

DOUBLE TAKE ...



PICS - JAGUAR CARS - TONY BROWN - PETRONEL PAYNE

THE 1952 LE MANS C-TYPES HAVE BEEN SLIGHTED BECAUSE ALL THREE FAILED QUICKLY. THEY DISAPPEARED FROM PUBLIC VIEW SOON AFTER AND HAVE BEEN MOSTLY FORGOTTEN. TONY BROWN THOUGH TOOK UP THEIR CAUSE, AND HAS EVEN HAD A PERFECT REPLICA MADE FOR HIS ENJOYMENT, AND TO PROVE THE 'DROOP SNOOT' WAS ANYTHING BUT A DISASTER. HE EXPLAINS IT ALL.



Obviously, the shape was very efficient, in principle.

THE C-TYPE IS LEGENDARY FOR HAVING WON LE MANS not once, but twice for a fledging luxury car manufacturer from the English Midlands. Although officially founded for only five and a bit years, it had a reputation for exceptionally spectacular looking cars which sold at an astoundingly low price.

Jaguar also was known for having fine engineers, and before the C-Type appeared in 1951 it scored numerous race and rally victories. Three XK120s were privately entered at Le Mans in 1950, with works support, and acquitted themselves well, so William Lyons and Chief Engineer Bill Heynes agreed to create a genuine lightweight racing interpretation of the XK120. The result was perfect. The C-Type driven by Peter Whitehead and Peter Walker won outright, and Jaguar's link to Le Mans success was established.

The victory was repeated in 1953, but what happened in 1952 has been ignored at the least, buried at best. The streamlined body was deemed a failure, when in truth it wasn't. The cars were built hastily after Stirling Moss reported the Mercedes-Benz 300 SLs he had raced against in the Mille Miglia were blisteringly quick and would be difficult to beat at Le Mans. The failure in the race was due to a lack of testing which would have shown an engine cooling problem.

Jaguar's aerodynamicist Malcolm Sayer had made a model of his streamlined body and tested it in a wind tunnel with success, but the real culprit was Jaguar themselves. The new car was built hastily, and the radiator plumbed using a large header tank. In the short time available for testing prior to the race it worked well, but at Le Mans speeds caused the engines to overheat and all three retired quickly. The new shape copped the blame, but with the header tank set up corrected the car worked without a hitch. Jaguar even fitted the 1952 body for a final time in 1953 for Le Mans testing.

The shape hasn't been seen since then - until Tony Brown's car. The Le Mans-domiciled Englishman had CKL Developments build

him not just a replica of the C-Type - but the 1952 Sayer body to imitate exactly the number 19 entry. Tony tells his tale:

I've long had a desire to build a C-Type, the work on mine starting three years back after one of my D-Type replicas was sold to fund the project. I had become interested in Jaguar's history, especially on the racing side and knew Jaguar won Le Mans in 1951, '53, '55, '56 and '57, and because of those 'cheating Italians', they came second in 1954. So, I asked myself, what happened in 1952?

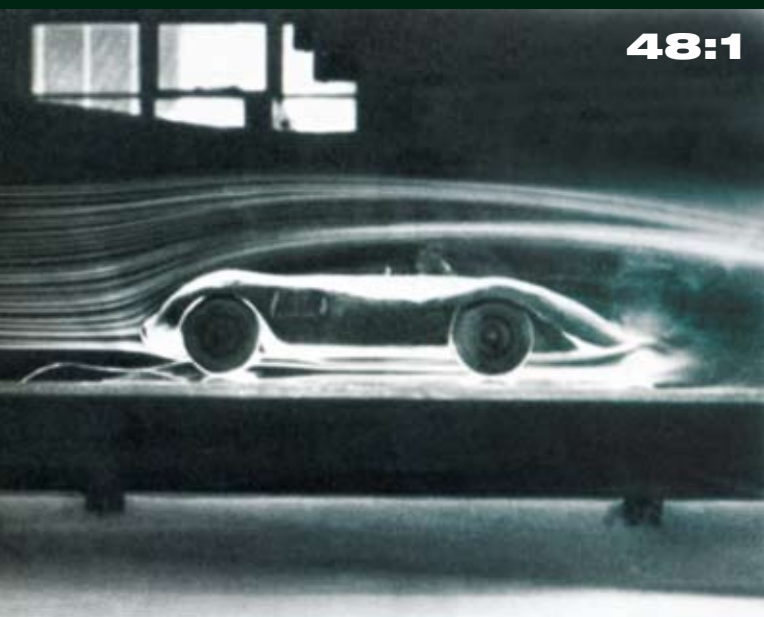
Seven years back the moment of inspiration (read insanity), burst upon me and changed my life. A seed was planted in my brain, and it just grew and grew as I researched the full information on the car over five long years. Nor was it an easy task since a visit to the Jaguar Daimler Heritage Trust gleaned only two photographs and no plans. Most of the photos I have now (less than twenty) from that period came from a company here in Le Mans called Washington Photos.

Some say it was Stirling Moss's fault, and certainly the project stemmed from a communication between him and the factory during the 1952 Mille Miglia that the German cars were very quick. Others point the finger at Roy Kettle who worked in the Competition Department, and whose name also became synonymous with this car. Whatever, the certainty is that the Series 2 C-Type was an inglorious failure due to lack of pre-race testing.

Malcolm Sayer pushed ahead with his new streamlined body which would allow a much higher top speed on the Mulsanne Straight. The car also gained the name 'droop snoot', the reasoning being clear from the frontal photo of my own car.

Tests showed the 'horses' needed to maintain 100 mph

48:1 Proof Malcolm Sayer's streamlined body was carefully thought out. This rare shot shows his model undergoing smoke analysis in a wind tunnel. 48:2 The reincarnation taking shape at CKL.



49:1 Preparation at Browns Lane for the new bodies to be fitted. Car 42 is chassis 001, 41 is 011 and 40 is 002 - numbers being from Silverstone. 49:2/3 These 1952 C-Types which were raced at Le Mans in 1951 and prepared in a small garage on the Rue de Sarthe in Le Mans. 49:4 Joe Sutton steers XKCO11 away from scrutineering. Jaguar's Chief Engineer Bill Heynes has the cigarette. 49:5 The three cars, drivers and crew at Le Mans scrutineering. 49:6 Car 18 failing early with two Cunninghams close behind. 49:7 The Jaguar garage from 1952 still exists. It was loaned by Parisian XK120 owner M. Carre. In 1955 Lofty England had the French distributor install a four poster hoist and engine hoist. For the first time the cars were flown to the Le Mans airport and the track then driven to this garage in the city.



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It is a full recreation of the original - with FIA papers.



THE UNSUNG HEROES

50:1 Jaguar's 'Comp Shop' crew was made up of a few select members, particularly in 1951 and 1952. Key personnel included (from left) John Lea, Frank Rainbow, Gordon Gardner and engineering head Phil Weaver, seen here with a 1951 Le Mans-entered C-Type.

50:2 Probably the last public outing for these members of the C-Type crews was at World Jaguar Weekend in 1990. Here is Frank Rainbow, John Lea and Joe Sutton (49:5) at the dinner staged in Coventry and attended by 100 of our readers during the Jaguar Magazine World Tour. Joe died soon after that evening, while Phil Weaver died in 1999. From 1953 the exclusive 'Comp Shop' racing team members were distinguished at the factory by their white overalls - the only people at Jaguar who were allowed to wear all-white then. They worked in isolation in their small department and entry into that space was fiercely guarded. It was alongside the Experimental Department.



reduced from 53 bhp to 42 bhp, so obviously the shape in itself was very effective, at least in principle. There's many a slip between drawing board and the finished project, as they say. Norman Dewis was away on the Mille Miglia with Stirling, so work commenced without him or his input. The three cars, chassis XKC001, 002 and 011 – were hastily completed, and by now with me being the world's 'anorak' on the subject of these 1952 cars, I can assure you that each and every car was different in some small way or another. The first C-Types had four enormous louvres in the side of the bonnet. The #17 car in 1952 had eight, whereas the others - #18 and #19 – had 16 - just to quote one example of the differences.

As mentioned earlier, one member of the Jaguar team, Roy Kettle, who had been the chief mechanic for Prince Bira before the war, and knew Lofty England from then, was entrusted with designing and fitting a new cooling system. Never was a more aptly named man put in charge ...

They were quickly tested at MIRA, then driven from Coventry to Le Mans with no hint of the problems that lay ahead. That soon became apparent during practice because each and every car overheated.

Now perhaps you can see where they got the name 'Kettle Cars'! Desperate emergency work was performed at Le Mans to try and improve matters, even down to hammering out the bonnet of the #17 car to fit a larger radiator. The damage was already done. Four hours into the race all three had retired.

I have had a considerable amount of encouragement on the project from Ian Stewart who raced #19. His wry comment when I asked him his aspirations as the flag fell at the start, will stay with me always. "Well", he said, "I knew the car couldn't last, so I bought a bag of lemon drops which I put in the door. I'd eaten the lot by the end of the second lap"! During a recent Silverstone Classic meeting I quietly discussed the project with Norman Dewis who, for a man of any age, let alone his age, has a memory recall which is nothing short of incredible. He told me that when the cars got back to Coventry he set to work to find out the root of the problem, and quickly discovered the whole basis of the cooling system was taken from a BRM. Several fatal flaws had been made, the most important being that the pipes from the radiator to the header tank were 7/8ths of an inch in diameter, and as such, caused air bubbles to form, which in turn caused the water pump to cavitate. When the header tank pipes were changed to 1/4 inches, hey presto, water circulated and the car did six hours of testing at MIRA with no overheating problems.

So, as Owl in Captain Beaky said: "The project's sound, but how do we get it off the ground"? Since I am not gifted manually, who was to build the car? Well, a chance pointed me in the direction of Andy Thomas of Classic Chassis, and negotiations were started to build a rolling chassis up to bodywork level. Andy had copied the Aubrey Finburgh original C-Type (XKC043), and was now making proper C-Type replicas with full FIA papers which is what I had planned to do. His was not a replica in the accepted sense, but a full recreation of the original right down to the last detail. Incidentally, Andy didn't know the streamlined model was ever made, so reproach yourselves not if you also are bemused. These bodies existed for but a few short months and were then mostly destroyed. Two of the cars (XKC001 and 002) were dismantled for spares at the factory, but XKC011 lives on as Penny Graham's C-Type which has been her's since 1963.

Agreement being reached, work commenced in November 2007 and the finished car was transferred to CKL the following June. They had the intricate task of making a buck based purely on the photos we had found. Competition wheels were also ordered; these are no ordinary wheels because the originals had 54 spokes and alloy rims, not the usual 60 spoke painted XK steels you see usually. They were specially made for me by Turrino, and a very good job they did too.

CKL commenced on the tail section, but just as things were going swimmingly in August 2008 the wheeled alloy was coming out rippled. Their



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51:1 The replica chassis is modelled on XKC043. **51:2/3** The wire body former constructed to recreate the long-gone streamlined body. It is attached to a standard C-Type body. **51:4** Real craftsmanship is alive and well at CKL. **51:5** The front of the car was more troublesome than the rear. **51:6** The signatures of Norman Dewis and Sir Stirling Moss have been added to the streamlined replica. **51:7** The finished car sees daylight for the first time.

'The car I have built is #19, in honour of Ian Stewart.'



XKC011 - THE SOLE SURVIVOR

- 52:1 This 1952 Le Mans C-Type, XKC011, survives. It was driven by Stirling Moss and Peter Walker.
- 52:2 According to our research, XKC011 also raced at Le Mans in 1954 as part of the factory-supported Ecurie Belge team - the last C-Type to race there.
- 52:3 XKC011 is retained by Penny Graham in totally original standard trim.
- 52:4 Car 19 stopped on the Mulsanne Straight.



panel wheeling machine had developed a problem, so work was stopped until a new shaft was made. That hiatus behind us, from Christmas work progressed apace, but if making the rear was a labour of love, the bonnet, with its compound curves and long profile, was extremely difficult to create. The buck was made, cut, made again, cut, remade and so on until the 'committee', consisting of directors Chris Keith-Lucas and Melvin Floyd, plus ace panel beater John Smith, declared themselves satisfied. Front wings made, the centre section proved a problem to get completely right because John would allow no error. Try as he might, the centre section, with all its compound curves, defeated his efforts with the English wheel, so out came a new sheet of alloy which he hand beat. I marvel that such craftsmanship still exists.

When people see the car now they remark on the level of craftsmanship, but I wish I could turn it upside down and show them the attention to detail there. It shows the level of care.

To gauge public opinion it was decided to take the car, nowhere near completed, to the opening of the Mike Hawthorn Museum at Nigel Webb's farm because we wanted the opinion of people who are truly Jaguar orientated. For me, if there was one magic moment, it was watching John Pearson (Norman Dewis apart, probably one of the most knowledgeable on factory Jaguars) slowly walking round and round the car, quietly muttering that he had never thought to see it in the flesh.

I've been asked many times why I wanted to recreate a car which was, all said and done, a failure? There really is no answer except I wanted to make it work. In doing so we have also discovered just where the design of the D-Type came from. Look closely at the front, the mouth is so reminiscent of a short nose D-Type. Understand too the Perspex headlamp covers are D-Type ones taken off the shelf. It is this low-profile C-Type which led to the greatest Jaguar of all time, and in recreating that link I am more than content.

The biggest of butts was: I'd planned it, researched it, conceived it, had it built, but would I like driving it? Having accepted an invitation to the CKL track day to do a fettling session with the C-Type at Goodwood, I arrived to find myself in exalted company, including a real D-Type, real C-Type, an Alta, and the Lumsden/Sargent low drag E-Type, amongst others. I was apprehensive, to say the least, especially since I had never, apart from a slow parade around Silverstone, driven the car, nor any C-Type real or replica. Relief flooded in when Chris Keith-Lucas suggested he drive it in the morning and I was more than happy to oblige, putting off the evil moment when I would make a fool of myself in front of people getting ready for the Revival.



My time came in the afternoon and, having been warned that one of the brake drums was out of balance, causing the steering to vibrate at around 70 mph just like an unbalanced wheel, off I set. The engine, with not even 300 miles on the clock, felt loose as a goose, and Chris had already pushed it up to 4,000 rpm with no ill effects, so I did the same. As I spent more time at the wheel, confidence grew (well, a bit anyway) and suddenly I found myself sailing down Lavant Straight with 95mph on the clock, exceeding the self-imposed 4,000 revs by a slight margin.

Towards the end of the day what was to turn my world upside down came to pass. A well-attired young gentleman was talking to Chris who called me over; he was part of the Goodwood management team, and was most interested to hear the history of the car – well, not my car of course, but the originals at Le Mans. That, as far I was concerned at least was the end of it, but 10 days before the Revival, in the middle of a dinner party, the phone rang. It was the same person asking if the car could be available at Goodwood for the parade to celebrate Stirling Moss's 80th. Well blow me down with a feather! The next morning, desperately trying to book the right ferry, the phone rings again and I am informed that Sir Stirling himself would be doing three laps in the car on the Saturday morning. So, from being a virtually unknown albeit somewhat out of the ordinary replica, the car was propelled from obscurity into the limelight. The free admission tickets promised also turned out to be something out of the ordinary, with access to the Richmond Suite as well as to the driver's tent, and what a tent that is. One walks in to a reception desk and behind it is laid out just like a gentleman's club. If it wasn't for the canvas roof one could really believe it was. In addition, access to the pit roof, the paddock, in fact just about everywhere one could possibly hope for, two tickets at that level plus two ordinary tickets and the best parking. The ensemble, tickets, enamelled badges, metal drivers badges on chains, the whole caboodle, I am now having framed as a collage and permanent reminder of this one time that the doors to the inner sanctum were open to me.

The parades were, er, 'interesting'. On Friday I managed a tad

of opposite lock at the chicane. Saturday morning Sir Stirling took the car out for three laps and his passenger enthused about his driving, how laid back he was, and how he got faster and faster over the three laps, culminating apparently with 115mph on the Lavant Straight. Saturday afternoon with me driving was more sedate but still at times fun, speeds varying immensely over the three laps. Sunday was the really fun day; I found myself the meat in the sandwich between a Cooper Bristol and Jackie Stewart behind. As we exited the paddock the Cooper bogged its engine and the driver put two wheels on the grass. Then the engine came to life, on cold tyres two of which had no grip. A full 360 degrees spin followed during which all and sundry behind were braking and trying to avoid one another and the clods of earth. Then, now way behind the parade, off we set to catch up. 70mph through Madgwick, 90 through Fordwater, St. Mary's and then – oh dear, the parade had virtually come to a stop at Lavant! I was now thinking of two things; firstly, had I a clear path to the infield because the drum brakes aren't that efficient; secondly, was I going to be in need of a change of underwear? The car stopped, drama over, with Jackie Stewart grinning from ear to ear alongside!

Goodwood is the sum of many parts and not one piece is missing. There are spivs 'selling' watches and nylons carefully arranged inside their raincoat, mechanics properly attired in white overalls, the girls, just like intermission at the cinema, selling cigarettes and sweets from a tray slung around their neck. Then there is the sight of the Vulcan, and the world stopping when the afterburners roar and conversation becomes impossible. Not to forget the music bar, with the girl on high in a glittering slipper, redolent of the old Top Rank dance room ball with its many facets, the scene outside the driver's tent, searchlight and 25 pounder with nearby an UXB with sign and a lad in shorts pushing an old mower around.

It remains to thank Classic Chassis and CKL for all their efforts, and also those too numerous to mention who gave comfort in my darkest hours. The car built is #19 in honour of Ian Stewart, hence XKC002 rides again.

I trust you approve of the finished product.



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53:2

53:1 The Ian Stewart and Peter Whitehead C-Type retired at the end of the Mulsanne Straight.
53:1/2 At Silverstone, who would have predicated a 1952 streamlined C-Type shape again?