combination of mechanical grip, natural aspiration and 12 howling cylinders punching more power through the rear, treaded 'tour' tyres than they can handle soon has me getting carried away. Which is where the trouble starts...

When it comes to changing direction, the Daytona is like a sleeping giant: capable of astounding the driver once it's settled into a turn but docile and lazy on the way in. Were the heavenly Race Resort Ascari an oval with just two corners, I dare say it would be well suited. Unfortunately there are 26 to navigate on every lap. Demand a direction-change too aggressively with any weight on the nose and the resulting pendulum effect will have you picking out your apex through the side windows. Do similarly with the weight on the rear and the long bow out front will sit up like a boat's, nonchalantly ignore your request and plough-on with understeer.



1975 GROUP 4 FERRARI 365GTB/4 COMPETIZIONE

ENGINE 4390cc V12, DOHC per bank, six Weber carburettors **POWER** 451bhp @ 7500rpm **TORQUE** 340lb ft @ 5500rpm **TRANSMISSION** Five-speed manual transaxle, rear-wheel drive **STEERING** Worm and roller **SUSPENSION** Front and rear: unequal-length wishbones, coil springs, telescopic dampers, anti-roll bar **BRAKES** Vented steel discs **WEIGHT** 1250kg (dry) **PERFORMANCE** Top speed 186mph. 0-60mph 5.8sec





'PERFECTION IS BORING. CLASSIC FERRARIS ARE FABULOUS NOT IN SPITE OF THEIR FLAWS BUT BECAUSE OF THEM'

The key, I learn, comes in a deft combination of carrot and stick. Working with the car, not against it, a pronounced, pre-emptive 'flick' on the steering just ahead of your desired turn-in gives the chassis warning of what's to come and starts the process of body-roll, taking up its not-inconsiderable 'slack'. Then, when the time comes to actually turn-in, the car is settled, poised and ready to go: cue main steering input. With a nod to the driving legend Rob Wilson, this is best described as 'little turn, big turn'.

Gaining confidence, I get hungrier on the brakes. Small, vented, steel discs and calipers, more suited to road use, nestle within all four of the Campagnolo rims and they're barely up to the job. Who can blame them? Retarding around 1300kg from speeds up to 185mph is no mean feat. Ask too much of them, they overheat and within a lap you're tapping up the pedal with your left foot between corners to regain pressure. Not ideal.

The solution, I discover, is again to give warning. Rolling smoothly off the throttle and onto the brake a little earlier than you'd like transfers weight from aft to front more progressively than 'fast feet'. This brings the car down a little flatter and spreads the task of deceleration more evenly across all four wheels rather than just the front ones. Responding well to this more considered approach, the initially alarming brake fade is minimised over the duration of a run.

Although slow to wake from the lower end of the rev range, the shrill V12 just sings between 5500rpm and 8000rpm, reaching a beautiful harmonic so deafening at 7000rpm that you'd seriously consider any auricular damage worthwhile. If only the straights were longer, because you just never want to lift!

And that is the point with the 365GTB/4C: it is a vigorous, sensory, heady experience, but delivered in the most Italian of ways. Far from perfect, it is hot and heavy, the steering wheel presents itself at an angle more suited to an articulated lorry, taller drivers will bash their heads against the roof, the synchromesh 'box is slow and hates second gear, I could go on... but to do so would miss the point.

Perfection is boring. Ease is unrewarding. Classic Ferraris are fabulous not simply in spite of their flaws but in part because of them. There is magic in the hustle and, for a model representing the last generation of competition car that is truly usable on the road, I can't imagine a more hardy all-rounder than a Group 4 Daytona.

Oh, and it's rarer than a GTO. **End**

THANKS TO Fiskens, www.fiskens.com, for this Ferrari Daytona Group 4 and for arranging the photoshoot at Ascari Race Resort, www.ascari.net. Sam Hancock is a professional racing driver, coach and historic car consultant. A former LMP2 Le Mans Series champion and Aston Martin works driver (GT and LMP1), Sam has raced at Le Mans seven times and competes regularly in historic events; www.samhancock.com.



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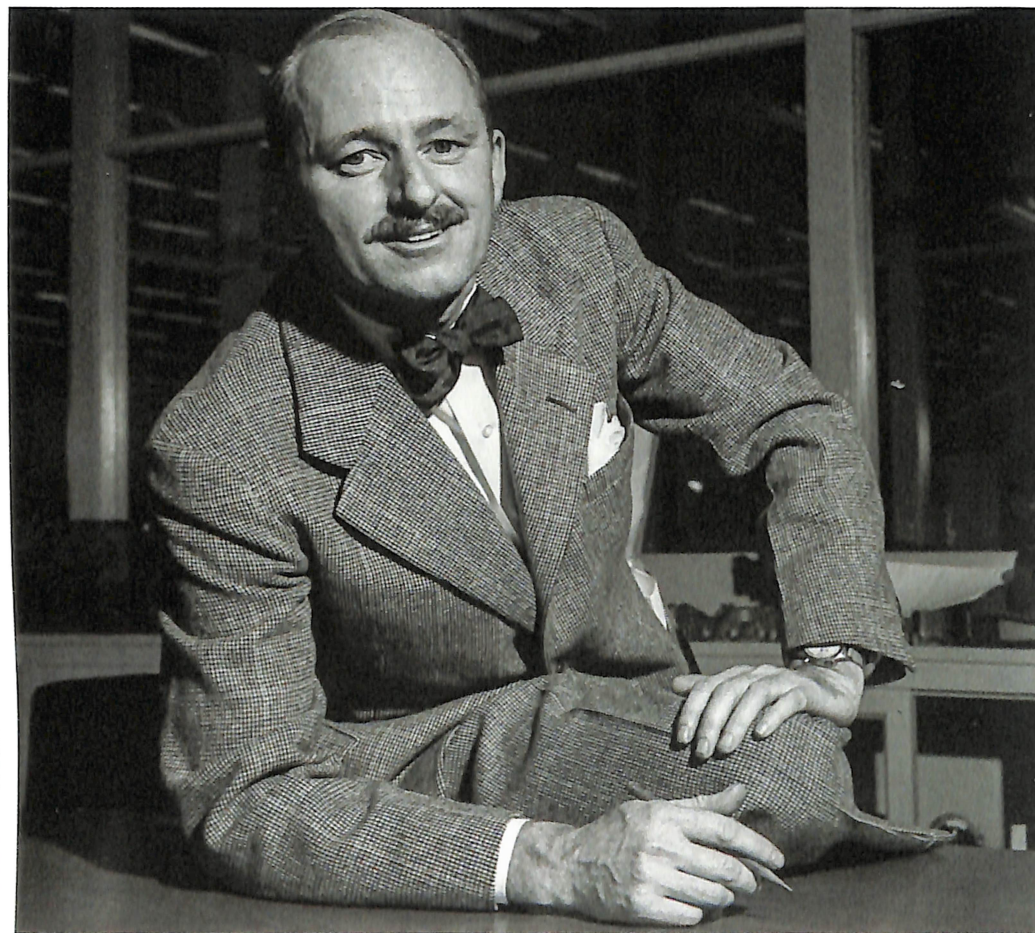
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GONE BUT NOT FORGOTTEN

WORDS GILES CHAPMAN



Left
Eugene Turenne 'Bob' Gregorie, pictured at his desk during his time at Lincoln, where he helped Edsel Ford towards his aim of building 'the best cars in the world'.

The 23-year-old designer found an instant friend in 38-year-old Edsel Ford, Henry Ford's son. They were both affable and discerning chaps, and spent hours together in Edsel's office, Bob sketching out Ford's product ideas as they talked, such as the theme for the 1933 US range, which drew heavily on the Model Y's styling. The cars sold so well Edsel made Bob responsible for establishing and running, in 1935, Ford's own design studios.

Here Bob was to transform a radical 1933 prototype into a new model for Ford's upmarket Lincoln marque. Together, the two men decided to shift the engine from the back to the front, and Gregorie created a bonnet shaped like – surprise, surprise – an inverted ship's prow to house it and improve the prototype's bug-like appearance.

As the 1936 Lincoln Zephyr (named after America's first streamlined train, the Burlington Zephyr), it was the must-have car of the year. Later, in 1939, came the sleek Lincoln Continental. It was Edsel's idea of 'a special little sports car', and American architect Frank Lloyd Wright endorsed it as 'the most beautiful car in the world'.

Bob Gregorie had created a classic, more than fulfilling Edsel Ford's stated ambition: 'Father made the most popular car in the world. I would like to make the best.'

With a staff of only 50, one-tenth of that employed by Ford rival GM, Bob's design output was incredible, encompassing not only cars but Ford tractors, trucks and buses, and even accessories for Ford's dealers. He continued to innovate, introducing the first horizontal radiator grille on an American car for the 1938 Lincoln.

The Second World War changed everything. Bob's design staff was halved and then, in 1943, his mentor Edsel Ford died. Without him, Bob Gregorie couldn't handle Ford's internal politics, and left. Although lured back in 1944, his working life became unbearable after Ford hired outside consultants to tender alternatives to Bob's 1949 Ford design proposal. When his rival's work won the day, he decided he'd had enough and quit for good in December 1946.

He moved to Augustine, Florida, and returned to designing boats, aged 38. His love of sailing led him to create his own customised trawler, which he called The Drifter. True to this craft's spirit, Bob then spent 15 years at sea in it. And, at the age of 90, he was still designing new boats when he died in 2002.

Eugene T 'Bob' Gregorie

Car stylist Gregorie made Fords popular in the UK – then turned his talents to Lincoln, at the other end of the scale

HENRY FORD put America on wheels with his Model T. Eugene Gregorie, meanwhile, played a big part in 'motorising' Britain, where the Model T was kiboshed by the 1920 Motor Car Act. This imposed a £1-per-horsepower (based on cylinder bore size) annual tax on all cars; the Manchester-assembled Model T was rated as a 22hp car, so was suddenly cheap to buy yet expensive to run. Its Model A replacement was even worse at 24hp. By 1930, with a massive new plant set to open at Dagenham, sales were in freefall and Ford of Britain was panicking.

Fortunately, Henry Ford had a lifeline for his European partner Sir Percy Perry: a small-car design to compete with the new Austin Seven (with a mere seven, penny-pinching horsepower). Part of the appeal of what became, in an amazingly short time, the Ford Model Y was its elegant 'big car' styling – the inspired design work of Eugene Gregorie. The cheapest saloon sold for just £100, had an economical 8hp, and was the first sub-1.0-litre car with an easy-to-change synchromesh

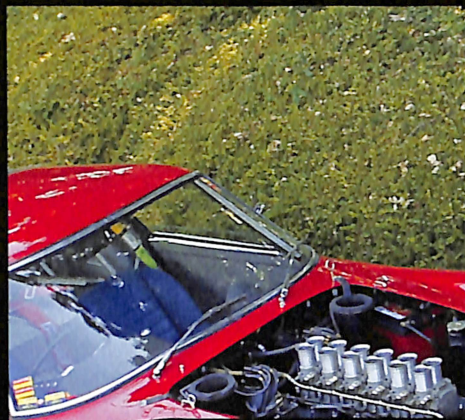
gearbox. It was launched at the Royal Albert Hall in 1931, and demand exploded. This tale serves to illustrate the importance Ford attached to car 'design' when most car-making centred on engineering. In Gregorie, the company had promoted a rare talent.

His family was well-off. They lived in Long Island, New York, and Gregorie's father was a car connoisseur, swanning around in exotic European imports from Delage and Mercedes-Benz. Eugene, born in 1908 and known as 'Bob' his whole life, went to private schools but never graduated. His passions were cars and boats, so it was no surprise when he began work, aged 19, as a draughtsman at the New Jersey yachtbuilder Elco Boat Works, becoming adept at hull design.

A year on and Bob moved to New York yacht designers Cox & Stevens and then, after spells at General Motors (he lost his job there in the fall-out of the Wall Street crash) and body-makers Brewster, he was taken on at Ford in 1931 as a body draughtsman. The baby Ford for Europe was almost his first assignment.

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1963 Ferrari 330 GTO



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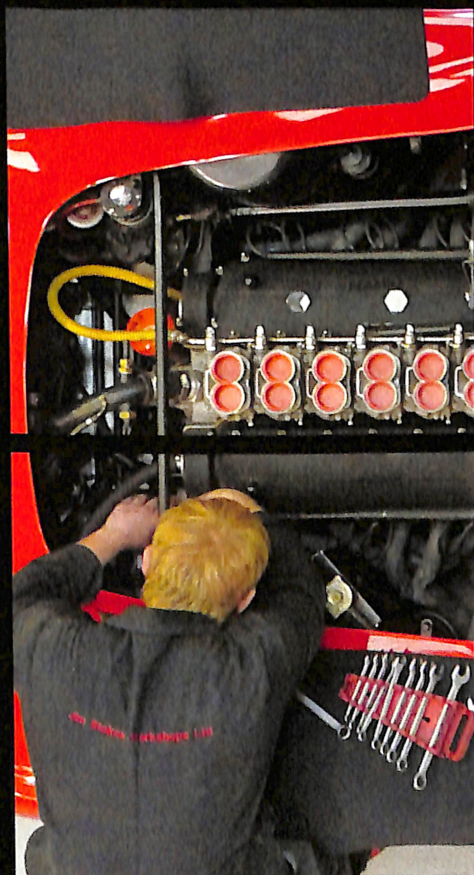
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— DA RECKVILLE — design —

Chrysler Building

Briefly the world's tallest, Walter Chrysler's personally funded skyscraper remains one of New York's best-loved towers

NEW YORK'S Chrysler Building may not be the city's tallest but as an Art Deco masterpiece it can justifiably lay claim to be its most beautiful.

Walter Percy Chrysler described himself in his biography as 'An American Workman' but the rewards for that work far exceeded those of the average American. Born in 1875 in Wamego, Kansas, he grew up in Ellis, where his father was an engineer with the Union Pacific Railroad, and Walter followed him into the business as an apprentice machinist.

By dint of hard work and extra-curricular study, Walter eventually rose to the position of works manager at Pittsburgh's American Locomotive Company (ALCO), where, in 1911, he was asked by one of the directors to use his production skills to help the Buick Motor Company achieve greater efficiency. By the time that Chrysler retired from Buick in 1919 he was president of the company and his shares had made him one of the richest men in America.

Having gained a reputation as 'the car doctor', Chrysler was lured back into the automotive industry to rescue Willys-Overland with the then-staggering salary of \$1,000,000 a year. In 1925 Chrysler reshaped the Maxwell marque into his eponymous brand (which also included Plymouth, Dodge and DeSoto).

During the booming 1920s, swaggering capitalists were engaged in an 'I've got the biggest' building spree that rivalled that of the tower-building families of medieval San Gimignano. Chrysler decided to top the lot by buying and 'Chryslerising' an existing plan for a stalled project on 42nd Street and Lexington Avenue, drawn by architect William Van Alen.

The design was for a 77-storey building and work commenced on 19 September 1928.

Meanwhile a publicly declared 'World's Tallest' was springing up on Wall Street. A late call to add two extra floors to the Bank of Manhattan Trust building would see it topping out at 927 feet. Not to be outdone, Chrysler had built, off-site and in complete secrecy, a 185-foot spire. In a 90-minute act of bravado and one-upmanship, the spire, in four sections, was hoisted to the top of the building and bolted together, making the Chrysler building a record-breaking 1048 feet. The record would last less than a year, as in May 1931 the 102-storey Empire State Building soared to a height of 1435 feet, remaining unchallenged

for 40 years. The Chrysler, however, is still the world's tallest brick building, using 3,826,000 bricks over its steel frame.

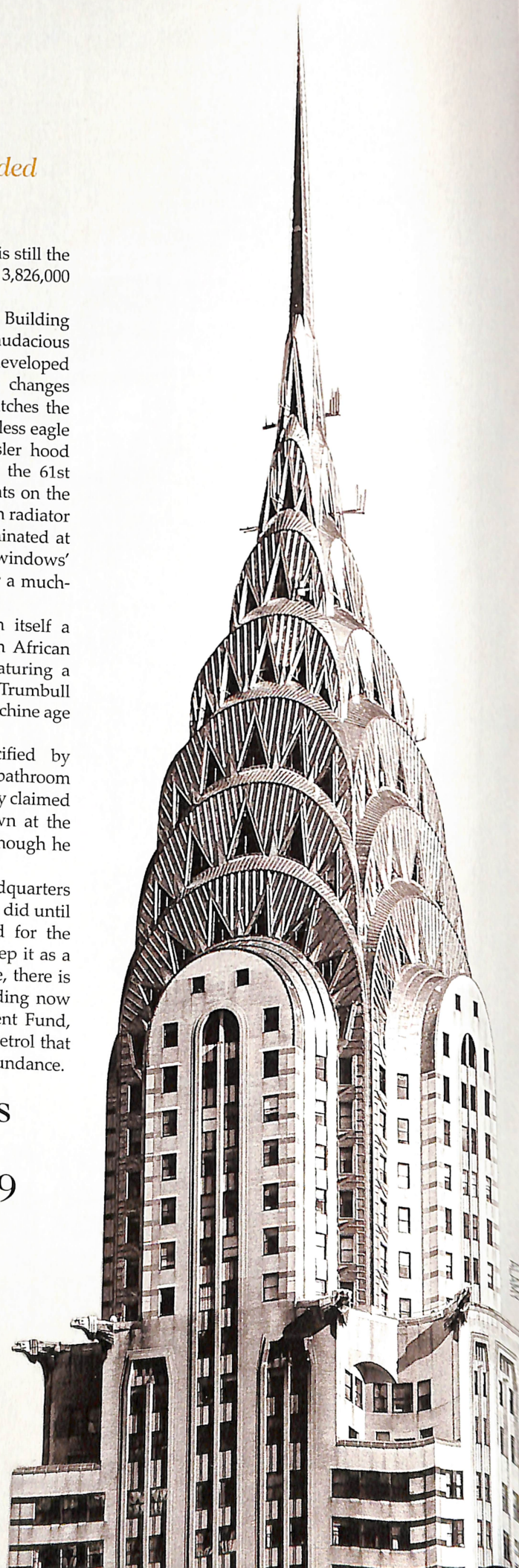
In terms of beauty the Chrysler Building eclipsed all the competition. The audacious stainless steel sunburst cladding (developed by Krupp, in Germany) constantly changes with the light, turning gold as it catches the rays of the setting sun. Massive stainless eagle gargoyles, modelled on 1929 Chrysler hood ornaments, decorate the corners of the 61st floor, while the corner embellishments on the 31st floor are based on 1929 Plymouth radiator caps. The crown and spire are illuminated at night, with the distinctive triangular 'windows' lit from within to make the Chrysler a much-loved part of the Manhattan skyline.

The foyer of the building is in itself a magnificent work of art, finished in African marble and fine marquetry, and featuring a huge mural painted by Edward Trumbull across its roof, a celebration of the machine age and a sort of secular Sistine Chapel.

One unusual requirement specified by Chrysler was to position his personal bathroom as high as possible. One wag of the day claimed that this was so he could look down at the world and poop on Henry Ford, although he expressed it rather more crudely.

Despite being built to house the headquarters of the Chrysler Corporation (which it did until sold in 1953), Walter Chrysler paid for the building himself so that he could keep it as a family asset. Sold several times since, there is some irony in the fact that the building now belongs to the Abu Dhabi Investment Fund, whose wealth is based on the very petrol that Chrysler's cars consumed in such abundance.

'Massive stainless steel gargoyles, modelled on 1929 Chrysler hood ornaments, decorate the corners of the 61st floor'



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INVESTORS
IN PEOPLE

The fruit of modern watchmaking

Now that an Apple product is on the menu, 'connected' watches are destined to feature strongly in dinner party conversations of the horologically inclined

IHAVE BEEN rather enjoying the irony that arguably the most talked about watch at this year's Basel fair was not even on show. I am, of course, referring to the Apple Watch.

Apple's is not the only so-called smart or connected watch on the market. But the key thing is that it's the first *Apple* watch on the market, and that makes a tremendous difference. Strange to think that a couple of decades ago Apple was on the ropes and had to crawl on its knees over broken glass to ask Steve Jobs to return to helm it back to success.

When he returned to Cupertino, Jobs identified that a bright young designer called Jony Ive was the man to articulate his vision. Fast forward to today. Jobs has passed on, but Apple has assumed a dominance that sees it on track to becoming the world's first trillion-dollar company, for which shareholders can thank Sir Jonathan Ive, as he is now.

The arrival of a technically advanced product on the wrist has stirred up memories

of the time during the 1970s and 1980s when the Swiss watch industry came under threat from cheap, accurate, quartz watches from Asia and America.

It is not perhaps the easy parallel that it at first seems. Times have changed. Traditional watchmaking is very different to what it was 40 years ago. And Apple's watch is arguably more about wearable technology than it is about challenging traditional watchmaking. Nevertheless, there have been announcements of 'connected' watches of one sort or another from long-established brands. Rather cleverly, at the beginning of the year Montblanc announced that it was coming out with a smart strap that included digital functionality and yet allowed the wearer to continue to enjoy mechanical watchmaking; a similar sort of idea has subsequently been adopted by IWC, too. TAG Heuer has announced a major connected watch launch. Breitling is preparing an app that allows one to control certain functions on its watches. Even Bulgari has

come out with a watch that includes a chip that unlocks a data vault located in Switzerland.

What is interesting is that it is designed by Jony Ive and Marc Newson, who are both keen on watches. I remember having a long chat with Jony about his Patek Nautilus, while Marc has had his own watch brand, Ikepod, and has worked for Jaeger Le Coultre. Having followed Marc's work for some years, when I first saw the watch I found it simultaneously familiar and novel.

The two are also car guys: along with me and Lord Linley they are amongst the longest-serving judges on the Cartier Style et Luxe Concours d'Elegance at Goodwood. And it is this respect for analogue products that makes their approach to a smart watch so interesting. While the iPhone was developed out of frustration with existing mobile phones, the watch came from a position of respect for what existed before.

Of course, while it tells the time, it is not really a watch at all but a piece of worn technology that can take calls, send emails, check your heart rate and much more. It quickly becomes an intensely personal bit of kit thanks to its customisability. One of my favourite faces shows the time of day in relation to the position of the sun in the sky giving the diurnal parabola on the screen. Another set-up allows one to see the time in relation to the position of all the planets in our solar system. Even the ongoing struggle to balance functionality and battery life (the watch uses the horological term 'power reserve') is a sort of compliment in that it's because wearers enjoy fiddling with the watch so much that they deplete its power.

The approaches of Silicon Valley and the Swiss mountains are very different. However, the commercial, conceptual and cultural impact of this watch will be fascinating to study, as there is, I am assured, a generation for whom wristwatches have become irrelevant and for whom one of the chief aggravations is trying to remember where they put their phone when they want to look at the time: wearing part of their phone on the wrist puts an end to the comical patting of pockets and mounting desperation of rummaging in bags. And even the most ardent lover of mechanical watches will agree that getting people to think about what they are wearing on the wrist can only be a good thing.

'It is not really a watch at all, but a piece of technology that can take calls, send emails, check your heart rate and much more'



Left
Intended to appeal to the younger generation, the Apple Watch does so much more than simply tell the time.

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Model behaviour

Escapees from car-company styling studios are rare though not impossible to find. Just don't expect to be able to buy this unique Bristol

THERE ARE probably plenty of interesting developments to come from Bristol Cars, if the streetscape in Kensington is anything to go by. A corner shop unit in a swanky new block on the corner of Warwick Road and Kensington High Street has its plate-glass windows coated with watch-this-space posters, hinting at the hybrid supercar that's being readied.

But just across the road, Bristol's venerable London showcase still seems untouched by modern times.

Actually, that's not quite true, because there's been quite a bit of careful redecorating. But the reassuringly old-fashioned environment of cream slab floor and floor-to-ceiling lustrous wood-panelling remains much as it was when the place was Tony Crook's lair.

I reckon history will, eventually, acknowledge his extraordinary achievement in keeping this marque alive on a shoestring for decade upon decade. The showroom was originally leased to Anthony Crook Motors in 1966, long before he was forced to take on responsibility for actually making the cars as well as selling them, after the tragic demise of his partner Sir George White.

Nonetheless, Crook could be an absurdly prickly individual to those innocent souls who crossed his threshold to take a look at his stock. Today, the reception couldn't be friendlier, and nor do you need to splash £35,000 on a Bristol, either. In the new spirit of brand-building, the reformulated company now offers its own range of lovely 1:43 scale models, each on its own display plinth, for £85.99 each. The range includes 400, 405, 406, 410 and 411, with more to come, and for a little extra outlay yours can be colour-matched to your real-life Bristol and given tiny versions of your number plates.

One model you definitely won't be allowed to buy, though, has been a fixture of the place for years. It sits, somewhat ignored, on a high glass shelf, and appears to be about 1:8 scale if my well-honed mental measuring tool has retained its accuracy. Ian Wallace, who is part of the new Bristol sales team, balanced precariously on a chair as he took it down for me to have a close look at, whereupon it became clear it's a styling proposal for the Bristol 603.

'These things have sat around for years, with layers of dust on them,' he says. 'We're really just beginning to gather all the company's historic artefacts together, and a lot of them we know very little about at the moment.'

The 603, you may agree, wasn't the best-proportioned in Bristol's timeline. Something



'Hundreds of these were produced in the days before CAD; handcrafted milestones in the early stages of design'

obviously went awry between the heated discussions surrounding this plaster-coated wooden centrepiece and the execution of the real-life car itself. But as a starting point for the design process, this piece is absolutely unique.

Nor is it the only styling model that's survived from Bristol's long and illustrious heritage. Down in what Ian says everyone at the company calls 'The Dungeon' (it's Tony Crook's old basement storeroom, now cleaned up and being turned into the official archives), scaled-down models of Bristols both familiar and alien abound.

There are two tabletop renderings of the 405, one of them very much like the final car but the other sporting rear buttresses that are a fascinating precursor to those of the Jaguar XJ-S. And then there is an eerie, green replica of the 406, pictured above, that must be about 1:12 in scale and has also been a sometime fixture in the showroom cabinet.

At a similar size are two models of suggestions for mid- or late-1950s Bristol four-door saloons. Something must have deterred the company from going ahead with them. But on a smaller scale are other proposals for possible future directions from the 1950s:

solid, three-dimensional daydreams including a roadster with cutaway doors and a Corvette-esque frontage. 'The Coupé is very *Jetsons*', chuckles Ian, 'and we don't really know anything about it.' And then there are also much larger models of the recent Fighter, one for styling purposes and the other for aerodynamic wind-tunnel testing.

In big car companies, hundreds of these intriguing items were produced in the days before CAD and 3D printing; handcrafted milestones in the early stages of design.

They very rarely escape from the styling studio enclave, but when they do they can make very big money. A plaster styling model for the Ford Gyron concept car of 1961 made \$40,000 in 2012, more than doubling its estimate for auctioneers Wrights of Chicago.

Nothing could be further away from that for Bristol's gameplan. The company is near the end of the process of cataloguing and collating its scattered heritage, and turning The Dungeon into a vault in which to preserve it all for future generations. Somewhere, among the mountains of paper, drawings, memos and photographs, no doubt lies the paperwork to shed light on these delightful things.

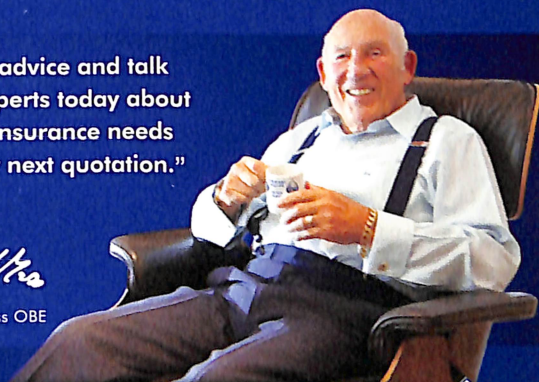


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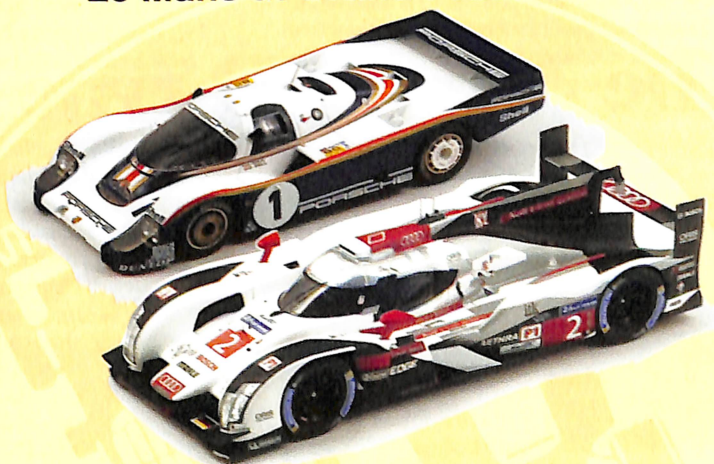


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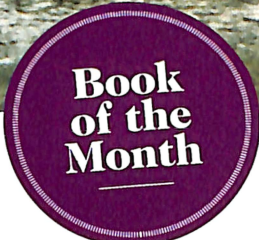
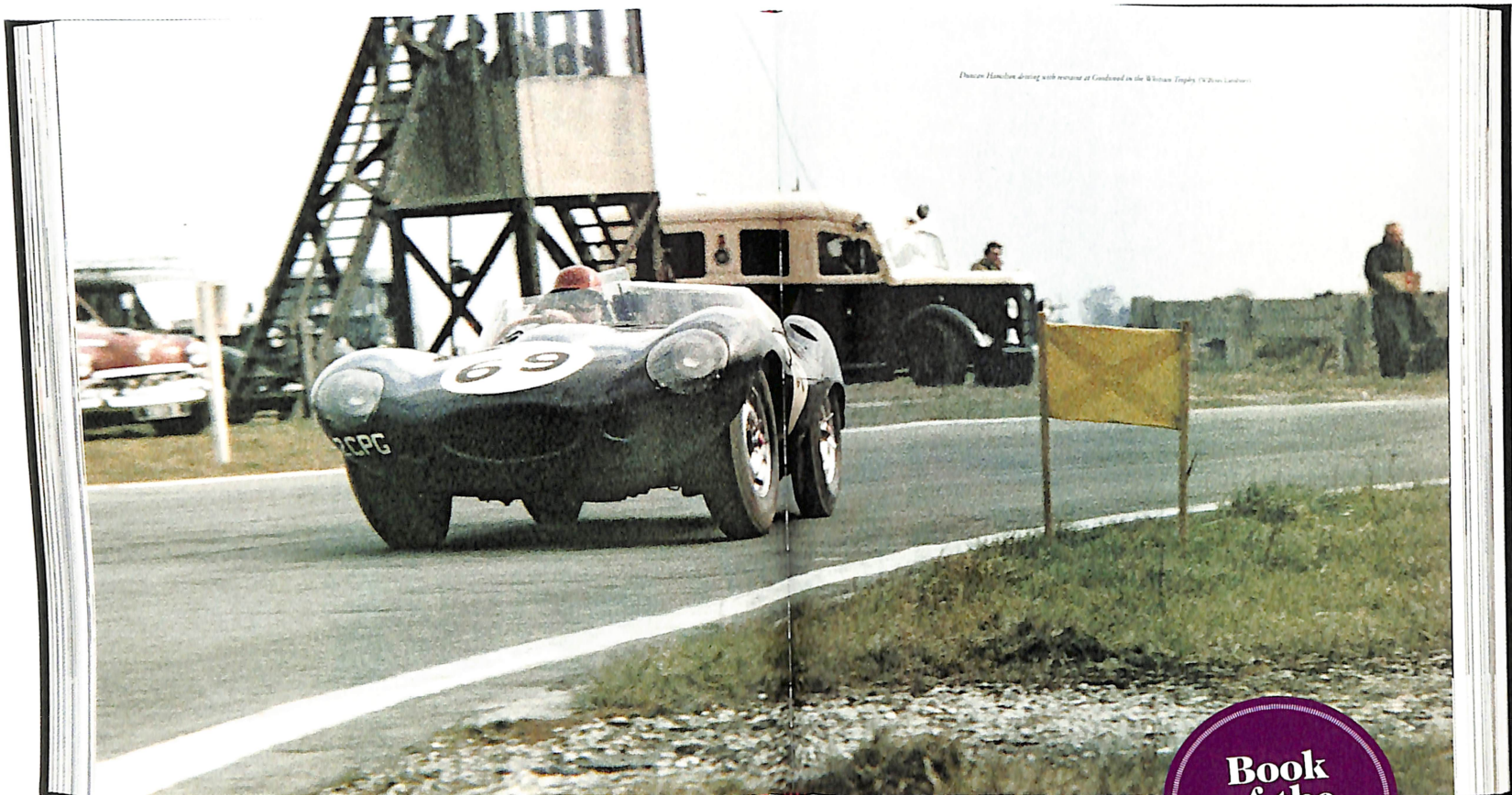
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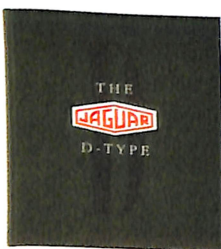


www.grandprixmodels.com



The Jaguar D-type

ANTHONY PRITCHARD, Palawan Press, £750 clothbound, £2500 leatherbound



WHILE THE £750 asking price may be too rich for most of us to stomach – and that’s for the cooking version; the deluxe leatherbound job costs a cool two-and-a-half grand – there’s no doubt that, if your budget stretches to

such an indulgence, you won’t regret the purchase of this book. Its creamy pages exude an air of sheer quality, not just of design and production but quality of research, too.

Tragically, the author died as a result of a car accident in 2013, before the book was complete, and the publishers drafted in a raft of Jaguar experts to finish the job; Terry McGrath, in particular, did much work on the individual chassis histories. We’re sure Anthony Pritchard would have been proud of their efforts, which have been well served by designer Julian Balme – a well-known car enthusiast and historic racer himself.

The book charts a logical course, starting with the build-up to and development of the D-type, before describing the rise and fall of its competition history.

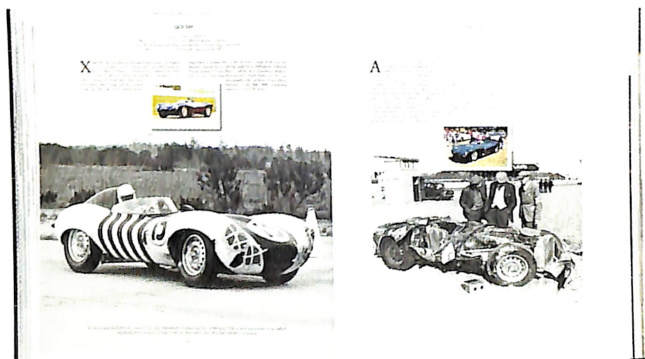
Then there are individual histories of each chassis, and several appendices covering related subjects such as potted biographies of D-type drivers. It’s beautifully illustrated and, while you’ll recognise some of the photos – particularly those from Jaguar’s own archive – there are sure to be plenty that you won’t have seen before.

In this respect, the chassis histories contain some of the most intriguing, not to say amusing, images, taken in the years when D-types were simply old racing cars rather than multi-million-pound investments. We loved the period colour shots of a Von Dutch-stripped metallic blue and yellow XKD-519 outside the ‘Blarney Castle’ restaurant in California; or of a metallic gold XKD-552 proceeding down a Montreal street in the mid-60s, flanked by two bodyguards who are each cradling a young lady in their arms...

Of course, there are lots of traditional racing photos, too, which have been generously laid out for maximum effect – witness the shot,

above, of Duncan Hamilton drifting at Goodwood in the 1958 Whitsun Trophy race. These gorgeous images are leavened with the odd quirky touch of humour, in the form of cut-out images of D-type toys (we spotted Dinky, Scalextric and Hot Wheels) that punctuate some of the chapter breaks.

Running to 420 pages and produced to the highest standards, this is a book to treasure for a lifetime – and, like the cars themselves, it’s unlikely to lose you money in the long term. So, in that respect at least, it can be considered good value.



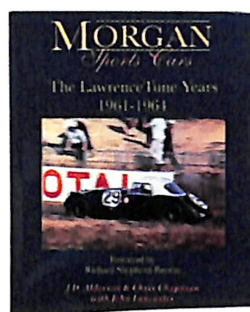
Morgan sports cars the LawrenceTune years

JD ALDERSON & CHRIS CHAPMAN with JOHN LANCASTER
Olde-Chap Books, £39.95, ISBN 978 1 872955 35 3

WE HAVE BEEN greatly impressed by previous books in this series of Morgan histories but this is by far and away the best yet. As the title suggests, this text-heavy 400-page hardback covers the early 1960s, when the Plus 4 was a regular winner in production sports car races – and not just at national level. This success was due in no small part to the efforts of racer/tuner/car builder Chris Lawrence.

There are countless stories surrounding Lawrence and the many Morgans prepared in his railway-arch workshop in Acton, London, and the authors do a fantastic job of differentiating between the actual and the apocryphal: not least the various cars to wear the famous registration number, TOK 258.

The depth of original research here is extraordinary and we look forward to the next instalment. Great stuff.



COLLECTORS' BOOK

Healey, the specials

GEOFFREY HEALEY, *Gentry*, 1980, value £30

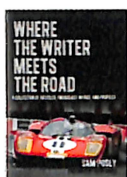


THIS, THE THIRD in Geoffrey Healey's books on the marque, covers the many and varied one-offs and prototypes built by Warwick's finest. Here you will read about record-breakers and

Le Mans sports-racers, the section detailing the SR/XR37 being particularly interesting. Then the Rolls-Royce connection, and the poignant story of a forthcoming Rover V8-engined roadster that was in build. This book isn't hard to find and is of interest even if you're not particularly a Healey fan.

Where the writer meets the road

SAM POSEY, *David Bull Publishing*, £19.99
ISBN 978 1 935007 27 2



SAM POSEY is something of a polymath, enjoying success in all manner of arenas, from motor sport to architecture. This 191-page hardback is not an autobiography. Instead, it's a collection of the Emmy award-

winning writer's columns and articles that previously appeared in publications such as *Road & Track*. Each piece grabs your attention, even if the prose occasionally takes a turn for the purple. 'Down a dark hall at 185mph', for example, was written for *Sports Illustrated* in 1976. It's one of the more lively accounts of what it's like to race at Le Mans, but sentences such as 'I felt warm, mellow. Consciousness was a dark hollow of convexity, and the car was alive' tend to grate after a while.

VW Kübelwagen/Schwimmwagen

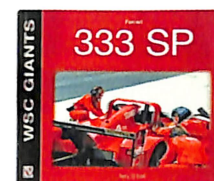
CHRIS McNAB, *Haynes*, £22.99, ISBN 978 0 85733 779 5



WHILE THE *Enthusiasts' Manual* part of the title is a bit of a gag, this is a superbly written and highly informative hardback. McNab examines the development of these historic military utility vehicles, while covering their roles in combat. There are also insights into their driving characteristics and operational maintenance, including some driving impressions courtesy of *Custom Car* magazine! In 1973, it wrote: 'Throughout the handbook, references are made to operating in arctic conditions and this heater is just what you need to keep your toes aglow if you fancy a drive up to the 16th parallel.' Good value, and well worth having for the period images alone.

Ferrari 333SP

TERRY O'NEIL, *Veloce*, £16.99, ISBN 978 1 845847 58 6



THIS, THE LATEST in *Veloce's WSC Giants* series, is arguably the best yet. O'Neil recounts the story of the car that did much to reinvigorate sports-prototype racing

following the implosion of Group C in 1992. It details how privateer Gianpiero Moretti petitioned for the car's creation and the 'brains trust' behind it (which included Englishman Tony Southgate) before launching into potted season-by-season, race-by-race reports. There are also box-outs on some of the many stars and journeymen who raced the 333 in IMSA WSC and elsewhere. It was also interesting to read about some of the attempts to maintain the 333SP's competitiveness, long after the factory lost interest. Spoiler alert: Judd engines were substituted.

First principles The official biography of Keith Duckworth OBE

NORMAN BURR, *Veloce*, £35, ISBN 978 1 845845 28 5

THIS 346-PAGE autobiography offers an insight into the life and times of one of the greatest automotive engineers of the post-war era. There are already several books on Cosworth, the firm created by Duckworth and ex-Lotus man Mike Costin in 1958, but this isn't merely a blow-by-blow account of the firm's many achievements. Instead, it offers a more personal account of the highs and lows of a man for whom the maxim 'Why use one word when you can use 100' could have been coined.

We particularly enjoyed reading the section concerning the 4WD Cosworth F1 car, which ventured trackside but never in anger, and also the chapter concerning Duckworth's love of aviation, which isn't so widely known. We also had little prior knowledge of the great man's interest in marine craft. The many pages given over to the DFV-engined Cosworth Hedges had us hooked from the outset.



Drivers in the 1980s

CHRIS DORLEY-BROWN, *Hoxton Mini Press*, £12.95
ISBN 978 0 9576998 9 2



THE BLURB accompanying this slender, text-light volume states: 'Chris Dorley-Brown spent two summers in the mid-1980s photographing drivers stuck in traffic jams in and around East London. The cars, colours,

haircuts and expressions (often of frustration) capture a unique period during Thatcher's Britain.' And that really is just about it. There is little to read here. Instead, you get to bask in the knowledge that London was horribly congested 30-something years ago (just as it is today), and that the current '80s revival scene has clearly been run through an irony filter. If anything, it's the very banality of the subject matter that makes this book so enjoyable. It really is an acquired taste but, as a chronicler of the ordinary, Dorley-Brown is a master.

Motor sport as fine art

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CIMMIC ART, a photography gallery based in Vienna, last year opened an exhibition of fascinating and frequently beautiful motor sport pictures from the 1950s, '60s and '70s, many of which were taken by famed snapper Rainer W Schlegelmilch – including those shown here. Now, signed and framed gelatin silver prints of these are being made available in small numbers and from €1890. If you prefer vintage prints, Cimmic has much to offer in this regard, too, boasting an extensive collection of 20x30cm photographs from the 1960s, all bearing Schlegelmilch's John Hancock and priced at €850 each.



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Porsche Classic reproduction 911 dash

€952. www.porsche.com

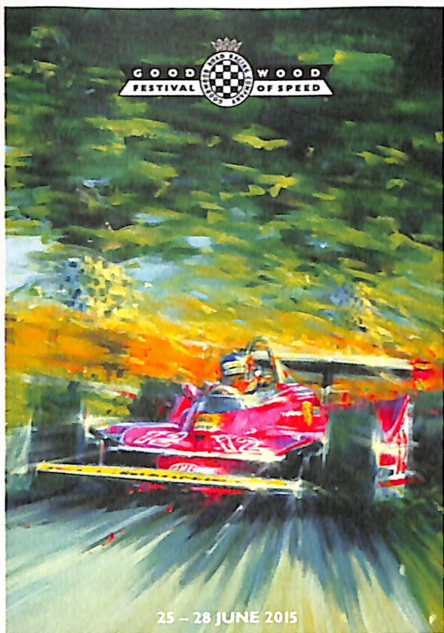
WHO BETTER to supply a reproduction dashboard for your 1969-74 Porsche 911 than the company that made it in the first place... Porsche Classic boasts that the dash combines authentic styling and detailing with modern, more durable materials – but with the same texture, feel and colouring.



Nordschleife T-shirt

€23. www.nordschleife.us

WHAT DO YOU learn at the Nürburgring? How to go quicker. Probably. Anyway, confirm your allegiance to the University of Speed with this black-and-silver T-shirt, available in sizes S to XXXL.



Festival of Speed poster

£24. www.shop.goodwood.com

BET THEY didn't have to think too hard about what was going on the Goodwood Festival of Speed's 2015 poster when it was announced this year's theme is Fearless: Racing on the Edge. Gilles Villeneuve sideways in his 1979 Ferrari 312T couldn't be more appropriate. The posters are signed and numbered by the artist, Klaus Wagger.



Momo Indy

£235. www.momo-uk.co.uk

GET A KID to draw a sports car steering wheel and, more than likely, this is what you'll get. Although a timeless design with its mahogany rim and perforated spokes, this Indy is new for 2015. It possesses the sort of style that means you'll invent spurious reasons to own one.

Racing Colours prints

From £39. www.historiccarart.net

EVER LOOKED at a chunk of a race car and thought 'That looks brilliant'? The late Simon Owen did and his motor sport-inspired artwork has now been turned into a collection of prints named after his book *Racing Colours*. There are 24 in the initial batch of prints and they're available on art paper and aluminium panels.



Citizen Satellite Wave F900

£1496. www.citizenwatch.co.uk

A TECHNOPHILE'S delight, this limited-edition multi-function chronograph from the Eco-Drive series is powered by light, keeps time via GPS satellites, and its titanium case and bracelet are coated in a special non-scratch material. And if all that's not enough, it displays the time in two places simultaneously, making it perfect for Time Lords.



Chris Craft Cobra model

£350. www.hearts-of-oak.net

THE CHANCES of you owning a real Chris Craft motor boat are probably pretty slim but, if you can appreciate the beauty of one on a somewhat smaller scale – say, about 33 inches long – then you can bypass issues of affordability and availability. Hearts of Oak models are handmade and exquisitely detailed, beautifully evoking the spirit of the real thing.



1:18 GT SPIRIT

Mercedes-Benz AMG C63

PRICE £103.95 MATERIAL Resin/cast QUALITY ★★★★★ VALUE ★★★★★

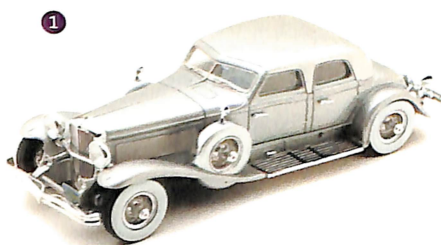
AS A COLLEAGUE quipped, he doesn't care much for the full-size car but he really likes the model – and you can see what he means. The 2012 Mercedes AMG C63 Black Series is a track-oriented weapon that, to quote *Car and Driver's* road test of the very car modelled here, has been 'sent to hell and back'. Its 6.2-litre V8 puts out 510bhp and 457lb ft, and the lashings of carbonfibre trim ensure that in 20 years' time it will look every inch the period piece, right

down to the ugly and optional rear wing. Very DTM racer.

The model, though, is remarkably handsome in its orange-gold finish, which is offset nicely by the black detailing and the occasional splash of red (brake calipers and seatbelts). Love it or loathe it, the naked carbonfibre has been superbly replicated, too.

This is a 'kerbside' model, which means you don't get opening panels, but it's beautifully made, substantial and good value.

Models shown are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com



1:43 SCALE

1 // DUESENBERG SJ TORPEDO
BY GREAT LIGHTNING MODELS
PRICE £112.95 MATERIAL Resin/cast
QUALITY ★★★★★ VALUE ★★★★★
A crisply detailed model of the car that was nicknamed the '20 Grand' after its reputed price when new in 1933.

2 // BMW 2000CS BY TRIPLE 9
PRICE £37.95 MATERIAL Resin/cast
QUALITY ★★★★★ VALUE ★★★★★
Some of the brightwork is painted rather than applied, but that's reflected in the low price. Overall, an attractive model.

3 // MERCEDES W05 BY SPARK
PRICE £59.95 MATERIAL Resin/cast
QUALITY ★★★★★ VALUE ★★★★★
That's Lewis Hamilton in the cockpit, waving the Union Flag after winning the 2014 F1 Championship at Abu Dhabi.

4 // LAMBORGHINI ASTERION
BY LOOK SMART PRICE £113.40
MATERIAL Resin & metal handbuilt
QUALITY ★★★★★ VALUE ★★★★★
The funky ivory 'n' brown interior of the 2014 hybrid concept is nicely captured here, along with its lairy blue exterior.

5 // FERRARI 250SWB
BY MYSTERIOUS PRICE £130.70
MATERIAL Resin & metal handbuilt
QUALITY ★★★★★ VALUE ★★★★★
One of a series covering all the 1960 and '61 Le Mans SWBs, this model is of the Nobilet/Guichet car that came third in '61.

6 // DELAGE D6-70 BY IXO
PRICE £29.95 MATERIAL Diecast
QUALITY ★★★★★ VALUE ★★★★★
Excellent-value model of an unusually compact Delage by Fignon et Falaschi.

7 // LANCIA FLAMINIA 2800 3C
BY MATRIX PRICE £78.95
MATERIAL Resin/cast
QUALITY ★★★★★ VALUE ★★★★★
Handsome model of an exceptionally handsome car: the one-off 1963 Coupé Speciale show car by Pininfarina.

8 // MIRAGE FORD M1 BY MARSH MODELS
PRICE £179.95
MATERIAL Resin & metal handbuilt
QUALITY ★★★★★ VALUE ★★★★★
Packed with detail, this handbuilt depicts the 'DNF' Mirage of Hailwood and Gethin from the 1969 Kyalami 9 Hours.

9 // PORSCHE 928
BY CAR.TIMA PRICE £59.95
MATERIAL Resin/cast
QUALITY ★★★★★ VALUE ★★★★★
Racing 928s aren't common and this 1984 Daytona 24 Hours entry went straight into Porsche's museum.

CLASSIC MODELS

Alfa Romeo Giulia TZ Le Mans by Verem

ÉDITION LIMITÉE : LE MANS 1964



IT'S OFTEN SAID that if you keep something for long enough you'll eventually find a use for it, and that's certainly true as far as Solido of France is concerned.

The tooling for many diecast models made by this company in the 1960s lay in storage for decades. In the interim, the model-car market changed completely: obsolete items grew more and more expensive and, by the 1980s, demand was increasing for models specifically aimed at adult collectors. The time was right for Solido to dig out the old tooling and put it back into use.

The man behind the idea was Emile Veron, who rearranged the first letters of his name to

come up with a new trademark, Verem, giving the new range an identity of its own.

The Verem models weren't just warmed-up 1960s products, though. The Zagato-bodied Alfa Romeo is a typical example of something new created out of something old. The original Solido version, introduced in 1966, came in red or metallic silver-grey with body stripes, and there is also a rare version in *Police des Autoroutes* livery. When the casting re-emerged under the Verem name, it was available in red or green and supplied with a sheet of decals for the purchaser to apply.

The green version shown here is based on the car driven by Fernand Masoreo and Jean

Rolland, which crashed at Le Mans in 1964. The number plate and '40' racing numbers are authentic, but the green paint finish, attractive though it is, is not in fact the same as the bottle-green (*verde bottiglia*) of the original car, which can be found on a more recent 1:43 interpretation by Best of Italy.

Though Best's model is much more detailed, the Verem has a simplicity about it that recalls the classic obsolete models of the '60s and it sits neatly alongside the original Solido versions – if you're lucky enough to have them! And if you don't, well, the Verem can still be picked up for about a tenth of the price of the Solido.

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Road trip revisited



1965 AUSTIN-HEALEY 3000 MkIII

MARTYN GODDARD
PHOTOGRAPHER

ON 1 NOVEMBER 1988 I took the plunge and purchased the car of my dreams, a white left-hand-drive 1965 Austin-Healey 3000 MkIII recently imported from Texas. I planned the first of many adventures in the Big Healey, a ten-day 2000-mile road trip to Monaco to photograph the sale of a Bugatti Royale in Lowes Hotel Monte Carlo. To make this a profitable assignment, *Supercar Classics* magazine editor Mark Gillies came along and we shot

several stories on the road south through France, following a 1960s Monte Carlo rally route.

In March 2015 my classic car turned 50, so I figured it deserved a special outing. It was decided that we should hit the country roads to France again, this time heading to the Hotel de France in La Chartre-sur-le-Loir, featured in *Octane* 140.

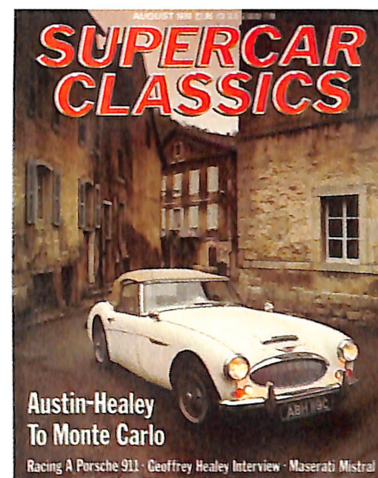
One great advantage of importing the Healey from the USA is that it's a left-hooker, so for once I was sitting on the correct side to drive on the Continent and to take the ticket at the autoroute toll-booths. Driving in France was a pleasure and the Healey responded well to its freedom, cruising in overdrive at 75mph and 4500rpm



with ease, the passenger able to hold a conversation on the delights of the open road. It wasn't all sweetness and light, though, as the wheels were way out of balance at 65mph, producing teeth-rattling and annoying vibrations.

South of Alençon we turned onto the old N138, a classic Route National highway. It was just the type of road Donald Healey designed his sports car for, with miles of straight tarmac spearing through the landscape. Several times I was able to drop down to third gear and accelerate past slow trucks on a gradient with a terrific exhaust rasp echoing off the buildings.

We arrived in sunshine at the Place de la République after the 380-mile drive to find a space outside the



legendary Hotel de France. When we saw that the check-in desk was covered in period snapshots of 1960s Ford GT40s being prepared in the hotel's courtyard, we knew it was a special place to stay.

The last day of our trip started in the rain as we headed north up the D304 towards Le Mans and Le Musée des 24 Heures Circuit de la Sarthe, next to the circuit. In the car park, I noticed a rainbow oil trail behind the 'Healey...

The leak appeared to be coming from a flexi pipe that connects the oil pressure gauge. This needed to be rectified as the car had used half a gallon of oil and I black-flagged it for the sake of other road users and the engine. I called my classic car

breakdown insurer, but not until we had taken time out to have a good look at the museum.

After a baguette and a visit to the gift shop, help arrived in the form of a flat-bed truck whose driver didn't look impressed at having been called out at lunchtime. He had a glance at the pipe connection and indicated for me to load the car for the short drive to his workshop. My French is almost non-existent and my rescuer's English matched my French. Despite tightening the union, lubricant still gushed like a Texan oil well. Communications were improved when a fellow stricken traveller with a blown tyre acted as interpreter. With a shrug of the shoulders, we were told the car would

have to stay overnight and the repair carried out in the morning.

The next day our mood reflected the dull weather, particularly after the European assistance operator revealed that French garages are closed over the weekend and no repair could be made. We returned to London on the TGV, the Healey to follow by transporter, and I reflected on Le Mans competitors whose race can be ended by failure of a cheap component. The parts required to fix the Healey came to just £25 but the result of the pipe failure was DNF for our road trip.

THANKS TO Sally Carpenter and all the staff of Hotel de France, 20 Place de la République, 72340 La Chartre-sur-le-Loir, France. www.hoteldefrance.fr

Above
The Big Healey looks at home on the cobble streets of rural French towns and parked up outside their cafés, and Goddard's recent trip was inspired by a feature he photographed for *Supercar Classics* way back in 1989 (when the car wore a different registration). The Hotel de France is a lovely place to stay, not expensive, and is steeped in motoring history.

Getting things started



**1970
LAMBORGHINI
ESPADA**

MARK DIXON
@OctaneMark

LONG-TERM readers may recall that the compulsion to buy an Espada followed a memorable road trip back in 2013. As recounted in *Octane* 122, I drove the red example belonging to *evo* magazine's editorial director Harry Metcalfe out to Italy, and I promptly fell in love.

A chance remark afterwards to best mate and *Octane* contributor Richard Heseltine about how I really fancied one resulted in an equally off-the-cuff offer by Richard to go halves on it with me, and within a few weeks we'd bought 'our' car. Eighteen months on, our joint passion for it hasn't dimmed, and we successfully made our first long road trip to the Le Mans Classic in it last year.

Harry's car was bought from Iain Tyrrell at Cheshire Classic Cars, who is something of an Espada expert, so when Richard and I were casting around for someone to take care of

a few pre-MoT jobs, the solution was obvious. First, though, I had to extract it from my storage unit. The recently acquired 1963 Ford Galaxie wagon was blocking access to the Espada behind it – and, despite having been run several times recently, it simply refused to start.

Pulling the fuel line off the carb and sticking it into a glass jar showed that no petrol was getting through, even after I'd added a couple of gallons of fresh unleaded. In desperation, I shook the very last drops out of the petrol can into the mouth of the Holley, then tried again. The V8 fired

up instantly and ran for a couple of seconds. Doing this twice more resulted in squirts of fuel into the jar, and I was able to reconnect the fuel line and move the wagon under its own power. It ran poorly, but at least I could move it.

Later, I noticed that the bottom of the jar contained a viscous jelly, which explains the reluctance to start. I've no idea how long the fuel has been in the tank but it's probably a long time – certainly since before the car was imported from the US last year. I wouldn't mind betting that the fuel pump diaphragm is shot, too.

But that's a job for another day. Priority now was to load up the Espada on a hired trailer behind my 'classic' 1991 Discovery, ready for the long drive from Northants to Cheshire. Sitting at 55mph among the heavy lorries, it was cheering to receive a few thumbs-up and nods from other road users as they passed; the Espada is a real attention getter.

And I discovered another reason for liking the Miura-style alloys fitted to S1 and S2 cars – the triple-eared spinners are perfect for retaining ratchet-strap tie-downs.

Anti-clockwise from left
Dodgy fuel made it hard to shift the Galaxie out of the Espada's way but eventually it was loaded up behind Dixon's 'classic' Discovery and delivered to Cheshire Classics (below).





JEFF BLOXHAM

Picking up speed on track – and grass...



1958 AUSTIN A35
DAVID LILLYWHITE
@OctaneDavid

THE RACING CONTINUES! Sure, it's been at the expense of finishing the Citroën SM (no surprise there) and building up my historic Zip kart (the next project on the list) but damn, it's good fun.

This time it was the Donington Historic Festival, and once again the HRDC tin-tops provided one of the biggest grids of the three-day meeting. Last year I remember approaching the event with a certain amount of trepidation – it was only my second race in the HRDC Academy A35 and I was sharing with former Formula 1 driver Rupert Keegan, whose pace in the little Austin seemed dauntingly out of reach.

This year, I was raring to go. It's taken a year but my confidence has grown. I qualified 23rd out of 34, but finished ninth. Nothing has changed on the car – in fact it's still running the same engine (untouched other than for servicing) and Dunlop L-section tyres that it was at the beginning of the 2014 season – but I was nearly four seconds faster this time around. In 2014 Rupert's fastest lap was

1:39.620 and mine was 1:42.666. This year, in similarly dry conditions, I did both halves of the two-driver race, with comedy 'driver change' halfway through, and achieved a best lap of 1:38.438. I'm happy with that!

What's incredible is that the A35 finished ahead of all the cars in the next class up, and in front of much hotter cars, including an Alfa Giulietta and Jaguar Mk1. Not bad for 85bhp and open differential. The race didn't go all my way, though, because on lap 24 one of the other Academy A35s went off track rather dramatically at Redgate, just ahead of me, which apparently inspired me to do similar at the bottom of the Craner Curves.

I changed down clumsily while the car was still at a slight angle,

upsetting the rear enough to cause an embarrassing and bouncy excursion across the grass right in front of Chris Snowdon (CS Racing), who looks after my car and seems to have taken on the job of unofficial mentor. It's best I don't describe the look he gave me, but he did say later that at one point I had three wheels off the ground.

HRDC founder Julius Thurgood is now referring to me as the 'works development driver' for the Academy, or more accurately the guinea pig in the first car; but the idea of this controlled-formula one-make class is taking off, with 24 cars now built or underway, and former A35 race/rally driver and Speedwell founder John Sprinzel appointed as patron of the HRDC Academy. That's all good news for the new all-A35 race scheduled for 26 September at Mallory Park.

Above and below HRDC event at Donington was a chance for Lillywhite to sharpen his racing skills.



JEFF BLOXHAM

OCTANE'S FLEET

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



DAVID LILLYWHITE
Editor

1971 MGB GT
1971 Saab 96
1973 Citroën SM
1976 Zip Shadow Kart
1996 Subaru Prodrive Impreza



ROBERT COUCHER
International editor

1937 Bentley 4½
1955 Jaguar XK140
1973 Porsche 911S 2.4 Targa
1991 Range Rover Vogue



GEOFF LOVE
Publishing director

1989 Maserati Biturbo



MARK DIXON
Deputy editor

1963 Ford Galaxie Country Sedan
1964 Chevrolet Greenbrier
1970 Lamborghini Espada
1989 & '91 Land Rover Discoverys
2001 Honda Insight