

A close-up photograph of the interior of a Jaguar E-Type. The focus is on the wooden steering wheel and the dashboard. The steering wheel has a silver center with the Jaguar logo and the words 'E-TYPE'. The dashboard features a speedometer with a needle pointing to 56.1. The background is a blurred view of green foliage.

Fit for a Kingsman

With its bespoke upgrade, this fixedhead E-type makes a fitting appearance in London's Savile Row for a recent blockbuster sequel

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ON-SET IMAGES COURTESY OF **MARV PRODUCTIONS**



MODIFIED
E-TYPE



OPPOSITE PAGE L-R:
Powerful Eagle 4.2-litre engine packs a real punch

The end of the Hampton Court concours tour [Pic by Tim Scott, Fluid Images]

1981. Invoices from the Tourist Trophy garage in Farnham, the former name and location of Mike Hawthorn's garage, list various remedial works until that last MOT, when the E-type was laid up for 18 years. In 1998, Barrie Saunders scooped up JMY 756B (known as Jimmy) as an unfinished project and set about a comprehensive restoration. A huge history file backs up the stunning three-year restoration. In 2002, shortly after finishing the rebuild, Eagle E-Types secured the car, which is where its last owner, John Costello, saw it.

At this juncture, it is worth reiterating the criteria at Eagle. Many believe that any car bought from Eagle is a fabulous, modernised, built-from-scratch example, but a good proportion of the business is about the very best original E-type survivors. The showroom oozes with low-mileage, genuine untouched cars, or others that have been beautifully restored. The standards are so high that it is a tough call to get an E-type into the Eagle showroom.

developments led to a significantly better car, while retaining the original essence of the very first model. Redesigned seats, conventional servo and an alternator instead of a dynamo all went some way to answer the criticisms of the 3.8, post-euphoria stage. More necessary refinements arrived with the Series 2 when the brakes and cooling system finally made the E-type the car it should always have been.

Stanley Vaughan of Hertfordshire was the E-type's first owner before it moved on to N Mason & Son in nearby Ware. In November 1969, George Lawrence in Farnham became its recorded owner, who kept it for seven years before selling it locally, in June 1976, to David North. Before the end of the decade, he passed it to Peter North; a relation perhaps?

Period MOT certificates show sparing use, with just 2,000 miles from then until

to be destroyed during one of the many action sequences in this hugely enjoyable film. Apparently, Kingsman film director and writer Matthew Vaughn had been a customer of the tailors shop used for filming – real name Huntsman – since he was just 18 and became inspired during a visit, imagining a secret network beyond the changing rooms.

Life before stardom was never dull for this E-type. Manufactured in October 1964, it is one of the first, pre-1E chassis number 4.2-litre cars. Although producing identical power to the 3.8-litre, the all-important torque was considerably improved. Perhaps the most significant advance was the use of Jaguar's own modern all-synchromesh gearbox to replace the ageing and pre-war-based Jaguar-built Moss unit. Of identical proportions to the three-synchromesh 'box, it proved a useful upgrade to earlier cars. A raft of subtle

SAVILE ROW, London. An opalescent dark-green, fixedhead E-type draws to a halt outside Kingsman Tailors. Eggy (Taron Egerton), the new recruit to a secret organisation, immaculately dressed in the trademark Kingsman suit, enters the shop and passes through into the hidden depths and the private world of espionage. From that moment on, all thoughts of E-types cease as the safety of the world as we know it is at stake.

Its entrance, though, is certainly stylish enough, with the car looking every bit as British and bespoke as the suits in the window of No 11, Savile Row. But perhaps it is fortuitous that the E-type's appearance in *Kingsman: The Golden Circle* is a short one, because every other vehicle seems

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Upgrades not available on the general market are offered with every car sold from the showroom. Options are available as packages – Classic, GT, Sport or SuperSport – with flexibility allowing distinct requirements, just like the suits, to be tailored to the client. These range from enhanced reliability and durability while remaining faithful to the original specification, through to significant advances that lend the E-type modern supercar capabilities. None of the aforementioned cars are Eagle E-Types; they are zero-mile bespoke restorations, although each is unique and carries an individual Eagle build number.

Then there are the Eagle Speedsters, Low Drag GT and Spyder GT. Incomparably exclusive, the long waiting list defies the cost of these supercars crawling with E-type DNA. All have been featured in *JW* and all have been unforgettable.

Costello was looking for an E-type capable of taking him on some serious tours but it was essential that it did so without fuss. Looking at Eagle's GT specification, he decided on a package of upgrades to include six-inch wheels, upgraded brakes and suspension, improved radiator and a heater upgrade. He returned later to option Eagle's own five-speed gearbox and bespoke sports seats. The cost, back in 2002, was £48,500, rising to £57,500 with the upgrades, making it a seriously good investment.

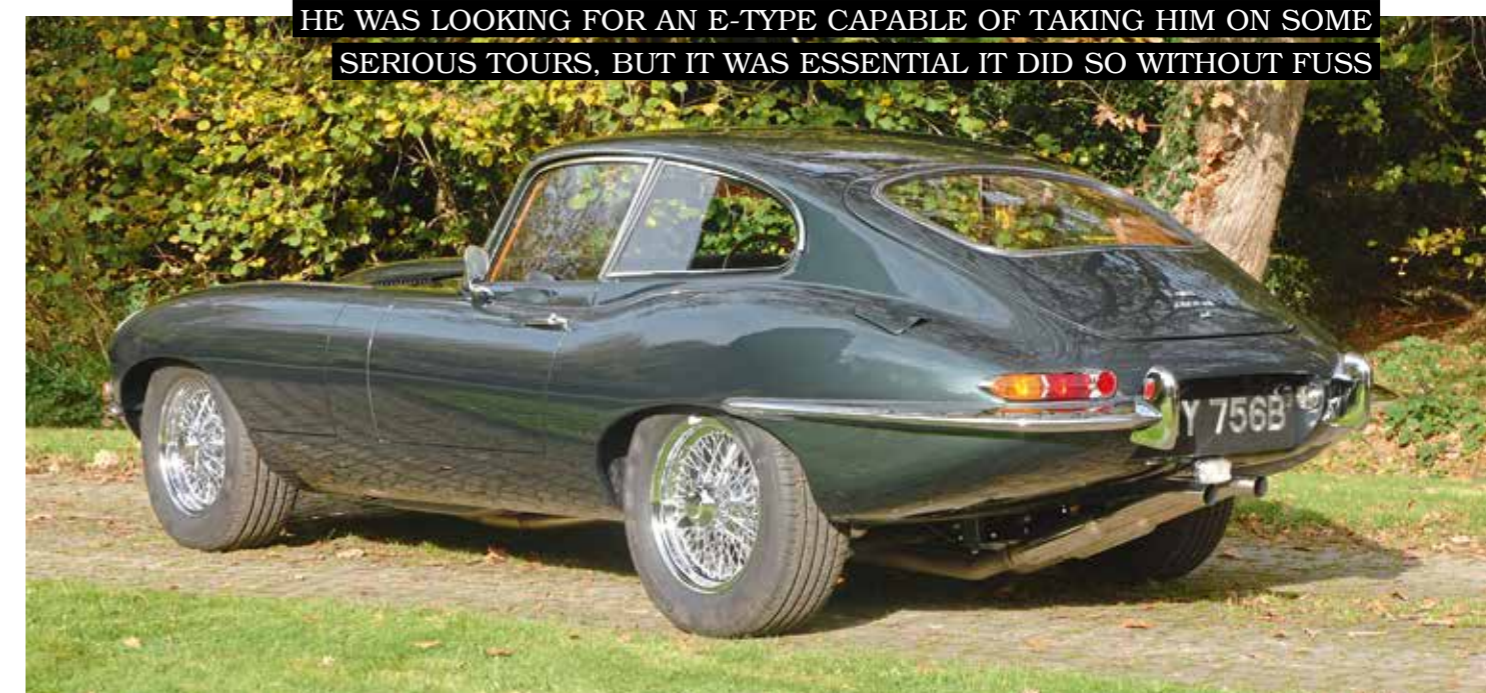
Immediately after John collected the car he headed off on a trip to Spain. From that first trip, the E-type piled on the miles, mainly overseas. John drove on Jonathon Lyons' Jewel-to-Jordan trip and was soon to embark on his own automotive grand tour, visiting Monte Carlo, Alsace, Roquefort and so many more wonderful destinations

that they are impossible to list. Once, while staying at the Grand Hotel Helio Cabala in Marino, Italy, he was told that he would be welcome to return at any time and to just turn up. Little did he know then that he would accept that invitation, almost by default, 15 years later. While driving in Naples the E-type was afflicted with cooling fan failure. Driving without fans, he stopped at the Grand Hotel, but it was fully booked. John reminded the management of its previous invitation and, honouring its word, John was offered the Presidential Suite.

Eagle had hardly seen the E-type during John's ownership. The philosophy behind its cars is that they can be serviced and maintained anywhere in the world, essential for their far-reaching clientele. In 15 years and 45,000 miles, only the cooling fans have blotted the otherwise exemplary copybook. John could not be happier and is full of praise, not just for the impressive way his car drove, but for its incredible reliability too.

But after a very close relationship, he decided to move onto a modern Jaguar, and bought himself an XKR. It was a tough call, though. The E-type was certainly in need of a mild refresh and, although the body remained perfect, there were one or two blemishes, inevitable given the extensive use. At least he has had the satisfaction of driving the best car he has ever owned while reaping the benefit of a considerable increase in value, too. He misses the E-type and admits that the XKR has nowhere near the same amount of luggage room, is less rewarding to drive, and seems to take up half as much space again in parking lots.

With the E-type in the Eagle workshops, it was decided to do more than a basic revamp: it would be brought up to Eagle GT 2017 specification. Every element on the car



MODIFIED E-TYPE



LEFT: It's fun time – exploiting the brilliant handling. BELOW: Arriving in Savile Row. The perfect choice, Sir. BOTTOM: Lights, cameras, action!



BRAKING AND HANDLING ARE SO GOOD I AM HARD PUSHED TO EXPLORE THE LIMITS – I'D NEED AT LEAST THE STELVIO PASS

has been revisited and improved. The engine has been rebuilt to sport specification, fully lightened and balanced, with exhaust gasses exiting via a six-branch manifold into a big-bore system. Cooling has the latest aluminium radiator and appropriate hoses, filled with Evans waterless coolant, while a high-power lightweight fan, with modern switching, completes the picture.

Although still fully functioning, the early version of Eagle's own unique five-speed gearbox has been replaced by the latest incarnation, with an uprated clutch and touring axle ratio. Turning to the suspension, all the latest components are featured, with GT springs, torsion and anti-roll bars, adjustable height conversion and top wishbone fulcrum shaft conversion for camber enhancement. The rear wishbone bushes are offset for the same gains. Keeping everything in balance, uprated four-pot calipers are fitted to the front with oversize rear calipers; ventilated discs are fitted all round, and the system is equipped with an adjustable bias valve. The Eagle E-Type built for Martin Brundle featured a very attractive full leather tan interior, which has been so well received that the same shade was chosen for the new sports interior on JMY. Wider chrome wheels with stainless steel spokes, modern performance tyres, uprated engine frames and a very high-spec electrical system tips the edge of a very lengthy list of upgrades.

Just as the E-type was finished, but prior to the shakedown, a call came in from MARV Productions, which was trying to source a dark green E-type fixedhead coupe for the opening scene of *The Golden Circle*. Eagle rose to the challenge and, with just two days before filming, Eagle's founder, Henry Pearman, spent a day putting the running-in miles onto a car that hadn't yet turned a wheel. Fortunately, it was perfect.

On set, Eggy drove the E-type into a closed Savile Row to pull sharply to a halt.

In fact, he did this several times. Most standard E-types would have been heating up and leaving a puddle of expanded coolant outside the Kingsman headquarters – and that would never do. JMY behaved impeccably, as befitted its new role.

After the filming, Pearman chose JMY to join a very exclusive tour, mixing with exotic Ferrari, Bugatti and Aston Martin, to arrive at the Hampton Court concours. Over 400 miles in three days must have been leisurely for this E-type, accomplished in some style with total reliability, of course.

The day is overcast as I arrive at Eagle's premises with only the occasional bolt of sunshine hitting the opalescent dark green of the E-type's paintwork. Eagle's version is slightly lighter and certainly brighter than the original. And all the better for it.

On appearances alone, this car is breathtaking. Every inch of the unflawed coachwork is perfection. Eagle's team has worked hard to keep the interior just as Jaguar intended, with only the CD tuner with iPod interface and auxiliary face vents being departures. The sports seats add a tad of modernity to the overtly Sixties scene, but are supremely comfortable and supportive.

Waking the engine is to add a new sensation: one of eagerness and an urge to go. Every time I drive an Eagle I am reminded of the theme of perfect balance, as every single component is matched to the next. Power, handling, braking and driver comfort work in complete harmony. The performance is incredible, the more remarkable because at its base is the venerable XK six-cylinder engine. Eagle's in-house five-speed gearbox is a credit to its design and application skills. Smooth in operation and swift in action, it somehow retains a period close-ratio 'box but gifted with a fifth cruising gear. Braking and handling are so good that I am hard pushed to explore the limits – I'd need at least the Stelvio Pass to get anywhere near its capabilities. Performance aside, which is a difficult task at this level, slow speed docility is as impressive as its top-end velocity. Touring with a standard fixedhead E-type is impressive, but this car by Eagle takes that to another level. It is no wonder that John spent so many hours at the wheel driving on those incredible trips. He openly admits to missing JMY, which, away from the limelight, takes pride of place at Eagle as an example of what can be achieved. 📺

**Our thanks go to Eagle E-Types.
www.eaglejag.com**

