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DECEMBER	5/8	Sebring Historics**	Sebring International Raceway

8 COUNTRIES
18 VENUES
7 RACE SERIES







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Dan Gurney's EAGLE FLIES AGAIN

"Time capsule" find for Indy restoration expert





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ON THE COVER

32 Dan Gurney's Eagle
Chuck Jones, proud owner of a car he says has been perfectly kept as if in a time capsule for the last three dozen years, explains to William Kimberley just why this project is so important

16 The forgotten Jaguar
Mention late sixties Le Mans battles and people immediately wax lyrical about Ford and Ferrari, but, as Anthony Peacock discovers, things could have been very, very different

INDUSTRY NEWS

6 HSCC unveils two exciting new series; Peugeot 908 HDi FAP among icons at Daytona Classic; new partner for Race Retro; Masters Historic Racing announces European dates for 2020; new historic trials series planned; SVRA dates revealed; Goodwood confirms 2020 schedule; Ferrari Classiche Academy underway

COMMENT

66 A changing market, a traditional skills gap and industry interdependence? Alan Stoddart also weighs up issues facing those involved in historic motorsport!

FEATURES

24 Amilcar
For the first time since 1933, it's now possible to buy a completely new Alfa Romeo 6C engine. Chris Pickering investigates

42 Prodrive Legends
Prodrive created some of the sport's most iconic rally and race cars. Now, as William Kimberley reports, it has formed a new department dedicated to giving those machines a second lease of life

48 The FIA's historic 'policeman'
The FIA bears a lot of responsibility when it comes to historic motorsport, but as Alan Stoddart discovers, overseeing the racing is only the half of it

54 You don't have to be a champion to be a winner
The founder of the Historic Racing Association has told his story in an absorbing autobiography, and *Historic Racing & Technology* has been given a sneak peek

60 Book Reviews
'The Ford That Beat Ferrari'; 'Ultimate Works Porsche 956: The Definitive History'; and 'Ford versus Ferrari'

Goodwood Revival RAC Tourist Trophy 2019



1st Place / 1:240 Pole lap Chris Wilson / Andre Lotterer / BGM Sport AC Cobra 289

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1st Place Philip Walker / Miles Griffiths / Gordon Shedden / HiTech Ford GT40

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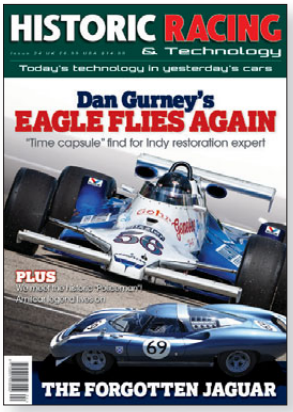
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Throwing down the Gauntlet

WE may be living in tumultuous times now, but the discomfort we feel is nothing compared to half a century ago, when the world was in uproar due to the Vietnam War.

I have been watching a terrific – or rather horrific – multi-part documentary on the war on Netflix and it is toe-curlingly awful. I still remember vividly touring the US on a Greyhound bus as a 19-year old in early 1970 when a bunch of young men boarded it full of bonhomie chat. However, as the journey continued, it got quieter and quieter until we rolled up at an army barracks somewhere in the mid-West, where they all disembarked. It really made its mark on me as I thought that could so easily have been me. By this time there were huge anti-war demonstrations in most major cities in the US, as well as in other cities around the world, but these poor draftees were off to fight an unwinnable war somewhere in the Far East.

Against this background, life carried on. In motorsport terms, Jack Brabham won his third F1 World Championship in 1966, Denis Hulme triumphed in 1967 and Graham Hill scooped his second title a year later. However, it was Le Mans that drew all the attention with the gauntlet thrown down by Ford as it took on Ferrari in an epic struggle.

This has now been celebrated in a new film starring Matt Damon as Carroll Shelby and Christian Bale as Ken Miles, called *Le Mans '66* in the UK and *Ford vs Ferrari* in the US. Directed by James Mangold, it tells of Ford's efforts to defeat Ferrari at Le Mans in 1966. The different film name is explained due to prohibitions on using brand names in UK films and in certain other European territories.

While Steve McQueen's 1971 film *Le Mans* still has the edge over this one when it comes to racing authenticity and sense of speed, the on-track action is still thrilling to watch. The stand-out sections easily belong to the superb clips of Miles' GT40 and the Ferrari 330 P3 charging at full speed in the pouring rain at night. For readers of this magazine, it is a must-see film.

At the same time, Chassy Media has just released a documentary on Carroll Shelby that can be downloaded from its website www.chassy.com. Called *Shelby American: The Carroll Shelby Story*, it features priceless archival footage, along with personal insights from Henry Ford II, John Morton, Mario Andretti, Peter Brock, Bob Bondurant, the late Dan Gurney, Shelby's two sons and his grandson, as well as many others. Again, it's a must-see film for all historic racing enthusiasts. HRT

William Kimberley
Editor



HSCC unveils two exciting new series

THE Historic Sports Car Club has unveiled a new race series for production touring, sports and GT cars from the 1980s dubbed the Production Car Challenge.

The new series will be open to cars that feature standard bodyshells and only minor modifications to engines and suspension, and not Caterhams or other homologation specials. Different cars will be split into different classes based on their engine size, while turbocharged cars will have their own, separate class. Treaded tyres will be used in the races, with types from Motorsport UK list 1A, 1B and 1C being eligible.

The series will start with several pilot races in 2020, ahead of a full race schedule in 2021. It will compliment the HSCC's existing Historic and 70s Road Sports Championships, which already cater for cars from the mid-1950s to the end of 1979.

The Production Challenge features an extensive list of eligible cars, many of which are available and affordable. As such, the new class should become an ideal entry point into historic racing for younger drivers, and those looking to start racing with a modest budget. Typical cars that could be entered include the Alfa Romeo GTV6, BMW 3-Series, Ford Fiesta XR2, Honda CRX, Morgan Plus 4, Porsche 944, Suzuki Swift GTi, Toyota MR2 and even the VW Golf.

"No organising club can afford to stand still and we are keen to develop a cost-effective race series for the next generation of cars, which should also appeal to a wide range of drivers," said the HSCC CEO Andy Dee-Crowne. "The Production Car Challenge will sit very well alongside our existing portfolio of categories and offer another way into historic racing for newcomers to the sport. Our aim is to grow the category over the next couple of seasons."

The HSCC has also revealed another new series of races, which will accommodate single-seater cars built and raced between January 1st 1979 to 31st of December 1989, and is open to Formula 2, Formula Atlantic, Formula 3, Formula Ford 2000 and Formula Super Vee cars.

It will be named after British racing driver Geoff Lees, who became European Formula 2 champion in 1981, before moving on to Formula 1 and endurance racing. HRT



ABOVE Production cars from the 80s are to have a new series in which to duke it out next year thanks to the upcoming Production Car Challenge



ABOVE A very modern classic, the Peugeot 908 HDi was one of the stars at the Daytona Classic

Peugeot 908 HDi among icons at Daytona Classic

HISTORIC Sportscar Racing (HSR) enjoyed the presence of several high-profile racers at the Classic 24 Hours of Daytona in November.

Among the icons was two time HSR Classics winner David Porter and his 2007 Peugeot 908 HDi FAP. Chassis number ten is one of the final 908 HDi race cars built, and scored the last of its three race wins in the 12 Hours of Sebring in 2011 with Team ORECA Matmut, the car then closed out its career later that year with a second-placed finish at Petit Le Mans. At the 2019 running of the Daytona Classic, the car came fifth in the first race, before improving to place first in race two. This was followed by a second in race three, and a first the fourth and final race. Overall, this was enough to seal a convincing class win over the second-placed 2007 Pescarolo 01-Judd.

"I love both HSR Classics at Daytona and Sebring," Porter said. "We spend the winters in Florida, I like the place, and both of the tracks are so unlike anything you get anywhere else. This car, having won Sebring, we have the factory settings, I am not worried about that at all. Daytona is a little bit different because we have to get the car right, make sure we don't have too much camber and all this type of stuff. It is going to be a marvellous experience driving this car at both tracks."

Another prototype entry that returned to the Florida Roval was a 2018 podium finisher, the 1985 Porsche 962C prepared by Amalfi Racing for car owner and driver Angus Russel. The Kremer Racing/Leyton House-liveried Porsche was co-driven to a third-place overall Group C finish by Russell and former 24 Hours of Daytona overall and class winner Jim Pace in 2018. This feat could not be repeated in 2019, with the 962C ending just one spot off the podium after the four races.

Russell's 962 is chassis number 114, and was a factory-built privateer customer car raced in both the Interseries in Europe and in Japan. Such notables as James Weaver, Volkert Weidler and the late Jo Gartner drove the 962 in its prime. Russell chose to restore the car to its 1988 Leyton House livery after purchasing the Porsche in 2011.

"When the boost kicks in on this car, it is just like warp drive being engaged," Russell commented. "Then you have got fireworks going off in the middle of the night. You are driving around the track, punching the gears, the turbo boost kicks in and there is just no other feeling in the world like it for me." HRT

Race Retro announces new partner as tickets go on sale



BELOW Race Retro will be back in February, with a new sponsor to accompany the exciting exhibition

RACE RETRO has announced that tickets for its next event in 2020 have gone on sale. The historic motorsport show has also revealed that next year's event will be brought to life with the help of a new sponsor, Reis Motorsport Insurance.

The insurance firm's senior operations manager Andrew Evanson said that he was excited about the new partnership. "Race Retro is a key date for historic motorsport enthusiasts, and we're excited to be involved with the event and showcase what we can offer visitors," he added.

Race Retro's show director, Lee Masters, meanwhile said: "We are thrilled to welcome Reis Motorsport Insurance as our headline sponsor and over the next three-years, plan to work together to promote historic motorsport to the next generation." HRT

NEWS



ABOVE A condensed championship means that competition is set to be ever more fierce in the Masters FIA championships

Masters Historic Racing announces European dates for 2020

MASTERS Historic Racing has released the dates for its European calendar for next year, with the tour including a mix of new and traditional venues and a new format for the FIA Historic Championships.

The 2020 season will begin at the Circuito do Algarve in Portimao, before moving to the UK for the popular string of rounds at British circuits, Brands Hatch, Donington and Silverstone. In a change from 2019, Masters Historic Formula One will also race at Donington, while the Nürburgring Oldtimer Grand Prix will be replaced by the Historic Grand Prix of Zolder. In addition, Masters Endurance Legends are also scheduled in to race at Monza in May and Paul Ricard in July, while there will also be a round at Zandvoort in September

The FIA Historic championships have also been modified, and will now take place over just three weekends: at the Silverstone Classic; the Historic Grand Prix at Zandvoort; and the Spa Six Hours. Masters Historic Racing has made the move to consolidate the racing into the summer period in a big to encourage stronger competition within a shorter time frame.

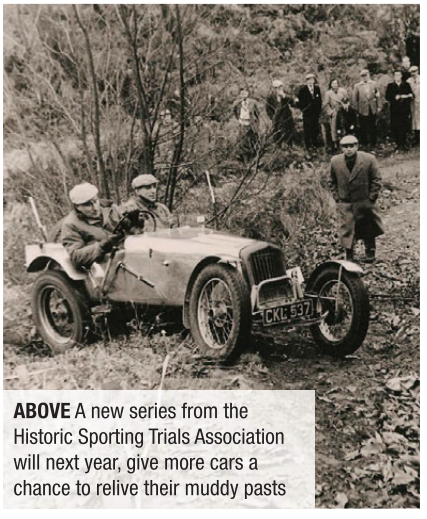
"For some time we have been acutely aware of the hectic lifestyles, business schedules and family commitments of our drivers that make a long season of racing challenging," said Masters Historic Racing founder and president, Ray Maydon. "So, together with the FIA, we have decided to intensify the competition and make it more accessible by reducing the FIA Masters Historic championships for historic Formula 1 and historic sports cars from seven to three rounds and having a summer-only schedule. This means that anyone who wants to have a real go at becoming an FIA champion can do so over a two-month period. For many years we have been proud to run the longer version of the FIA championships alongside our other wonderful grids but felt it was time for a refresh to our schedule for 2020 to better accommodate our drivers' needs, whilst still maintaining the competitive racing they enjoy." HRT

New historic trials series planned

THE Historic Sporting Trials Association has unveiled plans for a possible series of competitive events for Dellows and pre-1953 trials cars.

Currently, Motorsport UK's Historic Sporting Trial Car Formula states that cars must have been built in accordance with the National Trials Formula between 1953 and 1970, to be eligible for the Historic class, and up to 1978 for the Post-Historic class. With later, specially made historics including ingenious features, such as fiddle brakes, which enable the driver to individually brake each rear wheel in order to turn more sharply and limit wheelspin.

"When the RAC introduced the National Trials Formula, it outlawed the often-outrageous post-war specials that had been built up to the end of 1952," explained the founder and the organiser of the HSTA, Martyn Halliday. "Many of them may have been scrapped, but if they do still exist they have nowhere to go. We would like to hear from owners to see if we can provide an event in which they can compete."



ABOVE A new series from the Historic Sporting Trials Association will next year, give more cars a chance to relive their muddy pasts

"The proposed Heritage class is for vehicles such as the Dellow, that conform to the RAC Trials Formula but were not originally equipped with fiddle brakes, have limited steering lock and easily damaged bodywork. Our current sections are often too tight for them and we need to provide something more suitable."

As a first step, the HSTA is planning to run a standalone event for pre-1959 cars without fiddle brakes at Long Compton in May or June next year. This standalone event will be organised by the Midland Trials Car Club, with the support of the Dellow Register, and will have its class structure organised closer to the event. HRT

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NEWS



BELOW After the success of the 2019 event, Chateau Imnpey has confirmed it will be back in 2020 for another Historic spectacle

Chateau Impney to return for another exciting hill climb

FOLLOWING the successful running of the 2019 Chateau Impney Hill Climb in Droitwich, a running of the event in 2020 has been confirmed. The sixth running of the competitive event will take place on Saturday 18th 2020.

The event encompasses a wide variety of classic motorsport, and allows its 20,000 visitors to get up close and personal with a broad range of iconic cars and drivers. Next year's event will once again see more than 200 drivers battle it out in pre-1967 classic cars to post the best time up the challenging hill. The racers will be gunning to beat the best time posted last year; a 39.14 set by Tom Walker in his Lola T160, as well as the course record of 38:86.

The 2020 running will add to the spectacle of last year's event, which saw iconic cars such as the Barnato Hassan Special (pictured), McLaren M12, BRM O261, Parnell Challenger ERA, Jaguar D-Type and the Brabham BT8 driven by Jack Brabham's grandson, David Brabham.

"From the first event in 2015, we set out to create an event which consistently exceeded expectations, year after year," said Rod Spollon, event director. "The incredible feedback is a credit to the team who make this event happen. Chateau Impney offers a uniquely iconic centrepiece for our annual motorsport garden party. All in all, it was an action-packed weekend with something for anyone who has the remotest interest in motorsport.

"This event boils down to the people involved, the visitors and contributors, who create such a friendly and enthusiastic vibe throughout the weekend. It is a family event which combines the excitement of motorsport with a relaxed garden party atmosphere, against the backdrop of the breath-taking Chateau Impney, a unique centrepiece for our annual festivity. We look forward to exceeding our visitors' expectations next year, expect the unexpected in 2020!" HRT

SVRA announces dates for the coming year

THE Sportscar Vintage Racing Association has announced a 14-race schedule for 2020 that builds on the success of its 'SpeedTour' brand introduced in 2019. The synergies of vintage racing, TransAm, IGT contemporary sports cars, and the Vintage Race of Champions have all contributed to increases in sponsorship, membership and event attendance.

The 2020 season will get underway at the Auto Club Speedway, on the second weekend of February, and conclude at the circuit of the Americas on November 6-8. Between then, are 12 other rounds, including events at Laguna Seca, Road America, Indianapolis Motor Speedway and Watkins Glen.

Throughout the season, many iconic marques will be celebrated, including Mustang, Alfa Romeo, Triumph and Elva, while Historic Trans Am will be featured at Sebring and Laguna Seca. The popular VROC Charity Pro-Am series, which grew out of a single event at IMS in 2014, has now expanded to four events, and will have rounds at Road Atlanta, IMS, Virginia International Raceway and CoTA. It will continue with its 'racing for a reason' mantra, and will add to the $1,000,000 that has been given to charity since the original race in 2014.

"We are on the right trajectory with the SpeedTour national platform and the businesses it represents," commented SVRA CEO Tony Parella. "By combining Trans Am and IGT with over 100 years of historic racing machines we are meeting a market demand from motorsports fans for diversity of design and engine sounds. Our high net worth demographic in our paddocks is very appealing to sponsors. I am particularly proud to see the enthusiasm for our VROC series, which will expand with the addition of the race at COTA in 2020." HRT

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NEWS

Goodwood confirms 2020 schedule



GOODWOOD has confirmed the dates if its flagship motorsport events in 2020, including the 78th Members' Meeting, the Goodwood Festival of Speed and the Goodwood Revival.

The group has now confirmed that the 78th Members' Meeting, which opens Goodwood's racing season, will take place on the 28th – 29th of March, a week earlier than the 4th-5th of April date that was originally given. This event, which is exclusively for members of the Goodwood Road & Racing Club and its Fellowship, the Members' Meeting features a wide range of races, including the S.F. Edge Trophy for pre-1923 cars and the Gerry Marshall Trophy for Group One touring cars from 1970-81.

The Goodwood Festival of Speed will continue in its usual slot one week before the British Grand Prix, and so will be staged on the 9-12th of July, while the season will be rounded out by the Goodwood Revival, which will be held on the 11th – 13th of September.

Goodwood will be hoping to build on its successful 2019, which saw more than 150,000 people attend the Revival and 200,000 attend the Festival of Speed.

"It has been an astonishingly successful 2019 season for Goodwood's motorsport events that has exceeded all expectations in every aspect of the organisation," commented the Duke of Richmond.

"Our 2020 calendar has been designed to build upon this success by maximising the content that we can bring to our events – not least by avoiding date clashes with major series such as the FIA Formula 1 World Championship. I very much look forward to announcing all of the exciting new elements for our 2020 events programme, and to Goodwood delivering another unforgettable year for motorsport fans of all ages." HRT

ABOVE & BELOW The Revival is just one of the brilliant events scheduled to take place at Goodwood next year



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NEWS

ABOVE Drivers will get a chance to experience the magic that makes a Prancing Horse during new courses at the marque's Fiorano Circuit

Ferrari Classiche Academy is underway

FERRARI has organised a series of driving courses that focuses on various classic cars which helped to create the legend of the Prancing Horse and write the history of their era.

Each course is held over two days at the Fiorano Circuit and enables participants to explore the origins of the Maranello-based company. The drivers will get to know the world of Ferrari Classiche and learn the techniques used to drive cars produced before electronics had entered the automotive world.

Ferrari Classiche Academy is divided into different track driving modules. These modules give everyone, including people new to historic cars, the chance to familiarise themselves with the vehicle dynamics, the gearbox, corner management and many other aspects of driving these cars.

The programme begins with a practical introduction to the cars covered by the course (four 308 GTS and GTBi models, all with various mechanical developments from the base models, and a Mondial 3.2). The cars are analysed on the lift to give an idea of the components used and their technical characteristics.

Afterwards, on a guided tour of the Officine Classiche Ferrari and the company's technical archive, participants can view technical drawings, engineers' notebooks and race reports for GT and racing cars produced from 1947 onwards.

The subsequent track sessions consist of a series of technical briefings by the instructors on driving techniques for cars with manual gearbox without electronic assistance, including 'heel and toe', 'double clutching' and others.

Once behind the wheel of a historic car, the participants (always accompanied by their instructors) perform a series of driving sessions of increasing difficulty. These take place in a wide range of conditions, including driving in the wet, counter-steering at speed and managing vehicle dynamics. The module on driving techniques for regularity racing is also of great interest. These competitions are popular with many fans of classic cars.

The second round of Ferrari Classiche Academy courses will start next spring. HRT

Le Mans Triumph TR2 sets model auction record

AN ex-works Triumph TR2, which represented the British marque at the 24 Hours of Le Mans in 1955 set an auction record at the Silverstone Auctions round at the Classic Motor Show in November.

The TR2, raced by Leslie Brooke and Mort Morris-Goodall at the French endurance classic, ultimately finished in 19th place after spending several hours beached at Tetre Rouge. Following the race, the car was bought by Prince Hussein of Jordan.



ABOVE It may not have won Le Mans, but the auction record this TR2 set speaks volumes of its desirability

The car was brought to auction at the Classic Car Show in Birmingham, after 47 years of ownership with its current vendor. It was given an estimate of £100,000 to £140,000, but as the bidding continued, it was obvious that the demand for the small racer had been underestimated. Ultimately, the TR2 went to a phone bidder for £258,750, making it the most expensive TR2 ever sold at auction.

"I am absolutely delighted with this weekend's sale. We had some terrific cars on offer and achieved some incredible prices," said Nick Whale, Silverstone Auctions managing director. "To set a world record is a wonderful achievement with the TR2 ex-works Le Mans car. I am so pleased for the family and to see the emotion throughout the room was a moving experience. This has to have been our best sale of the year and this is down to the quality of the cars, the vendors and buyers as well as the Silverstone Auctions team. I am very happy with our achievements this weekend." HRT



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Scotland the brave

Mention late sixties Le Mans battles and people immediately wax lyrical about Ford and Ferrari, but, as **Anthony Peacock** discovers, things could have been very, very different



UNLESS you've been living in a cave, you will probably have noticed that a new film has just come out, all about Le Mans and the epic battle that took place between Ford and Ferrari in the late 1960s.

In fact, even if you are a troglodyte, chances are you will still have heard of it, as most modern cave dwellers actually live in the Loire region of France, in a network of underground tunnels and caverns that are not so far from La Sarthe. The movie is simply called 'Ford versus Ferrari' (in the USA) and 'Le Mans 66' in other territories – no meta titles here to keep people guessing – and it stars Hollywood A-listers Matt Damon and Christian Bale.

There will be no spoilers for the specialist audience either: we all know how it ends. But the story might have been very different. Instead of Ford versus Ferrari, it could easily have been Ford versus Ferrari versus Jaguar in the late 1960s. And here is a massive spoiler for you: there's a strong chance that the Jaguar would have won.

Back in the day, Jaguar's pedigree at Le Mans was second to none, thanks to the successes obtained with the legendary D-Type in 1955, 1956 and 1957, when the purpose-built machine was the car to beat. Only one of those wins (the first one) came with the factory team: the latter two were with privateer outfit Ecurie Ecosse. A proudly Scottish outfit, as the name, Saltire logo, and dark blue colour scheme suggests, the Edinburgh-based outfit was founded in 1951 by racing driver David Murray – originally a chartered accountant – and went on to compete in the giddy heights of Formula 1, as well as in Formula 2 and at Le Mans.

The results in single-seater racing were nothing to write home about. However the Scottish squad was instantly at home at Le Mans, bolstered by a partnership with Jaguar and an expert array of drivers such as Ninian Sanderson, Ron Flockhart, and Ivor Bueb. The first two were even Scots, from Glasgow and Edinburgh respectively, making the picture complete.

After riding the crest of the wave in 1956 and 1957, the regulations at Le Mans were changed for 1958, which led to a gradual decline in competitiveness for Ecurie Ecosse throughout the 1960s, with Murray having moved ▶



ABOVE What might have been! Had just a few things been different, this is what the most iconic racer of the '60s could have looked like

to Spain and taking a less active role in the team. By 1971 it had ceased operating, before the name was sold to new owners in the 1980s. It was an unremarkable end to an incredible story.

But what if it hadn't ended that way?

Jaguar officially withdrew from motorsport in 1956 (which is how Ecurie Ecosse ended up running the cars). Less than 10 years later, there was already an itch to return to Le Mans, with the controversy around Pierre Levegh's catastrophic 1955 accident – which had prompted many manufacturers to turn their backs on motorsport – already fading into history.

So a few members of the competitions department in Browns Lane, Coventry, set to work building what would be eventually known as the Jaguar XJ 13. It was powered by an innovative new quad cam 5.0-litre V12 engine (which ended up being the maximum size allowed at Le Mans by 1968) but the most striking bit was outside. This was unquestionably one of the most beautiful cars that Jaguar ever made, designed by the legendary Malcolm Sayer: originally an aircraft engineer, who applied the same aerodynamic principles to car design, going on to shape the lines of the Jaguar E-Type and XJS on the road as well.

Not everyone appreciated it though. The minute the project got to board level, it was stamped on. The politics of the day didn't favour spending money on competition, with another economic crisis looming, Jaguar being incorporated into the British Motor Corporation (BMC) empire, and the dark days of the 1970s – with strikes and fuel rationing – just around the corner. It was also pointed out that the car didn't ideally suit the Le Mans regulations of the time – although ironically it would have done two years later. In every sense, the Jaguar XJ 13 was ahead of its time.

So the dust sheet came out, and it was parked unloved and unwanted, perhaps destined to find a spot one day in a museum of stillborn curios. And that's where the XJ 13 story should have ended.

But it didn't – although the next chapter requires a bit of creative imagination.

The essence of successful fiction, according to literary critics, is ensuring the suspension of disbelief. In other words, if the story is good enough, you'll believe that it could be true, even though you know rationally that it isn't.

ULTIMATE 'WHAT-IF?' STORY

In 1966, David Murray flew into England from his house in Spain, where – like many British people at the time – he had sought financial refuge from the taxman. He was tanned and relaxed, enjoying the Mediterranean lifestyle, far from the grey skies of his native Edinburgh and Ecurie Ecosse HQ at Merchiston Mews. Yet at the same time, he felt restless.

In his younger days, Murray participated in rallies and hill climbs as well as circuit races; this laid-back expat mañana lifestyle wasn't one that ideally suited him.



ABOVE The car's 5.0-litre quad-cam V12 would have been the maximum displacement allowed in the 1968 24 Hours of Le Mans

He'd felt a lot of personal pain too at the way Ecurie Ecosse had dramatically slumped following the glory days with Jaguar. In 1958, just 12 months after their historic one-two finish, both cars retired at Le Mans due to engine failure within a few laps of the start. In 1959, there was another engine failure and a fire. In 1960, yet another retirement (broken crankshaft), while the second car didn't even make it to the start. In 1961, both cars crashed. In 1962, gearbox trouble ended the dream. By that point, there was no money left for Le Mans, and the downward spiral set in. It was enough to drive a man to drink. Or at least to Spain.

He'd found the time to write a thick book about the glory days, called 'Ecurie Ecosse: the story of Scotland's international racing team'. If you can find a copy – it's getting rare now – it's a great read. But Murray wasn't one to reflect on past glories: he was an ebullient character and never gave up. Then, one day, he heard about just the thing that might turn everything round...

He knelt down and lifted up a corner of the dust cover gingerly, in the dark warehouse that the men from Jaguar he was visiting had shown him. They seemed to have mysteriously disappeared: just the scent of Benson and Hedges and a murmur of Midlands tones receding into the distance. They'd left him to have a look round, not wanting to waste their lunchtime re-examining a relic.

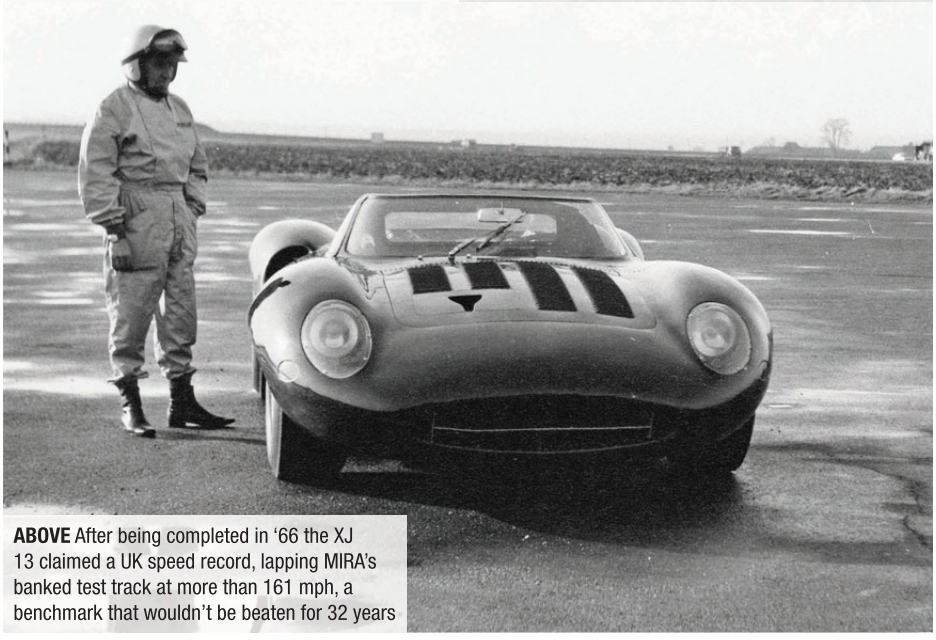
An opaque oval headlight came into view, and the hint of a wide radiator next to it, like a gaping mouth. Murray tugged harder. With an almost imperceptible swoosh, the entire dust sheet came off, and the car underneath it was suddenly revealed. It was stunning.

Murray stood back. Took a breath. And remembered the same moment, not far from the same building, where more than 10 years earlier he had first set eyes on the D-Type, which went on to bring Ecurie Ecosse so much success.

For Murray, there was no doubt about what he should do. By the end of the afternoon, through a mixture of commercial acumen and slick-tongued persuasion, he had convinced Jaguar's bosses to let Ecurie Ecosse develop and race the XJ 13 at Le Mans, just as they had done with the D-Type.



ABOVE The original XJ 13 is still at Jaguar, and now sits as one of the gems in the firm's Heritage collection



ABOVE After being completed in '66 the XJ 13 claimed a UK speed record, lapping MIRA's banked test track at more than 161 mph, a benchmark that wouldn't be beaten for 32 years

The day was sealed with a signature and a glass of Champagne. The glory days were returning. As Murray flew back to Spain, he fell into a deep sleep, lulled by the drone of the propellers of the BEA Vickers taking him back, the taste of Champagne that was still in his mouth confused in his dreams with the Champagne he would soon be tasting on the Le Mans podium once more. Maybe he could even find a bagpiper to play the French national anthem together with the Scottish one...that would be a nice touch.

Except none of this ever happened. It's all made up. Murray stayed in Spain until his death in a banal car crash at Las Palmas in 1973, he never made the trip to Browns Lane to see the XJ 13, there was no warehouse, no dust cover, no agreement.

What really happened is a much better story.

More than 50 years after the XJ 13 first saw the light of day, engineer Neville Swales from Coventry decided that he would build a replica of the car. In fact, he ended up building four of them. It was a painstaking project into which Swales put everything – his money, his time, his life – but as he explains: "When I got to around 50, I decided that I didn't want to spend my time working for a company: I wanted to follow my passion. Which was building cars."

An entire book could be written chronicling the eight years or so it took to build the first car, with the precision engineering and detective work needed to ensure a proper job almost beyond belief.

Swales tracked down some of the people who had worked on the original ▶



ABOVE Even details like the car's livery reflect what might have been

car, many of whom had lost contact with their old colleagues – so the project was also the backdrop for some emotional reunions. Once the first car was finished, in 2016, it was demonstrated at the Curborough sprint course in Staffordshire and was named as a finalist for the Car of the Year prize at the International Historic Motoring Awards.

Jaguar themselves, who weren't nominated for anything, were somewhat put out, and politely invited Swales to do something different.

Through one of his suppliers, Swales met former Jaguar designer Howard Guy, who now heads up a design consultancy called Design Q, which works with planes and boats as well as cars.



ABOVE The gorgeous bodywork may be the first thing you notice about the LM69, but exquisite attention to detail permeates the brand new classic

Together, they came up with an idea to modify the new XJ 13 to appease the men at Jaguar. Guy reworked the original replica and made a number of significant additions, including new composite bodywork with an updated design and aerodynamics. Swales's painstakingly-built masterpiece of a quad cam engine, however, remained untouched.

"There's a bit of XJ 13 in there, a bit of Lola T70: it looks absolutely stunning," points out Swales, of the XJ 13 evolution. "No question, it looks just like the cars that raced at Le Mans in the 1960s. It was completely different from the XJ 13, but I loved it as soon as I saw it."

But their creation still needed a back story: a reason for being. It wasn't enough to simply stick on a new body. There had to be a reason why.

"To my mind, it's exactly what the car would have looked like had Jaguar decided to carry on racing at Le Mans in the late 1960s," explains Swales. "It's the ultimate 'what if' story, isn't it?" ▶

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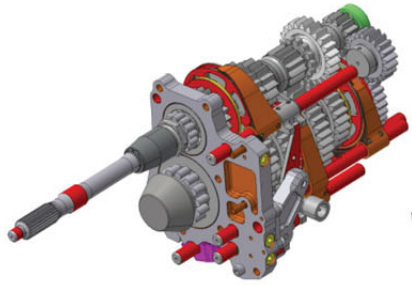
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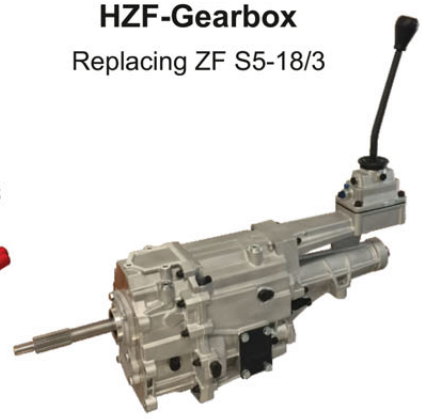
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Except realistically, Jaguar wouldn't have carried on racing in the 1960s, would they? The management had already said no. The only way it could practically have happened would have been with a private team. Such as Ecurie Ecosse.

Together, Guy and Swales imagined the fictional scenario depicted above, with Murray arriving at Browns Lane from his home in Spain, looking at the discarded XJ 13 – only one of which had been built – and envisaging a glorious resurrection of the golden age.

An association with Ecurie Ecosse, recalling the team's historic link with Jaguar and instantly recognisable colour scheme, would somehow make the whole fantasy more real. The finishing touch to a car that evoked a parallel, yet plausible, universe.

"The more we thought about it, the more it made sense," takes up Guy. "And the whole project just gripped me. We had to do it. But we had to do it properly. With the original XJ 13 being such a beautiful design, there was a big responsibility to create something that was worthy of it."

FOLLOWING A DREAM

Guy and Swales were straight on the phone to Alasdair McCaig, who now runs Ecurie Ecosse, and explained the whole concept to him. Would he put his name to the project, and buy into the premise that this is the car Ecurie Ecosse would eventually have fielded at Le Mans, had David Murray really made that journey to Coventry 50 years earlier?

Alasdair said he would think about it and call back. It took him only 20 minutes to decide. As he puts it himself: "It's incredible to follow a dream and see what my forebears might have created in the late 1960s."

The result is an astonishing creation: the LM69 in blue saltire livery. It's so-called because it doesn't use any technology available after 1968 and conforms to the FIA regulations of the time.

"We picked 1969 because we wanted the car to be ready for 2019 and celebrate 50 years," adds Guy. "We just about did it too, but it was an incredibly complex process. We went through the exact homologation route that Jaguar would have been subjected to at the time – including things like ensuring an adequate turning circle and space for luggage – and that made the journey feel even more special, like we were following in their footsteps."

In keeping with the spirit of Le Mans, the LM69 is road legal, and an ambitious run of 25 cars is planned for production (to





ABOVE While building his cars, Swales, sat here in one of his recreations, had support from members of the original XJ 13 project team who helped him ensure the accuracy of his work

comply with the quantity specified in the 1969 homologation rules).

The specification isn't set in stone, so customers looking for a little more modernity can add touches such as electronic injection and computerised ignition timing. As well as the standard 5.0-litre engine, there's also going to be a bored and stroked 7.3-litre unit, for those (madmen) who think there isn't enough power already. So performance, to borrow a euphemism from Rolls Royce, will certainly be 'adequate', and the price – just under a million pounds, depending on specification – is also more than adequate.

But it's worth every penny, as this is a truly unique creation with no expense spared and a genuinely fascinating story behind it. Customers can have the car in full Ecurie Ecosse livery, or something more personal. It's more than just a branding exercise though, as every car built will go to Ecurie Ecosse in Scotland to be finished, just as the original racing Jaguars did from 1956 onwards, ensuring that the badge on the nose really means something.

Adding further to the authenticity is the fact that next year, an Ecurie Ecosse 'Jaguar' (in the form of the LM69) will race again at La Sarthe, with a very well-known driver from 1969 likely to take the wheel for the Le Mans Classic. Finally, it has the chance to go head to head against Ford and Ferrari.

Who knows what would have actually happened back then, but in 1969, optimised for the regulations, the XJ 13 could have stood a really good chance of winning against the 4.9-litre V8 Ford GT40 that eventually triumphed. And history might have taken a very different turn. HRT



ABOVE Howard Guy's sympathetic reworking of the XJ 13 represents what he believes Jaguar would have done itself in the '60s

The French rocket that was on top down under

Amilcar is renowned for its giant-killing performances in Europe, but the latest vintage special to hit these shores was constructed in Australia. **Chris Pickering** investigates

THROUGHOUT the 1920s and 1930s, Amilcar gained a reputation for putting in giant-slaying performances on the European racing scene. With its diminutive six-cylinder machines, the French manufacturer took a string of victories in voiturette racing, won the Monte Carlo Rally in 1927 and came within a hair's breadth of winning several major grands prix outright.

This immaculately-presented Amilcar AC special, now owned by Ian Giles, was built to continue that legacy. It was constructed in Australia by professional coachbuilder and keen vintage racer Richard Stanley. In his hands, the car gained a reputation as one of the fastest vintage specials around, competing on equal terms against works-spec grand prix machines.

The car had passed through several other owners and needed a certain amount of recommissioning by the time it caught Giles' eye in the UK. "I saw it advertised online and ended up buying it on something of a whim," he recalls. "It jumped out at me, partly because it was very pretty, but also because it was very lightweight and it had plenty of power."

A deal was struck and the car was put on a boat bound for the UK, where it's now being looked after by AWS Engineering. The first major job since its arrival was to prepare the car for its UK debut at the Chateau Impney hill climb earlier this year, but the real story begins 36 years ago and some 10,500 miles away in Melbourne.

Here, Stanley takes up the tale: "I'd been racing a supercharged Austin Seven, but I wanted to find something more powerful. I'd always liked the AC engine – it's an overhead cam unit, it's quite light and the breathing is good – so I thought it would make a good basis for a special."



Alan Cox

ABOVE The recommissioning process is still ongoing, but Ian Giles couldn't resist a shakedown run at Chateau Impney



Having located a suitable engine in New Zealand (and supercharged it for good measure) he set about building the rest of the car. An AC chassis was discounted as they were proving hard to come by and Stanley had his doubts as to whether they would be light enough anyway. It occurred to him that an Amilcar chassis would be ideal and he soon managed to source one from an abandoned project.

"The previous owner had started building his own special but hadn't got very far," he notes. "It was just a bare frame with a pair of axles when I got it. I reshaped it slightly to suit what I wanted to do."

The exact origins of the chassis aren't known, but it's a G-Series model that would originally have had a 1,100 cc sidevalve engine and almost certainly a touring body. It uses a simple ladder frame construction with C-section rails that originally tapered slightly, getting narrower towards the front. Stanley decided to reshape it so that the rails ran parallel for the first few feet of their length and then into a lozenge-shaped curve, following the intended lines of the body. It's similar in concept to the racing Bugattis, which Stanley worked on during his time as a coachbuilder.

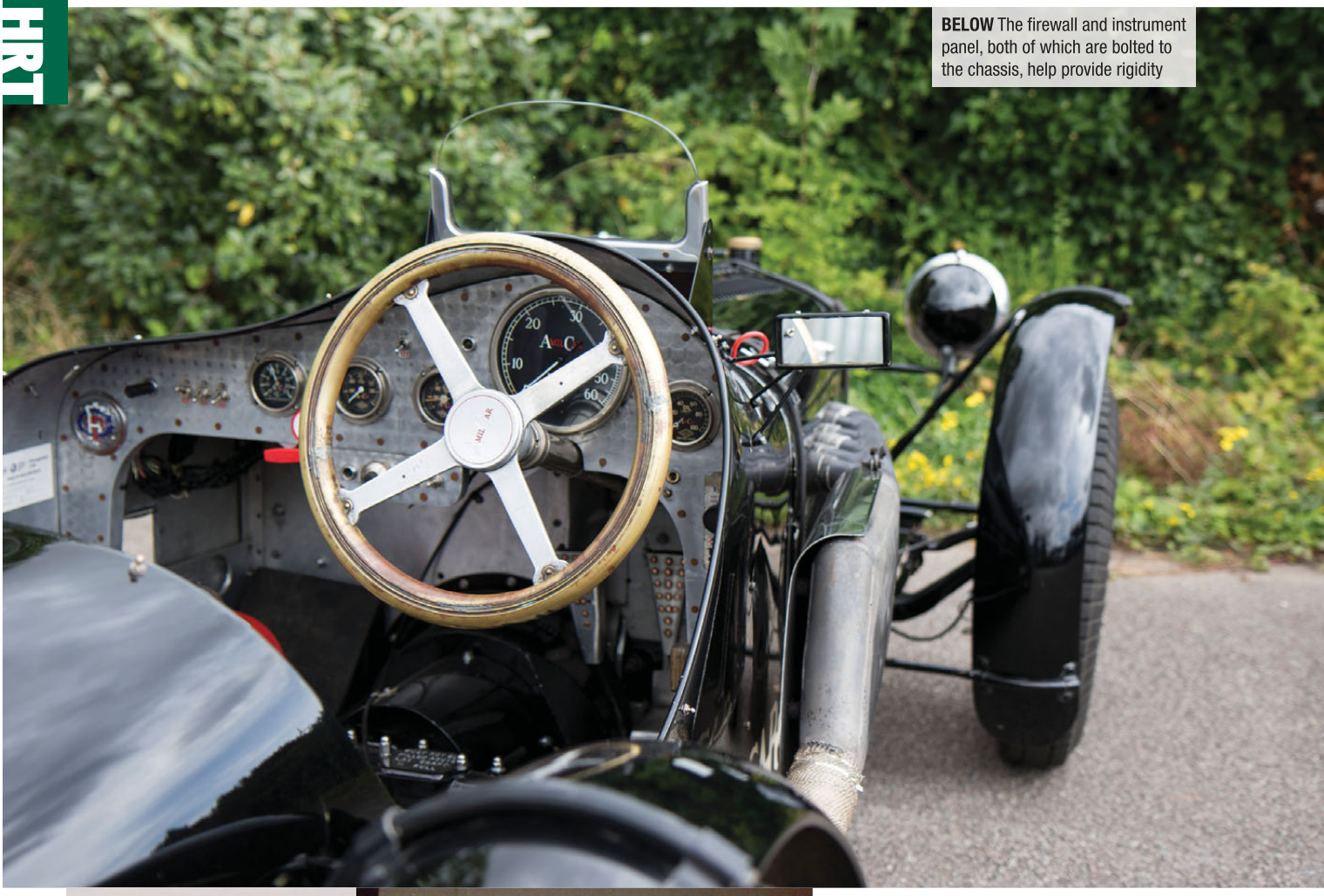
> "His mantra was to put as little on the chassis as possible and strip down what remained to avoid unnecessary mass"

The car was built with a keen eye for weight saving. As Stanley explains, his mantra was to put as little on the chassis as possible and strip down what remained to avoid any unnecessary mass. He stopped short of drilling the chassis to preserve what rigidity it had, but everything else was pared back as far as possible.

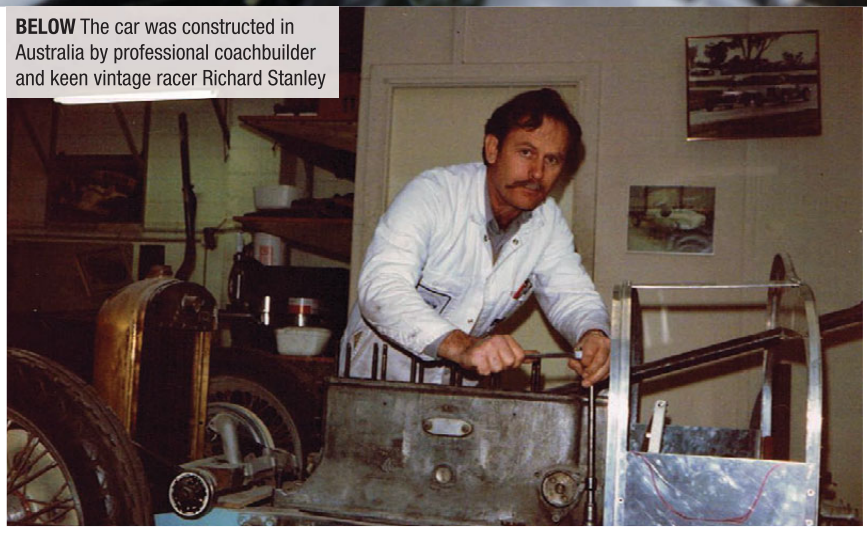
ORIGINAL AMILCAR RECIPE

The suspension stays true to the original Amilcar recipe, albeit with a little extra location. At the front, the axle is primarily supported by its two semi-elliptic springs, which are side-mounted and shackled in typical vintage style. Each side also has a radius arm beneath the spring to provide additional support, plus a torque reaction cable running from king pin back to the chassis.

The rear is effectively a mirror image of that, with quarter-elliptic springs mounted alongside the chassis rails and radius rods running parallel to ▶



BELOW The firewall and instrument panel, both of which are bolted to the chassis, help provide rigidity



BELOW The car was constructed in Australia by professional coachbuilder and keen vintage racer Richard Stanley

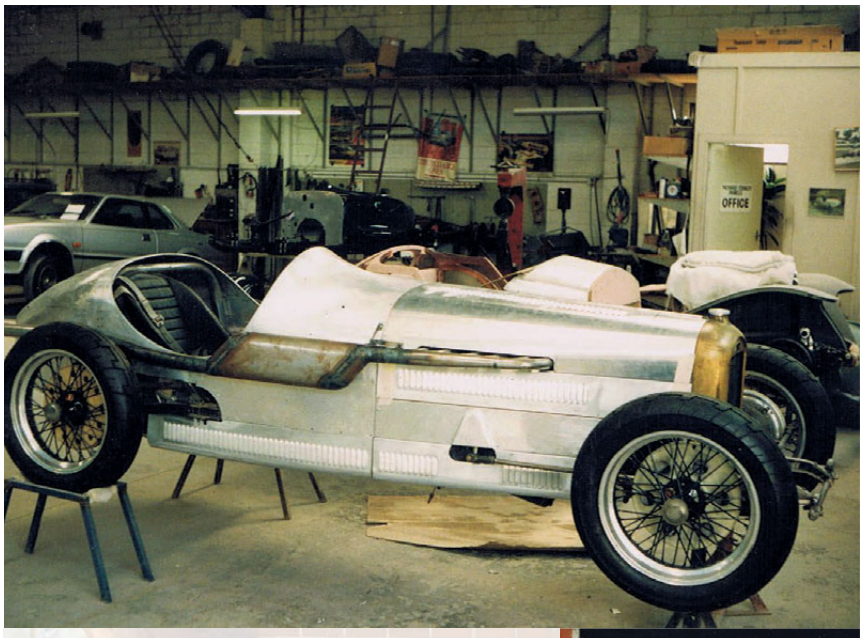
them above. Both ends use Hartford-style friction dampers, which can be adjusted by varying the clamping force applied to the wooden plates within. The lightweight wire wheels come from Spanish manufacturer Akront, while the tyres are now the ubiquitous Blockley crossplies.

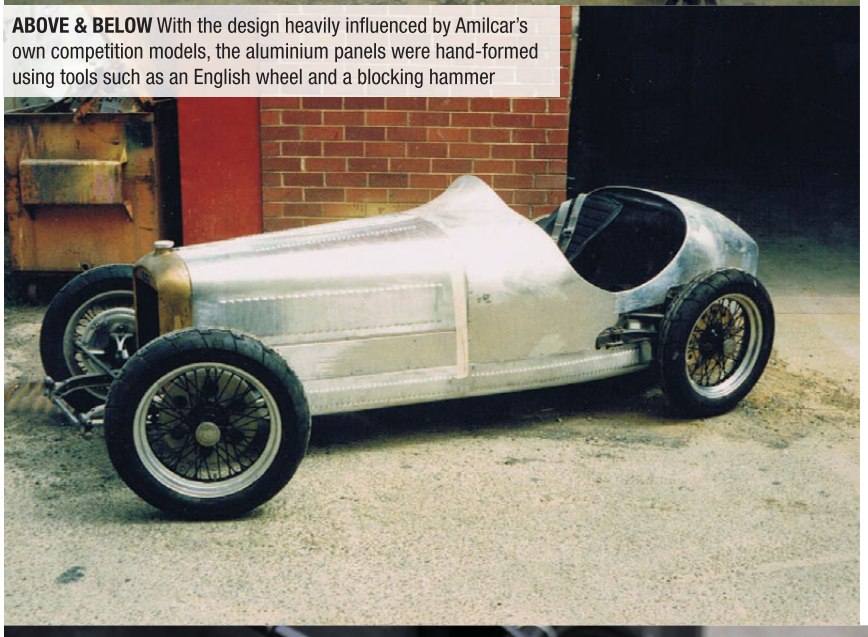
"The radius rods were used to keep the back axle under control. It actually handled extremely well once I got used to the power. At first I thought it was very skittish, but that was because I was still getting on the power the way I would have done in the Austin Seven," notes Stanley. "The brake torque reaction cables were added to reduce axle twist. They did a pretty decent job, but I never got it completely under control, you could still feel a little bit of flex."

The brakes came from a later 2-litre E-Series Amilcar, which had significantly larger drums than the early cars. These were converted to hydraulic actuation, with twin leading shoes on the front, which is another common mod on pre-war cars and requires relatively little alteration. The original shoes have been maintained and Stanley simply machined the Amilcar backplates to accept the hydraulic slave cylinders (taken from a Mazda van on the front and a Holden on the back).

To complete the rolling chassis, Stanley sourced a four-speed crash gearbox from an early Alvis 12/50 (built around the same time as the chassis) plus a Riley Nine steering box. "I went for the Riley steering box because they were easily obtainable and I knew they were good," he comments. "The decision to go with the Alvis gearbox was inspired by the fact that there had been a special built in England in-period with an Amilcar chassis and an AC engine, which meant that it met the eligibility rules over here in Australia. It's generally a very good gearbox, although it can be a little slow between first and second."

All that remained then was to





ABOVE & BELOW With the design heavily influenced by Amilcar's own competition models, the aluminium panels were hand-formed using tools such as an English wheel and a blocking hammer

clothe the chassis in a suitable body. Stylistically, the design that Stanley came up with is heavily influenced by Amilcar's own competition models, such as the C6. The aluminium panels were all hand-formed, using tools such as an English wheel and a blocking hammer. The aluminium sections were formed separately and then joined together using traditional gas welding. A degree of rigidity is provided at the front by the firewall and the instrument panel, which are bolted to the chassis. At the back, the pointed tail is largely self-supporting, bolting onto a hidden undertray.

The attention to detail is superb. At the time he was building the car, Stanley worked next to a sign writer, who engraved all the dials with a matching Amilcar logo that features the A and the C of the name highlighted in reference to its powerplant. Likewise, although this car is very much part of the tradition of vintage special building, there's nothing about its construction that strikes you as improvised – every single part has been carefully integrated into the design. Were it not for the AC logos on the engine, you'd swear the whole thing had just left the Amilcar factory. ▶



ABOVE The attention to detail is superb



ABOVE In its pomp, running on methanol, the engine produced close to 240 bhp. Nowadays it is detuned and runs on regular petrol

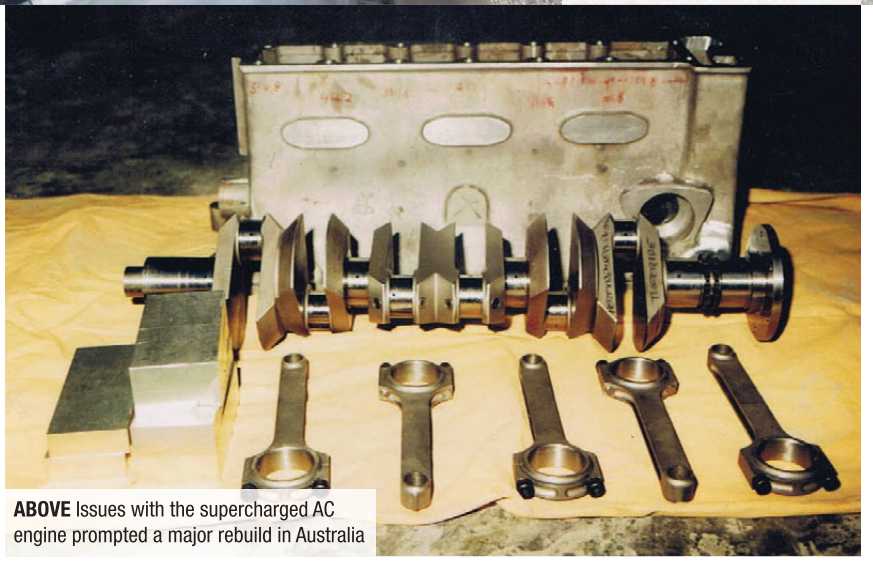
BIG BANGS

In Stanley's hands, the car became a stalwart of the Australian historic racing scene. From completion in 1987 through to the early 2000s, it took part in circuit races, hill climbs and sprints organised by associations like the Historic Racing Register and the Vintage Sports Car Club of Australia.

"I think one of my proudest memories in the car is turning up at an historic event run at what used to be the Eastern Creek circuit [now known as Sydney Motorsport Park]. It was the 50th anniversary of the VSCC and I won all three races, beating Peter Gidding in his Alfa Romeo P3 that he'd brought over from America to win the event," notes Stanley.

During one of the vintage support races for the 1997 Australian Grand Prix he found himself sharing the circuit with a Mercedes W125 driven by none other than Stirling Moss. "Being on a grand prix circuit with Stirling Moss and a big field of pre-war cars was a fantastic experience," he recalls. "I remember following the Mercedes initially and there was this strong smell of boot polish from the rather toxic fuel mixture that they used."

Another highlight was outright victory in the Geelong Speed Trials, where the Amilcar posted a 12.0-second quarter-mile, beating a host of post-war Ferraris and Maseratis in the process. "I set out to build something that would win races and I achieved that," comments Stanley.



ABOVE Issues with the supercharged AC engine prompted a major rebuild in Australia

It wasn't always plain sailing, however. The AC engine had occasional issues and it eventually threw a rod, which prompted a major engine rebuild. It was decided that a new cylinder block would be required, so Stanley had patterns made up to cast a replacement. A new crank and rods were added too, along with forged pistons and a fresh camshaft.

As before, the engine was supercharged, breathing through a 2¼ inch SU carburettor. Running on methanol with 15 psi boost, the engine gave around 200 bhp; in its ultimate iteration at 17 psi the figure was closer to 240 bhp, although the engine has since been detuned and now uses regular petrol.

To some, the idea of running on methanol might sound extreme, but it was a common approach for supercharged competition engines right into the 1950s. The principal benefits of doing this are that the alcohol fuel has a substantially higher octane rating than normal petrol (so it resists detonation at high boost pressures) and it has ▶

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BELOW The car gained a reputation in Australia as one of the fastest vintage specials around

a higher heat of vaporisation (which provides a natural charge-cooling effect). On the other hand, the calorific value of methanol is actually lower than petrol, which means that more fuel has to be burnt to unlock this potential.

"Setting up an engine to run on methanol requires quite a different approach," comments Stanley. "You're very dependent on boost to get the power. Once it's set up properly it's generally very kind to the engine, but you do need to be careful; if it's set up a little rich it's safe, but if it's too lean it can melt a hole through the piston. On the other hand, you want to run it as lean as you can safely get it to maximise the power."

One of the hardest things was getting the heavily supercharged engine to retain its head gaskets, Stanley explains: "It went alright for the first year or two and then it started blowing gaskets and I couldn't stop it. When the engine was rebuilt I decided to make a solid copper gasket, which took me eight hours to cut out by hand. The copper was heat treated and I had stainless steel wire set into the lands at the top of the cylinders where they met the gasket."

When the new block was made, the cylinder head was counter-bored to accept the flame shields of the cylinders. This increased the rigidity, holding the tops of the cylinders mechanically as well as by compression to ensure that they didn't move. "I got it up to 17 psi in the end, so I needed all the help I could get," he says. "It was quite reliable at the end, even in that state of tune."

BACK ON TRACK

After Stanley sold the car it passed through several other owners in Australia, who used it sporadically for road rallies and touring. This saw the engine detuned somewhat, while the back axle was fitted with a different crown wheel and pin. Giles now hopes to bring the car back to its former glory and return it to the track.

"When we got it over here it smoked like hell after 20 minutes of running. The bores were oval, so one of the first things I did was send it off to Race Techniques in Cheltenham," he comments. "The gearbox was very noisy too, so that went to Neve Engineering in Sussex."

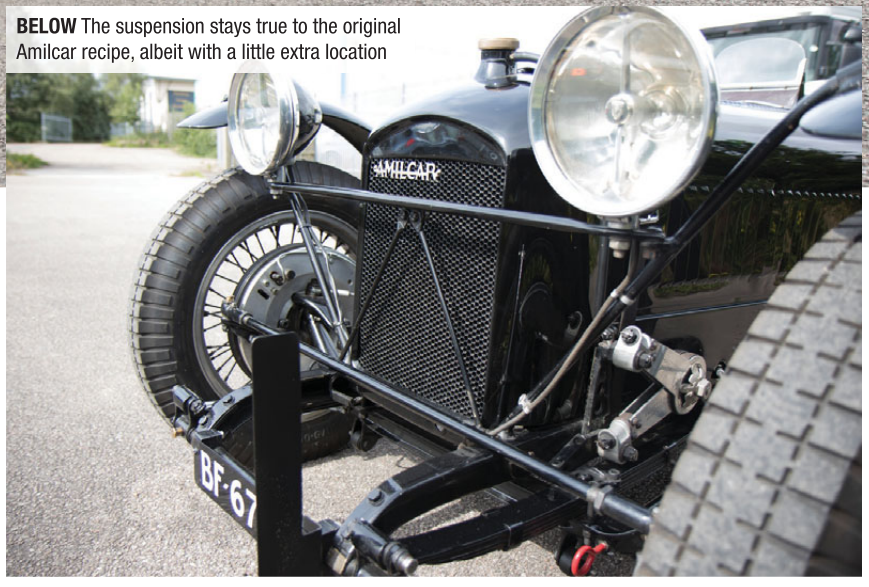


ABOVE The Amilcar AC special drew much attention on its hill climb debut

Alan Cox



ABOVE The pointed tail bolts onto a hidden undertray



BELOW The suspension stays true to the original Amilcar recipe, albeit with a little extra location

In the end, relatively little work was required on the engine. New liners were installed, but the existing pistons were re-used, albeit with a new set of rings sourced from America (originally designed for a Suzuki race bike). The cause of the gearbox issues was soon identified too. A bearing had failed on one of the shafts and the debris had gone through the box. All the gears – originally sourced from a pre-war Mercedes — then had to be remade.

Much of the general preparation has taken place at AWS. Run by father and son team Alan and Andrew Strachan, the Warwickshire company is an experienced historic racing outfit that looks after everything from Jaguar D-Types to 1990s super tourers, but the pre-war technology on the Amilcar has presented something of a learning curve.

"It's the first vintage car we've looked after. The fundamentals are all very much the same, you just need to understand some of the quirks," comments Andrew Strachan. "The advantage of working with a car of this era is that everything is designed to be rebuilt. If a ball joint is worn, for instance, you take it apart, re-shim it and put it back together again."

One of the first jobs was to overhaul the brakes, he explains: "It would only lock one of the four wheels when it first arrived. We subsequently found that the threads were stripped on the unions. The brakes are pretty good now."

Freeing up the dampers – which were virtually seized when the car first arrived – proved to be a fairly straightforward fix. Upon inspection, it turned out that the wooden friction plates had dried out, so they were immersed in linseed oil for a few days to revive their self-lubricating properties. Similarly, adjusting the ball joints in the steering was another quick job that's helped to restore the car's original dynamics.

The recommissioning process is still ongoing, but Giles – who has a long history in historic racing – couldn't resist one opportunity to give it a shakedown.

"I drove it on the road a few times. Then Andrew at AWS put me in touch with the people at Chateau Impney," he says. "We knew the current setup was going to be over-geared for the course – flat out in top equates to about 140 mph currently – and I'd have to take it fairly easy as the gearbox and engine weren't properly run. Nonetheless, it was good fun and the Amilcar drew more attention in the paddock than the two Bugattis parked next to it."

Giles admits that the diminutive French roadster is likely to be something of a culture shock compared to his previous racing cars, which include a Gurney Eagle Formula 5000 and a Brabham BT49D, but says he's keen to take it circuit racing. "I'd love to have a go, although I can imagine it might be a bit different. Everything I've raced so far I've managed to get into the kink before Becketts [at Silverstone] flat out," he jokes.

The Amilcar may not be quite the same as those slicks and wings machines, but the ethos behind its development – and that of the 1920s voiturette racers that inspired it – is very similar. Don't be surprised if we see some more giant-slaying performances from this small but perfectly formed French rocket. HRT

A time capsule tribute to ingenuity

Chuck Jones, proud owner of a car he says has been perfectly kept as if in a time capsule for the last three dozen years, explains to **William Kimberley** just why this project is so important



THE All-American Racers of Santa Ana, California was founded in 1964 by Dan Gurney and Carroll Shelby, Gurney acquiring ownership three years later. AAR, with a 50-man shop, was one of the biggest US racing constructors. From 1966 to mid-1970 it produced a total of five Formula 1, 18 Formula A (Formula 5000) and 54 Indianapolis Eagle racing cars. Len Terry and Tony Southgate were largely responsible for the Indianapolis and Formula 1 Eagle chassis and body design.

It also had an operation known as Anglo-American Racers, originally located in Rye, Sussex, England close to engine supplier Weslake, which moved to Ashford in Kent before closure in 1968 when Gurney dropped Formula 1 participation. The year before, he had driven the AAR Eagle to its first GP championship victory at Spa-Francorchamps, although he had already won the earlier non-championship Race of Champions at Brands Hatch in England. In winning in Belgium, he recorded the first American car and driver success since Jimmy Murphy's Duesenberg won the French GP at Le Mans in 1921.

However, it was in IndyCar where the Eagle was to make its real mark. Five AAR Eagle-Fords qualified for the 1966 Indianapolis 500, with Lloyd Ruby's car leading for most laps although he ultimately failed to finish. New Zealander Denny Hulme drove an Eagle to earn the 'Rookie of the Year' honour for his fourth-placed finish that year.

Of the five Eagles entered in the 1968 Indy 500, Bobby Unser won the race in his customer Eagle-Offy. Gurney himself finished second the following year and again in 1970 in his stock block Eagle-Ford. That year also saw 10 Eagles, more than double the next make, on the 33-car grid.

Then came the classic 1972 Indianapolis Eagle designed by Roman Slobodynskyj, who had worked with



ABOVE Chuck Jones returns the Genesee Beer Wagon to the Indianapolis racetrack for the first time since 1983

Terry and Southgate. Its starting point was the McLaren M16, the fastest car of that era. As well as being the most popular customer IndyCar, it had broken all the speed records when it first appeared early the year before.

Gurney subsequently had the satisfaction of winning Indy as a constructor in 1973, with Gordon Johncock at the wheel. He repeated the feat in 1975, with his car once again driven by Bobby Unser.

By the time AAR withdrew from USAC-sanctioned single-seater racing series in 1986, Gurney's team had recorded 22 wins and 33 pole positions. Off-track, it became part of the breakaway group that included Roger Penske, Pat Patrick, Tyler Alexander, Jim Hall, Jerry O'Connell and Bob Fletcher to form CART (Championship Auto Racing Teams), the "nom de plume", as *Autocourse* described it at the time, for the "Indy Car World Series". It was formed in June 1978 as an entrants' association aimed at pressurising USAC, the hitherto sanctioning body for single-seater racing in the US, into implementing much-needed changes.

> "The car's level of originality was second to none. It was as if it had come off the racetrack in 1983"

GTP LEGENDS

From 1983, Gurney also ran an extremely successful IMSA programme for Toyota, firstly with GTU and GT cars especially prepared for AAR. Its subsequent sports prototypes were so successful that they defined – and ultimately killed – the iconic GTP category. Partnering with Andy Wallace, Juan Fangio took the title in 1992 and 1993, the team winning the Sebring 12 Hours both those years. The Eagle MkIII Toyota also took victory in the 1993 Daytona 24 Hours race with PJ Jones, Mark Dismore and Rocky Moran at the wheel.

Overall, the five-year programme yielded 23 pole positions and 28 wins and encouraged Toyota to enter the ▶

world of IndyCars for the first time in 1996 with Gurney's team. However, it was a disappointing period, due in part to the slow development of the Toyota powerplant, increasingly uncompetitive Goodyear tyres and the lack of a frontline driver. The Japanese manufacturer would eventually develop its engine to be more competitive than the Honda and would conquer the CART series.

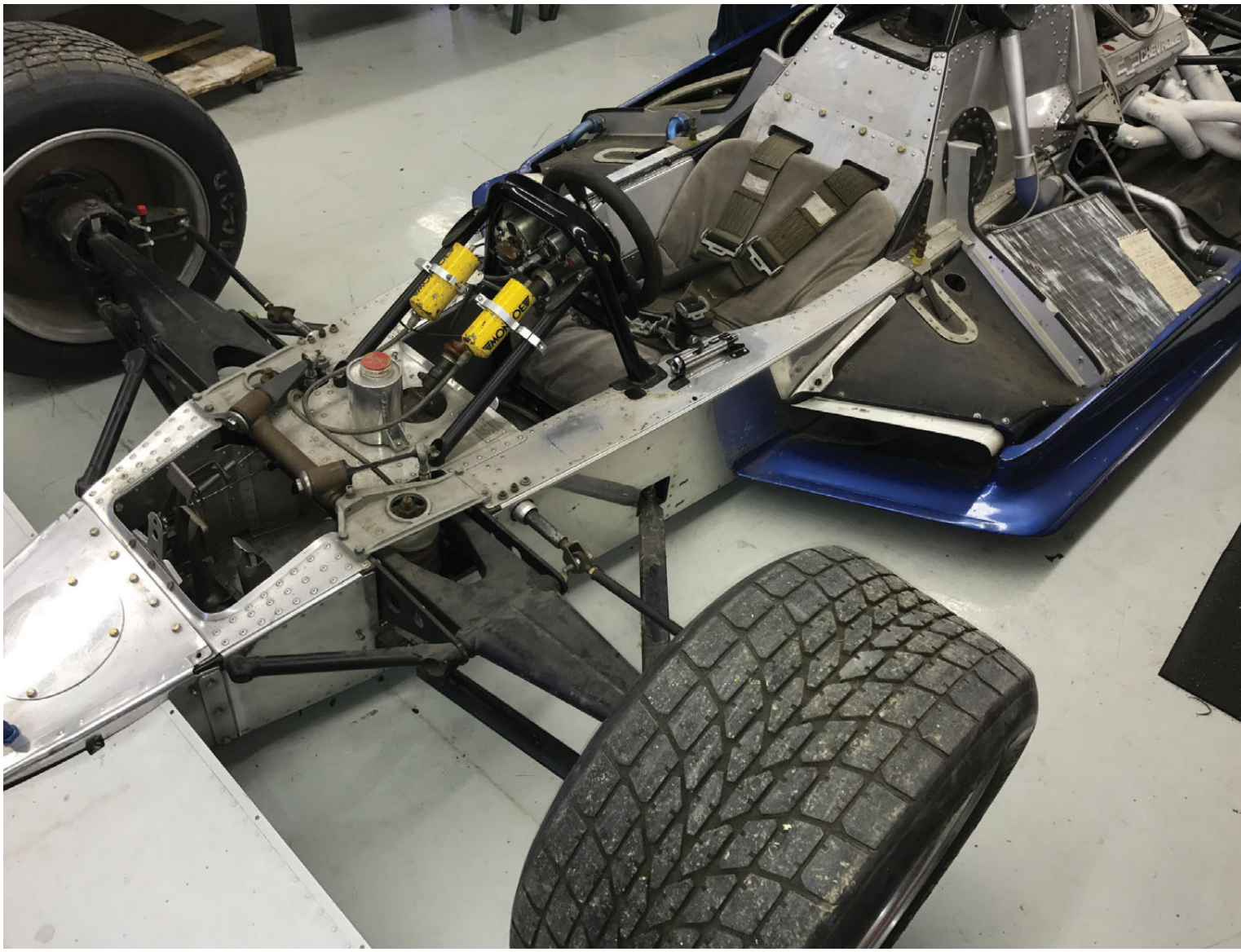
THE PERFECT TIME CAPSULE

Chuck Jones's car, the Genesee Beer Wagon Eagle 8110/Chevy 355, dates back to 1982 and was entered by John Menard in different colours in its inaugural year. By November, though, it had been purchased by Dick Hammond of Gohr Distributing and was immediately sent to the AAR factory for updates in advance of the 1983 campaign.



ABOVE & BELOW When Jones took delivery of the car, it had the original body panels, brakes, drivetrain and gearbox

During that season, the Genesee Beer team participated in the entire CART schedule with Steve Chassey at the wheel. It competed at Atlanta, Milwaukee, Road America (where Chassey finished sixth), Pocono, Riverside, Ceasar's Palace, Laguna Seca and Phoenix, plus the USAC-sanctioned Indianapolis 500, in which it was the only stock block-powered machine in the grid of 33 cars. Chassey nevertheless surprised many by getting it home to a comfortable 11th place. As Robin Miller points out on *Racer.com*, "Chassey may have been the last USAC regular to have a steady ride in IndyCar and USAC in the late '80s with ▶



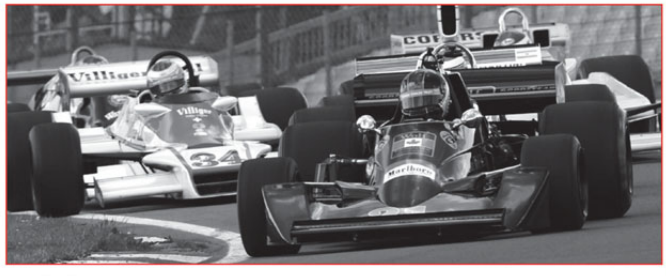
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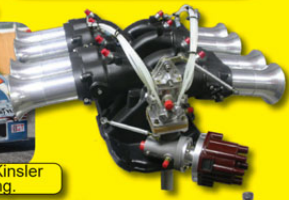
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Hammond, and all he had to bring was his helmet – no money."

After that season, both USAC and CART moved to change the rules regarding ground effect. It effectively outlawed 'BLAT' (Boundary Layer Adhesion Technology), only allowing conventional 'tunnel cars' for 1984 and beyond.

Now redundant for racing, chassis 8110 was moved to a corner of the Genesee Racing shop until it was sold to Universal Studios in 1985. It was then painted in 'Pennzoil Yellow' and appeared in an episode of *Knight Rider*, starring David Hasselhof. The car was then sold in 1989 to Robert Butler, who painted it a basic blue and white colour scheme to match the original Genesee livery. No attempt was made to restore the car and eventually it was sold to Mike and Doug Sankey in 1996.

The Sankeys were outstanding custodians of chassis 8110 from 1996 until 2016 when it was sold to current owner, award-winning Indycar restoration expert Chuck Jones.

"I was looking for a third IndyCar to acquire, the plan being to have a car in stock that I could begin work on after finishing the Parnelli restoration (see HRT20)," says Jones.

It was vintage racecar restorer Rick Dresang, from the Milwaukee, Wisconsin area, who knew that Jones was on the lookout for an Eagle. Chuck wasn't particularly worried about its era or vintage but had set himself one condition: it had to be pre-carbon fibre, so his cut-off point was therefore around the mid-1980s.

"Rick came back to me and told me about a car he had just found out about and while he wasn't in a position to do anything with it himself, he could put me in touch with owners Mike and Doug Sankey," recalls Jones. "They had acquired it in the early '90s and then had quite literally pushed it into a corner – but it was all intact."

He says that it was probably the easiest decision he had ever made in deciding to acquire a car. "I didn't even go look at it but literally immediately bought it over the phone," he admits. "I was so taken not just by the story the Sankeys told me on how they acquired the car, but how they had maintained and preserved it." ▶









ABOVE & BELOW Every component was removed, with Jones and his team bagging and tagging every nut and bolt

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The Sankeys consequently sent Jones a beautiful catalogue of photos of the car. “It had not been taken apart, not touched, it was highly original and in all my 20+ years of restoring vintage racecars, I had never, ever found such a time capsule car,” comments Jones.

CLOSER INSPECTION

He subsequently had the car transported to his shop in Brownsburg, Indiana in 2016 and once he had the chance to go through it, he was even more thrilled with the acquisition. “The car’s level of originality was just second to none,” he notes. “It was almost as if it had come off the racetrack in 1983.

“The entire car was still there. It had the original body panels, brakes, drivetrain and Weismann gearbox. We didn’t even have to replace the bearings in it as they were like brand new, so we literally put new gaskets in it and re-assembled it. It was just perfect.

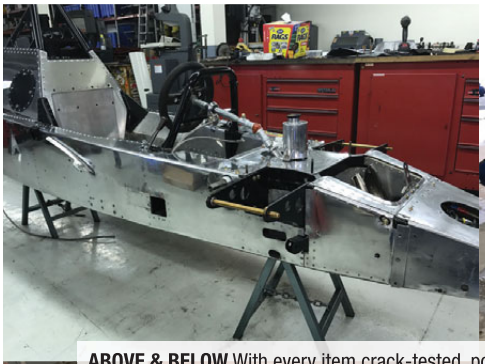
“Once I got my head around what I had, I was thrown onto the horns of a dilemma because the car was in such good shape that it was going to be a fairly straightforward restoration, so I did something I’ve never done before, which was to tackle two cars simultaneously.”

He also called upon the services of Peter Jamie, a former IndyCar crew member, who helped tackle the project. “We disassembled the car, bagged and tagged every nut and bolt and seal, including the original uprights and the suspension,” he says. “Everything, including all the reciprocating parts, were taken out and crack checked. We kept as many of the original driveline parts in as we could.

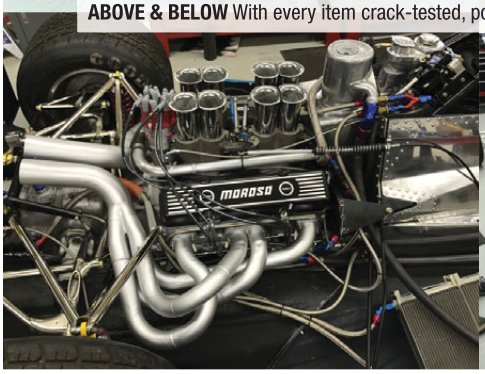
“Using the skills of Alex Reeve, who I had used on the Parnelli restoration, I also decided to fabricate new suspension for the car for safety reasons, hanging the original suspension on the wall.”

The car came with two sets of original Centerline 500 wheels with a period set of rain tyres fitted that were run back in the day. “Fortunately, Goodyear still makes tyres that are virtually the same that the car ran on in 1983,” says Jones. “I therefore worked with Dave Handy of SascoSport, who has helped me with tyres for my other cars. I specifically wanted 23x15 fronts and 27x15 rears and he told me that Goodyear still made them, which was a result, so I bought two sets.”

Then a couple of what Jones describes as fortunate, serendipitous things occurred. “Typically when I do ▶

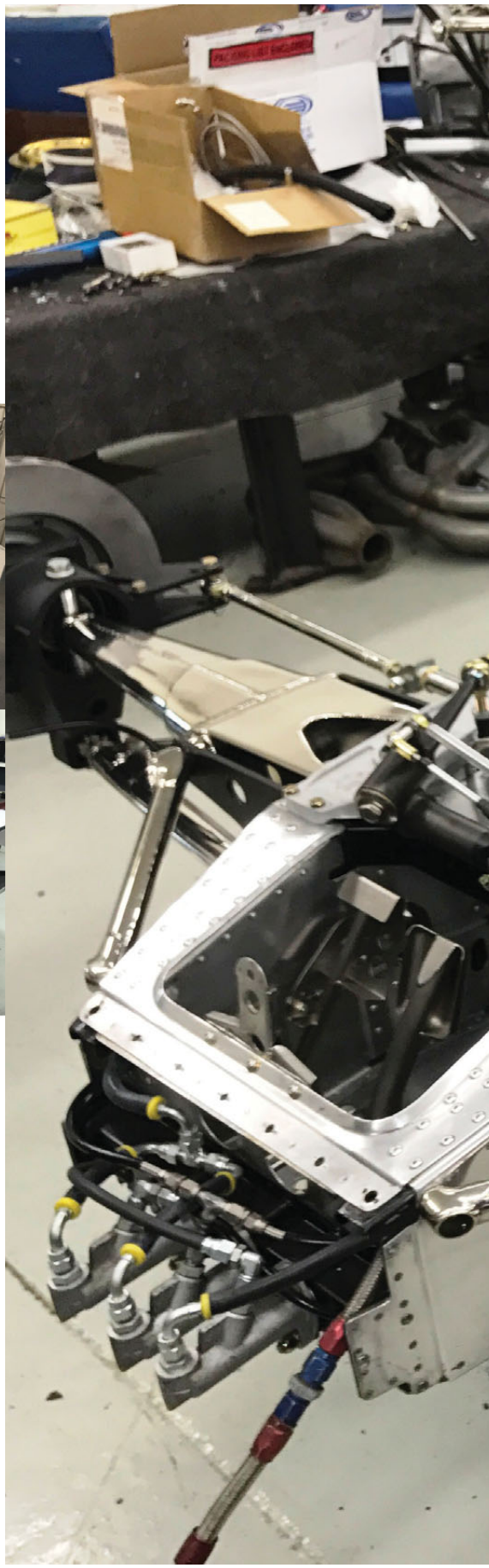








ABOVE & BELOW With every item crack-tested, polished or plated, chassis 8110 was reassembled





ABOVE Stripping the car back revealed the ingenuity of the All-American Racers when it built the car almost 40 years ago

a restoration I always like to try and involve people who were somehow connected to the car back in the day, such as Johnny Capels in the Parnelli restoration. In the Eagle's case, the crew chief for the car was Galen Fox. I introduced myself to him and let him know that I had this car and his first reaction was 'I always wondered what happened to that car'.

"I put him in touch with Tom Hooker, also from Indianapolis, and basically gave them the engine [a 355 aluminium block Donovan unit, complete with correct Gurney sump]. Galen had originally built it to run 500 miles back in 1983."

Jones is a great believer in running high-zinc 25/50 Pennzoil Racing oil, something he uses in all his cars. "I find it really works well on things like camshafts and parts of that nature, which are really well lubricated," he explains.

The other challenge was that the car had accumulated many layers of paint from its years in different guises.

"Galen put me in touch with Mike Vaughan, who had originally painted the car in 1983 – when it won the PPG Award for 'Best Paint' that year," says Jones. "He had retired, but still had the original paintshop behind his house where he had done the work all those years ago and still had the original paint formula. So while Galen and Tom were working on the engine, Mike was stripping the car, each layer of paint telling a story, the total weight being somewhere in the region of eight pounds.

"What I love about this car is that it's old-school with silver leaf and everything is hand-painted."

Altogether, the restoration was a very quick process, the job being completed in just six months. "The car was all there, so we were able to get it back into pristine shape very quickly," he observes.

"The thing I really admire about this car is the ingenuity that was clearly





ABOVE & BELOW Within six months, the car was ready for final assembly



evident at All-American Racers from the way they baked the tub, the straightforward suspension layout and everything on it is easy to reach," he says. "They had clearly thought about the mechanics and the people who attend to these cars."

ENGINE REVELATION

Jones says that it's the first time he has driven a normally aspirated IndyCar engine, describing it as just a joy with so much torque and very user-friendly. "It's the complete opposite of a turbocharged car," he comments.

The car was taken to the Indy track for the first time since 1983 for the May 2019 Indianapolis Historic Exhibition, where Jones says it performed flawlessly. It then returned to the racetrack in late August at the Vintage Indy Registry's Open Wheel Icons weekend, at the Worldwide Technology Raceway at Gateway, where it was driven by Al Unser. Unfortunately, it was sidelined after a few runs with a timing belt issue but is now back in Fox and Hooker's capable hands.

The 1983 Genesee Beer Wagon has been faithfully restored. It is in full running condition and is a true time capsule car that was left unmodified from when it rolled off the track in 1983 to today. HRT



ABOVE The Beer Wagon almost ready to ride again



ABOVE Faithfully restored, the car performed faultlessly on its return to action

Prodrive looks to the future by turning back the clock

Prodrive created some of the sport's most iconic rally and race cars. Now, as **William Kimberley** reveals, it has formed a new department dedicated to giving those machines a second lease of life

BRITISH motorsport engineering company Prodrive has been in existence for more than three decades, deeply involved in the rally and race preparation business.

On 27 January 1984, it competed in and won the Qatar International Rally, the first round of the inaugural FIA Middle East Rally Championship and its first ever event. The Porsche 911 SC RS driven by local Qatari driver Saeed Al Hajri then went on to win that year's MERC, while Henri Toivonen campaigned the same car in the European Rally Championship.

Since then, Prodrive cars have won titles across a range of motorsport disciplines. The one that perhaps resonates most for rally fans is the triumph with Subaru with Colin McRae, perhaps the most iconic moment in the company's history being the Scot's victory on the RAC Rally in 1995, making him Britain's first World Rally champion and bringing Subaru the first of three consecutive manufacturers' titles. Since then it has provided winning cars for Richard Burns and Petter Solberg in World Rallying.

Its success in rallying was mirrored by that in circuit racing, a discipline it first entered in 1987 when running BMW's entry in the British Touring Car Championship. In 1988, in his first full season, Frank Sytner won the BTCC title outright, and then the team took class B titles in 1989 and 1990. After six seasons with BMW, Prodrive went on to run manufacturer programmes for Alfa Romeo, Honda and finally Ford, bringing the Blue Oval its final BTCC title in 2000 with the Mondeo at the end of the Super Touring era.

Prodrive also gained World Sports Car and Le Mans titles with Aston Martin. In total, it has built more than 1,100 race and rally cars while its record stands as having competed in nearly 1,200 events as a works team, winning more than 300 of them and finishing on the podium nearly 500 times.

Of the more than 700 Subaru rally cars, including nearly 100 Impreza and Legacy Group As and 160 Impreza World Rally Cars that Prodrive has built over the years, they are mainly for private customers, not works teams. In the 1980s the company also built 40 BMW E30 M3s and, more recently, nearly 50 Aston Martin racing cars based on the DB9 and a further 180 on the previous generation ▶





ABOVE This is the very first Impreza WRC Prodrive restored for some clients several years ago. The trickle of similar business became a flood, and Prodrive Legends was born

Vantage. Eventually these cars went off the British company's radar, unless the owner brought them back for refurbishing or restoration. While it provided a steady trickle of business, it was a sideline one – until now.



ABOVE Paul Howarth, director of operations – motorsport, heads up the new venture

AUTHENTICATION AND RESTORATION

With the increasing popularity of historic race and rally events, many of these cars are finding a second lease of life, and where better to return them than to the company that originally prepared them? As such, Prodrive is in the process of formally recognising the business it is generating with the creation of Prodrive Legends. This is a new operation that is dedicated to the authentication and restoration of its historic competition cars and is a direct response to a significant rise in requests from vehicle owners to verify the provenance of race and rally cars that Prodrive has constructed over the last three plus decades. There is also an increasing number of opportunities to race historic competition cars and a dramatic rise in values, especially for vehicles that have won high-profile events, fuelling the market for historic competition cars.

> **"There is nobody in a better position to rebuild a Prodrive car – we literally know them inside out"**

The programme, which only covers Prodrive vehicles, includes: a 'fixed price' authentication service that will verify whether a chassis is a genuine Prodrive car; factory specification engine rebuilds in Prodrive's new powertrain centre in Banbury; and whole-vehicle work from servicing and race preparation to ground-up restorations to the original Prodrive specification.

"We have been increasingly getting people come to us to check the provenance of the cars we originally



ABOVE Colin McRae's WRC title-winning car, L555 BAT (right), is one of the machines re-prepped by Prodrive Legends



ABOVE Who better to restore a Subaru than the tech team behind its rise to iconic status in the first place?

built, so we offer a fixed price service to do that," says Paul Howarth, director of operations – motorsport. "However, we are now offering to restore them too as we have the people, knowledge and facilities to get them back to their original condition and livery as they were when they originally ran with us as Works cars. We're working on our first cars now, which includes a Solberg Impreza WRC and rebuilding engines for the DBR9s which are starting to race in historics.

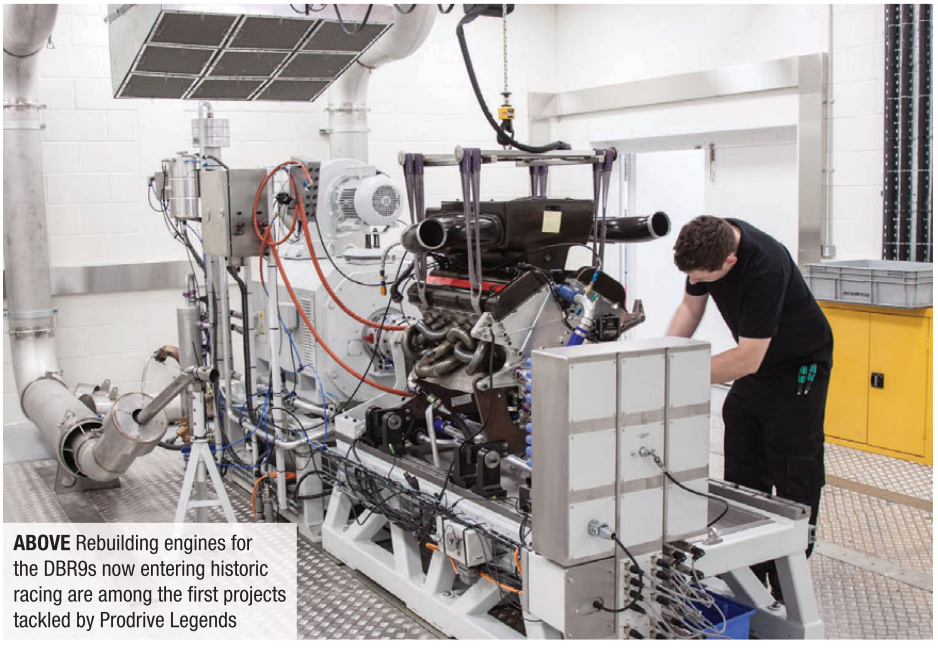
> **"We have the people, knowledge and facilities to get them back to their original condition"**

"If a client would like to own and compete with an original Colin McRae World Rally Championship car, we can advise on the purchase and rebuild it to precisely the specification that Colin raced that very car in – using factory records and many of the same technicians – as it was in-period, when their car was driven to victory by one of the great heroes of motorsport.

"Obviously, we are still aftermarket racing so when customers get their cars rebuilt by us, they remain the genuine article. We generally don't do cars outside our own 'range' as there are enough cars in the marketplace to keep us busy. We have therefore created Prodrive Legends to give collectors and investors the opportunity to meticulously and faithfully restore these cars to their original glory and realise their potential.

"Quite simply, there is nobody in a better position to rebuild a Prodrive car – we literally know them inside out and many of the people we have on the Prodrive Legends team built the cars originally. Many of these cars have become highly desirable to collectors and so the market for ex-Prodrive Works cars has grown significantly.

"Furthermore, we have the knowledge, the skills, the historical ▶



ABOVE Rebuilding engines for the DBR9s now entering historic racing are among the first projects tackled by Prodrive Legends

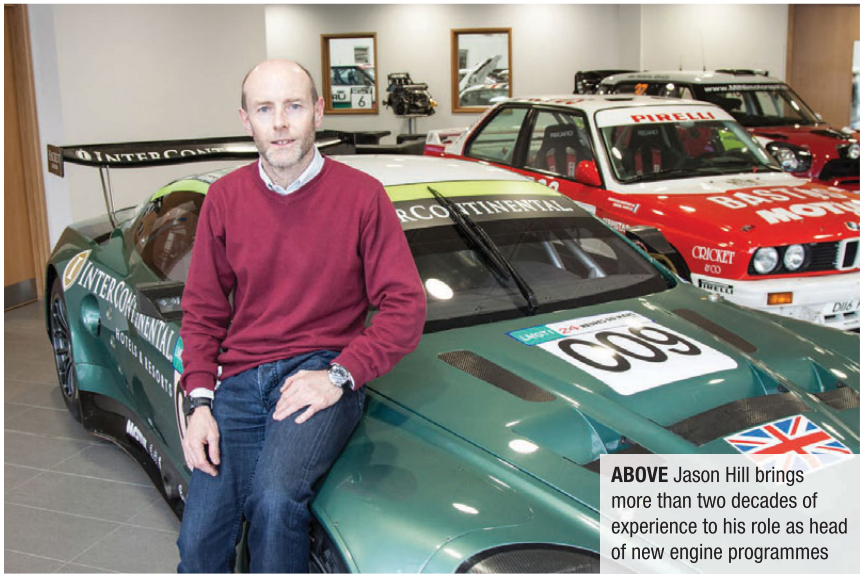


ABOVE Colin McRae flat out in Australia in 1998. The car, the driver and the livery have all become part of rally legend. Of the more than 700 Subaru rally cars that Prodrive produced, many are now filtering down to collectors

data and the resources to return the cars to their original state as we have all the original build data and also hold the rights to reproduce key parts of the cars. Sourcing genuine components that are notoriously hard to find doesn't pose an issue thanks to the network of contacts we have established since the early 1980s."

"All the products were drawn in-house at Prodrive, so we have all the CAD data and supplier information to allow us to remanufacture all the parts from every car we have ever built to exactly the correct specification as we have all the history files," says Jason Hill, head of new engine programmes. "It means we can plot an engine life from the very first time it was built. Each time the engines are sent back to us for a rebuild, its history gets added to what we already have, so it's like a continuing story. To a large part, the suppliers are the same. For example, the original valves were supplied by Del West, which continues to supply us to this day using the original drawings."

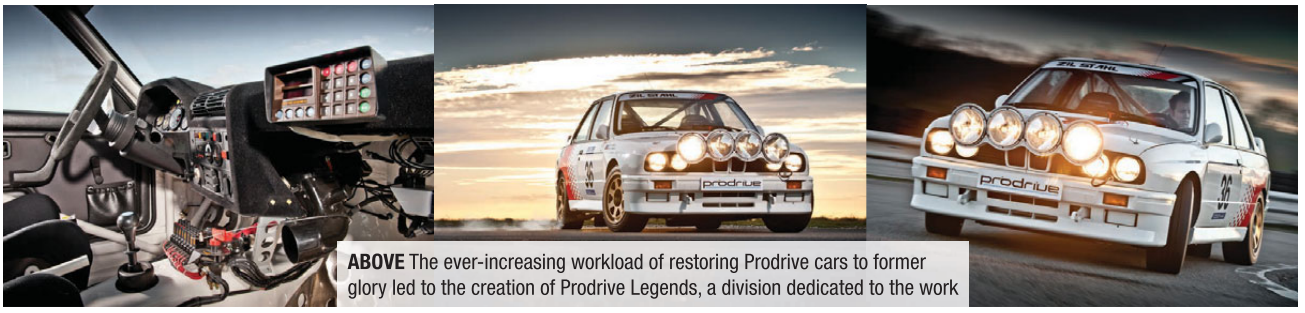
> **"Sourcing genuine components that are notoriously hard to find doesn't pose an issue"**



ABOVE Jason Hill brings more than two decades of experience to his role as head of new engine programmes

A good example is the Aston Martin V12 GT1 programme that started in 2004, where Prodrive did the modifications. "We own all the drawings and the components for that, which allows us to remanufacture those parts, which is a very straightforward process," says Hill. "People now want to race them, so we are more than happy to offer the service of rebuilding and maintaining those cars and offering engine rebuilds.

"The reason we have formalised this part of the business is that we have had so many requests for putting cars back to their original state."



ABOVE The ever-increasing workload of restoring Prodrive cars to former glory led to the creation of Prodrive Legends, a division dedicated to the work

DETAILED REPORT

When a car comes in the first thing Howarth and his team do is to inspect it and compile a report, with much of it determined by what the customer can pass on about its life since Prodrive last saw it. "If we decide that data is valid, then we can take it into account when we do a report on the vehicle," says Howarth. "We also have all the data on the component life, such as the gearbox and shaft lives. We can also see if there has been any modification outside the original specification, so it means we can give a detailed report on every area of the car.

"It's up to the customer how they want the car to look. Sometimes all they want is for it to look how it used to as it's going into a collection. Other times, though, they want to race the car, which may need some work to get it back to a raceable condition in terms of component life.

"The great thing about this is that every time a car comes in, they're not handled by a separate group of people. For example, many of the guys who went to the WEC race at Fuji in October, working on the winning GT Vantage, also worked on the original GT1 back in 2006. There is a great deal of knowledge there that is invaluable when rebuilding the cars for customers. What we don't tend to do is re-engineer the products, as we believe that they were engineered properly to a suitable standard when they were originally raced. So we generally ensure that the quality of the component and the build specification is as it was originally.

"Our role in the engineering group is to make sure it happens. If there is a question about the condition of the component and whether it needs replacing, it is up to us. If the supplier no longer exists, then we need to source the component." HRT



BELOW Patrick Snijers' triumph in a Prodrive-prepared E30 on the Manx Rally in 1988, beating Jimmy McRae's Sierra Cosworth, was one of the BMW M3's greatest motorsport victories

The mindset of motorsport

The FIA bears a lot of responsibility when it comes to historic motorsport, but as **Alan Stoddart** discovers, overseeing the racing is only the half of it

WHEN Lewis Hamilton takes his position on the grid at a Grand Prix, he has only one aim. Aston Martin, currently developing its Valkyrie for entry into the next season of the World Endurance Championship, has but one priority. And ZF, making the motor for the Mahindra Formula E squad, has only one metric for success: winning.

This is exactly as it should be in top level motorsport, with that burning hunger for victory creating a spectacle on the day and the legends that will be told over and over. There could, and as the tragic death of Anthoine Hubert reminds us, can still be a price to pay for this myopia however. Fortunately, these kinds of incidents are far rarer than they were in decades gone by, and for that we have to thank, among others, the FIA, which has brought in countless regulations and innovations to ensure that the desire to dominate rivals isn't able to supersede the need to reasonably protect drivers, crews and spectators.



RIGHT It's exciting to watch the racing, but that isn't the FIA's only concern



ABOVE Louis Quiniou, the FIA's head of historic technical passport administration

There are similar concerns in historic motorsport. However, it isn't just the wellbeing of the people involved that need protecting from the insatiable appetite for victory. The cars themselves are also in danger of having some of the quirks and peculiarities that made them such icons in the first place eroded by some competitors' desire for glory.

In fact, so integral to historic racing is this imperative to protect the cars that the very first paragraph of the Appendix K regulations governing historic racing explains that winning isn't the be all and end all:

"Historic competition is not simply another formula in which to acquire trophies, it is a discipline apart, in which one of the essential ingredients is a devotion to the cars and to their history."

This article, says Louis Quiniou, the FIA's head of historic technical passport administration, "is very straightforward."

"It says that it is a set of regulations, but it is not intended to be the same as modern motorsport, because historic motorsport is fundamentally different. You have to take care of the history of the motorcar," he observes.

GUARDIANS OF HISTORY

"We are not just dealing with racecars in historic racing, we are dealing with specials, we are dealing with cars that were changed and made into a different form or whatever. So, I would say that the FIA's interest into historic motorsport is to try, as much as we can, to preserve the history."

How to preserve this history is a complicated issue. The FIA must be able to actually control what is allowed, a requirement that is made more difficult by the FIA's own past. When Max Mosley was the president of the FIA, the body allowed some replicas to race in historic events, as opposed to just allowing original cars, as was the case previously.

This caused a few issues. One issue meant that there were more cars that were justified by false histories, which put the FIA in an unsustainable position, given it is not the body's job to rule what cars are genuine and what cars are replicas or recreations. The response to this, and what the FIA is doing today through its historic technical passport, is ensuring that the car is in the correct period specification, or to put it succinctly: as it was, so it should be.

This philosophy also extends to any replacement parts, which, according to ▶

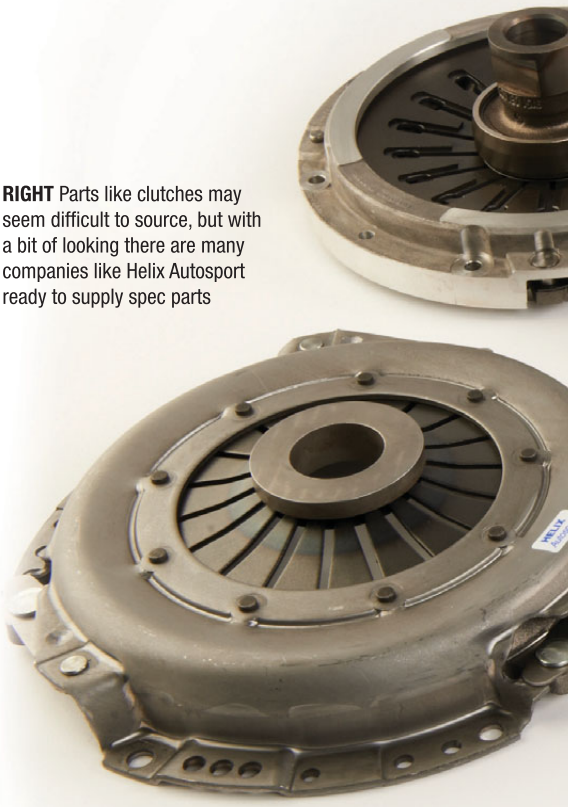


ANNEXE K AU CODE SPORTIF INTERNATIONAL
APPENDIX K TO THE INTERNATIONAL SPORTING CODE

ABOVE At 40 pages it's a big document, but Appendix K's most important guidance is found in the very first paragraph



ABOVE Technology has moved on in the century that Bentley has been making cars, but using it can subject classics to dangerous forces they were never expected to deal with



RIGHT Parts like clutches may seem difficult to source, but with a bit of looking there are many companies like Helix Autosport ready to supply spec parts

the third chapter of Appendix K, details how anything that is reproduced must adhere to the same specifications as the original. Of course, there are allowances made for improved safety requirements with exceptions made for crucial kit like seats and roll over protection structures.

Crucially though, Quiniou acknowledges that, as with any rulebook, there is some room for interpretation, although he says that in reality, these grey areas often leave far less room for manoeuvre than a competitive classic owner might hope for.

ROOM FOR MANOEUVRE

"If we take as an example the anti-roll bar, Appendix K is pretty straightforward and just says 'period specification'," he says. "People will then read the Appendix J from the period which is applicable, which might say that the anti-roll bar is free. So, given that they might say 'great I will fit a 50 mm tube', but the problem they have not understood is that while the anti-roll bar may be free the mounting is not. So even if you want to fit a 50 mm anti-roll bar to a Cooper, there is hardly any chance you could fit it on an original mounting point, which is covered by the rules."

Along similar lines is another common issue: dampers. Competitors are modifying them in many ways, including by shortening them, so that when the cars are presented they show no droop, which isn't permitted. Quiniou says that they will then point out that the regulations don't say anything about droop, but, he argues, by definition, period specifications entailed droop.

While there is no rule directly governing droop, it is often impossible for a car to be in a truly period specification without it exhibiting droop.

Another of the reasons for grey areas in the ruleset is the reported unavailability of period specification components. Because of this lack of availability, in order to keep the cars running, people turn to contemporary companies that manufacture modern replacements. However, again, this reasoning often isn't too convincing.

"So, if you take clutches in the UK," he explains, "you have so many suppliers like AP Racing and Helix as well as the American brands. So, when I get a question, as I did very recently on that, I asked one of our experts in the VCSC (Vehicle Compliance Sub-Commission) to provide me with some information.

"Well, he got back to us with basically 20 pages of information with different catalogues available in the UK, listing everything from, let's say, a clutch you could fit to an Aston Martin DB2 from the 1950s to a very small three-plate clutch used on what I would call a very modern car. So when people say the availability is not there, we often ask them to prove it, and in many cases, with a little looking, you will be able to find what you want.

"There is some room for interpretation, but there is hardly anything I wouldn't find if I really looked."

One possible point of friction between the FIA and the owners and preparers of classic cars is how the policy and processes have changed over the years. Whereas in the past the FIA was not really involved with the Historic Vehicle Identification Form (HVIF) procedure, the Historic Technical Passport, which was brought in for 2015, requires a more thorough process that also involves the FIA. This is designed to ensure a level of consistency that would simply not have been possible with cars being validated only at a national level; a situation which allowed an individual's judgement to play a much bigger role in determining whether a car was approved or not. Of course, a consequence of this is that there are cars that were validated by someone 25 years ago, that today, with closer scrutiny and more detailed insight made possible by the greater abundance of reference material, is deemed to not actually be legal.

"People often say the goalpost has moved, but it actually hasn't moved at all," says Quiniou. "If you have a Cooper, it must be a Cooper, it doesn't matter if someone, 20 years ago, said get on with it, you can race anyway, it still has to be a Cooper...I can understand the grief but you have to go with the time you live in, and on the technical aspect the HTP is much better, we have strengthened it."

On top of that, Quiniou adds, there is also the opportunity for an owner to question and appeal decisions, and "prove us wrong" as he puts it. That in itself is an important part of the



regulation, and one which allows the guidelines to become more robust over time as more and more elements are proved to belong on certain cars.

Many more disagreements however are the result of something altogether more simple.

"I would say that a lot of the problems we deal with come from people that have never read Appendix K or without due attention," Quiniou explains. "Yes the HTP procedure is quite extensive. You have to submit the paper, the cars have to be inspected, it's 27 pages of details where you have to also understand the regulations you put in for. Our system is what it is.

BLAME GAME

"On the other hand, I would think if you want to race at the Silverstone Classic for example, you're going to be putting in your entry more than a month before the race, so when someone comes to us the week before the competition, which happens in many cases, and says 'I won't be able to race there if you don't give me my papers', well I'm sorry to say that if you are to apply for a passport to fly to America there is a time to get your appointment and a criteria to go through. It's exactly the same for historic racing.

"Everything is listed in the entry, so you can't put the blame on the FIA or the ASN (National Sporting Authority) if you don't do it in the right time."

This defiant response may seem overly direct, but it also speaks volumes about how seriously Quiniou takes those few unique lines at the start of the Appendix K regulations. He isn't simply trying to preserve the classic racers for the sake of preservation, but instead for a more fundamental reason, one that is shared by all in the historic racing community: a love of cars. However, he feels that some of these cars are at risk of falling victim to a significant shift in attitudes to historic racing.

In his opinion, historic racing used to be all about "having fun". It was about going to different races with a car you loved and a group of friends, having some fun on the track and then enjoying a barbecue together. This approach, he says, is still practised by some clubs like the VSCC and the HSCC.

However in the wider world, there has been a rise of 'super events' like the Silverstone Classic bringing more ▶



ABOVE It's the responsibility of those preparing the cars to ensure that preservation is part of their mindset



ABOVE It's hard to get an advantage over identical cars, but that's as it should be

attention to the racing, while the values of the cars have also skyrocketed over the last 10 years. This, he says, has brought new people, sometimes with a different mindset, to the world of historic racing.

"These changes have brought many people to historic racing that would have, a few years ago, competed in GT3 or modern motorsport. These guys got fed up with spending hundreds of thousands of pounds or euros a weekend, and thought 'if I go historic racing, I can invest in something that won't lose any money'. These guys then brought in their teams, and their desires for winning, and for glory as they had when they were doing modern. That's where the goalposts have moved," opines Quiniou.

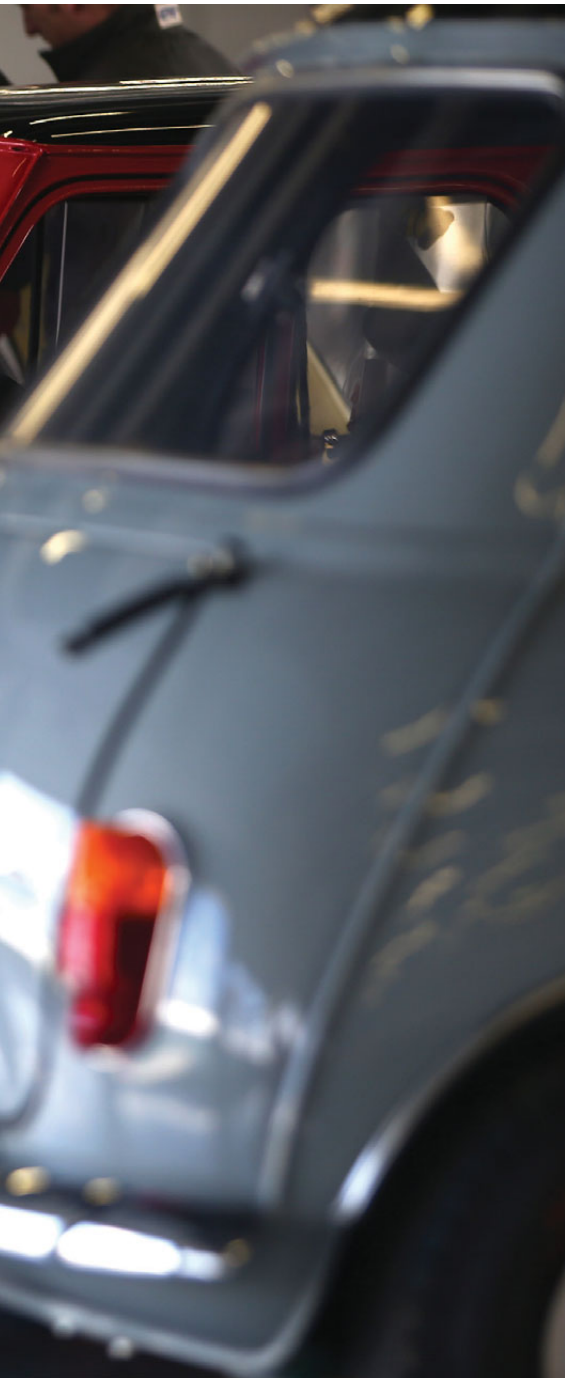
"Now you see some people who are not just car enthusiasts or long-time proud owners, they are racers, and they just consider historic racing as going racing."

CHANGING ATTITUDES

"And then," he continues, "because winning is the priority, when they go to Silverstone or the Six Hours at Spa and they see a Cobra winning, a T70 winning or a GT40 winning, they decide that is what they must have if they want to play with the big boys...that means that for GT40s for example, there are hardly any real cars still racing, they are all Gelscoes or a Superformance, but there are about 20 of them, because everybody who goes to the Six Hours today goes to buy a GT40 because that is what you have to have if you want to win."

Of course, the FIA's Appendix K regulations aren't the only thing that is limiting development of historic cars. The cars themselves also become the limiting factor when they are not able to meet the demands that some owners have tried to place on them.

One example of this occurred over the past several years, with developments making it possible to greatly increase the rigidity of historic racers, which at





ABOVE Everyone loves a GT40, but it would be a shame to lose the diversity that makes historic motorsport special

first seemed a very successful way to reduce lap times and help drivers to be ever more competitive. However, while it was very beneficial for performance, owners realised they were actually slowly destroying their cars by subjecting them to forces that they were never designed to handle.

"There were lots of chassis failures and we witnessed suspension mounts cracking, and all that was for the good of performance," Quiniou recalls. "A lot of the people that went through those developments actually came back to us, and they were happy to let us know what they tried, and that's something.

"So I think it is self-policing to a certain extent, but we still have to continue. The policeman has to be around."

Ultimately, the aim of the FIA is clear, namely, making sure that historic motor racing remains a sport that is primarily about the cars. The body has established through regulation that it is a different kettle of fish to other privateer-led championships, and, having made that distinction is ready to help support it.

LOSING DIVERSITY

"The FIA is happy with what it does," comments Quiniou. "If the world of motorsport is going for a more competitive world, with more money involved, then why not simply make it modern and just race cars with a historic aspect, but which are essentially modern underneath?" he asks.

"If it is all about competition, then surely it is simpler to just build a fake Aston Martin and put a modern engine under it. But, do you think people would have the same thrill in coming to an event to see it? I don't think so."

He points out that this doesn't mean he doesn't think there is a place to race heavily modified cars and specials, he just thinks that an FIA championship for pre-66 GT cars, for example, isn't it.

"There is also another thing that people are forgetting with this change in mindset," Quiniou adds, "you will lose diversity.

"At an event I would like to see things like Ogles because they are something different. They look different, they handle differently and they are something special. OK, so the kids will ask 'what is that car?' but it will make a change after seeing 20 Cobras or 15 E-Types.

"It's the same in historic F1, we get to see all kinds of cars, the early cars, the ground effect cars, the really unusual stuff. And in the end that diversity is what we look for in historic racing. That is why protecting historic racing is important.

"It can give us what we can't get from modern motorsport." HRT



ABOVE The scale of events like the Silverstone Classic is staggering. This could be one explanation for some racers' changing mindset, says Quiniou

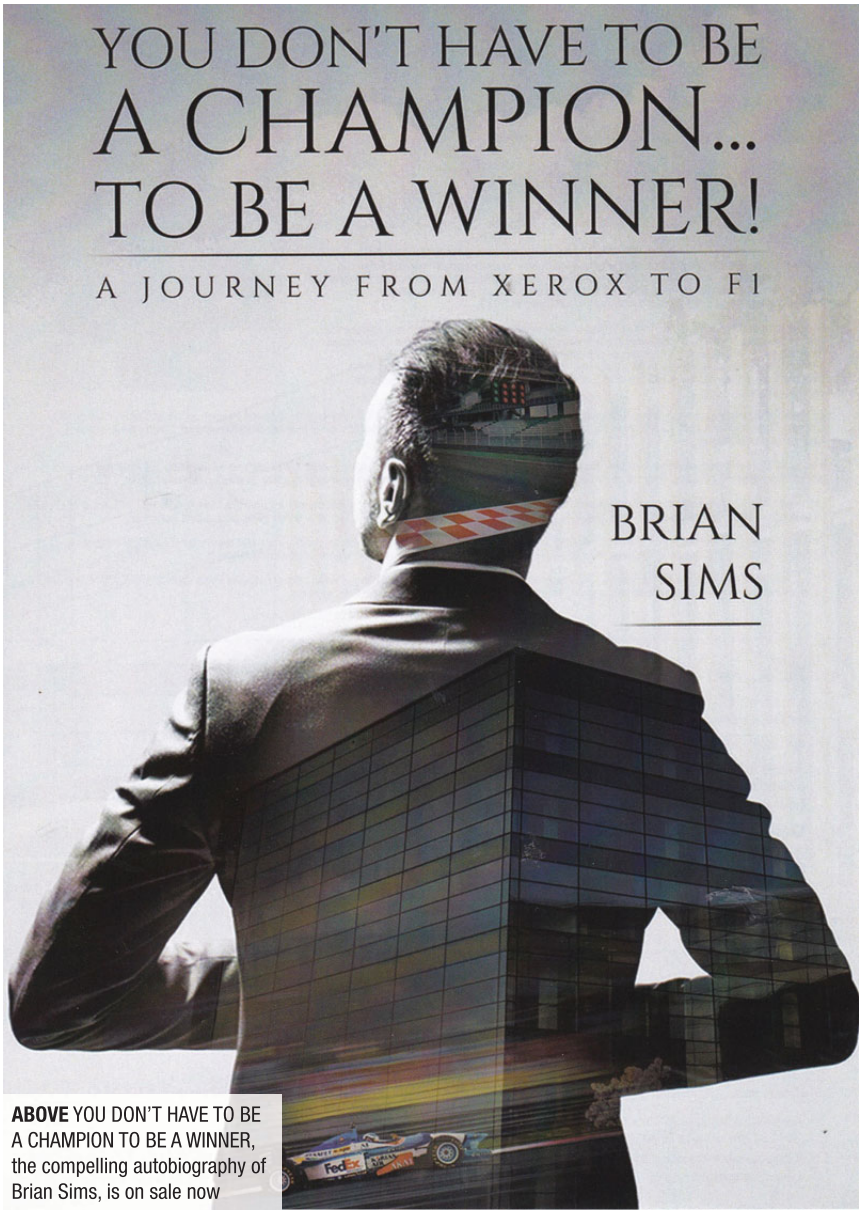
From Kent to Kyalami

The founder of the HRA has told his story in an absorbing autobiography, and *Historic Racing & Technology* has been given a sneak peek of the new title

***BRIAN** Sims, as well as founding the Motorsport Industry Association (MIA) and more recently the Historic Racing Association (HRA), has had an interesting career in motorsports. This fascinating life is documented in his autobiography, YOU DON'T HAVE TO BE A CHAMPION TO BE A WINNER. In it, Sims details his own on track adventures, as well as peeling back the curtain on the commercial side of motorsport, recalling his experience arranging sponsorship deals for both himself, and the racing stalwarts he also worked for such as Benetton F1 and Lola.*

There are some themes running through the book, right from an early anecdote extracted here, in which he arranges his very first deal with a night club in Kent.

The car and trailer were now positioned slap bang in the middle of the car park. I looked at my watch, it was time to go. Dressed in a smart navy-blue business suit, I walked across to reception, pushed open the door and went up to the main desk where a young lady was standing laying out several name tags. I introduced myself and told her that I was there to meet Mr Jorkov. She asked me if I was a lunch guest. When I told her that I wasn't, she frowned, but I quickly explained that I wanted to speak to him about an idea that I believed would help him sell a lot of membership subscriptions for the club. I then made a point of looking out of the window and saw that several cars



ABOVE YOU DON'T HAVE TO BE A CHAMPION TO BE A WINNER, the compelling autobiography of Brian Sims, is on sale now

were now arriving in the car park. To my delight, several guests were wandering over and looking at the Formula Ford. At that moment, the door from the club into reception suddenly flew open, and a massive individual, dressed in a suit, strode in. He must have been at least six foot eight, with the build of a weight lifter.

'Is that your f***ing car and trailer stuck in the middle of the car park?' he asked, in a raised voice. I confirmed nervously that it was.

'Then get it out of there NOW! I've got a huge number of guests arriving for lunch.'

I told him that I would, but quickly looked out of the window again and was relieved to see a lot of people now looking at the race car. I thought he was going to hit me, but I stood my ground. Nervously, I asked him to look at what was happening outside, which he did, but not in a positive way. I knew that I had one last chance.

'Look at the number of people walking across to look at the race car. Imagine that car, painted in Victoria's distinctive gold and maroon livery, on display in the main shopping centres in Maidstone on a Saturday morning. A sales promotional person selling Victoria's membership subscriptions would do really well, I'm sure.'

There was silence. He looked once more at the car park, and luckily for me, there were still several people gathered around the race car. He didn't say another word but put his hand in his pocket and took out, not a gun as I feared, but a business card instead.

'Give me a call in the week but get that f*****g car out of the way.'

Two weeks later, we agreed on a 12-month sponsorship deal that was based on a not-insignificant fee, supplemented by the cost of painting the race car in Victoria's livery. The real earning potential for me was a commission on every subscription sold at the regular sales promotions that I'd proposed, as well as at Brands Hatch race weekends. The deal meant that I could buy the Crossle 20F Formula Ford, which the seller had kindly loaned to me for that opening day promotion. It also allowed me to pay a race mechanic on a race-by-race basis.

I really proved that you don't have to be a champion to be a winner.

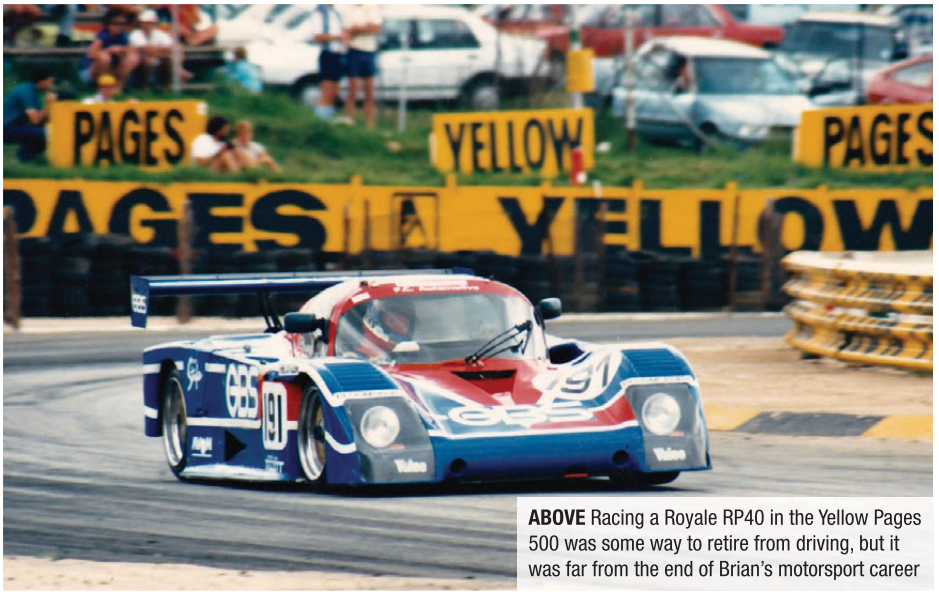
It's a similar story later in the book, when Sims' chance to race at South Africa's prestigious Yellow Pages 500, the last international race on the original Kyalami Grand Prix Circuit, hinges on his ability to close a last-minute sponsorship deal.

I worked on generating a substantial amount of guaranteed PR and media coverage for a potential sponsor. This is often necessary, to add further value to a proposed sponsorship. I'd been to see the editor of the Sunday Times, the primary Sunday newspaper in South Africa. In a similar way to British Sunday papers, it always included a free colour supplement, normally a lifestyle publication.

My proposal was that with the forthcoming Yellow Pages 500 being a major international sports event within South Africa, the newspapers' readers might find it interesting to hear how a professional race driver, one who is not a famous F1 star, goes about securing the large levels of commercial sponsorship that is needed to secure a drive. The feature wouldn't be about the action on-track, but rather what happens in the boardroom of potential sponsors. The editor responded that he didn't have a budget to pay me for this, and secondly, there was no one available to write it at such short notice. I solved both of his problems in one go. I told him that I would write the feature; and that I didn't need paying. His next question was obvious; then what do you want out of it? My answer was very simple, I wanted a guarantee that the article would be on the centre pages of the magazine, in full colour, and that it would contain a significant-size photograph of the race car adorned in the subsequent sponsor's branding. 'What if you don't get a sponsor?' he asked. I assured him that I would. We agreed to go ahead.

I then went to the offices of a full-colour glossy magazine that was distributed free to up-market households within certain areas of South Africa. The magazine was called Style. I did a similar deal, but only if the magazine were keen to cover major social events, such as fashion shows, country fairs, film festivals and similar activities. I pointed out the calibre of many of the international drivers, quite a few with celebrity wives and girlfriends, who would be competing in the Yellow Pages 500 and suggested it would make for an interesting feature with many photographic opportunities. After many further discussions, it was agreed that they would include a three-page interview with me, including the photos that I insisted upon, but confirmed that they didn't have a budget to pay me. This was fine by me, and it was in-line with my overall strategy.

Finally, I contacted SABC TV, the South African equivalent of the BBC. My meeting was with one of the producers of a prime-time TV chat show called Graffiti, presented by Penny Smythe, a very popular TV star. Along similar lines ▶



ABOVE Racing a Royale RP40 in the Yellow Pages 500 was some way to retire from driving, but it was far from the end of Brian's motorsport career

to those I had adopted with the print media, I suggested that an interview with me before the race meeting might be of interest to viewers; not because I was in any way famous, but because I was demonstrating that you don't have to be a champion to be a winner.

The week went by too fast, but on Friday, some of my hard work paid off. I was following up on my earlier calls and was delighted to find that two of the companies, I'd contacted, wanted to meet me to discuss the opportunities in more detail, and I was able to book those meetings for the week I returned from my travels...

We were back in Johannesburg. I started preparing for my two meetings. To be honest, it was very difficult to plan, because my first meeting with a company is usually very much exploratory, a balance of outlining the opportunity in very general terms, before then trying to identify some of the issues facing the company which could potentially be helped by an innovative, well-structured sponsorship programme. Until I had gone through that process, anything that I was putting together in my mind would be based on pure assumption. Not the way to go. So, I just had to be patient.

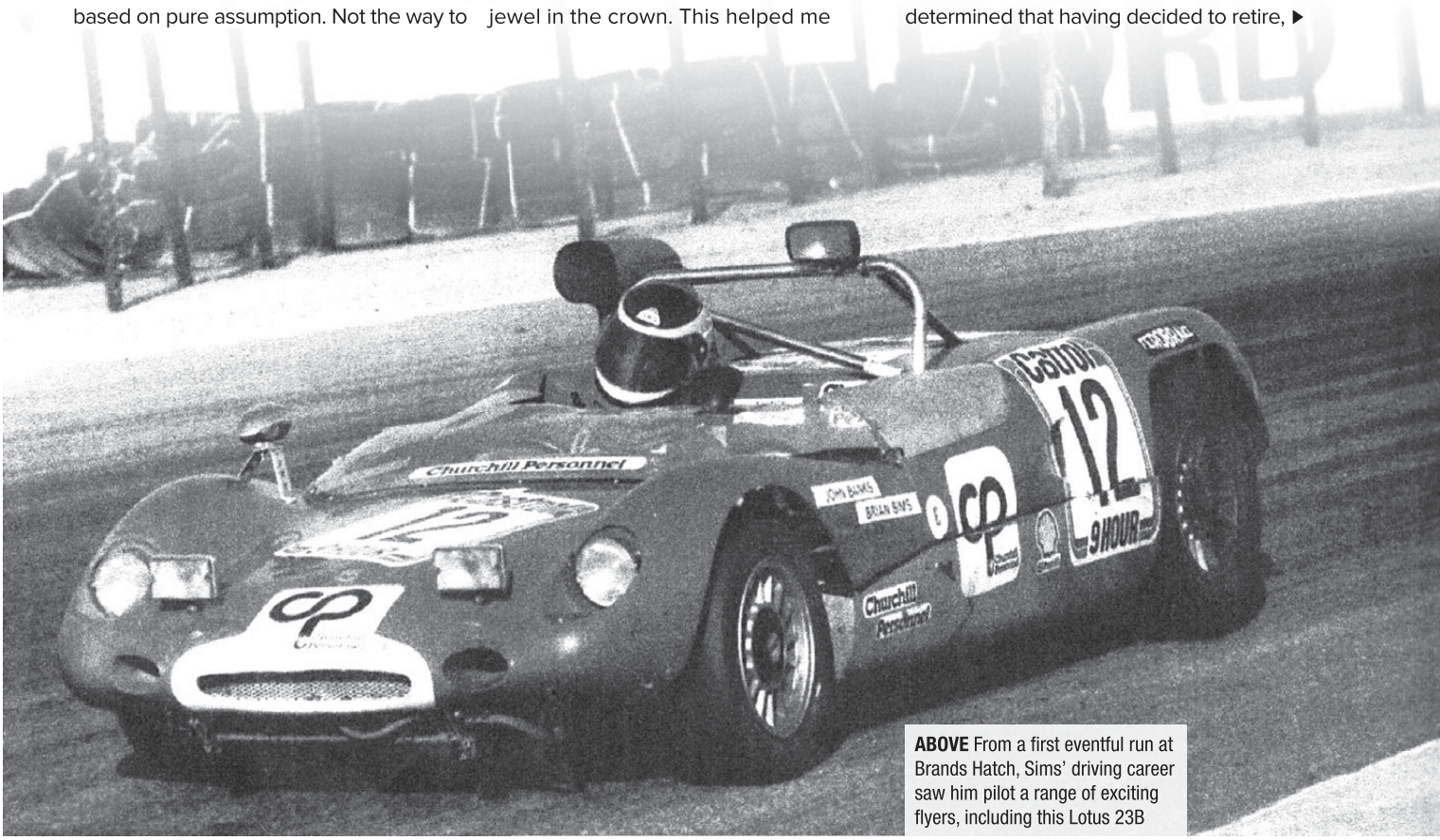
Both meetings were with the CEO of the company. The first was a well-known international computer company, GBS Wang. My second was with a jewellery retailer, Sterns, whose strap-line was "The Nation's Jewellers" and could best be compared to H Samuel in the UK. During the meetings, it became apparent that both companies wanted more coverage on the car than was available to me, but I knew that it was just a matter of negotiation

Seemingly, they were both impressed with the opportunity that I was presenting, particularly liking the guaranteed coverage that I'd put in place. My concerns that it would be very difficult to create a meaningful, measurable business development opportunity, as opposed to simply brand awareness, within such a short space of time, were valid. This meant that my efforts to ensure a way above average level of guaranteed media coverage were even more important.

The budgets that I had set for the two weekends varied slightly, due to the varying prestige level of the events, with the Yellow Pages 500 being the jewel in the crown. This helped me arrive at an innovative strategy that I presented to both companies.

The outcome was positive, and I was able to secure the full budget that I needed to cover the team's costs and a personal fee for me. GBS Wang would be the primary sponsor of the team for the Yellow Pages 500; and Sterns the team's primary sponsor in the Champion Spark Plug Group C2 race the following weekend. The various media coverage activities that I had arranged would be further enhanced by showing how we had worked with both sponsors to put together a programme that worked for everyone.

Somehow, despite the various interruptions and difficulties that had to be steered around, the deals had been done, and I could now focus on what I had decided would be my last two races in a driving career that spanned the period between 1974 and 1987. I'd escaped unhurt from a couple of major accidents, and now I just had to enjoy racing the most powerful race car that I had ever sat in. I was relishing the fact that I'd be on the same track as some of the world's leading professional racers. I was also determined that having decided to retire, ▶



ABOVE From a first eventful run at Brands Hatch, Sims' driving career saw him pilot a range of exciting flyers, including this Lotus 23B

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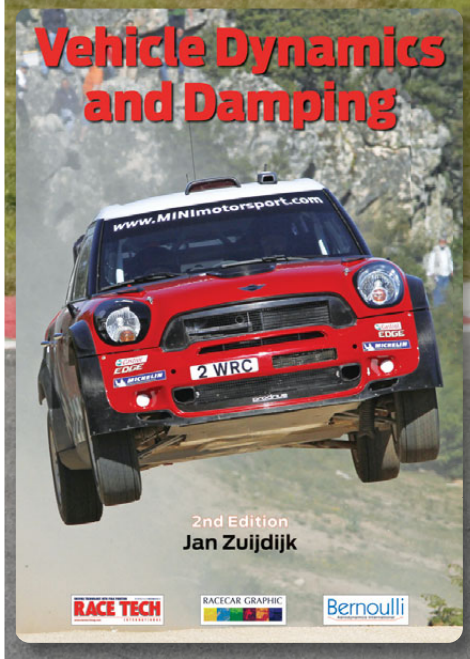
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I wouldn't try to be a hero and exceed my limits of capability. That didn't mean that I would give less than 100%, it just meant being a little bit sensible and not wrecking someone else's race.

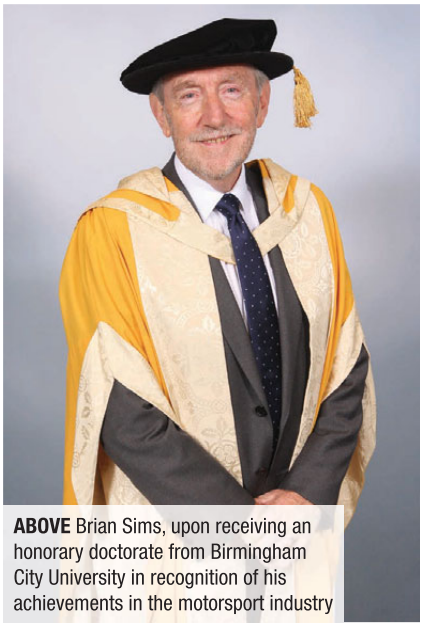
Sitting in the cockpit on the grid, before the rolling start, I had to pinch myself to believe that this was really happening to me. I had put in so much effort to secure the sponsorship that I was determined to savour the moment. As was often the case whilst I was racing in South Africa, I got some unpleasant comments from two or three local drivers, who weren't slow to inform me they deserved to be in the car far more than I did, being quicker drivers, in their opinion. It was water off a duck's back, as far as I was concerned; they could also have got off their butts and found some funding, just as I had to.

Even after hanging up his helmet, Sims was still keen to seal ambitious deals. This was never truer than soon after he had founded the MIA and put in place a steering committee, he recalls in the book.

As a committee, one issue that we recognised was the need for a high-profile honorary MIA President, who could open doors into government and industry. A solution presented itself when I was invited by Cosworth to be the guest speaker at a conference held at Silverstone, to which a group of all-party peers and lords were present. Having talked about the organisation that I'd set up and the reasons for its existence, I was able to meet some of the guests. One expressed great interest at the launch of the MIA, Lord Astor of Hever. Having chatted for some time about the aims and objectives of the organisation, he asked if there was anything that he could do to help us achieve these.

When I reported back to my committee, we all agreed that there was a role that could well provide Lord Astor with an opportunity to help the MIA. It was believed that he would make a great honorary president, and I agreed to get back in touch with him to propose this.

After leaving a message for him with his PA, Tracy, I was stuck in a jam on the M25 when he called back. I explained that we had come up with a proposal and would like to meet with him. He suggested that we met up for tea the following week at the house. When I asked him where he lived, there was no reply for a moment; then he responded with the comment that he meant the House of Lords, not his private house!



ABOVE Brian Sims, upon receiving an honorary doctorate from Birmingham City University in recognition of his achievements in the motorsport industry

The following week, I joined him in the House of Lords private restaurant, where we discussed my proposal about becoming our honorary president. He agreed to think about this and then offered to take me on a tour of the House of Lords, which, as you can imagine, proved a fascinating experience. A few days later, Lord Astor called me again and, to my delight, agreed that he would be pleased to accept our invitation to become the Honorary President of the MIA. Then he added that it was conditional upon him being able to help practically, as opposed to simply becoming a figurehead. He waited for my response.

I don't know where the thought came from, I hadn't pre-planned it, but I found myself suggesting that there was a way in which he could immediately help us in a practical way. I told him about the success of our inaugural MIA Business Achievement Awards evening at the Rothley Court Hotel and suggested that if he could arrange for our next awards reception to be hosted at the House of Lords, it would be a huge step forward for our organisation. I held my breath!

He responded that he very much



ABOVE Mike Blanchet, Eric Broadley and Brian Sims, who worked together at Lola on, among other things, the F1 deal with Scuderia Italia



ABOVE Sims leading a pack of Stannic Group N cars at the Kyalami Grand Prix track

doubted that a commercial event could be held at the House of Lords. I wasn't surprised, to be honest, but thought it worthwhile persevering and asked if he could try. To his credit, Lord Astor said that he would ask Black Rod, the official responsible for such matters.

Two days later, I heard from Lord Astor, and he relayed some great news to me. Yes, Black Rod had agreed that we could host the MIA Reception at the House of Lords, on a Monday evening in July, following the British F1 Grand Prix weekend at Silverstone. The venue would be the Cholmondeley Room, with a private terrace overlooking the Thames. He went on to explain that we could have two race cars on display in the courtyard, but there must be no tobacco advertising on them, and there must be no commercial promotion of the event. All in all, it really was a dream come true, and I was so grateful to Lord Astor for his efforts to secure this extraordinary booking for the MIA.

I think I can speak for all the members of the Steering Committee in saying that when we eventually arrived at the House of Lords on that very special day in July, there was a great feeling of pride in what we had achieved. Not only had we started such a worthwhile and much-needed organisation, but we had managed to secure one of the most prestigious and iconic venues that one could imagine for hosting the MIA Business Achievement Awards Reception. Little did we know then, that the event would continue to be held there on an annual basis for the next 24 years and hopefully for many more to come. HRT

***YOU DON'T HAVE TO BE A WINNER TO BE A CHAMPION*, is published by Austin Macauley and is available at KimberleyMediaGroup.Com**



BELOW Not only did Sims persuade Lord Astor of Hever to become the MIA's honorary president, he also managed to secure the House of Lords for its annual awards Reception

The Ford That Beat Ferrari

A very personal review by **William Kimberley**

Published by Evro Publishing
ISBN 978-1-910505-47-2
496 pages
UK £90/US $120/CAN $150

AS the publisher of the original book in April 1985, and as authors Gordon Jones and John Allen wrote, this was a "21st Birthday book" documenting the racing history of every Ford GT40 chassis between 1964 and 1971.

Celebrated motorsport journalist Maurice Hamilton in the December, 1985 issue of *The Guardian* described the Belgian GP earlier in the year where there was an unprecedented turn-out in the pit lane to watch the first few laps of a race for historic cars. As he wrote: "This was a tribute to impressive entry of Ferraris and Porsches from the '60s and one car stood out above the rest, a Ford GT40.

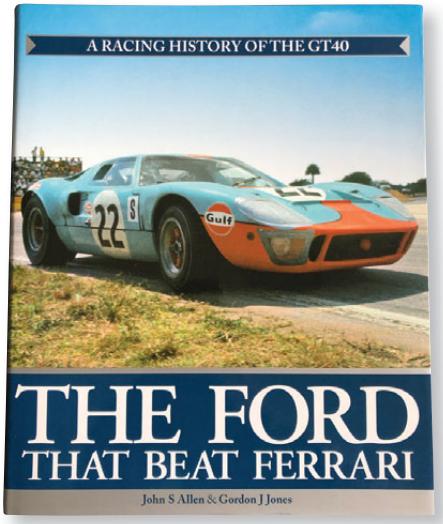
"The fact that this car did not win the race was irrelevant. The rumble of the V8 engine was enough to invoke memories of a classic period of endurance racing when Ford of Detroit took on the tiny Ferrari team at Le Mans – and almost lost."

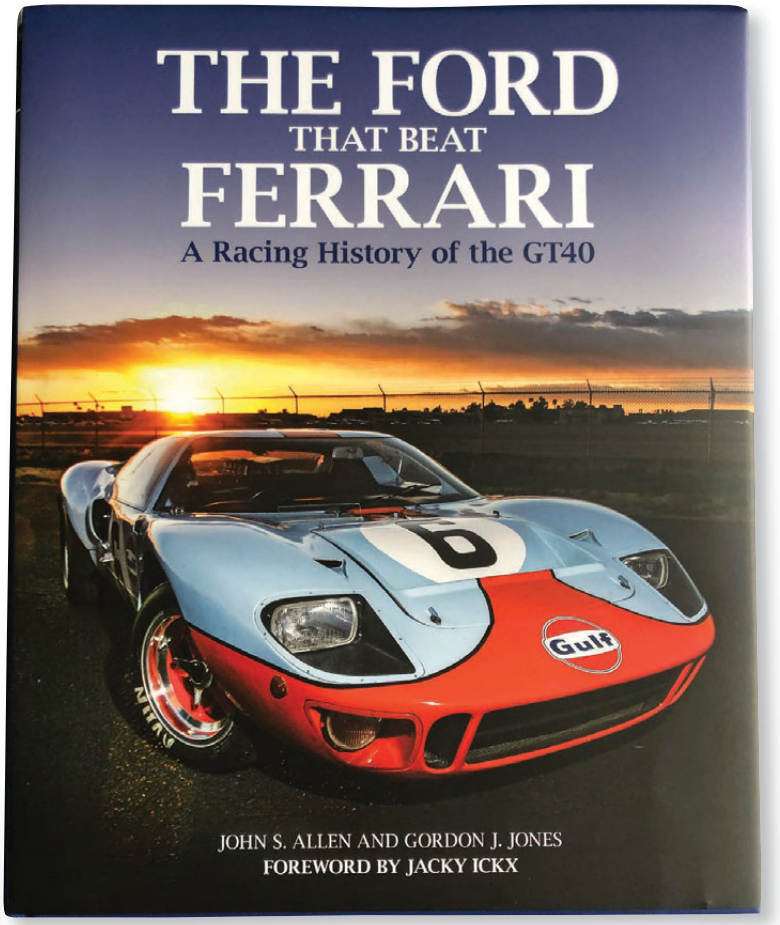
At the time of publishing this book, which sold for £40, a high price three and a half decades ago, Kimberley's Publishers was selling various Grand Prix Team Guides for £1.95. It was a quantum leap for us. The print bill that we had to pay in 30 days was higher that the new mortgage on which we had 20 years to pay! The beauty for us, though, is that the GT40 car had two "domestic" markets – the US and the UK – and thanks to Motorbooks International in Osceola, Wisconsin, the arithmetic worked.

The original Kimberley's GT40 shows its age in terms of design and appearance. That was partly because I laid out the book myself in Quark Express and while it did the job of illustrating the cars well, there was not really any design as such involved.

Another important aspect for me was that in the 1970s I worked for my uncle Lawrence Dalton, at Dalton

BELOW & RIGHT The later iterations of the book which, like the car itself, has enduring appeal



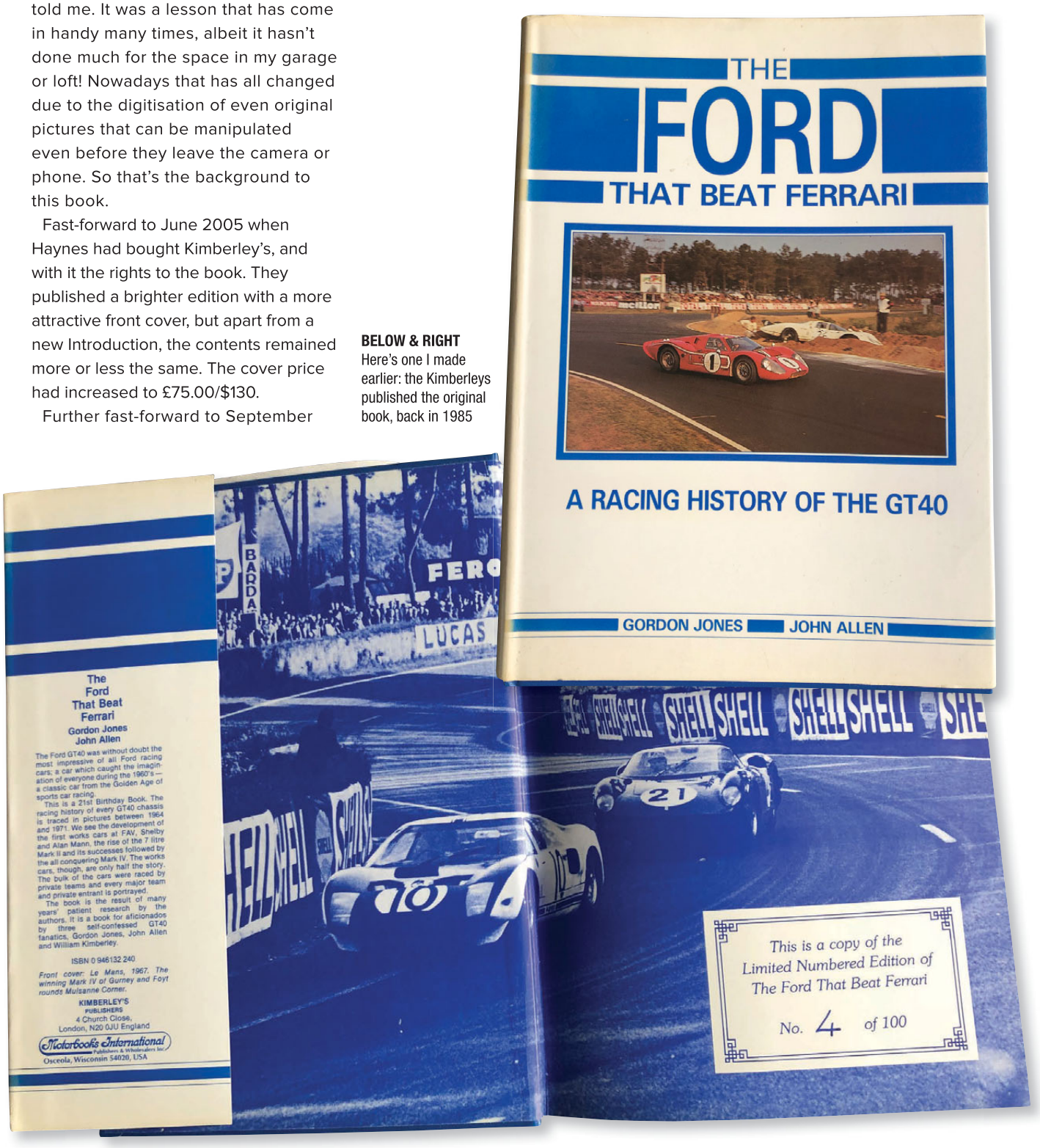


Watson, who wrote many fine books on Rolls-Royce. He drummed in to me that the changing configurations of the cars over time mean that an original picture, which was probably a pre-World War II one in black and white, can actually be far more valuable than a modern one in colour. “Never throw away a photograph,” he told me. It was a lesson that has come in handy many times, albeit it hasn’t done much for the space in my garage or loft! Nowadays that has all changed due to the digitisation of even original pictures that can be manipulated even before they leave the camera or phone. So that’s the background to this book.

Fast-forward to June 2005 when Haynes had bought Kimberley’s, and with it the rights to the book. They published a brighter edition with a more attractive front cover, but apart from a new Introduction, the contents remained more or less the same. The cover price had increased to £75.00/$130.

Further fast-forward to September 2019 and we have the third edition, now published by Evro Publishing. A different front cover, but much of the contents inside remain more or less the same. There are, however, some changes to the text to accommodate information that has subsequently come to light while the story is brought right up to date with developments since the 2005 edition. The UK price has increased to £90 although the US $ price has slipped back to $120, but in my view worth every penny/cent.

I am very proud to be associated with this magnificent tome and congratulate everyone in bringing out the third edition. HRT



BELOW & RIGHT
Here’s one I made earlier: the Kimberleys published the original book, back in 1985

Ultimate Works Porsche 956: The Definitive History

850 images, 322,000 words
Serge Vanbockryck
Edited by Mark Hughes
Volume 1: 432 pages
Volume 2: 368 pages
ISBN 978-1-907085-90-1

IN this day and age, when the print world is meant to be dying on its feet, it is gratifying to see publishing houses bringing out books the likes of which we have never seen before. Porter Press International, for example, has just published a 2-volume heavyweight tome called the Ultimate Works Porsche 956: The Definitive History. It is an extraordinary work of art.

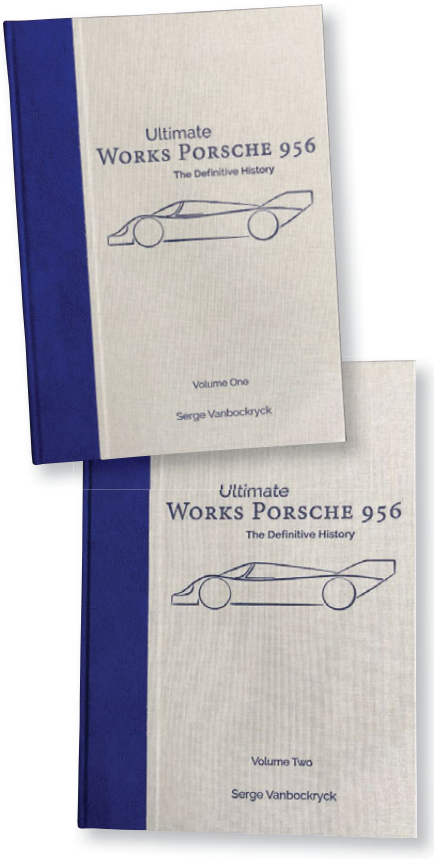
With a Foreword by Jurgen Barth, volume 1 concentrates on Porsche's racing heritage that incudes the early years, winds of change, conquering the world (the 917) and the arrival of the turbo era. The level of detail is fantastic, backed up by some fine pictures.

There is a fascinating chapter called Centre of Excellence on Entwicklungszentrum Weissach, looking at just how important it has been in the Porsche development story. This is the test track where Porsche's new race cars have always been developed, right up to the modern day.

The real nitty, gritty of the 956 begins on page 221 with a lovely picture of Porsche 956001 making its competition debut on 16 May, 1982 at Silverstone. Chapter 10 covers the 24 Hours of Le Mans in 1982 with the famous 1-2-3 results, with the following chapters on the races that made up the 1982 championship. Part 4 of volume 1 has more of a cursory look at the 1983 season, considering things like customer satisfaction, wind tunnel programme and more aerodynamic work

Volume 2 opens with the 1984 season, which was marked by the works Porsche team's unprecedented boycott of the Le Mans 24 Hours. This allowed the Lancia team to shine briefly before the Porsche privateers took over and controlled the event. It was also the year of politics.

FISA president Jean-Marie Balestre made it his mission to reunite the IMSA championship and the World Endurance Championship but was let down by the teams not signing up to his vision. As Serge Vanbockryck writes, fewer than half a dozen IMSA-spec cars signed up for Le Mans and just one or two obsolete Group 5 cars in shorter races, so his plan fell apart. It was the first defeat of his presidency and Group C1, as it was now called, would continue to prosper.



Part 6 covers the 1985 season when the 962C was now the works team's weapon of choice, although 956s were occasionally pressed into service as stand-ins, and Part 7 is on the people, with the first chapter in this section focusing on Norbert Singer, "the Architect". A caption to his picture states that with the 956 and 962 he designed the ultimate racing machine, the success of which is unlikely to be beaten. He was also involved with every one of Porsche's 16 Le Mans victories between 1970 and 1998 and was the project leader on the later 936 models, the WSC Spyder and the 911 GT1-98. He retired from Porsche in 2004 but continued to work in the motorsport department as a consultant until 2010.

There is another chapter on Roland Kussmaul, probably an unknown name to many but one of those influential behind-the-scenes race engineers who ensure the car is as competitive as it can be. Then there are a number of chapters on drivers like Jacky Ickx, Derek Bell, Jochen Mass, Vern Schuppan, Stefan Bellof, Al Holbert, Jurgen Barth, Hurley Haywood, Hans Stuck, John Watson and Henri Toivonen. This is followed by chassis histories from 956001 to 956 107, which will interest many readers in Part 8, while Part 9 is labelled Asides.

Altogether, for any Porsche enthusiast, this is the definitive book on the 956. At £450, it is not a cheap book, but the print run has been limited to just 956 copies and so will undoubtedly become a collector's item. HRT

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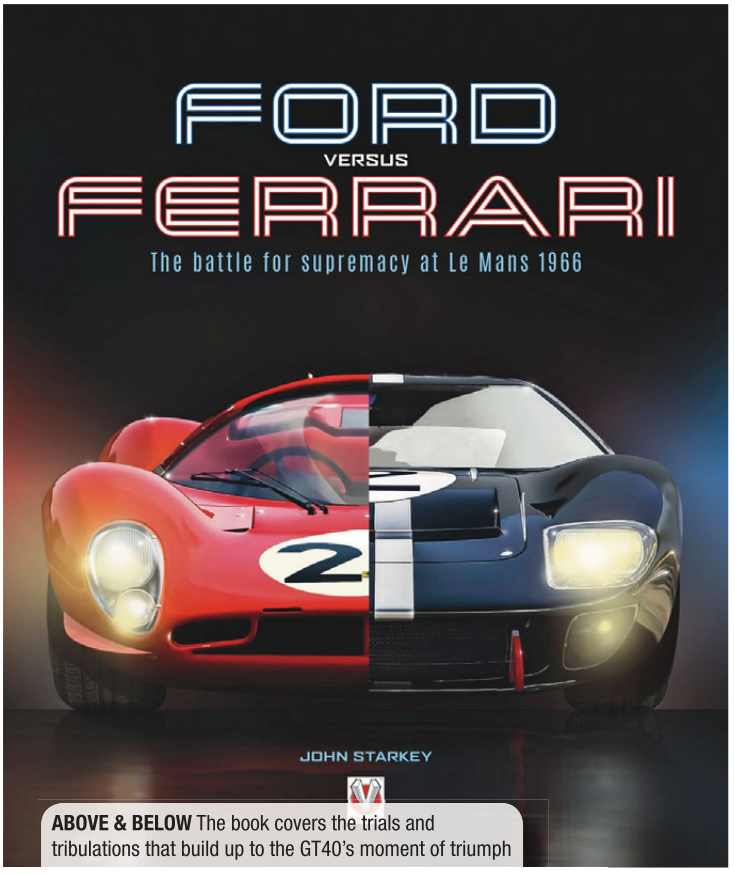
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Ford versus Ferrari

John Starkey
Published by Veloce Publishing
ISBN 978-1-787115-72-9
128 pages, 111 pictures
Paperback
UK £15.99/US $19.99/CAN $150



ABOVE & BELOW The book covers the trials and tribulations that build up to the GT40's moment of triumph

THIS book has been published to capitalise on the recently released *Ford vs Ferrari* film, otherwise known as *Le Mans '66* in the UK. Written by an automotive historian *par excellence*, especially in this era, it tells the story of how the Ford Motor Company went about avenging the rebuff to its advances to buy Ferrari. It soon became a very personal battle between Henry Ford II and Enzo Ferrari.

Starkey covers this monumental struggle for supremacy at Le Mans in 1966, stressing that Ford's success was not an overnight affair, as is often thought, but a three-year programme that resulted in the GT40's famous victory.

It includes the story of Eric Broadley, whom Starkey has written about quite extensively, and who plays a major role in the tale. It started with the Lola Mark VI GT of 1963 and progressed to the Ford GT40 of 1964. The car was powered by the Carroll Shelby-tuned Ford 265 cu in (4,262 cc) engine that developed 260 bhp and an expected 350 bhp at 7,000 rpm for the more highly tuned versions.

In its first race, at Silverstone on 10 May 1963, the car showed promise when Tony Maggs finished on the same lap as the leaders, despite having started from the back of the grid. As the author points out, this same car was actually driven to and from the circuit as a road car: Broadley covered the 100 miles or so from his workshop in Bromley, Kent to Silverstone and then back again after the race.

Starkey also recalls an amusing anecdote about the Bromley workshop and how the American executives, on visiting it, were astonished to find Broadley working from such a small base. Soon after that, the operation was moved to Slough, near Heathrow airport. However, as Ford of America did not have a legal presence in the UK, it was Lola Cars Ltd that occupied the building, including its accounts and banking facilities to finance whatever was purchased in the UK and to pay the Lola workforce. Over the course of the year, John Wyer, who had overseen Aston Martin's win at Le Mans in 1959, was brought in along with the creation of Ford Advanced Vehicles next door to the Lola workshop in Slough.



The majority of the book is then taken up with race-by-race reports, backed up by great pictures, which makes fascinating reading as things did not go that smoothly, especially in the early years.

The book ends with an Epilogue that poses a few 'what if?' questions, the very final one, which I am not going to spoil, being the most intriguing of all. HRT

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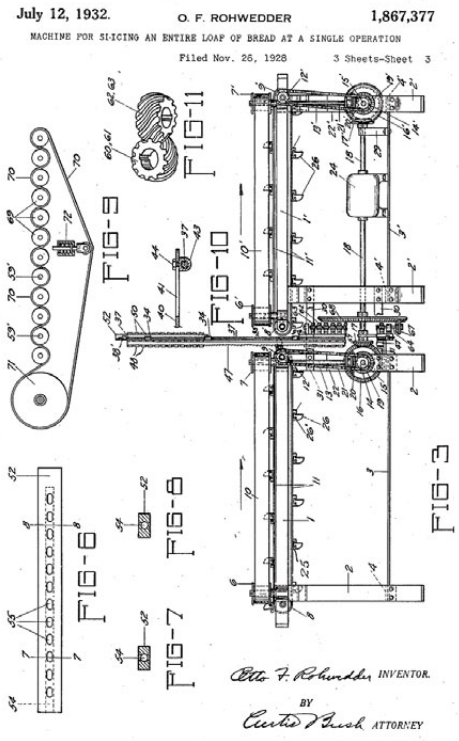
available on kindle fire

The appetite for apprentices

A changing market, a traditional skills gap and industry interdependence? **Alan Stoddart** also weighs up issues facing those involved in historic motorsport!

WHAT has been the greatest technical innovation of all time? What is the yardstick by which all other inventions are measured? Could it be the electric lightbulb? The internal combustion engine? The Gutenberg press? The internet?

Not even close! As we all know humankind reached its peak on July 6, 1928 when the first commercially available sliced loaves went on sale in Chillicothe, Missouri. Although saving the additional labour of hacking off a piece of bread might not seem the most significant change around the house, there was something of an outcry in America when the new miracle product was banned during the Second World War. In fact, there was a great enough response from distraught homemakers that ruling only lasted three months before being rescinded.


July 12, 1932. O. F. ROHWEDDER 1,867,377
MACHINE FOR SLICING AN ENTIRE LOAF OF BREAD AT A SINGLE OPERATION
Filed Nov. 26, 1928 3 Sheets-Sheet 3
FIG-11
FIG-9
FIG-10
FIG-6
FIG-6
FIG-7
FIG-3
Otto F. Rohwedder INVENTOR.
BY
Curtis Bush ATTORNEY

ABOVE The patent for Otto Rohwedder's revolutionary bread slicing machine, the culmination of more than 20 years of work

It wasn't just wartime housewives that were appreciative of the presence of sliced bread. The new invention, which ad men at the time catchily proclaimed was 'the greatest forward step in the baking industry since bread was wrapped', also led to a boom in the sales of spreads, jams and preserves, sandwich meats and toasters.

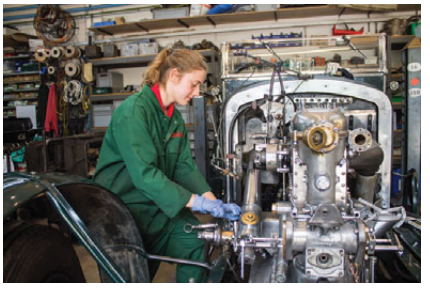
This boom was dependent on all those people in the jam plants and toaster factories being able to up production. In other industries this isn't possible; you can't just turn up the machines. People making gearboxes for vintage Bentleys or wheels for '60s F1 cars can't suddenly summon up more hours in the day to meet demand.

DANGEROUS STATE

Hiring people isn't a quick solution either. Specialists skills, such as those required in rebuilding historic cars, are learnt over years, while mastery of a craft can take decades. A much longer timeframe than the blossoming historic racing scene has allowed. It's a dangerous state to be in too, because without replacement parts, or experts that can repair damage, the cars can't keep running; if the cars can't keep running, the races and series can't continue, and if that is the case then the huge celebrations of historic motorsport, the Silverstone Classics and Le Mans Classics of the world, will also become untenable.

And that's something worth bearing in mind when watching a thrilling battle at the Goodwood Revival, or the Monterey Motorsports Reunion; it all relies on the skills of craftsmen and engineers who have spent years perfecting their art, and the ability to attract keen apprentices to meet the increased demand or simply carry on the mantle.

On this note the outlook is not too sunny. Although groups like the Historic Racing Association are poised to help ensure racing companies have the skills they need going forward, at the moment apprentice numbers are falling, with government figures showing 119,100 fewer people started apprenticeships in 2017/18 than 2016/17, while the number of apprenticeships in Engineering and Manufacturing Technologies has fallen to its lowest level since 2010/11.



ABOVE Emily Leese, who started her apprenticeship at the National Motor Museum in Beaulieu in 2017, will help ensure classics have a future for years to come

Against this backdrop, it might seem unrealistic to think that someone weighing up their options would, not only choose to do an apprenticeship, but to do one in a traditional skill, in an industry that might not be very visible, and might be in a very specific niche. However, another story from the bread industry may be a source of optimism.

Sales of sliced have been falling as tastes have changed and customers' appetites for artisanal bread have risen. The demand for these craft crusts has seen more people devoting themselves to a part of the baking industry that only a few years ago appeared to be outdated and irrelevant. If people can get enthused enough about fancy loaves to learn how to make them the old-fashioned way, getting people excited about historic motorsport should be a piece of cake. HRT

VBOX MOTORSPORT

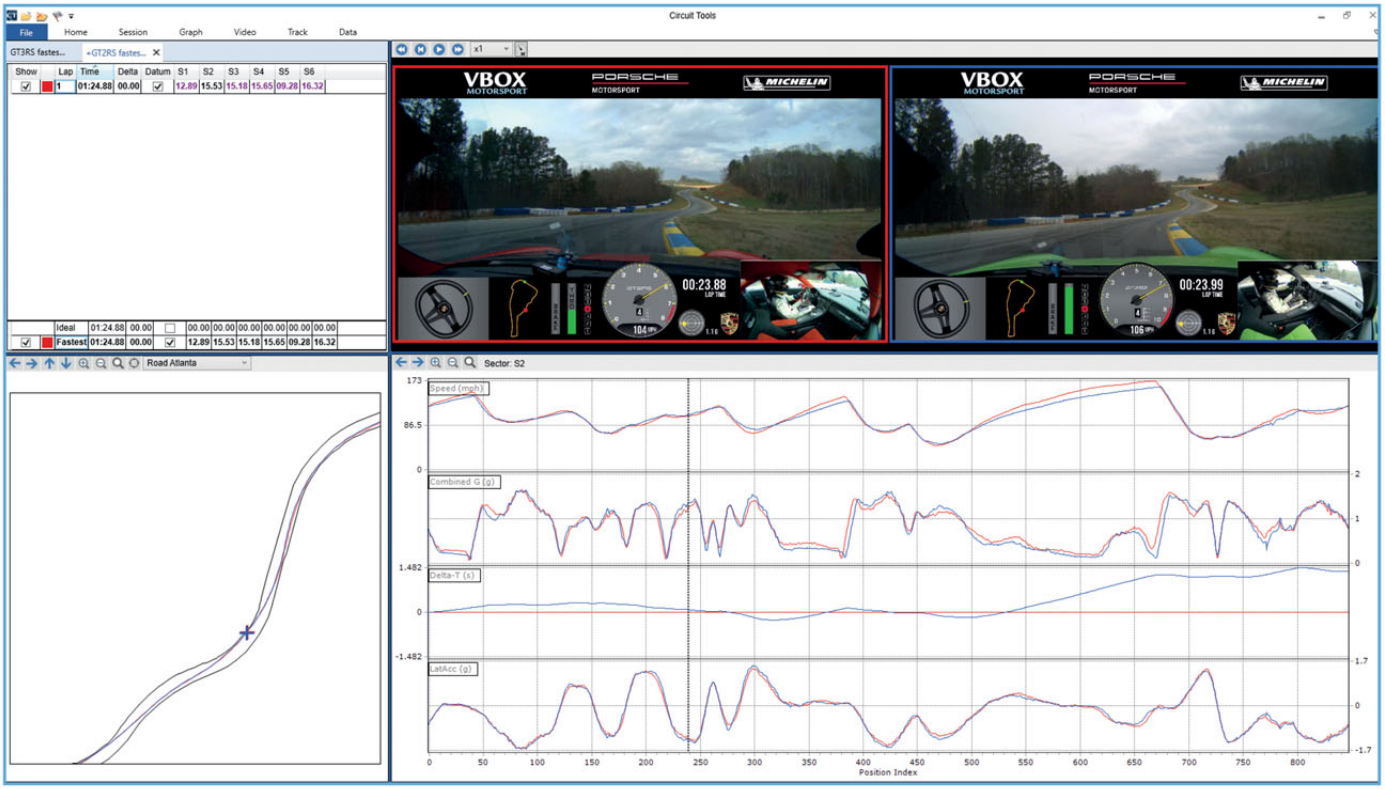
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