

RETROMOTIVE

VOLUME THREE



LANCIA STRATOS



TOYOTA

DIESEL

CONTENTS

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02 FRONT END

Some spent a lifetime searching for them and others, like me, will never own anything like it in their lifetime.

04 IT ALL STARTED WHEN...

A road trip in a girlfriend's E-Type Jaguar ignited a 47-year love affair with "the most beautiful car ever made."

06 THE ANALOGUE WRIST

Born of that obsession is an intrigue about the stories behind vintage watches and their owners.

08 IDLE TORQUE

Horsley's a no-crap, droll character. Ever ready with brusque quip and a dry smile.

10 PORSCHE RSR

"There's nothing modern about the RSR, it's Casio calculator era of technology at best."

16 BMW CSL

The popularity of the CSL should come as no surprise as it's widely regarded as one of the most beautiful BMW's ever produced.

28 LANCIA STRATOS

"This was designed with a single purpose in mind - winning."

44 PORSCHE 356

"Lucky it was pretty 'cause it was an absolute basket case to drive."

58 ALFA 6C & GIULIETTA SPRINT 105

The patina is perfect, and the Wilsons won't be touching it.

72 FORD RS200

"It was a blank sheet of paper for them to engineer the perfect rally car."

86 TOYOTA BJ40

Utilitarian off-roaders that have built a following and shun traditional automotive evolution.

98 SHELBY DAYTONA

The Daytona was designed by a ragtag crew in Southern California to take on the industrial might of Ferrari.

112 MAZDA RX3

"It is a time machine. The smell of the vinyl, the feel of the wood grain wheel and that sound."

122 KIRSTEN WILLIAMSON

These days, Kirsten prefers Bertone over Benetton and Gandini over Gucci.

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FRONT END

GREETINGS! It's the last day of Motorclassica 2018 and the winners are just about to be announced. It's my first time here and the level of preparation, dedication and craftsmanship that's gone into presenting these vehicles is mind boggling. I walk past a black Ferrari on the way in every morning - the owner busy polishing it - I walk out 12 hours later, he's polishing it. This has happened 3 days running.

Speaking with owners over the course of the event, so many of them have worked on these projects for what seems like a lifetime. Some spent a lifetime searching for them and others, like me, will never own anything like it in their lifetime.

My mind wanders and I think about our newly acquired project car back home. A 1980 Series 3 stage 2 V8 Land rover. It sits beside the garage and mocks me every time I take a trip to the wheelie bin. "Hey, you with the grey hair, when you gunna get your hands dirty with me? Huh?"

My 9 year old son and I spent an afternoon trying to get it started. Him behind the wheel turning it over, me quietly swearing even time it didn't fire up. Every time it didn't start, he jumped out, climbed up on the guard and held the iPhone light for me while I imparted my limited knowledge to him. "Well mate, it's gotta be fuel or spark - let's check 'em."

He didn't give up or get bored and want to go inside and play Grand Turismo - he wanted to see it through. The look on his face when the old Landy finally coughed to life (bad points) was bloody awesome. "Oh my God! We fixed it!!! Do you think we should ask other people if we can fix theirs?" "Ah, no son, let's just get this old bucket of bolts on the road first."

My family has grown this year and by the time you read this our youngest edition will be a little over 3 months old. It's been a blast getting to know him already, but the real treat is watching his big brothers teaching him about cars and helping shape his passion before he can even talk - certain family members are championing his first word to be 'puppy' - I've been working on 'Porsche'.

It's the influence of family members from an early age; mothers, brothers, fathers and cousins that can't be understated when it comes to future pursuits and passions that help steer our lives.

This issue features, Joe and Andrew Wilson, a father and son that have opposing taste in cars but come together to own a car that fulfils each other's automotive desires. Joe started out holding a lead light for his dad. Andrew, in turn, started his journey helping Joe restore cars under their family home.

I chat with Lachlan Harburg - a weekend racer who was inspired watching his father race an RSR from an early age. Now, some 25 years later, Lachlan is racing the same car as his father did, trying to beat the old man's lap times. "It kind of gets imprinted in your DNA. That's all you ever think about. I was never going to do anything else. I didn't have a choice, this was always going to be my passion."

As always, I welcome any feedback or correspondence in relation to the articles or the magazine. You can get in touch via our social accounts or email me at contact@retromotive.co.

Thanks for supporting independent publishing and taking the time to be part of the Retromotive family. Nathan. 14/10/18



*They say you should never meet your
heroes...They're wrong.*





Photo: ©Shaun Maluga



SHAUN MALUGA

Shaun Maluga is an Australian born, New York City based Photographer with a penchant for automotive photography. When not shooting cars, he is happy photographing everything from the streets of NYC to portraits, weddings, events and travel. You can follow his work at [instagram.com/shaunmaluga](https://www.instagram.com/shaunmaluga) and [instagram.com/fujifilmxpro2](https://www.instagram.com/fujifilmxpro2)

IT ALL STARTED WHEN...

New York City is one of those cities where you can live your whole life and never need a driver's license. For George Sweeper, his family didn't own a car and he can't recall even being in someone else's until he went away to college in Washington DC. Of course, he had spent some time in taxi cabs and he really enjoyed taking rides down 5th Avenue in a double decker bus with his mother. But it was a little later in life that a road trip in a girlfriend's E-Type Jaguar ignited a 47-year love affair with "the most beautiful car ever made".

George says first and foremost that he is attracted to the lines of a car. It shouldn't be a surprise then that the more 'sporty' cars he has owned have all been European. When he graduated college in Washington DC, he took the money he had from a part time job, and the monetary gifts he received from graduation, and bought a 1958 Austin Healey 100-6. In doing so, he became the first person in his family to ever own a car. That particular car was later stolen, and George used the insurance money to purchase another beautiful European car - a 1964 Austin Healey 3000.

A few years later he started dating one of his college alumni who owned a yellow E-Type Jaguar. After driving it from DC to New York and then on to Vermont for a ski trip, he had to have one. He began his hunt searching the New York Times Automobile Classified Section. He knew that you could pick up the Sunday Edition around 8pm on a Saturday night, which gave him a 10- to 12-hour head start on his competition.

After what he says "felt like a year of searching" he came across an ad for a blue, 1968, E-Type Jaguar for \$3000. Unfortunately, the contact phone number was missing a digit from the end. So, Saturday night he began calling through the possible combinations starting from 0. Once he got to the number 6, a gentleman answered, "Yes I do have an E-Type Jaguar for sale". The next morning and \$3000 later, George had his dream car.

New York is a difficult place to own a car. Space is at a

premium and the first 10-12 years saw the Jag parked on the streets. Traffic, "stupid drivers" and long winters also threaten to deminish enjoyment of vehicular ownership in the Big Apple, but George says the best thing about owning his Jag in NYC is the compliments and conversations he has with perfect strangers.

On the morning of our shoot, we go down to Dumbo in the early hours to avoid the traffic and the plethora of tourists. Even with most of New York sleeping, we still had a steady stream of people stopping to take pictures and talk to George about his car. From random passers-by, to Brooklyn Bridge Park employees, everyone loved seeing the Jag out on the cobbled stone streets of Dumbo.

It was actually here in Dumbo that I first spotted George and his Jag - the red bricks of Dumbo's industrial buildings reflected in the deep blue metallic paint as he sped past. Luckily for me, on that day, he pulled up a little further down the road. At first, I was hesitant to approach George. He, like most people in New York City, seemed to be in a rush. But like most people in New York City, when you stop and actually chat to them, they can be very kind and giving people. I later found out that he was just popping into a store for chocolate and didn't want to get a parking ticket, another pitfall of owning a car in NYC.

The Jag doesn't spend all its time doing 25mph around bumpy and dilapidated city streets. George has taken it on some long road trips; from NYC to San Francisco, Vancouver, British Columbia and Mexico. Not to mention the countless vintage car races and tours and, as he cheekily admits, "just driving as fast as I can get away with."

As he gets older, perhaps the more sensible part of his brain is kicking in and he has found himself thinking about the safety, or lack thereof, in a convertible car of this vintage. Fortunately for George, once he gets behind the wheel, "...all such thoughts immediately vanish."



Photo: ©Isamu Sawa



ISAMU SAWA

Born in Japan and raised in Australia, Isamu Sawa, or Issey to his friends, is a commercial photographer and a watch collector. He enjoys connecting with other like-minded enthusiasts (read "obsessives") sharing their passion and watch stories...You can follow his work at Instagram @analogwrist

FERDINAND Alexander "Butzi" Porsche, grandson of Porsche founder Ferdinand Porsche, is widely known for creating a cultural icon – the legendary Porsche 911. Launched in 1963, the 911 was the successor to the famous model 356 and featured newer, more minimalist design language. He is lesser known, however, as the founder of Porsche Design Studio in 1972 – an industrial design company, creating technically inspired products; designed with the same high standard of aesthetics and functions that distinguish Porsche cars.

The company's first luxury product was the world's first matte black DLC coated wristwatch. Created together with Swiss watchmaker Orfina, the mechanical timepiece was simply called Chronograph 1. The austere watch in black steel with an entirely black dial and contrasting white indices was a first of its kind. Released during the quartz revolution (which caused a decline in the Swiss mechanical watchmaking industry), the design of the Chronograph 1 would prove timeless even if some commentators at the time thought otherwise.

The revolutionary design of the Chronograph 1 was based on the Bauhaus philosophy where an object's form is inextricably linked to its function. "If you analyse the function of an object, its form often becomes obvious" Ferdinand Alexander Porsche famously said. "I asked myself the simple question, can watches be made differently? I wanted to create a watch that matched a car. Black like the speedometer and the rev-counter – because that would be the most legible."

Mark Munro, a Melbourne-based commercial photographer happens to own both of these Porsche designed icons – a neat Porsche 911 Carrera 3.0L Coupe (one of only 29 delivered to Australia in 1976) and a late 70's Porsche Design Chronograph 1 by Orfina Ref 7176 S; powered by a Lemania 5100 automatic movement (Porsche Design initially used Valjoux 7750 movements but switched to Lemania in 1978).

"I bought the watch about 8 years ago off a 'colourful' Greek eBay seller for about \$1200 – not long after I bought my first Porsche. At the time I was starting to collect military issue watches, and the Chronograph 1 had also been manufactured as a military issued watch, so the appeal was there from that angle. The Porsche Design connection really made it a 'must have' watch

for me though, as Butzi (Ferdinand) Porsche had designed this chronograph as well as the original Porsche 911, so I thought that was a pretty cool link".

When it comes to 911s, Mark says he always loved classic cars (especially marques with racing pedigree) but found that many of the exotic brands were just out of his price range and Porsches were still relatively affordable.

"I felt they were good useable sporting cars – not without their quirks, but they ticked a lot of boxes for me. My first Porsche was a 1969 911 T in Irish Green with a track day set-up and loud exhaust. I thought it was the coolest thing ever – although it became a lesson in expensive mistake rectification. I eventually sold it and bought the 3.0L Coupe from a Melbourne architect 5 years ago".

"I grew up on a farm, surrounded by machinery and practical everyday tools, so I think I have always had an affinity for mechanical, well-designed purpose-built things. There is something about hand winding a wristwatch in the morning, holding it up to your ear to hear the cogs turn, it's almost like its alive! I get the same feeling driving the Carrera; the exhaust has a mechanical hard-edged rasp that you just don't get in a modern car".

Speaking of 'well-designed', the Porsche Design Chronograph 1 was more than a co-branding exercise carrying the same DNA and philosophy of its founder Ferdinand Alexander Porsche. Despite the initial outcry over its dramatic design, the timepiece was an immediate success with over 50,000 pieces sold and seen on the wrists of some famous racing drivers, including Formula One driver's Clay Regazzoni and Mario Andretti. The Chronograph 1 also appeared in the iconic 80's movie 'Top Gun' worn by actor Tom Cruise.

Mark admits, "Ironically, I was a massive Top Gun fan (don't judge me), but despite going to see that film multiple times at the cinema, I'd never noticed that he wore a Chronograph 1 until well after I had bought the watch! I did go out and buy myself a pair of Rayban aviator sunglasses though..."

"My watch is a bit of a beater and has had a bunch of replacement parts over the years, including a new crown, but it still works and has real wrist presence. It comes out on special occasions, especially when I take the Porsche out for a drive..."

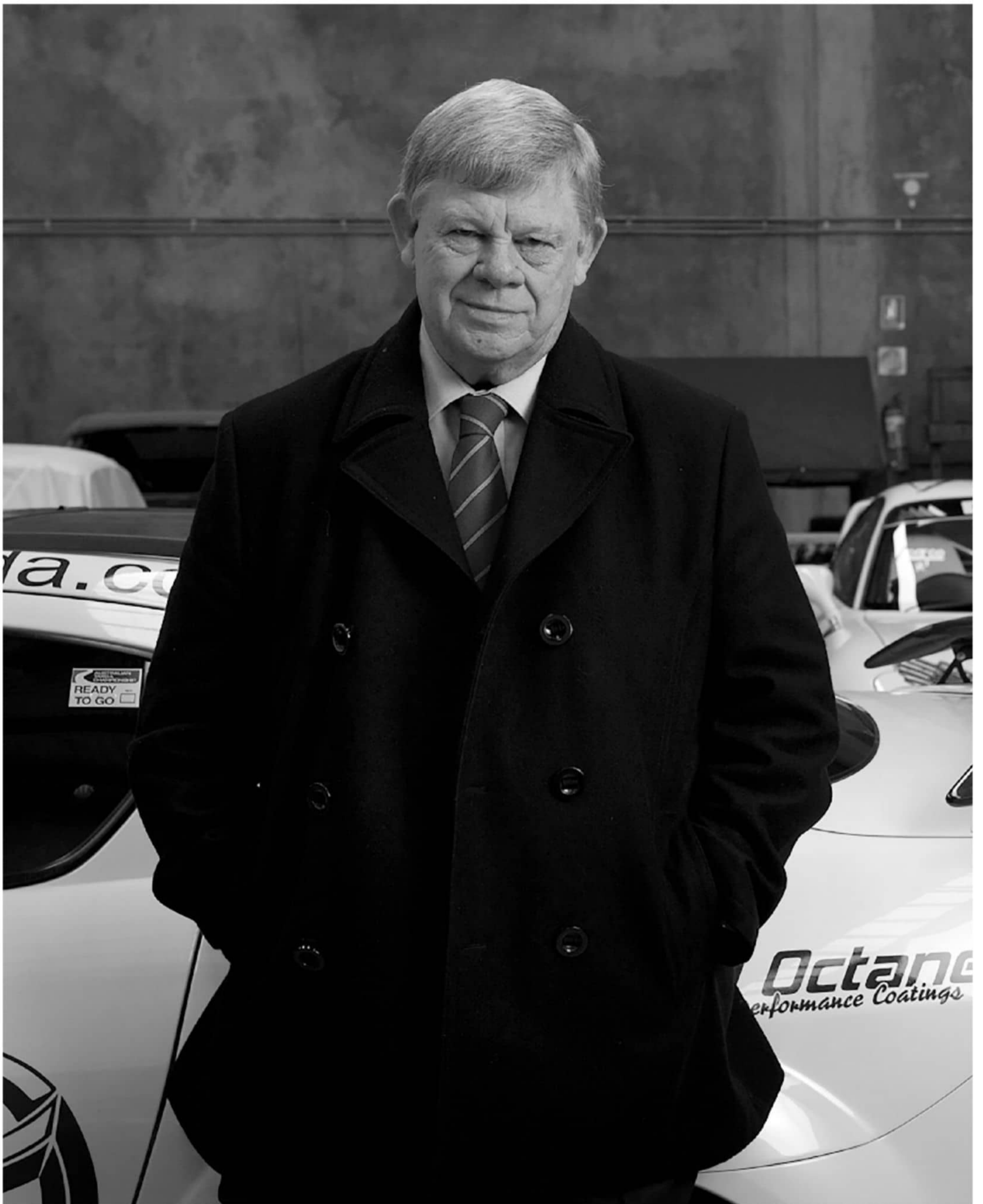


Photo: Mazda Australia



BRUCE McMAHON

Bruce McMahon's first car was a 1949 Riley Roadster before Volkswagens, a Porsche 911, Range Rovers, Fiats, Alfas, utes and more. He spent some time as a motoring writer, which included Horsley adventures - such as driving Mazda 929s from Cape York to Cairns. Too easy



IDLE TORQUE

MAZDA maestro Allan Horsley's long been a man of motorsport. Back before the heady days of Sydney's Oran Park, through ear-splitting days with Allan Moffat's RX-7 and then success-upon-success with Mazda race and rally teams.

Horsley's a no-crap, droll character. Ever ready with brusque quip and a dry smile. A multi-talented manager behind winning teams - from endurance championships to a hat-trick of Bathurst 12 Hour victories - Horsley also doubled as a Mazda public relations man for more than 30 years; his press launches were memorable.

As an Albury lad, Horsley was hooked on motorsport. He built his first race car at 16 - "a pretty ugly looking thing." In the late 1950s, he helped build the Hume Weir circuit on the south side of the Murray River, became secretary of the Albury and District Car Club and ran race meetings there. "I was racing odds and sods, interested in rallying too. Then I got a call from Jack Allan at Oran Park," he recalls. "So, I flew up for an interview - my first time on an aeroplane. The place was in a pretty bad financial situation, but we got it to come good and redeveloped the joint."

From 1965, young Horsley was Oran Park's manager, signing rising ace Peter Brock to race exclusively at that track in New South Wales; Brock and Moffat both got "expense money".

Sixteen years and record crowds later, Horsley was over race track promotion and considering trying real estate, when Moffat and Mazda came calling. Just prior to this Horsley, as Australian Touring Car Championship's official 'measurer', ran the ruler over the original RX-7 and determined it was a touring car within the regulations.

Allan was the straightest shooter in motor racing, according to Moffat.

And Horsley, now retired, says he learnt much from the ex-Canadian.

"He was just absolute concentration at a race circuit, but I never had an argument with him. Never," says Horsley. "He was big on detail. Everything had to be perfect. He'd work

on, say springs, for the rear of the car for like five, six hours. Away from the race circuit he was fabulous. An absolute gentleman."

Moffat and the Mazda RX-7 claimed the Australian Touring Car title in 1983, plus endurance championships in 1982 and 1984; team manager Horsley became more involved with Mazda Australia.

"In those days it was fantastic there, very rewarding. I was allowed to do a lot of things like build turbo cars and show cars. Mazda wanted that image and it helped with sales, greatly."

Public relations mixed well with motorsport. "I really believed in what I was doing with Mazda, they really were good cars and good people. Pretty easy to sell the thing. If it was a crap car - and there were plenty around in those days - I don't think I would've been doing it."

Further helping the Japanese manufacturer's image were Bathurst 12 Hour wins from 1992-1994. But rivals began upping the ante and, for 1995's Eastern Creek 12 Hour, Horsley built a trimmed-down RX-7 SP with rotary boosted to 204kW. Another winner, one of the most satisfying.

Of all Mazdas, he loved those RX-7s and thought the RX-8 was underestimated. A favourite? "Yeah, that RX-7 SP". He chuckles. Allan Horsley always knew how to read a rule book.

The focus turned to Targa Tasmania with Mazda taking II class wins through to 2012; Targa was also the unofficial test track for another Horsley special - the road-going turbocharged MX-5 SP.

Through the seasons an astute Horsley handpicked drivers - the likes of Allan Jones, Dick Johnson, John Bowe, Gregg Hansford, Gary Waldon and Kevin Bartlett. All good, though he needed to remind some - particularly rally drivers - to concentrate.

But wins depended on the car, driver and team. "It's all of those things. And everything had to be perfect. If you got a bit lazy, a bit untidy, it'd bite you. A lot of it was taught to me by Moffat - be prepared for anything."



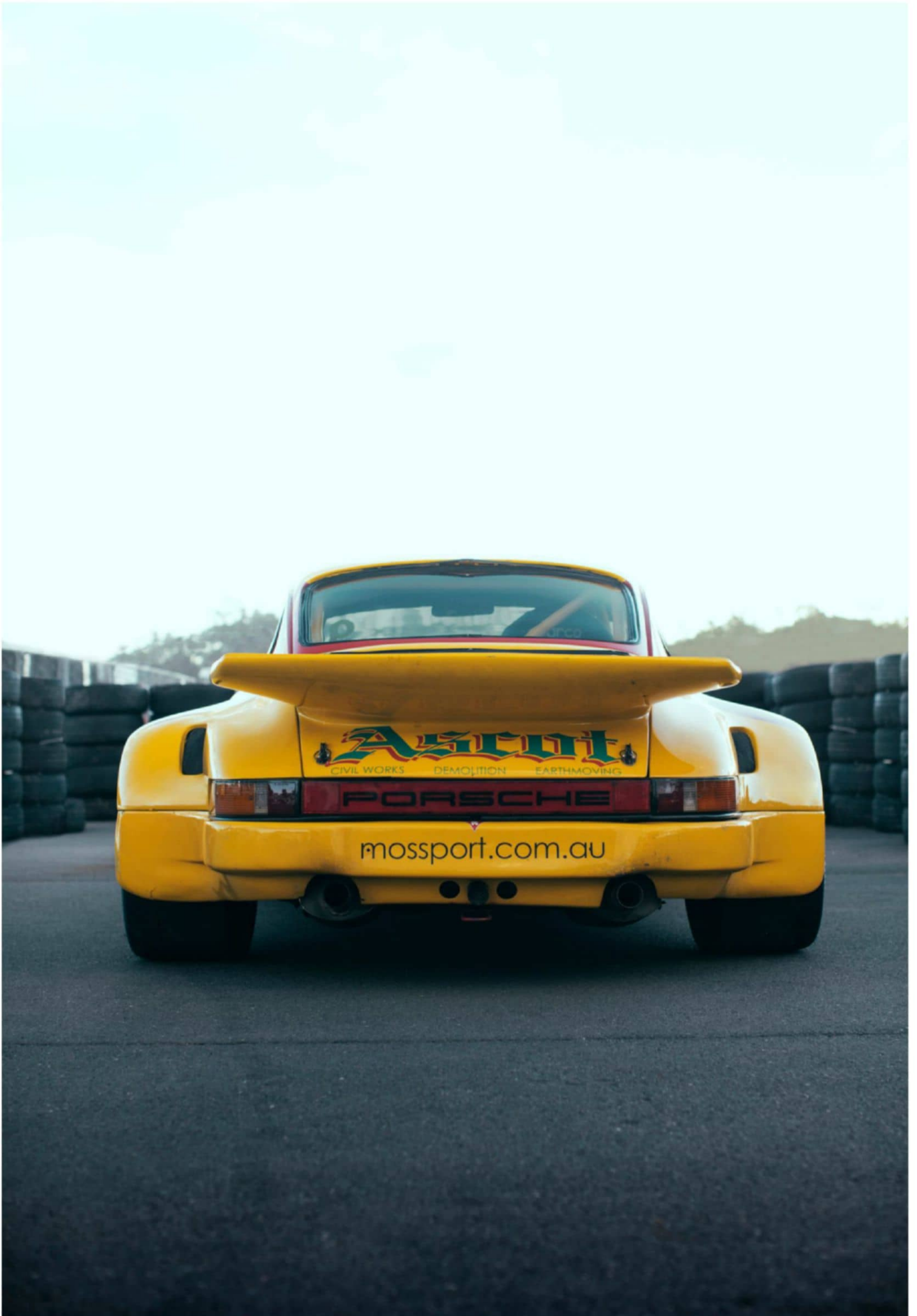
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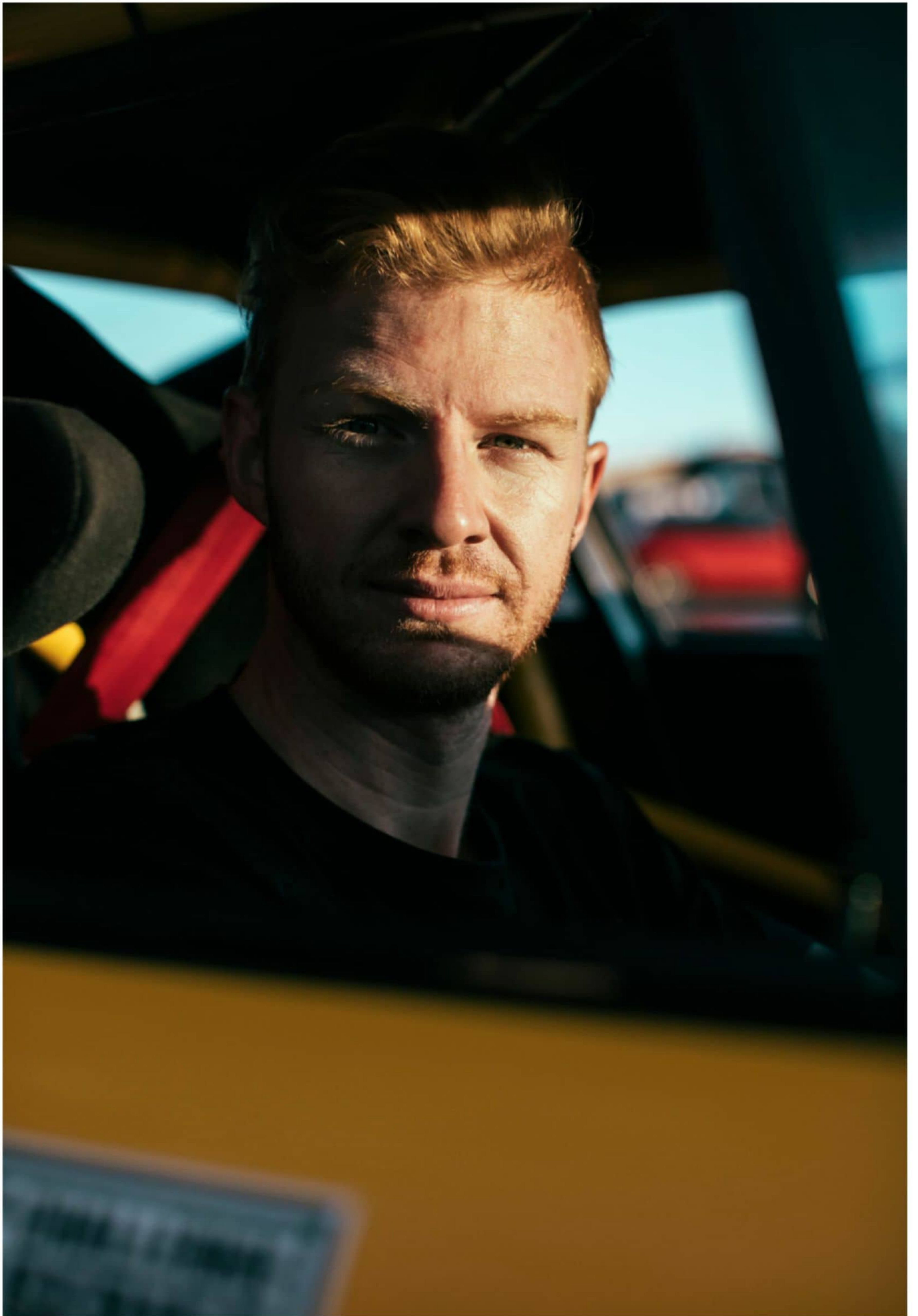
RSR



WORDS AND PHOTOGRAPHY **NATHAN DUFF**







LACHLAN Harburg has a trolley jack under the rear of the RSR wrestling the massive 315/650/R17 tyres off after track testing for the weekend's race meet at QR. He's had a little work done on the engine that's added an extra 30 horses and shaved 2 seconds off his lap time. Lachlan is a weekend racer - and numbers like that mean something.

The V8's scream past as we begin to chat. "I don't know if a flat 6 is really welcome here."

The RSR was part of a two-car team with Peter Harburg and Wayne Park in the mid 90's. Wayne won the Porsche Cup Championship in '94 with the RSR. "It had a bit more of a gentlemen's racer vibe to it back then, a few more grey hairs, but great competitive racing."

The Porsche Cup was a support category for the V8 Super Cars and the Australian GP. Come the millennium, the Porsche Cup ran to a demise and was replaced by Carrera Cup. That was the end of the road for the RSR. It was put into storage in around 2002.

"I have great memories of this car from when I was younger. The sounds of these things starting up as a 5-year-old was absolutely terrifying."

"When you're that age, your Dad's your hero when he is racing cars like this - I just wanted to be involved as much as I could. I'd jump into the passenger space just to hitch a ride down to the dummy grid with him. First gear was enough to get a buzz for an eight-year-old, it's a very cool thing to be able to re-live that - but now I'm in the driver's seat."

"That type of exposure to the race environment from such a young age - it kind of gets imprinted in your DNA. That's all you ever think about. I was never going to do anything else. I didn't have a choice, this was always going to be my passion."

"When I was about 15 or 16 Mum and Dad would go out and I'd fire this bad boy up and take it for a spin - it was pretty cowboy."

He laughs.

"So, driving it now, with permission, is a very nostalgic thing for me. I'm fortunate it's still going strong and still in the family."

Lachlan cut his teeth in the Porsche club sprints in a bog-standard 1986 911 Carrera before working up the nerve to ask for the keys to the RSR.

"He gave me a few runs in it when I was 17, another at 19. He was never going to throw it at me as I couldn't fund it at that age. It took me a long time to gain his trust."

The RSR had been pulled out of storage for laps at the Philip Island Historic Race, so it had a little work done on it. I asked Dad

if I could borrow it...please. Finally, after 25 years he said yes."

"We have this unwritten agreement wherein I maintain it and if I bend it, I pay for it. He gets a car that's progressively upgraded, and I get to use a race car - it's a pretty good deal."

By this time, the engine was 20 years old and race cars don't have easy lives. It took about 9 months to re-build the engine. The compression has been lowered and it's been taken off AV gas. It runs 98 now, but with the changes it's about 50 less HP than what it was running in the 90's.

"He says he's faster than me," laughs Lachlan. "I say he's not. I haven't beat his lap times yet though. Around the clubman track here at QR he's done a 58 and I did a 59 two weeks ago. The car had more horse power back then, that's my excuse anyway."

QR wasn't kind to Lachlan the very first time he raced the RSR. "It was 27 years until my first race in it. I thought I'd be nervous, but I was absolutely pumped - qualified about 6th or 7th - lot of really big V8 bangers, not super competitive against those guys because they have double the HP."

"There wasn't much opportunity to get heat into the tyres with the rolling start - I get down to turn three and there's this Torana, spun - horizontally parked on the track and guess who's first on the scene? I tried to swerve right but the tyres were too cold, and I just slid and skidded into him. I was braking so hard, I blew the brake line out. So that was weekend over."

"I was absolutely gutted. You question yourself after something like that - why am I doing this? But you know you're doing this because you love it. I came back a few months later and finished second in the category."

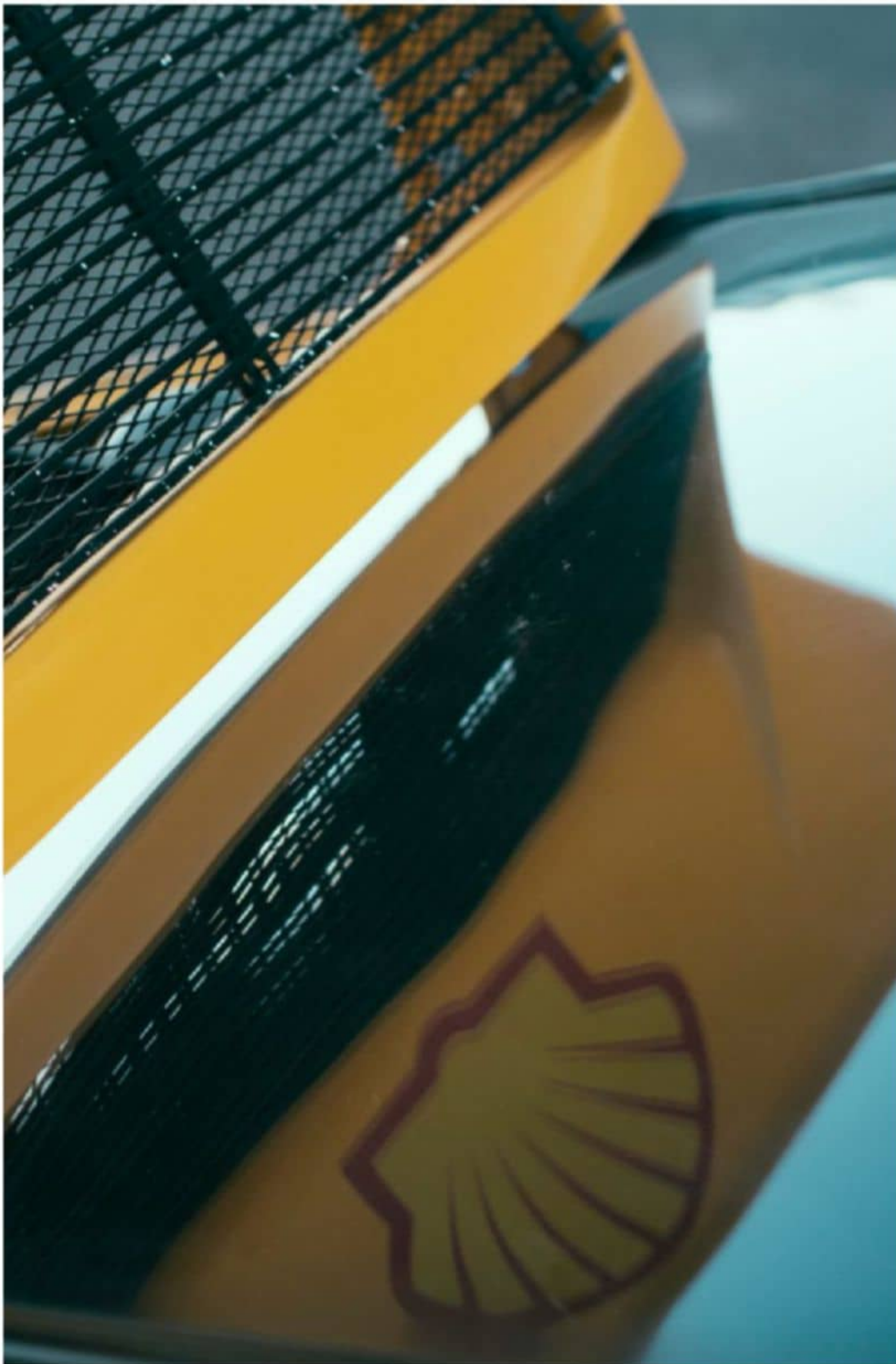
The RSR has about 3 birthdays - "It's a bit of an inbred", say Lachlan. It's a 1969 912 chassis built into a 1974 RSR widebody design. It was built in Adelaide in the early 90's. "It's easier just to call it a 1990 Porsche Cup car."

"There's nothing modern about the RSR, it's Casio calculator era of technology at best."

"No traction control, no stability control, no power steering, no ABS - you need to work the brakes properly otherwise you will lock up. It's fully analogue and that what's appealing about it. The speed of your car reflects you - not your data engineer, not the car thinking for you."

"I'd never go as far as to say I'm a professional driver, I think Steve McQueen said it best.

'Racing is life, everything before and after is just waiting'. If you've got the bug - it's so true."

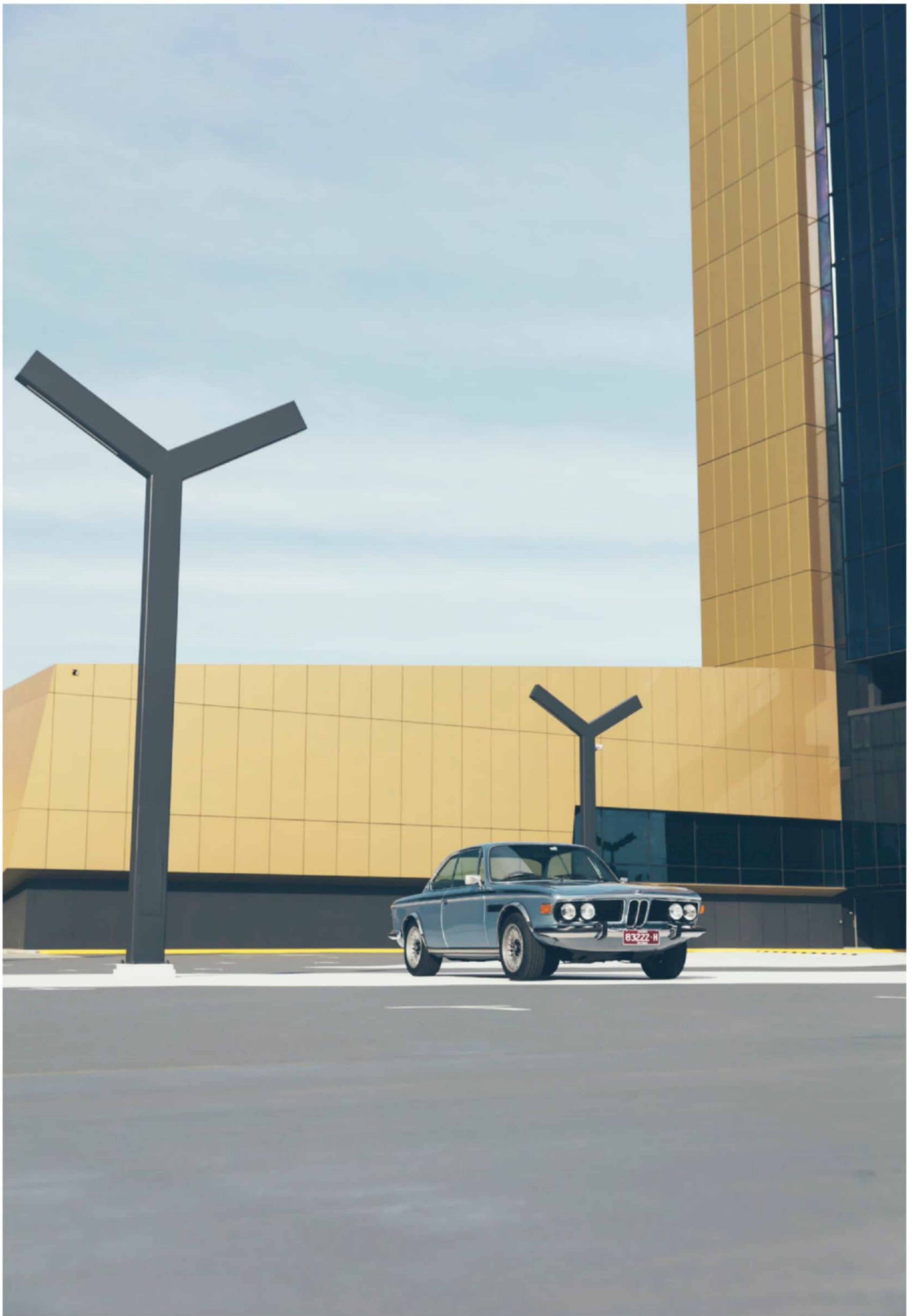




PORSCHE

TOW

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B M W

C S L





WHAT'S in a name? Well, in the case of the BMW CSL, it could be everything. Coupe, Sport, Light. There is something direct and authentic about this model designation that could only arise from a 1970s German sports car. There was an elegance and honesty to cars of this period and although BMW had produced many beautiful coupes, the CSL was the company's 'pièce de résistance'. The CSL was a homologation special - tuned up to compete in the European touring car championship which it won successive titles from 1975 to 1979. Like a fighter competing in its ideal weight division, the CSL was the car everyone knew the E9 could be.

David James happens to own such a fighter and is the Romeo to the CSL's Juliet. A man whose passion for historic racing is only outshone by his desire for historic cars. Growing up watching hill climbs and later winning rally championships as a co-driver, David always had an appreciation for proper driver's cars. He once rallied a BMW E9 to great enjoyment and he knew deep down it was love at first sight - "it was just so much fun!"

"Through the historic racing community, I was introduced to some very special cars," David thinks back

happily. It doesn't take long to hear the joy in his voice. "I still remember just how beautiful they were... they're just works of art."

David wasn't one of those guys that came from a wealthy family or heir to a racing legend; his beginnings were humble. He openly admits being a fly on the wall during those early years, as he "was literally just hanging on." Whether it was Bob Jane's collection of European treats or his cousins Porsche 930, Paul was simply happy to watch and learn.

It wasn't until his university years when he finally started to get involved. "I still couldn't afford a car, so I started navigating for mates," he laughs. There is a sense that David not only has an aesthetic appreciation of that era, but also the analogue driving that goes with it. "A car moving underneath me doesn't bother me at all, it's how we learnt how to drive. We didn't have ABS or traction control, we just had a lap sash seat belt and the knowledge that if you crashed you were going to die."

David ended up winning a few rallies and Targa championships over the years, but he had to wait a while to acquire his beloved CSL. He'd always treasured rallying







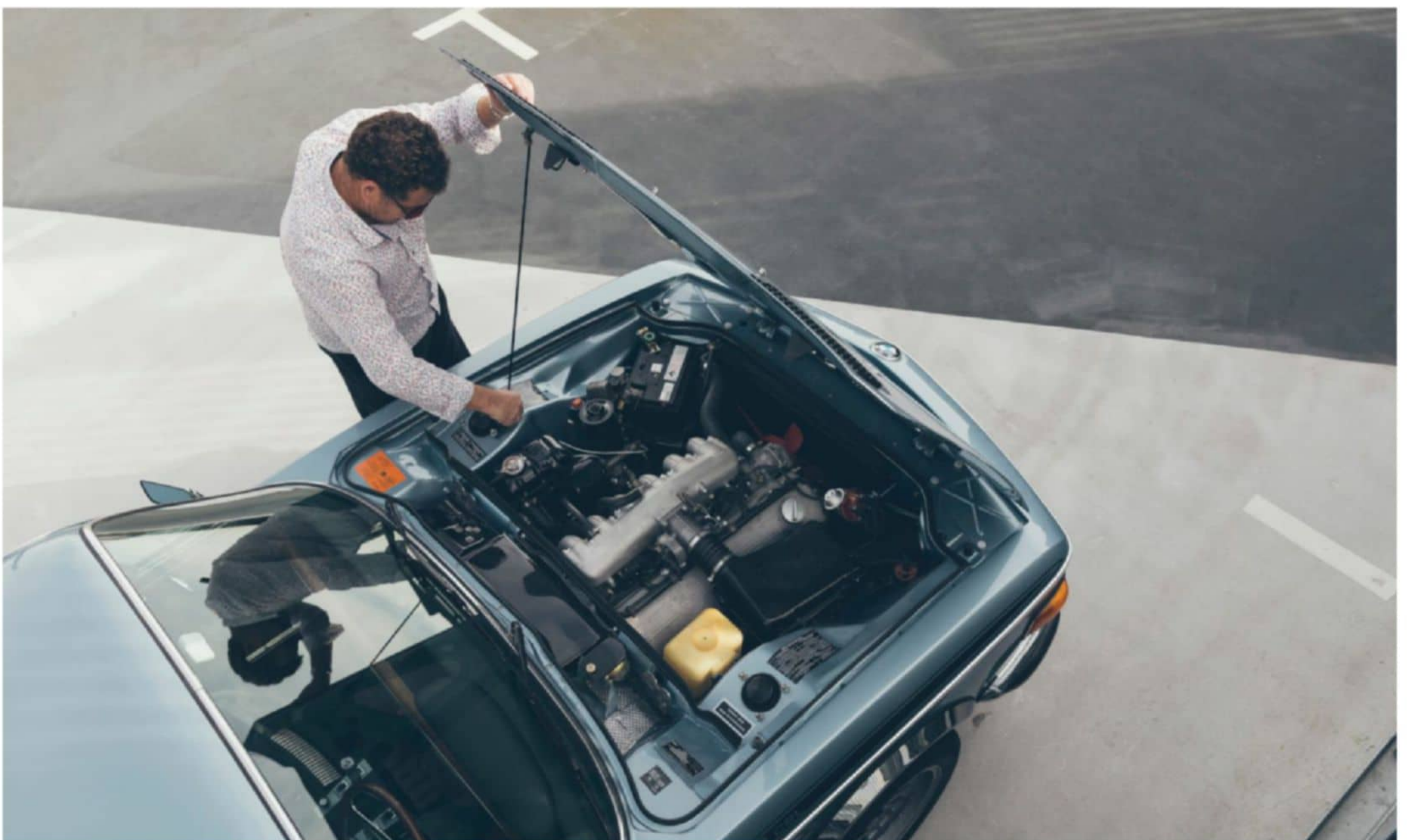
the 3.0 CSi and while the desire for the CSL was always there, it took a revelation of sorts to get the wheels in motion. He recalls in 2014 “the tom tom started beating pretty hard in there, I just got the sniff that it might be time.” David’s approach to finding a CSL was as direct and comical as his personality, “I did some research which entailed getting online and finding a CSL,” he chuckles. People usually say not to trust the first thing you see, but David had a gut feeling about this particular car.

The CSL that he found was one of the 500 that was originally ordered by the United Kingdom. It was slightly heavier due to its ‘city pack’ containing electric windows, sound deadening and a tool kit. But in a car that weighs around 1300kg, the extra baggage wasn’t a concern. What was a concern, however, like most cars of this age, was the rust. Usually not a question of ‘if’, but ‘how much?’ and ‘where?’. David said it’s “sort of like asking somebody if you can date their sister... they’re always going to say no”. But to his surprise, the CSL survived a thorough inspection and it was on a trailer back to David’s a week

later.

The original plan was just to “tidy it up and really enjoy it”, but after some careful deliberation with some mates, he decided to pull a few things off and examine it thoroughly. “8 weeks later it was a bare shell,” he giggles about how quickly things escalated. But it wasn’t the horror show that many people experience, most of the car was in great nick. It appeared to have had a pseudo restoration at some point in the 90’s to which David admits “the welding that was done was carried out enthusiastically but not particularly skilfully”. After two years of careful treatment to that lightweight shell, the CSL made its debut at Motorclassica 2016. David’s love for the CSL seemed to be shared by the crowds, “the feedback was amazing, everyone was just so nice about it. I was buzzing, I wanted to go and restore another car!”

The popularity of the CSL should come as no surprise as it’s widely regarded as one of the most beautiful BMW’s ever produced. David put it simply, “whoever designed it, just got it right.” Many will credit Wilhelm Hoffmeister



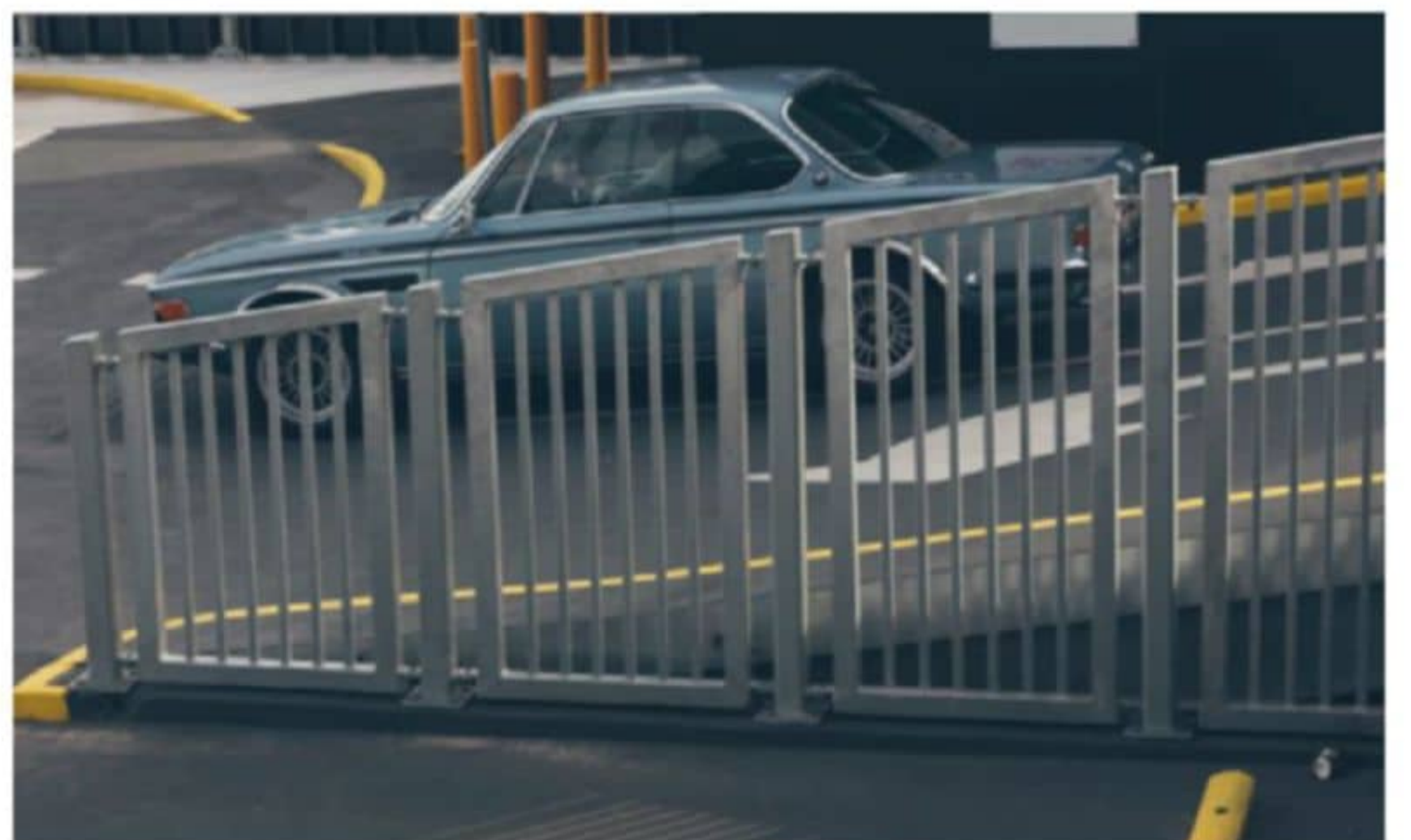


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IN SOME WAYS, THERE IS A SENSE THAT DAVID
RIGHTFULLY ROMANTICISES A LOT OF THE THINGS HE
MISSES FROM THAT ERA IN HIS CSL.





for the key design elements on the elegant coupe, but it was Italian, Giorgetto Giugiaro (of Bertone fame), that really deserves the credit. It only takes a glance at the 1962 3200CS to see the E9's origins. Slim pillars... a large chest... sculpted rear... you could say the CSL is an Italian car with German engineering. A sentiment that isn't lost on David. "The proportions are perfect in my view... They left no question to what they were about, just by sheer design". David recognises that it was the culture of the time that allowed for such beautiful creations to exist, when designers could design with freedom and famous houses like Bertone and Pininfarina flourished, "There was so much great art and design in the 60s and 70s... it was about how much style you stamp on something." The beauty of the CSL isn't limited to its looks. David regularly takes it out to experience the splendour of its driveability. Powered by a tuned version of the M30 six with the CSI's electronic fuel injection, the CSL produced around 200 horsepower, and that is more than enough for David. "It's just a beautiful thing to drive, it feels like an event" he gushes, "it's just a very, very nice place to be on a country road on a sunny afternoon". Although not an

engineering masterclass by today's standards, with four-wheel vented discs David admits "in its time, it would have been super, super, super special. In 1973, the Holden HQ and Ford Falcon felt quite agricultural in comparison." It's one of those cars that's just exciting to sit in. With a low back, no headrests and thin pillars, there's an abundance of visibility rarely experienced. "You get this feeling you're sitting in a glasshouse... you just have a big grin all over your face."

In some ways, there is a sense that David rightfully romanticises a lot of the things he misses from that era in his CSL. "It was an exciting time - less policed and you could get away with more." But as CSL values increase, I asked David if he was concerned about damaging his Juliet: "what's the point of buying a good bottle of wine and never drinking it?" David knows that by driving the CSL, he's being true to the car. Sure, it will get some marks and scratches but as he states defiantly, "that's the car and it's all the better for it... it's just glorious." It seems David and his CSL are the perfect match for each other, but unlike the William Shakespeare classic, these two will grow old together.







LANCIA

STRATOS



WORDS AND PHOTOGRAPHY **NATHAN DUFF**

T

hey' say you should never meet your heroes. The version you create is typically so far removed from reality, ultimately, you'll be left disappointed. Much like Jon Snow, 'they' know nothing. The Stratos has long been high on my list of cars to see up close and experience first-hand, but due to its relative rarity, it's been one that has always eluded me. It's hard to contain my excitement and play it cool as I draw close to Philip Allen's garage. Poker face.... professional...it's just a car. I know I'm in good company when I see his daily driver parked outside - A Nissan Figaro. Philip was the first one to bring them into the country and suffered a long and expensive process of compliance. "To satisfy compliance requirements from DOTA, I had to source front impact data through a contact in the UK. It was in Japanese, so I then had to have it translated. DOTA then tells me they need side impact data, but there were never any tests done." The only

**"THIS WAS DESIGNED WITH A
SINGLE PURPOSE IN MIND - WINNING."**









THE STRATOS DOMINATED RALLY WINNING CONSECUTIVE WORLD CHAMPIONSHIPS IN '74, '75, '76

way to get the data was to perform a side impact test. Reluctant to do so, the lateral move was to import a second-hand door and have the test done on that. This gave DOTA the data needed, and the Figaro was on the road, 3 years after his initial purchase.

Philip is sharply dressed and has an exacting, meticulous nature about him. Knowledgeable, obsessive, humorous and, dare I say, a little eccentric. I like him immediately. Philip describes himself as the 'doof, doof' king of Australia. Puzzled and thinking I might be missing the joke, I ask him to explain. "You're at the traffic lights and there's a kid in a Nissan Silvia, bad hair, bad complexion, car inches off the ground. The windows are wound up tight, but the car is going

'doof, doof, doof'.... that's my fault. I started bringing in brands like 'Kicker' and 'JBL' in commercial quantities for various audio retailers." Philip steps inside and after what seems like an eternity, the Stratos appears from under a painfully slow roller door. Its bright yellow paint is as loud as its futuristic design. I take a little time to soak it all in. The Stratos shares the space with cars that are closely related. "I call them the 3 amigos," explains Philip. "All three have the same Father but all have different Mothers - they're half-brothers." In front of the Stratos sits a 1970 Fiat Dino Spyder, next to that, a beautifully restored 1972 Ferrari Dino. All 3 share the same Ferrari Dino V6 quad cam engine. "But they all have their own unique personality





and are different to drive.”“The Stratos is like a go kart, it’s a car designed to be driven by experts on the edge.” “I’ve had the Ferrari Dino for about 17 years now and it’s a very modern car to drive, all the weight is over the rear wheels - it’s very tactile.”“The Fiat Spyder is more of a Boulevard cruiser. It sits a bit higher and you don’t feel like you want to push it to the limit like in the Dino or Stratos.”

“I’m not wedded to any one marque – I worship a broad church.”Beyond the three amigos, tucked away in the corner and resting under a car cover is Philip’s first car. “My Bugeye Sprite. Had it since I was 15 years old. It went in the 80’s because I blew it up and had to sell it. I managed to get it back in the 90’s and had it restored. I say to my son, ‘you wouldn’t exist if it wasn’t for that car.’”“My philosophy with cars is this: I should be able to drive it into the city or go to work in it. The car has to fit in with my everyday life, otherwise, it’s useless to me.”The Stratos is the only exception to Philip’s rule, but with good cause.“This,” he points to the Stratos, “in modern traffic, is a death trap.” The height of the Stratos is around about the same height as a lot of modern SUV’s wheel arches. Essentially, you’re in a whole other blind spot for the driver, they simply can’t see so low down. “I’ve had Range Rovers and such just start moving in front of me – you have to drive it very defensively to survive.”Thankfully, that doesn’t stop Philip from taking it out. “The Stratos is a 7am Sunday morning type of car. No traffic and plenty of time to get away from the city. I take it into the mountains to stretch its legs.” “Have you got time for a quick drive?” “Does a bear shit in the







woods, Philip?”

Getting into the car is challenging. Sliding in, Philip informs me, is the easiest way. It's hard to imagine anyone over 5'5" sitting in here comfortably let alone wearing a helmet and belting through woodland rally stages at mind melting speeds. The Stratos was the first ever purpose-built rally car. Manufacturers always adapted production cars to go racing. This was designed with a single purpose in mind. Winning.

Moulded into the door trim is space to store a helmet, the window winders are a curious circular mechanism that I don't want to touch. The windows only open marginally anyway and there is zero visibility out the rear. The windscreen is panoramic – it looks as if an oversized helmet visor has been fashioned to the cockpit of a spacecraft. So. Damn. Cool.

Philip slides in beside me and points to his feet “I wear these for a reason,” motioning to his pointed boots. “Driving these cars, with any type of wide modern boot will make the exercise nearly impossible – every time you go for the accelerator, you'll hit the brakes.”

Philip fires up the Stratos and we head for the road. Look, I'd love to give you some whimsical description about the drive and the engine note with a clever metaphor involving the stratosphere and such, but the guys at Octane have that sewn up. Let me just say, it is every bit as awesome as you can imagine riding shot gun in a Stratos.

The trip is short, as it's well after 7am on a Sunday morning, but I can see a bit of grin on Philip's face as he moves through the gears. It's refreshing to see someone enjoying something as valuable and as rare as this on the open road.

“The interior is period correct,” says Philip

as we thunder along. “Just imagine - It's 1974. You've got your velvet flared pants on with your platform shoes and a paisley body shirt undone down to the waist with gold chains - you are now aesthetically matched to the Stratos interior.” Bright blue seats, gold carpet – its disco.

Lancia had been using the Fulvia as their preferred car in competition rally but, by the end of 1970, it had reached the end of its competitive life and there was a new group 4 coming in.

Manufacturers couldn't devote a production line to making a limited run of a one-off vehicle but Pininfarina or Bertone could - and that was a viable business for them. These guys would hustle their way around the big manufacturers showing them concept designs they had for cars ‘Here's a niche you could fill Mr Agnelli. For low volume cars, we'll make them too.’

Lancia had traditionally dealt with Pininfarina and Bertone had no previous dealings with them. This was their opportunity and they didn't fail to impress.

The Stratos Zero (google it) was penned by Gandini at Bertone. If you're a Michael Jackson fan, then you may remember him transforming into a replica of this car in the film Moonwalker. Google that too!

Bertone himself drove the finished concept car under the boom gate into Lancia's lot to a rousing reception from the factory workers. The wedge was a new look gaining traction. Much like flares in the 70's, it was in like Flynn.

Production began in October 1973 and there are many urban myths about how many were actually made. Bertone manufactured 500 chassis, due to homologation requirements, but only an estimated 492 were ever completed.





THE WINDSCREEN LOOKS AS IF AN OVERSIZED
HELMET VISOR HAS BEEN FASHIONED TO THE
COCKPIT OF A SPACECRAFT.



No one really knows for sure. The Italians were notoriously bad at keeping records. There are probably only about 200 left today.

The Stratos dominated rally winning consecutive world championships in 74, 75, 76 at the hands of Sandro Munari. “It not only won – it looked fucking unbelievable.” Says Philip.

The Stratos was retired in 1977 thanks to the intervention of Fiat’s marketing dept. They wanted a Fiat product out front doing the winning and more than likely, something that looked a little more palatable and conservative to help boost sales. The Fiat Arbarth 131 Rally was chosen to replace the Stratos. It delivered the goods too, winning the manufacturers’ World Rally Championship three times: in 1977, 1978, and in 1980.

“They were famous for 5 minutes, then they were dead,” laments Philip. As 1976 rolled around there were still approximately 200 available for sale. “You could still buy them brand new from dealers in 1981. But who wants yesterday’s racing car?”

Time and distance were needed for the Stratos to attain the cult status that it enjoys today. It wasn’t until the mid 90’s that value and interest in the quirky sports car started to increase.

“The Stratos first came to my attention back in the 80’s. I saw the one owned by Peter Briggs, but at the time, owning something like that was outside of my financial and aspirational means.” The Briggs Stratos, done in the traditional ‘Alitalia’ livery, was actively campaigned on the amateur rally circuit around Australia during the 80s. The ex-Briggs Stratos has been returned to its factory yellow colour and now lives in Melbourne.

Originally Swiss delivered, Philip’s Stratos was part of a large collection in Japan up until the

owner died in the early 90’s. Symbolic Motors in San Diego bought the entire collection, photographed it and put it on their website before shipping it back from Japan. “I bought it sight unseen while it was on the boat. It was mine before they docked in San Diego.”

“I was put in touch with the Stratos guru in Turin, Roberto Cassetta.” He is the go-to guy for anything Stratos. “Cassetta is remanufacturing parts and he knows the history of every car, including mine. He has supplied me with the complete history.”

Philip quickly lays his hands on the official documents and papers in his impressive archival collection. Shelves of magazines and articles about the vehicles in his collection organised by car – not date. This appeals to me on so many levels. It looks like lifetimes collection. “I’m a completist.” He says.

The Stratos underwent a relatively fast, but meticulous restoration over a 14-month period. Once the Stratos landed in Australia, the car was stripped down and each major component, mechanical, body and trim, was sent to a specialist. The Stratos came back together in time to win best in class at Motorclassica 2014.

“I wanted the Stratos to look like how it would have come out of Bertone in the day.” Looking at it glow in the afternoon sun, Philip has easily achieved what he set out to do.

I take more pictures than I need, and Philip spots and cleans dust marks that are barely perceptible to the human eye. “There’s a commercial bee hive not too far from here. If I leave it outside for long enough the bees will be over trying to pollinate it. Little orange dots all over it.” He says walking back towards me.

“If you left me alone with it for too long, Philip, I’d pollinate it too.”





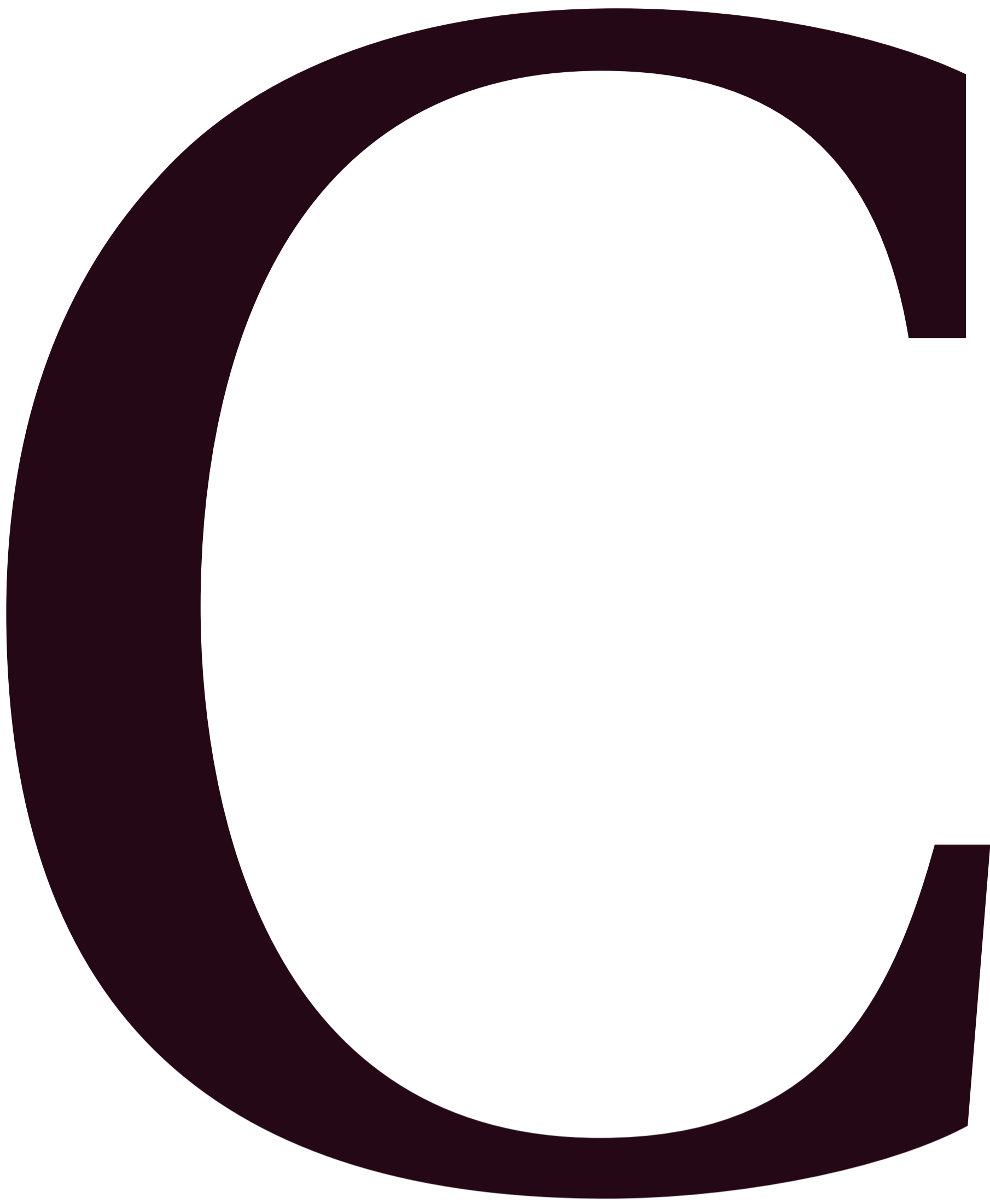


P O R S C H E

356



WORDS AND PHOTOGRAPHY **NATHAN DUFF**



LEVER Canadian, Kyle MacDonald, turned a simple red paper clip into a house with a series of 14 trades. Christian Jentz turned an old EK Holden into a stunning 1956 Porsche 356 with a series of not so simple trades over 14 years.

For Christian, it's been a little bit of luck and a lot of hard work. Time spent cleaning the grease from under his fingernails, curating a collection of wounds inflicted by bolts stuck in place since the beginning of time. Late nights in the shed, toiling under the dim glow of a lead light well into the morning. But, it's all been worth it.

“When I was younger, I went through the predictable route of being a bit of a bogan. You know, V8 Commodores and the like. Then, as you get a bit older, you start to get to know yourself a little better - these Commodores aren't really me - I like old stuff.”

A sign writer by trade, Christian is self-taught when

“I'M A CAR GUY, NOT A ONE CAR GUY.
I HAVE A 'BUCKET LIST' OF CARS.”









“THE ENGINE HAD NO POWER WHATSOEVER,
WOULDN'T PULL THE SKIN OFF CUSTARD.”





AFENDS & PHRASE

QUESTIONS



“LUCKY IT WAS PRETTY ‘CAUSE IT WAS AN ABSOLUTE BASKET CASE TO DRIVE.”

it comes to restoration and mechanics. “Cars were just something I always loved. You pick up these things by talking with friends, being part of the scene. It’s all just trial and error.”

His first foray outside the Commodore fold was a 1962 EK Holden. His commodore mates struggled to understand his logic. What sort of voodoo was this ancient thing Grandad went to church in, with skinny wheels and doors that, apparently, you didn’t have to hold on to as you drove down the road?

“I turned that EK into a full show car and won a bunch of trophies with it. I sold it for a price that a lot of people said wasn’t possible for an old Holden at the time. I seem to have this crazy luck with cars – their value just seems to start going off at the right time.”

With the EK gone, Christian purchased a 1956 4-door Chevy,

then a 1956 Chevy 2-door. Next, a 1970, hemi orange, big block R/T Challenger and finally ending up with a 600hp, 1970 Cuda. Each one that passed through his garage was modified or restored, to some extent, at the hands of Christian.

“I’d done the American thing and I was just getting a little bit sick of it. Plus, the Cuda was a bit of a handful to drive and it barely fit in my garage.”

“I’m a car guy, not a one car guy. I have a ‘bucket list’ of cars that I have written down. It changes here and there as I get older. When I get a little hungry, I’ll start flipping. I’ll grab the list and just start typing.”

This time round it was third time lucky on the keyboard sweepstakes - De Tomaso Pantera, Ford GT40. “Then I typed in 356 and this came up.” He points to his 356.

“I always wanted an ‘Outlaw’ style 356. I like to grab something and put my own spin on it and the ‘Outlaw’



**“IT’S A ROLLING SCULPTURE. THE TECHNOLOGY
THAT’S IN A BRAND-NEW PORSCHE IS IN
THIS CAR, IN ITS RAWEST FORM.”**

style of this 356 really appealed to that part of my personality.”

Looking back, the Porsche influence came from his older brother John. “He was just a Porsche nut! He had pictures of the 911 Turbo on the wall in his bedroom. He always said that it was going to be his car when he grew up – I guess a little bit of that rubbed off on me. I think that’s where I got the expectation of what owning and driving a Porsche would be like.” Christian hadn’t actually driven a Porsche before – ever. It was pure aesthetics for him. “The lines are timeless. It blows me away that this was made in 1956. I never thought a car like this was attainable for a guy like me - I’m just a tradesman.”

“You gotta understand, even when I was buying Holdens for a grand back in the day, these were 13 grand. I think back now and I go ‘wow’ – but 13 grand may have well of been 300 grand for me back then. By some sort of miracle, I put together a deal on this one and here we are.”

Christian didn’t make the trip from Brisbane to Tasmania to see the car before finalising the deal. “I just went purely off gut instinct – I just felt like it was meant to be mine.”

“The first time I seen it, I thought it was stunning.” Which was then met by the absolute disappointment of driving it for the first time. “God, what the hell have I done?”

“Lucky it was pretty ‘cause it was an absolute basket case to drive.”

“The previous owner was a body restorer, not a mechanical guy. He did an amazing job, I mean, the detail around body and door gaps, seals and hardware

is meticulous, but he had it set up all wrong. It didn’t do anything it was meant to do.”

“You had to be a body builder to push the throttle in. You couldn’t shift gears - the linkages were completely fucked, I just kept on grinding gears.”

“The engine had no power whatsoever, wouldn’t pull the skin off custard. It would do the most hideous pops and backfires. I’d drive down the street and people would be ducking thinking bullets were going off!”

“I’d built it up so much in my head of what a Porsche was – what I thought a Porsche was meant to be. I was so disappointed because I thought it would evoke something inside of me. I rang my brother and said, ‘man – I don’t get this Porsche thing.’”

Despite all the issues and setbacks with the Porsche. It didn’t deter Christian from using it and chipping away at the mechanical issues in order to get it right. There were times that he didn’t even make it out of his own street before he had to pull over and fix something. “I never let it stop me. I still took it out on weekend trips. There are so many pictures of me under the car on the side of the road trying to repair it on the fly.” Laughs Christian.

“There was just issue upon issue and that’s why it was such a dog to drive. But one by one, I got them sorted. Once I did - I got it, I got the Porsche thing.” He smiles.

“Now I feel like it’s a perfectly balanced car. When I was younger, I never cared about cornering, it was all about horse power, horse power, horse power. The 356 still develops a lot of power and torque, but it drives so well in and out of corners - I can’t even describe how

"I CAN'T EVEN DESCRIBE
HOW GOOD THIS THING IS
ON A MOUNTAIN ROAD -
IT'S SO EXHILARATING."







good this thing is on a mountain road - it's so exhilarating. I just had to call my brother up. 'I finally dialled it in!'"

"You take people for a drive in it and that grin on their face as soon as you nail it..." He laughs. "It's just so much fun." It's not an ornament or a trophy. Christian can cut laps at Lakeside and then take off to Stanthorpe for the weekend... The back way through the ranges of course.

"People approach the car and 'politely tap' - checking to see if it's real or a fibreglass copy. When they see it's real, they can't believe I'm driving it to the shops, down a dirt road or through a water crossing."

The 356 was purpose built for Targa Tasmania, they weren't worth much and it was all about going fast and saving weight back then. It was fitted with a fibreglass bonnet, doors and Perspex windows, but luckily all original panels were saved and re-fitted to the car.

It has early 911-style 4-wheel disc brakes all around. A 911 901 dog leg gear box. It's been slightly widened at the back to fit a fully adjustable 911 rear end and bigger 215 tyres.

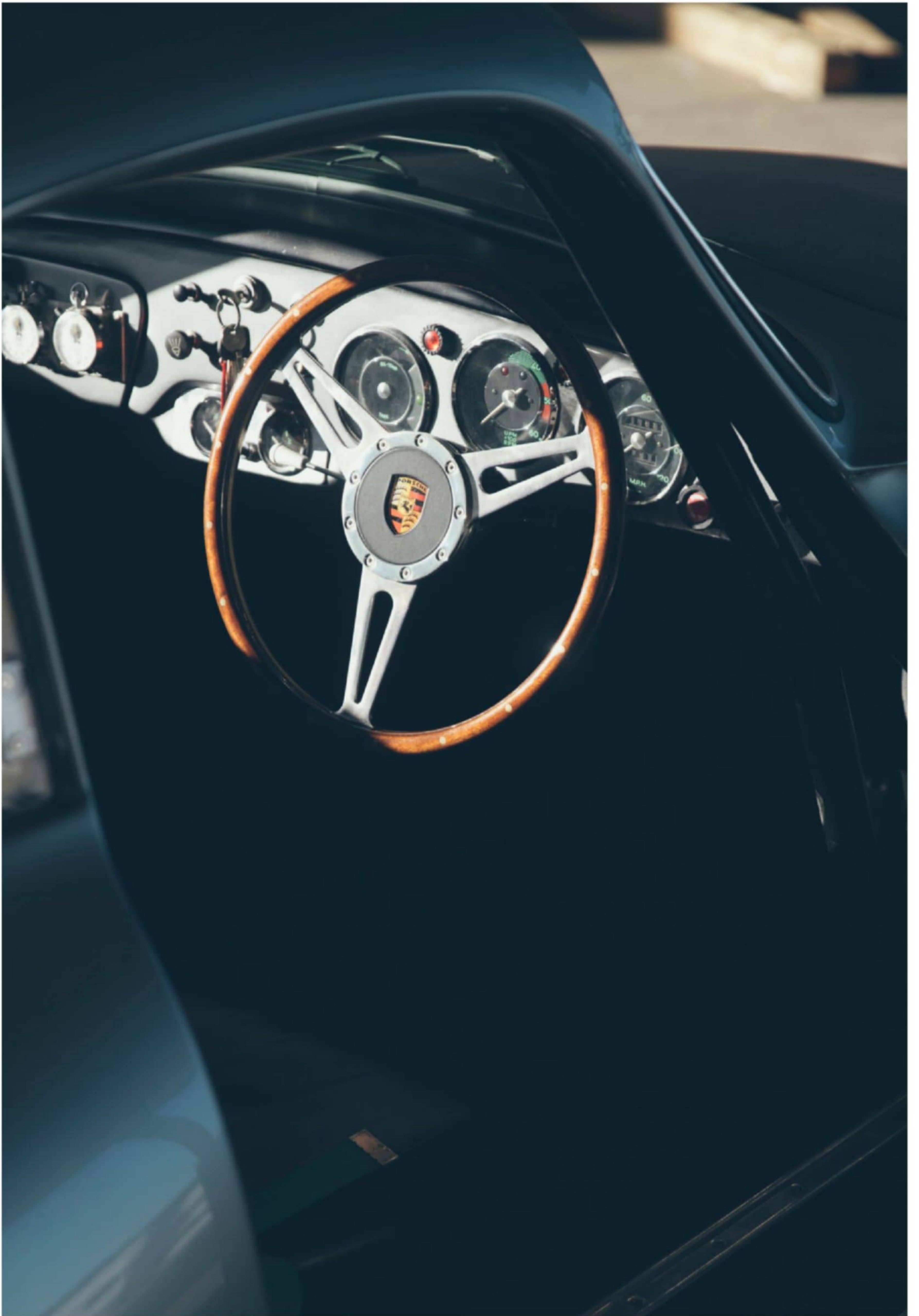
"It's got a really stiff 6-point roll cage and a great chassis underneath it - I just needed the right engine for it."

Christian opted to swap out the Porsche engine for a 2.2 litre VW engine. "It was the hardest thing to do. Fitting all the Porsche parts to a VW engine, but I like putting my own spin on things. I kept the original engine just in case I get nostalgic."

Inside, Christian has opted for period correct Carrera seats and has custom made other pieces on the car including, the centre badge for the steering wheel, the belt style bonnet latches and rear windows. "It spent so much of its life as a race car, I'm just trying to honour where it's been."

"It's a rolling sculpture. The technology that's in a brand-new Porsche is in this car, in its rawest form. You sense it from the way in corners, the way it holds speed. Cars are meant to be driven - that's the real enjoyment - it's not about 'look at me' or 'oh I have this.' I've never been motivated by money it's always been about; 'do I like the car? Am I going to enjoy my time with the car.'"

The bucket list is still kicking around and Christian briefly went through a phase of 'GT 40 dreaming' when the 356 was not behaving as it should. "I got close, but I'm really glad that didn't work out. I love it again this week."







ALFA ROMEO

6C FRECCIA D'ORO

GIULIETTA SPRINT 105

DIFFERING automotive tastes converged for father and son team, Joe and Andrew Wilson, with the discovery and pursuit of an Alfa Romeo 6C Freccia d'oro. One a devout Alfa man, the other, a lover of unusual eclectic motor vehicles.

For Joe, it all started as a keen 6 year old holding a lead light for his father as he worked on the family Austin 10. As soon as Joe left school he purchased his first vintage car, a 1923 Morris for the princely sum of 4 pounds. "It was located down the coast – No trailers or anything, we just towed it home with a rope." He shrugs.

Joe restored the Morris and sold it for 90 quid and then bought a 1923 Vauxhall. That, like every other car to this day was stored and restored under the family.

"That's where Andrew picked it up." Say Joe. "I used to just come home and go under the house and

work with Dad till all hours." Recalls Andrew.

"He could gas weld by the time he was 12 and he can really drive them too. Most of those old cars have really difficult gear boxes, which we enjoy." Andrew nods in agreement. "Andrew could master those tricky old gear boxes in 2 minutes."

"But there is only so much room under the house so, by virtue of logistics and economics -somethings gotta go to make way for the next one. I don't have sentiments like Andrew," Says Joe. "He's got too many bloody cars!" They both laugh.

Joe's ethos and lack of sentiment has enabled an amazing progression of vehicles to pass through the family home over the last 59 years. Including a 1920 Silver Ghost Rolls Royce Joe acquired from a friend in 1978. "That was a bit shabby." Says Joe.

He restored the Ghost on the go never having it off the road for more than 6 weeks. "It was a







fabulous car. I took it to a Rally at Coffs Harbour in about 1984. A fella had turned up in a Le Mans 3 litre Bentley. By the end of the weekend, we had swapped cars.”

“After that, I bought a 1933 Le Mans Aston Martin from a guy in England while I was half drunk one night.” Admits Joe. “Sight unseen over the phone.” Adds Andrew.

Joe has just said goodbye to his Morgan 3-Wheeler, sold to Nick Mason, the drummer from Pink Floyd. “In 1954, I used to ride a pushbike to the car racing at Strathpine and there was a 3-wheeler there. I was always possessed by it. For me, the seed had been planted then.” Says Joe. “I’d had that Morgan since 1972.”

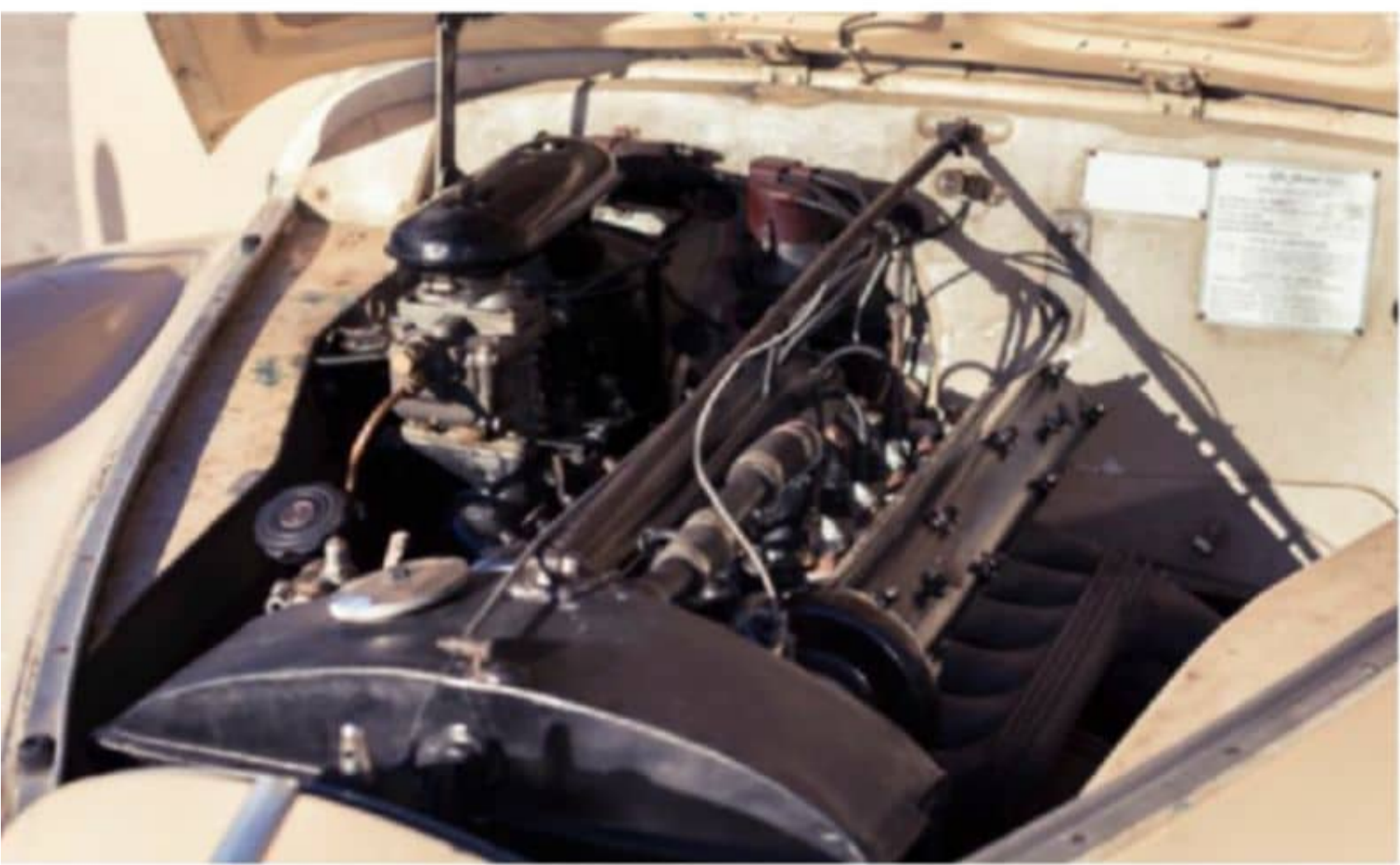
“My whole interest in racing really started with Dad and that 3-wheeler.” Says Andrew. The Morgan was classed as a side car and so all 4 of the Wilson children have, at some stage, been a passenger with their Dad on the track - including Joe’s wife.

“He’s rolled it over and had some hairy moments in it.” Say Andrew. “I ended up a little frightened off it in the end.” Admits Joe.

Although Andrews collection is predominately Alfas he has a Morgan too. “I’ve had it for about 30 years now. It was the first classic car that I bought.” But the car Andrew has had the most fun in on track was an AC Amilcar. “It had a 2 litre, 6-cylinder motor with a massive super charger. Built as a group J historic race car, it holds laps records at most tracks in Australia. It was a seriously quick car too. 12 sec down the quarter on methanol.”

It wasn’t until 1988 when Wolf Grodd approached Joe to join Sleeping Beauties Restorations that he stopped work as a draftsman (which he had been





doing since he left school) and took the business of restoring cars out from under the garage. Joe was mostly self-taught when it came to restoration and mechanics, but he further developed his skills with a panel beating and a fitting and turning course.

Not too long into his tenure at Sleeping Beauties, Joe was awarded a Churchill fellowship and toured Europe for 16 weeks. The fellowship gives opportunity for Australians to travel overseas to conduct research in their chosen field that is not readily available in Australia.

“You had to submit to the Churchill trust a program

“I WAS CONSTANTLY AROUND ENDLESS RESTORATION EXPERTS AND COACH BUILDERS.”



of where you would go, but it would just grow and grow. I'd go to one place and they would say 'oh you need to go here'. There is all of this amazing knowledge and skill hidden away in these old English villages.”

“Take Ivan Dutton's workshop for example - it's the epicentre for Bugatti in the world and you can't even find it because it looks like a bloody chicken farm! But when you get around the back, it's just stunning.”

The core period was 6 weeks at the National Motor Museum at Beaulieu, then to Arese at the Alfa Romeo Museum. Next off to Schlumpf to The French National Motor Museum. “I was constantly around endless restoration experts and coach builders - I learned a lot of things”

“I left Sleeping Beauties and rented my own shed







"OVER THE NEXT FEW DAYS WE STRUCK A DEAL
AND I RANG DAD AND SAID -
'WE'VE JUST BOUGHT A CAR TOGETHER.'"





in Moorooka and started 'Veteran and Vintage Services.' After about 9 months I had 5 people working for me and then we moved out to Sumner Park. I retired in 2003 sold the shed, shut the door and walked away."

"There's been the odd project since retirement, but Andrew and I bought this between us about 5 years ago." He motions to the 6C parked beside Andrews red 1959 Giulietta Sprint. "I'd first seen this 6C about 35 years ago parked on Gregory Terrace in the city." Joe knew who owned the car and kept in touch with them over the years. The 6C 2500 Freccia d'Oro or Golden Arrow was the first post-war car produced by Alfa Romeo. Built from 1946 to 1951, it was one of the last designs of Victor Jano for Alfa Romeo.

Based on the 2500 Sport, the 6C was the last of the Alfa Romeos manufactured with a separate frame and body and the last of the coach-built cars.

Power came via a straight 6, 2.4 litre engine coupled with a 4-speed manual gearbox producing 90 bhp.

"It's ugly, but I've always been a sucker for orphan cars."

Joe laughs.

"I tried to buy it about 15 years ago but Joan, the owner, didn't want to sell it. I knew of one other, which as far as I know, is still stored out the back of Sleeping Beauties. We were trying to buy either one of them but having no real luck with neither."

The Wilsons let it rest for a number of years and moved on to other cars and projects. But about 5 years ago, Andrew decided to take a another go at it.

"Initially I didn't approach Joan about selling it – I just wanted to have a look."

"I went down and after a cup of tea and after a bit of a chat, I realised she might sell the car. By this time, Joan was pushing 90 and said she might have to go into a home soon so she was indeed interested but I had to do the deal with the son in-law.

Over the next few days we struck a deal and I rang dad and said – 'We've just bought a car together.'"

"I like the uniqueness of it." Joe Admits. "There was about 680 made and they say maybe 60 survived. This one was





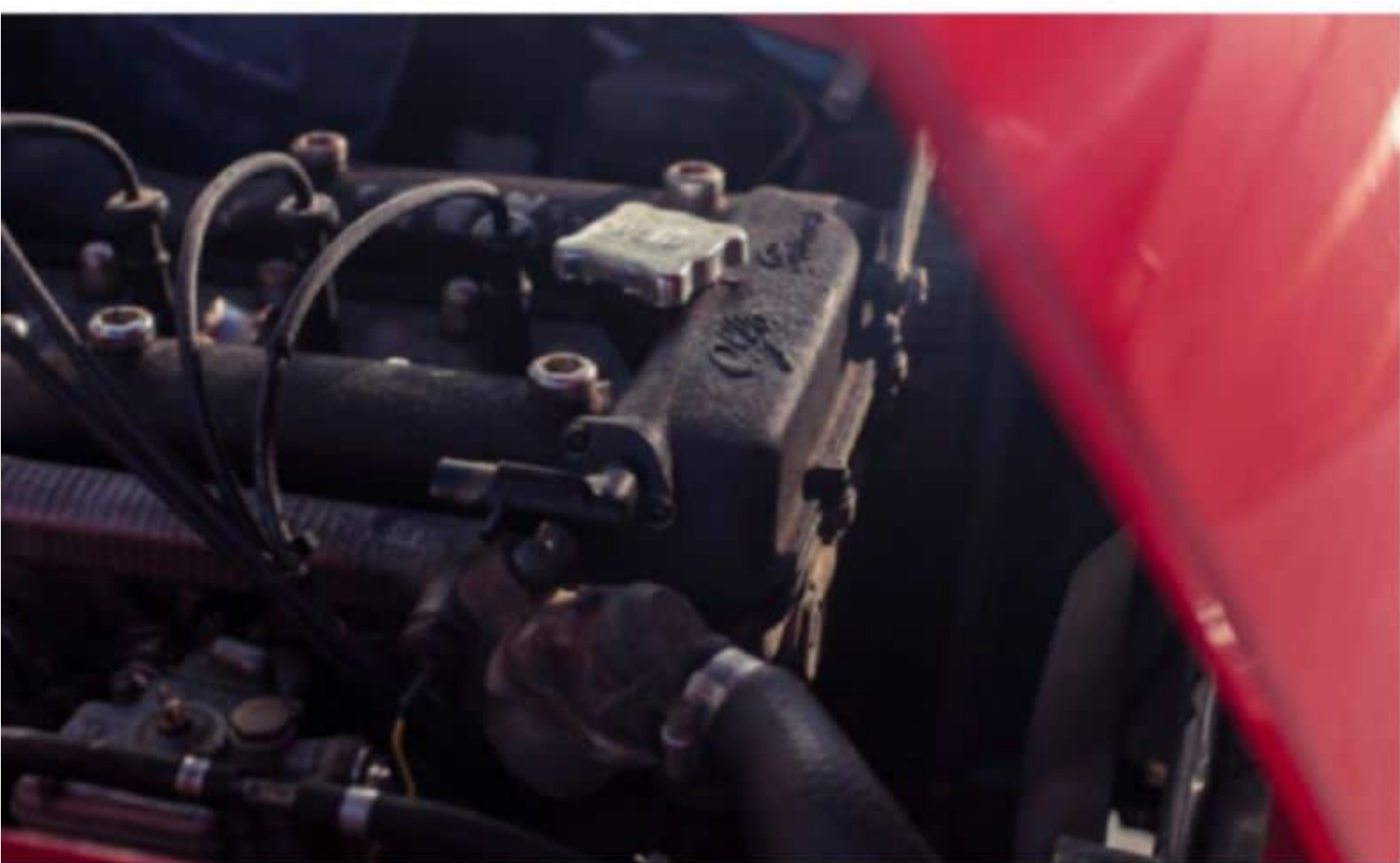
sold new from Hatter Holdings in Sydney.

The car had remained registered for the past 17 years, but it had just sat up on Ironbark blocks under a little lean-to beside the house.

Joan's husband bought it from a Mazda dealer in 1974. It had come in from a farm in Melbourne and was originally blue and the theory goes that it was re-painted cream in order to 'tart' it up for sale.

The patina is perfect, and the Wilsons won't be touching it. "Andrew and I had it going the day after we got it." Explain Joe. "It's battle scarred, but we like it just the way we found it."

"MY WHOLE INTEREST IN RACING REALLY STARTED WITH DAD AND THAT 3-WHEELER."



This is the second Alfa for Joe. "I bought an Alfa Alfetta and its main claim, for me, was that I'd never lost so much money on a car in my life!"

Andrew however is an Alfa man through and through and although the 6C is special for him, his heart lies with the 105. "I've always loved the shape of the 105. I just kept buying them and tucking them away – think I've got about 8 or 9 105s now."

Joe is currently tinkering with a 1925 Vauxhall. "I've tossed out the 2.2 litre side valve and I'm replacing it with a 7-litre aeroplane engine. And it's not that bloody simple! I'm not far off 80 and so I and have very inefficient days." Laughs Joe.

The Wilsons jump into their respective Alfas and Joe swings the big 6C around and I ask how it handles as he idles past. "Like it looks," he says. "A big lump!"





FORD

RS200



WORDS AND PHOTOGRAPHY **NATHAN DUFF**





ANDREI Shinkarenko likes things that are rare, different and unique. He's refreshingly left of centre and unashamedly so. I got that impression even before we met when I parked my car next to 'Rex', the dinosaur in his front yard. "Might be Rexona." He quips as we greet. "We're not that friendly yet." Andrei, or Andy, is an engineer. "We're a different breed," he explains. "We think differently – genetically, we are created, were not just taught to be engineers. Russians have a long history of engineering. We don't invent new stuff, we perfect old stuff."

"I put myself through Uni working as mechanical

engineer." Andy was fortunate enough to land a job with Ifield Engineering. "R.J. Ifield was a God." He explains. "112 patents – among other things, the hydromantic slipper bearing; it's the most important thing in hydraulics... ever." He goes on to mention a number of other inventions and innovations. He explains them in such detail that, unfortunately, the scope is a little lost on my humble intellect.

"I love things that are rare. If you're going to do it, make it worthwhile."

That's the thing with Andy, if he takes an interest in something he is in, balls deep. (It's a pun; it'll make sense soon.)



“I started my own engineering business in ‘88 and the planets kind of lined up for me. In ‘94 the RTA decided to make the engineering signatory system the code of practice.”

In simple terms, you needed someone like Andy to sign off on your vehicle mods in order to make them legal. He was a very busy man after that.

“There were only 4 of us in Newcastle, so it was busy. Especially when the kids would take their cars down to Nobby’s Beach and the cops would block off the road. 50 cars would get defected and need to be certified by an engineer. I easily would have done 3000 vehicles over 20 years doing that.”

These days, Andy is on the cusp of retirement and is itching to spend more time tinkering on projects like converting his swing car to be fully electric. Ever heard of a swing bike? Same principal, but in a car. Andy loved the concept of the bike and once he had mastered riding it, thought “Hmm how can I make this better?” Long story short, Andy now has a swing car. He engineered the whole system into a Rickman Ranger that he does skids around his front lawn with.

Along with his mind bending engineering projects, he has 30 odd cars in his collection that need some miles put on the clock. Like the Ex Stirling Moss 904 Porsche GTS Carrera, the last of the road registered Le Mans cars. An Electron – a Hyundai Getz-based electric vehicle briefly produced by the Australian company, Blade Electric, but killed off due to government-introduced ESC requirements that the company couldn’t meet.

At the moment, he owns and operates a squash court. “It takes a lot of my time up. I’ve been playing squash since the mid 70’s.”

Andy’s no slouch either. He competed in the Pan Pacific Masters games in 2016 and won a silver and bronze. There was a 10-year hiatus from squash when he decided he wanted to be a power lifter.

“I made the world team and came 8th in the world.”

Throughout all his achievements though, cars have remained a constant for him.

“I had worked really hard and I thought it was time to buy a supercar. I used the money I had made from my first business.”

(Andy had developed a special type of Diesel Injector and sold the business to a large consortium.)









“I bought a Lamborghini Espada which was a real heart breaker. Ugh,” he sighs, “Lamborghini quality, it’s just not there. If you take it for a run, you gotta call the tow truck. I had a few problems with it and decided to park it up in the shed.” That was 23 years ago.

“There are special cars out there on the planet – the RS200 is one of them. “It was a blank sheet of paper for them to engineer the perfect rally car. That aspect appealed to me straight away. They didn’t have to build a road car – just build what is right.”

“An aluminium honeycombed section with an inbuilt roll cage that you can’t even see! Fibreglass ends and steel structures to hold the engine and diff was ahead of its time.” He says excitedly.

The RS200 was developed so that Ford could join the hugely popular Group B rally category. The Escort was no match for the Audi Quattro or Lancia Delta so they needed something truly special to get noticed on the world stage.

“I first seen the RS200 along with the Audi Quattro and Lancias on an old documentary called ‘Too fast to race’. It was right at the end of that era that the RS 200 came in.”

Ford invested over 10 million pounds in producing the RS200, which, considering it wasn’t going to recoupe anywhere near that amount for knock on sales from the car, is testament to the times of the Killer B’s.

The RS200 was a very complex, technologically advanced four-wheel drive car. Power came from a mid-mounted, 1.8 litre, four-cylinder, turbocharged Cosworth BDS engine with a roof-mounted intercooler.

To aid weight distribution, the transmission was mounted at the front of the car. This required the power from the engine to go up to the front wheels first and then, be run back again to the rear.

The body was designed by Ghia and the chassis was designed by former Formula One designer Tony

Southgate. The RS200’s was assembled at the Reliant Plant (yes, those funny 3-wheel cars) because of their experience with assembling fibreglass bodied cars.

Proof of their cars complexity is stuck to the inside of the windscreen with its strict ‘Cold Start Procedure’. This states: “It is essential not to exceed 1500rpm for the first 30 seconds after starting. Do not drive with the oil pressure above 6 bar. Allow water temperature to reach normal before using maximum power. Failure to observe correct procedure may result in expensive engine damage.”

“The first one I found was at a museum in LA. They wanted 200k and it wasn’t even going.” The RS200 in question had apparently been parked up without fluids for 25 years, everything had seized – not good. Andy discovered one in New Zealand owned by the Hoffman Ford dealership. They had found it in a barn in America with only 900 miles on the clock.

“I’ve only done 70-80 miles since I got it.” Admits Andy. “I got very nervous driving it around, not because it was too quick, I just don’t want anybody hitting me in their clapped out Gemini,” he laughs. “But all that has passed now and I’m comfortable driving it anywhere.”

“The first time I took it out, it felt like a dog - like it had major clutch shutter.”

Andy spent a good deal of time researching how to fix the issue before a member of the RS200 club suggested an odd fix. ‘It’s nothing to do with the clutch, it’s the spark plugs.’

“I changed the plugs and 100% better. But everything is so, so tight. People blame the car – it kind of feels like the handbrake is on at low speed, you really need to drive that thing.”

It’s not just Andy, Chris Harris rates it as the “Easiest car to stall I’ve ever driven.”

“The RS200 is quick – record breaking quick. It held the record for the fastest accelerating production car for 12 years – that’s against Porsche, Ferrari, Lamborghini.”





The record Andy refers to was accomplished by Stig Blomqvist in an EVO RS200 for a Guinness World run. He set a 0-60mph time of 3.07 seconds. The record stood for 12 years.

The EVO's were developed a year or so after the RS 200 debuted for the 1986 season. While they had some success, it was clear some upgrades were needed in order to really dominate the category. 24 of the original RS200's were re-purposed which included an upgrade from the 1.8 BDT engine to 2.1 BDT-E engine capable of anywhere between 600 to 800 horsepower.

The plan was to run in the 1987 season of group B, but due to some horrendous accidents and fatalities the category was killed before they could be used.

It was a crazy time for rally and unfortunately, watching back over some of the footage from that era, it was only going to be a matter of time until there was a fatality.

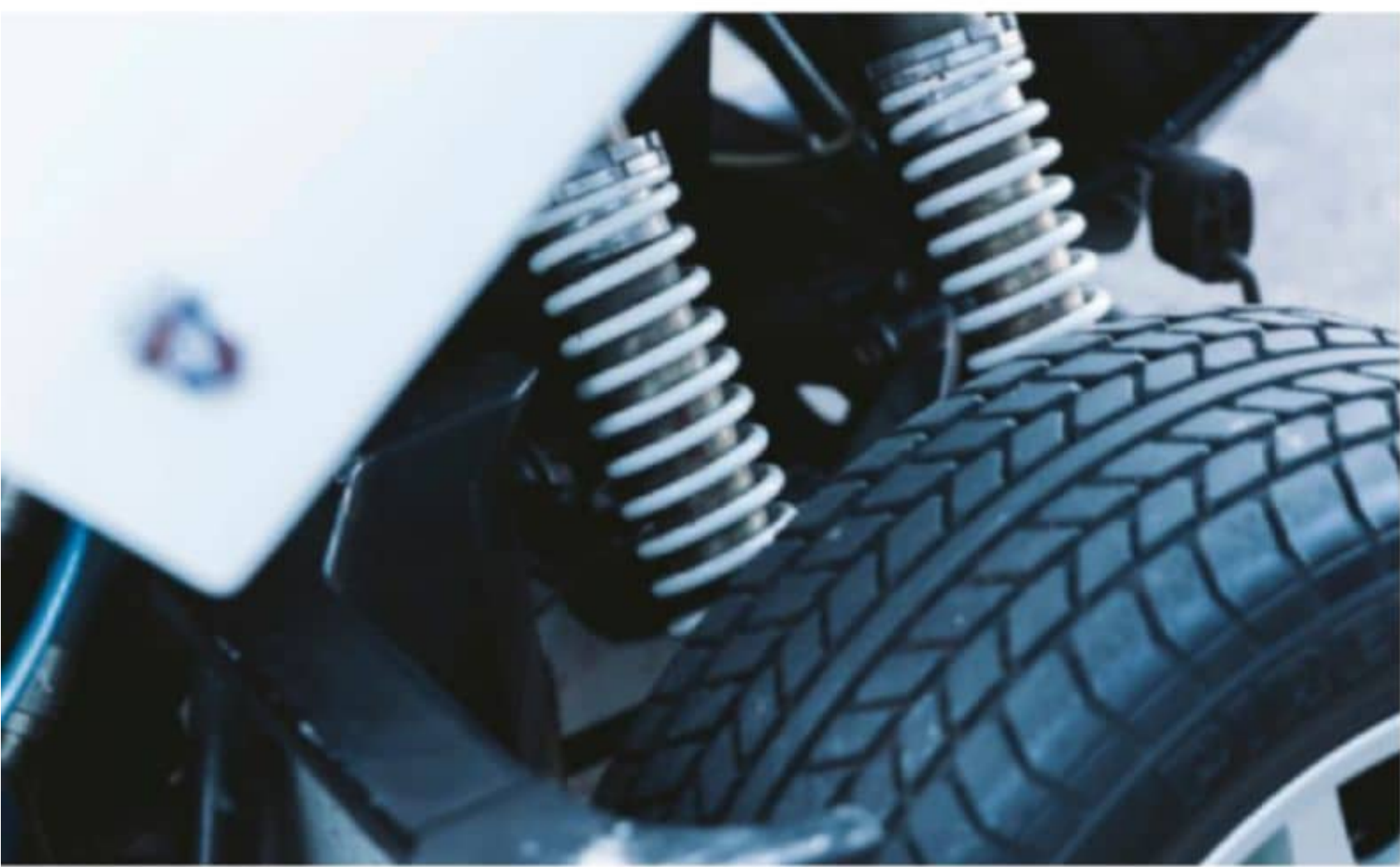
Scenes of drivers leaping over blind crests, parting the sea of spectators like Moses, hands flying out trying to tag a 500hp monster as it scuttled past were common place. It looks like the automotive equivalent of the 'Running of the bulls.'

Marc Surer, a Swiss Formula One driver, crashed a RS200 against a tree during the 1986 Hessen-Rallye in Germany, killing his co-driver, Michel Wyder instantly.

During the second leg of the 1986 Corsica Rally, Henri Toivonen's Lancia Delta S4 went off the side of the road and plummeted down a ravine. It crashed on its roof exploding on impact. Toivonen and his co-driver, Sergio Cresto were killed instantly. The fire was so intense that the Delta S4 was unidentifiable.

In an interview just before the crash he stated; 'After 4 hours of driving - it's hard to keep up with the speed. So,





with a modern car like this, it's just impossible to race here. It's physically exhausting and the brains can't keep up with it anymore.'

At the Rally de Portugal, a RS200 was involved in one of the most horrific accidents in WRC history and the catalyst for the end of the era.

3 spectators were killed and 31 others injured when Joaquim Santos came over a crest to be greeted by spectators on the road. Trying to stop, he lost control and plunged into the crowd.

The accident set off a series of events, which led to the FIA abolishing Group B after the 1986 season.

The RS200 EVO went on to have a second life as an

"IT WAS A BLANK SHEET OF PAPER FOR THEM TO ENGINEER THE PERFECT RALLY CAR."



absolute monster in Rally Cross. Ken Block, Ford fan and master of the skid, has recently acquired the Ford factory RS200 EVO and it's rumoured to be part of Gymkhana 10.

Even though homologation rules stated that 200 needed to be built to be eligible for the category, it's documented that only 146 cars were ever fully constructed and sold, with the remainder being broken down for spares.

The RS200 was but a blip on the scene. Initially, it wasn't terribly successful and played its part in the demise of Group B. But all things considered, it's still an amazing piece of history worthy of its cult status. The RS200 ticks all the boxes for Andy, but he is currently testing the waters by offering the RS200 for sale. "If it doesn't sell, I'll be happy, the way that car looks. Would I be proud to just have it in the shed? Absolutely."





TOYOTA

BJ40



WORDS **MATT WOOD** ★ PHOTOGRAPHY **NATHAN DUFF**

OVER the decades, off-road vehicles like the Mercedes G-Wagen, Land Rover Defender and the Toyota FJ40 Land Cruiser have all etched their own legends into the hearts and minds of enthusiasts.

Utilitarian off-roaders that have built a following and shun traditional automotive evolution. Body on frame construction with lights, guards and bumpers all bolted to the body - functionality was large in a time where more and more often-inner workings are hidden away under bodywork and shrouds.

These 4x4s are the antithesis of crisp lines that ooze with suggestions of power and performance.

Slab-sided and blunt instruments they undoubtedly are, yet their uncompromising stance and display of function over form evokes a different kind of daydream and aspiration; dreams of possibilities, adventure and even escape.

The Toyota Land Cruiser built its formidable legend in the 1960's and 70's. In Australia it was massive infrastructure projects like the Snowy River hydroelectric project that introduced the Land Cruiser to a Land Rover dominated market. The Theiss Brothers first brought the 20 Series Land Cruiser to Australia in an effort to bolster their Snowy Hydro fleet as they simply could not get enough Land Rovers. The 20-series Land Cruiser proved a tough and reliable customer even if it did lack a low range transfer case.

Like the rise of the Land Rover, the story of the Land Cruiser goes hand in hand with post-war modernisation as we ventured further into the wilderness in search of agricultural and mineral wealth.

Cleated tyres and booted feet marched through parts of the Australian interior that had previously barely been visited by Europeans. A legend borne out of reliability and tenacity





TOYOTA

807 TVY





was born.

For motorcycle-mad Land Cruiser owner, Kieran Corcoran, there's more to his Toyota than a dusty, outback legacy. He appreciates its form and design ethos as well, "There's a beauty to its honesty," he remarks.

For many, Kieran's example is the holy grail of classic Land Cruisers, a 1984 BJ40 with power steering and air-conditioning. This short-wheelbase diesel rolled off the assembly line as the 40 Series was nearing the end of its model-run to be superseded by the still in production 70-Series. Kieran's work with an architecture firm has given him a keen eye for form. However, his car ownership history has been littered with an eclectic range of desirable cars. "My first car was actually a XW Ford Falcon GT," he says, "but I also owned a 1969 Mercedes Benz 280 SEL at one stage."

"Working in this field does affect how you look at the design elements of cars and stuff like that.

I really enjoy my job, there's plenty of creativity. As a kid I'd either draw buildings and houses, or Porsches from front on!" He laughs.

"Different things speak to different people," he remarks, reflecting on his automotive attractions, "I've always had eye-catching sorts of cars, but in between, I've always had a pragmatic car as well." The desire for a 40-Series Land Cruiser was driven by the need for a dirt bike tow vehicle with a difference. It was a 2-year journey to get the Land Cruiser to the shape it currently is in now. The 4x4 had been rebuilt to a certain extent however, short cuts had been taken. Kieran laboured to reinstate some of the details and return it to its former glory. Items like shock absorbers have been replaced along with, external badges and the instrument cluster. The interior has also been sound proofed to reduce on-road noise. A fridge has also been installed in the back. The Sunraysia-style wheels are a nod in the direction of the era. This truck is for camping out of as well as towing











Kieran's Husqvarna dirt bike out into the wilderness. The naturally aspirated 3-litre diesel under the bonnet gets the job done, however, Kieran says he will be turbo-charging it at some stage to get a little more driveability on long trips.

In an increasingly complex world of projected images, Kieran and his 'Cruiser are refreshingly real. "There can be a real falseness to the world these days," he says, "You could immerse yourself in social media and not really understand the real world at all." He gestures in the direction of the Toyota. "But that's what makes these things so cool, it doesn't pretend to be anything."

"People these days often look for authenticity and tactility," he says, again waving in the direction of his Toyota, "There's nothing fake about it."

"Maybe these things become an iconic design because of their functionality - maybe it's not so much about what they look like but what they have done or achieved," he says, shrugging, "There must

have been some sort of resonance in the design for Toyota to bring out the FJ Cruiser."

We reflect as we chat, on the things that pull us towards one vehicle or another. "Maybe it's just an emotional connection, maybe these kinds of iconic designs won't have the same following in 10 or 20 years?"

It could just be our experience growing up with that design that shapes the connection.

"There's a nostalgia," he says, "But for me, I just love the little details."

He points out the 4WD badge on the rear of the Land Cruiser, "I mean look at that badge. Somebody added a curve and a flourish to that. I love that detail."

For Kieran however, this BJ40 is best enjoyed from behind the wheel, "It's a joy to drive. It's a different experience, you enjoy the journey," he continues, "We're so insulated from things these days."

"There's more and more lust for that kind of thing."







SHELBY

DAYTONA







IT was a ‘hold my beer’ moment when Alfredo’s Daytona Cobra coupe rocked up fashionably late to a cars and coffee event, (although at that time of the day it was coffee – not beer). Knowing there were only ever 6 Daytona’s made and they are worth stupid money, it had to be a replica. But when you see something like a Daytona in the flesh, whether or not it’s a replica, is irrelevant.

“When I saw this one, I just thought ‘I have to have it. I’m going to have a lot of fun owning this’”. He laughs.

“I didn’t even know they existed until I visited Shelby American in Vegas”, he explains. The Daytona on display at the time was part of the continuation project and was a bare aluminium. “It looked incredible”, he recalls. “I don’t think I would ever buy the convertible version (AC Cobra) – I like them, but I’m just not a convertible kind of guy.”

His Factory Five Daytona was imported from the states in 2007. It has a period correct 302 Windsor V8, Trick Flow top end aluminium heads, EFI, Tremec TKO 500 5-speed hi speed and an 8.8-inch Mustang diff.

It was first registered to Tony Stark (how cool!) in 2011 and to the best of Alfredo’s knowledge, five kits in total were brought over to be built, but only two others have been registered.

We’re briefly interrupted by the inevitable shake down from a security guard. He is easily placated by a selfie in the driver seat of the Daytona and leaves with a jovial – “Don’t do any burnouts will ya.”

We chat car history and lament the mutual loss of



"I JUST THOUGHT 'I HAVE TO HAVE IT. I'M GOING TO HAVE A LOT OF FUN OWNING THIS.'"

our WRX's – me, a 98. Alfredo, a 2005 EVO club spec. A succession of Euro cars followed for him, but his inner mullet was calling and the desire to own a muscle car was becoming stronger.

"I wanted a two door, right hand drive Australian car. When I saw the Mustang at the dealer launch, I just had to have it. I didn't need another car, but I signed up that day". (The initial waiting list was 12 months).

The day we meet for the shoot he has just said farewell to a custom two door XP Falcon coupe. "It was sad to see it go but sadder to see it sitting there unused in the garage now that I have this."

The Daytona was designed by a ragtag crew in Southern California to take on the industrial might of Ferrari. The team only had 90 days to build the first car, and just enough money to make six of them. Carroll Shelby had won at the 1959 24 Hours of Le Mans alongside British co-driver Roy Salvadori, driving the Aston Martin DBR1. It was at this event he noticed a little British roadster called the AC Ace, which had taken a class win. Shelby realized that he could turn the Ace into a world beater if it just had more power – the kind of power you get from a hefty V8.

Once he retired from racing after the Le Mans victory (due to a heart condition), Carroll set to work creating a new British/American sports car based on the AC Ace. It was named the AC Cobra (Shelby Cobra in the USA) and it incorporated a Ford V8, with a stronger Salisbury 4HU differential, and a 4-speed transmission.

The 289 cubic inch engine produced 270+hp

and had a kerb weight of 916 kg – making for a remarkably quick package, particularly by the standards of 1962. The AC Cobra proved to be an instant success and multiple race winner, but it had one significant Achilles heel – aerodynamics.

Carroll Shelby's target was a win at Le Mans against the Ferraris, however the Italians had one major advantage – their new 250 GTO had been designed with the aid of a wind tunnel and could reach speeds in excess of 180 mph, whilst the AC Cobra was pushing 150 due to significant drag.

The team at Shelby's workshop set to work creating their Ferrari killer. Designer Peter Brock sketched out the shape of the new car on the floor of the factory around a British AC chassis, then fabricated a simple body structure using scrap wood and gaffer tape with driver Ken Miles sitting inside to ensure the ergonomics would work.

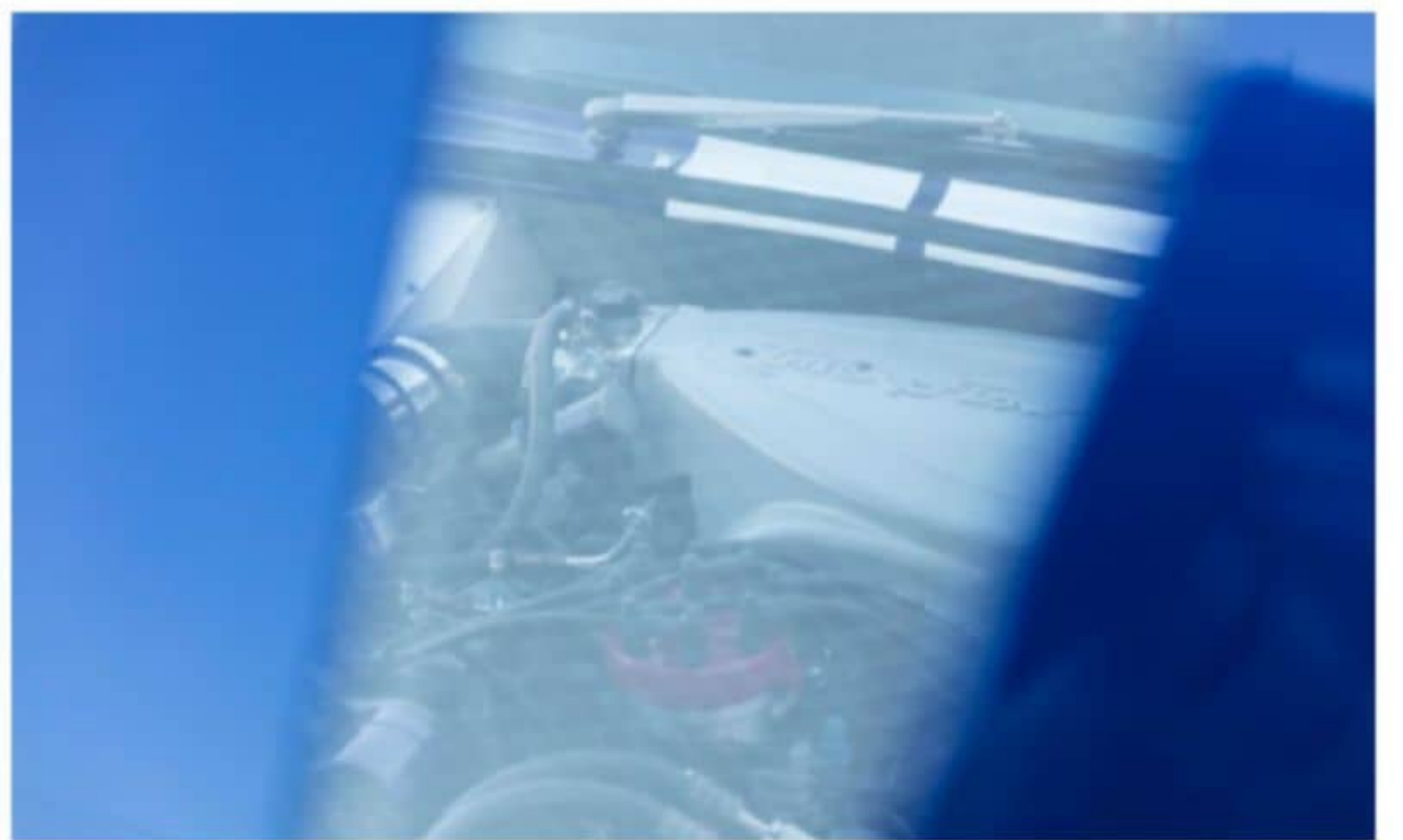
Once this was completed, Peter cut wooden sections for the body buck, then used them as the form to hand-beat the aluminium into shape. Although it sounds bush-league, Peter knew exactly what he was doing. Peter had studied at the Stanford University engineering department and at the Art Center College of Design in Los Angeles.

At 19, Peter had been picked up by the General Motors design department, the youngest designer ever hired, and it was one of his designs that was chosen by Bill Mitchell to become the foundation of the Corvette Stingray.

By the time the Stingray reached production, Peter had been hired by Carroll Shelby, with whom he would run the 'Carroll Shelby School of High-



THE DAYTONA WAS DESIGNED BY A RAGTAG CREW IN SOUTHERN CALIFORNIA TO TAKE ON THE INDUSTRIAL MIGHT OF FERRARI.





Performance Driving’ and stretch his design legs by penning a number of race cars, including the Shelby Daytona Coupe.

While working at GM, Peter Brock discovered research conducted in Germany in the late 1930’s on automotive aerodynamics by Dr. Wunibald Kamm. The documents were in German, but Peter understood the numbers and designs elements and knew he was on to something that may give him an edge on the track.

The Kamm tail, a polarising design feature, is in fact pivotal to the success of the car on track.

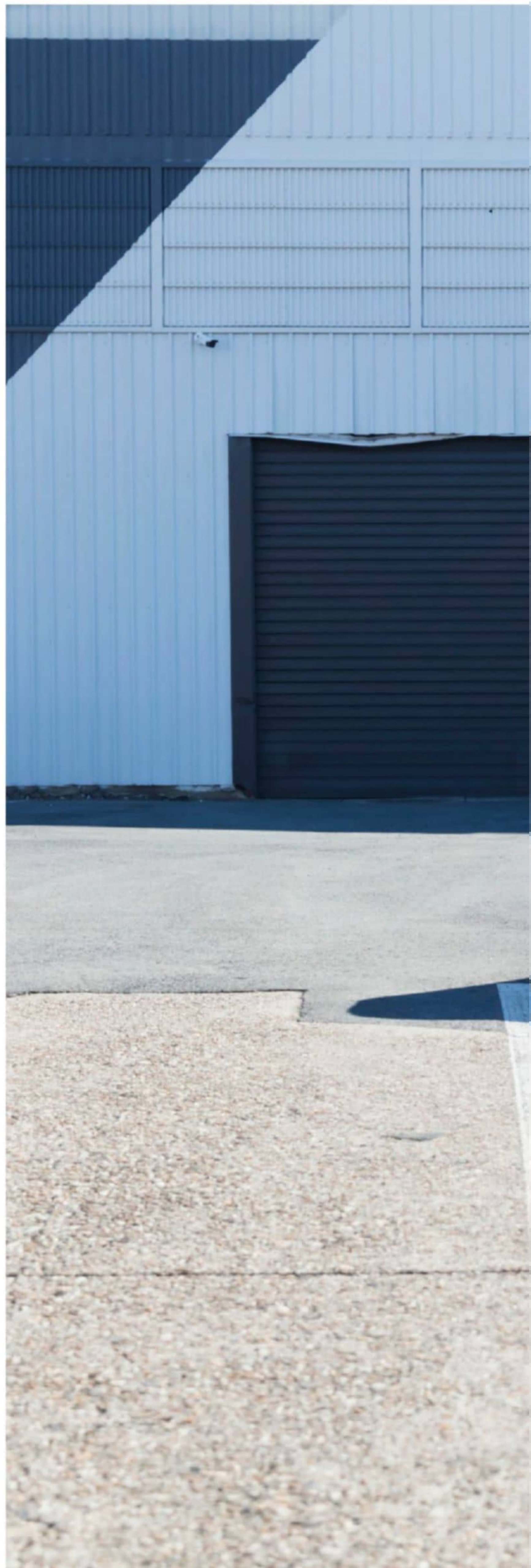
In simple terms, the benefit of the odd-looking rear end is that when the air moves over the body, the Kamm tail forces air on to the body and doesn’t Vortex shed as much (less vibration caused by movement).

In 1964, the Shelby Daytona Coupe began competing in the GT Division III class of the World Sportscar Championship. It took class wins at the 12 Hours of Sebring, the 24 Hours of Le Mans and the RAC Tourist Trophy, finishing second in the championship that year.

By 1965 the car had been dialled in and it took convincing victories at the 24 Hours of Daytona, the 12 Hours of Sebring, the Italian Grand Prix at Monza, the Nürburgring 1000 km, and the 12 Hours of Reims, winning the championship.

From 1966 onwards, Carroll Shelby’s attention would turn to the Ford GT40 racing program, further fuelling Fords determination to beat Ferrari at Le Mans – we know how that ended.

The six original Shelby Daytona Coupes were sold at Shelby American's famous ‘garage sale’ for









HEADS SPIN AND MOBILES POP UP FROM
PASSENGER SEATS AS WE PULL UP TO
A SET OF LIGHTS.



\$24,000. Not each, for the lot. Like GTOs, each is now worth double-digit millions.

There's an eerie connection between the American Peter Brock and the Australian Peter Brock. The Australian Peter Brock was racing a Shelby Daytona (replica) in Western Australia (WA) when he crashed and died. The American Peter Brock was living in Washington State (WA) at the time. When reports hit the media, a lot of people who were familiar with the American Peter Brock presumed he had died in the car that he designed.

We jump in for a drive. It's surprisingly easy to get six and bit foot of awkward photographer into the passenger seat. I'm slung down low and virtually sitting on the side pipes. The noise is intoxicating, the burble and crackle from a light tap of the throttle is glorious and makes me want a Daytona.

"The hardest thing about this car is the gear shift", he says. "You have to 'palm' the gears in. If you try and push 'em, it doesn't work. The first time I ever drove this I was like 'How do I get it into gear?'"

"It feels like a go-kart", he explains, then demonstrates.

As we make our way out of the city he recalls the first time behind the wheel of the Daytona. "I came on to the freeway and just booted it." He laughs. "You can really feel the effect of that Kamm tail and the small spoiler at the back. It feels more settled at speed – 100kph feels firmer, definitely less twitchy because the back has squatted down. Man, it's a race car – no doubt".

Heads spin and mobiles pop up from passenger seats as we pull up to a set of lights.

"I'm going to race it – I can't wait to get it on the track. I've taken my Mustang around the track, but I feel like this might be a bit easier to control. It weighs around a 1000kg and it has big 315's on the back. It'll easily break traction in second, but it's controllable." he explains.

I don't get nervous on the track until I'm literally right there ready to go. Then I think 'Shit..okay. I'm doing this now – Let's go!'

"I'm no race car driver, and I don't pretend to be. I just love going at speed in something like this."







MAZDA

RX3



WORDS AND PHOTOGRAPHY **NATHAN DUFF**

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IME machines are in the realm of fantasy and make believe. Often portrayed as intricate contraptions methodically engineered with 1000's of moving parts, meticulously assembled, working in tandem to take you to a moment in time. Adam, has created a time machine with his RX-3, but not in the realm of make believe.

Adam is a self-confessed perfectionist. It's something that has been with him since childhood. "I used to build model cars as a kid and everything had to be absolutely right. I'd often get frustrated if something didn't fit or if the paint had a run in it. I was absolutely fastidious. These days, I see the restorations I do as big model cars."

Cars have been in the bloodline for Adam. His father always had a project on the go and as Adam grew older, he and his dad started to create projects together – sharing a similar taste in all vehicles. Some of his earliest childhood memories come from

**“IT IS A TIME MACHINE. THE SMELL OF THE VINYL,
THE FEEL OF THE WOOD GRAIN
WHEEL AND THAT SOUND.”**





spending Sunday afternoons sitting on the boot of his Dad's old 264 Volvo at Lakeside watching flame throwing RX7s and RX3s race in the Club Car series. "They had a unique noise and they were fast! As a kid you thought that was pretty cool."

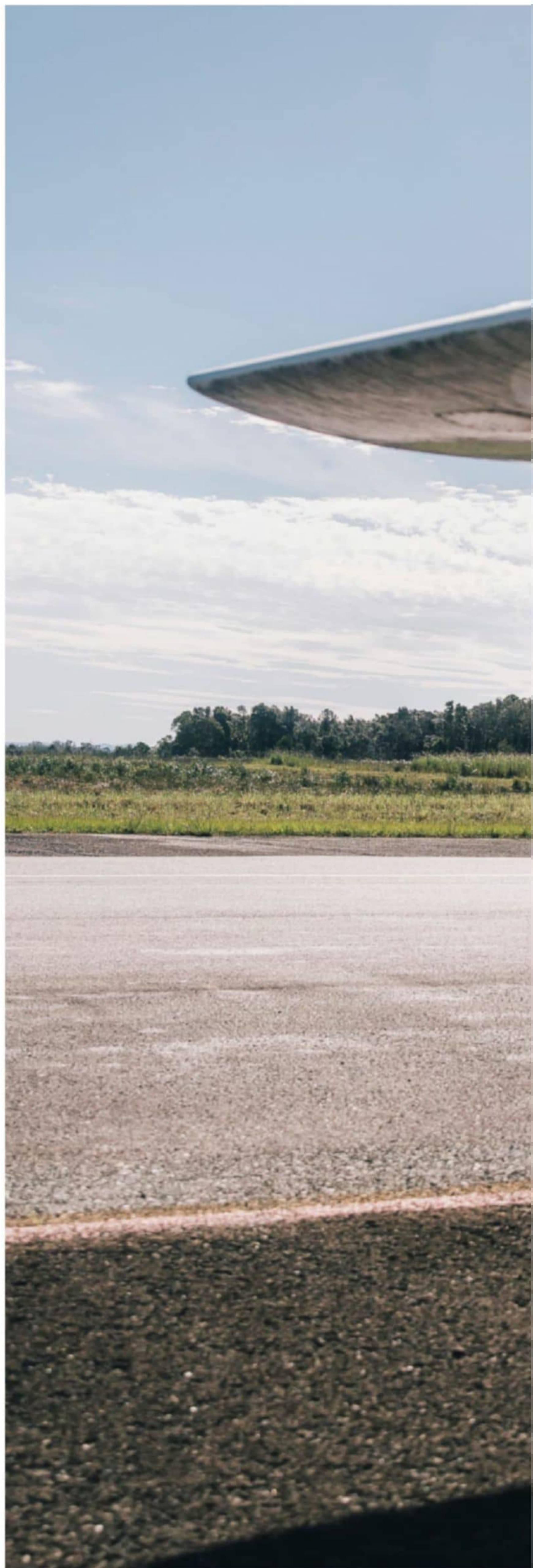
Adam started in the automotive industry when he was 15 years old as a trade assistant. "I was at GM, and then I went to the European workshops mainly doing German makes and models, but back then, I was more into Italian cars. The first car I restored was a Fiat 128 3P and then a GTA replica with a 105 series Alfa."

"I was heavily into the open wheeler scene after that. I restored a Lotus 69 Formula 2 car for myself." Then Adam casually mentions, "I restored Jack Brabhams 63 Tasman car for a friend. When I had the chance to meet Jack and show him the car, he commented that it never looked that good when he had it."

Adam describes his first experience in a Rotary Mazda as "addictive". It was in my friends Mazda RX4 coupe, fitted with a 13B peripheral port. The sound was like nothing else and what seemed like limitless RPM. The 'push back' in my seat was comparable to a two-stroke motorbike hitting power band. I was hooked after that."

"I got the bug back in 2008 when a friend mentioned he was building an RX3. For some reason, I thought it sounded like a good idea." Adam started looking for cars and stockpiling parts so that when the right car came up, he'd be ready to go. Adam spent over two years searching for the right car.

"I couldn't get the one model that I really wanted which was a 74 12A coupe - what I consider Mazdas Unicorn car. I pretty much gave up and ended up selling everything I had."

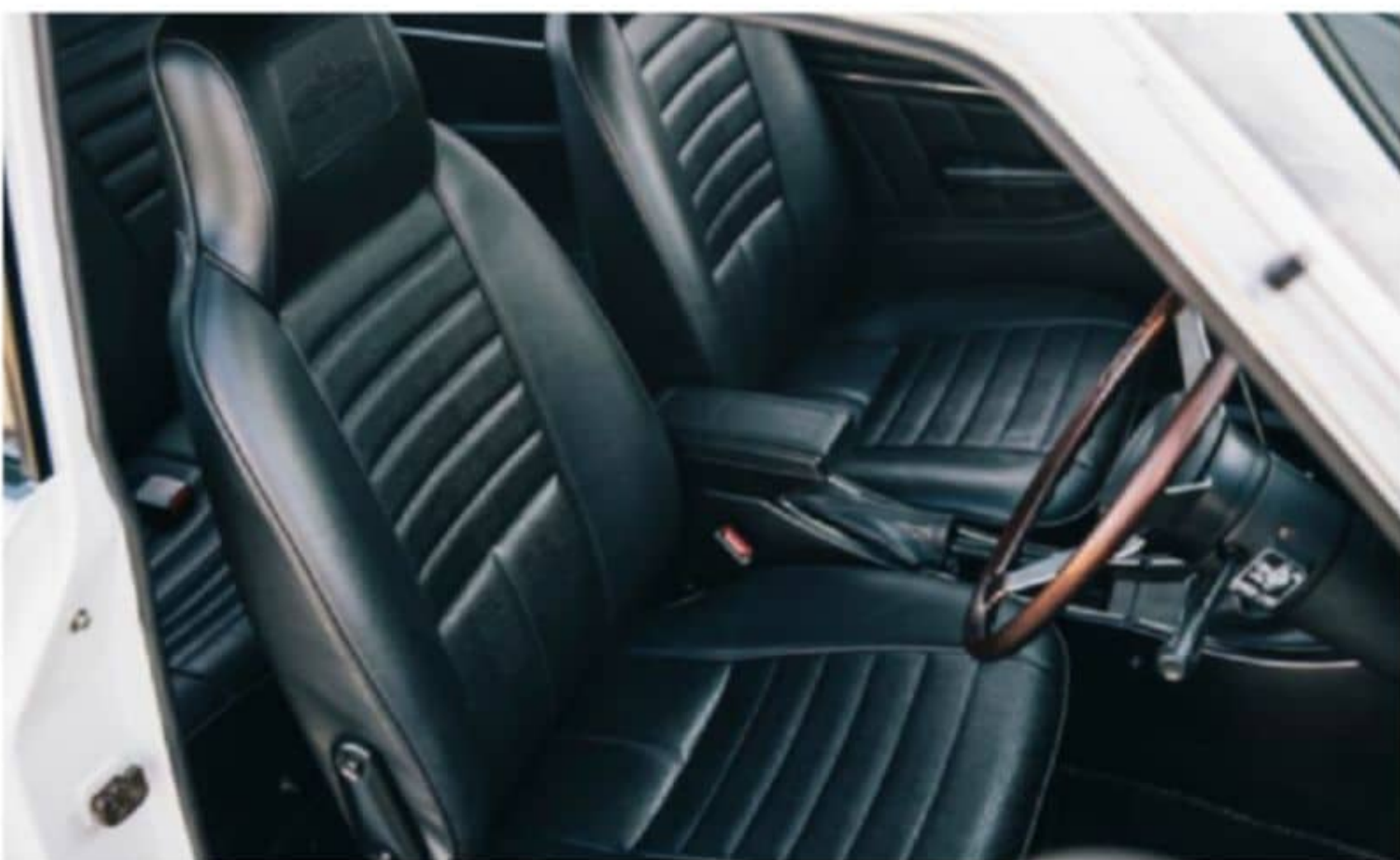
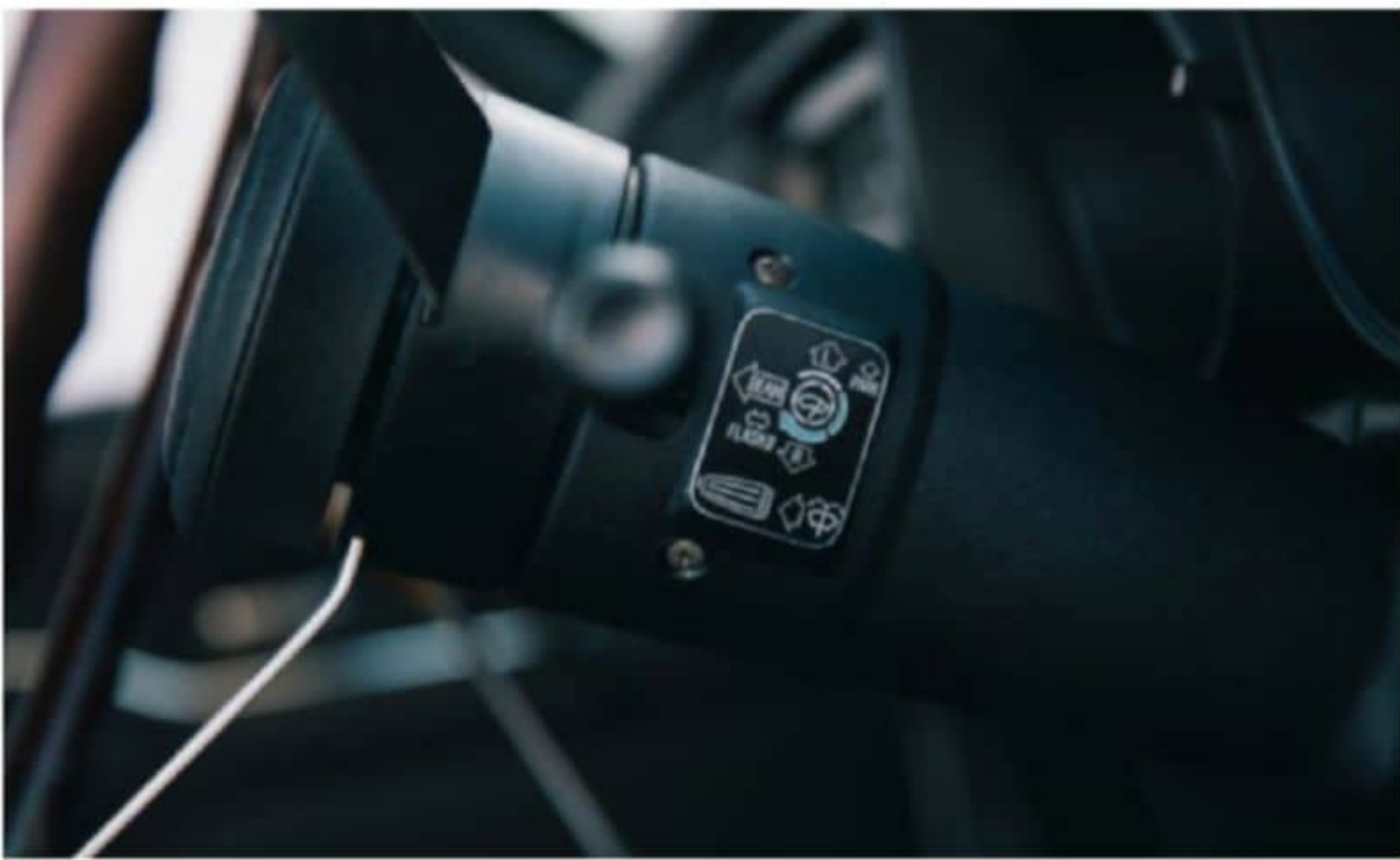








"THE 'PUSH BACK' IN MY SEAT WAS COMPARABLE TO
A TWO STROKE MOTORBIKE HITTING POWER BAND.
I WAS HOOKED AFTER THAT."



However, the obsessive in Adam couldn't let the idea go. In 2013, still not satisfied, he posted a wanted ad on a forum and found a fellow enthusiast located in Perth WA had exactly what he wanted.

"I was heavily into modifying back then. I'd had a succession of Mazdas; RX3s, RX2s and RX7s. But for this one, I had a totally different approach. I was at a different stage of life and I wanted it more geared towards a family-oriented car that could fit four people comfortably."

The RX-3 was first released in Australia in March of 1972. The series 2 arrived two years later in 1974, sporting an upgrade from the 10A to a 12A rotary engine. The series 2 also had cosmetic front-end changes and dual braking lights added to the rear. This model was the first of the anti-pollution cars with heated rear window and R.E.A.P.S exhaust.

The RX-3 was their most popular rotary model to date and the coupe accounted for more than 50% of sales. It's thought that the success of the RX-3 coupe influenced the development & styling of the RX-7.

Adam's first impressions of the coupe were good. It was a verified genuine car with matching body numbers. It had a good original clean shell with no accident damage and was rust free - a solid foundation for Adam to start with. "There was a lot of stuff that had to be sourced - pieces of a puzzle to put together if you like."

Adam set about the mammoth task of gathering as much reference material as possible. "Google is a wonderful thing," laughs Adam.

What really helped was the opportunity to view a one-owner car that had never been restored. Adam photographed the car and used it as a reference guide, so he could match everything exactly in the right place. The goal for Adam was to use as many genuine parts as possible. "It was difficult to find every little correct bracket, nut, bolt and washer. I drove the people at Mazda crazy checking part

numbers and availability in Japan. I had to use a lot of original parts that required restoration, too."

"People were reluctant to let go of parts as well. Which meant I had to grovel, wheel and deal and exchange bits or pay silly prices to get that final parts that I needed."

"I made sure the right colours were painted in the right areas and all the right bolts had the right zinc plating. There were different tones of colours; there was satin black and gloss black; there were areas that were painted and areas that weren't painted."

The coupe is as detailed underneath as it is on top. Every single component has been sandblasted, repainted, powder coated, re-plated - with painstaking attention to detail every step of the way. "It's probably over restored if anything," concedes Adam.

"The steering wheel on the car was literally brand-new when it was registered in 2017. Little things like that are the icing on the cake."

An original 1974 engine was sourced and rebuilt to factory standard specifications. This was important to Adam, as this car would live life as a family weekend cruiser and required practicality and reliability.

"It is a time machine. The smell of the vinyl, the feel of the wood grain wheel and that sound. It has that unique noise that pops through the gears - it's turbine smooth. A glance through to the back seat, greeted by my two young boys' ear-to-ear grins leaves me reminiscent of my younger self, humble and proud."

Restoration is an art form and for Adam, it's as much about the journey as it is the destination - the thrill of the hunt, the challenge of precision craftsmanship and the pursuit of perfection.

"I'd describe it like a version of doing art I guess. You paint a picture and when you finish, you hang it on the wall and then you go and paint another one."







KIRSTEN

WILLIAMSON



WORDS AND PHOTOGRAPHY **NATHAN DUFF**



IT'S a cold and drizzly day on the Sunshine Coast, water beads off the windscreens of the cars parked outside Kirsten's house. The muffled bark of something large echoes down the path as I bang on the gate outside. I'm greeted by Kirsten, in double denim, dodging droplets of rain liberated by their collective weight on the leaves overhanging the garden path.

Kirsten works out of a spare room at her house, even on what is a fairly gloomy day, the light through the window is bright and soft. "As much as I love it, I like to be able to close the door on it," she admits.

A 1:1 scale drawing of Frank Sinatra's Lamborghini Muria and a profile of James Hunt's helmet lean framed against the wall. "Art's funny", she muses. "One minute you think 'oh I hate this'. You come back an hour later and you're like 'oh I love this.' So, sharing is a challenge for me."

The space is sparse. Framed black and white images discovered in her parent's garage hang on the wall. A simple desk sits directly under the window with a handful of pencils arranged to the side.

A vertical stack of books collected on her European travels house images of icons and inspiration. Ralph Lauren, Paul Newman - Steve McQueen "He's just so effortlessly

cool." In an old jar on the window sill grows a water plant, a gift from her best friend's garden.

A holographic disco board peaks out from behind the Muria. Kirsten's first tabletop workspace. "Bought it from Bunnings - I covered it in school contact paper and jazzed it up a bit. It also doubles as a dance floor on special occasions."

Kirsten studied fashion after school and upon completing her degree, began working in a boutique. Kirsten constantly felt the urge to draw and had become despondent with her chosen field. These days, Kirsten prefers Bertone over Benetton and Gandini over Gucci.

"Car people are nice, down to earth. I haven't met anyone unkind. Compared to fashion which, unfortunately, lives up to all its stereotypes."

The catalyst for change came in 2015 after Kirsten visited the 'Bond in Motion' exhibition in Piccadilly, London. The exhibition featured a collection of James Bond cars from the films.

"Until that day, I had never really stopped and looked at the details of cars." She explains.

"I remember sitting in front of the Aston Martin DB5 and seeing all of this detail - like an engraved cross hatch





pattern on the back of the rear-view mirror – all of these tiny little things that you never get to see.”

Kirsten returned to the exhibition twice more, working up the courage to creep under the velvet rope for a closer look, only to be thwarted by an astute security guard. “Back! How many times do I have to tell you?” She laughs.

“If I owned something like a DB5, I’d park it in the middle of my living room. I wouldn’t even drive it. I’ll never own anything like that, so the next best thing would be to draw it in full scale.”

“The exciting part of this for me is seeing what moves someone and to create something they will love. Plus, I get to hear their stories about why they love their car or a particular item they want me to draw. I like hearing how they got involved with it. You get swept up in the history and it’s kind of romantic.”

Kirsten is heavily influenced by the automotive aesthetic and graphic design elements of the 60’s and 70’s - Formula 1 in particular. “My fascination had always been there but took time to reveal itself.” The period resonates with Kirsten and as we talk, I forget she is in her early 20’s, as she

constantly throws in cultural references to music, film and style icons from that era.

The Formula 1 helmets of that era appealed to Kirsten because of their simplicity. After seeing the movie ‘Rush’ Kirsten was further inspired and began work on drawing the helmet in fine detail. “James Hunt’s helmet was, aesthetically, really clean and simple. It had his name on the side and Marlboro above the visor - but still so much detail when you get up close.”

“My first attempt at drawing James Hunt’s helmet ended up in the bin. I didn’t want to use a pen when I was doing the first one, but I thought it would give me the effect I wanted. I touched the paper and it just leaked everywhere. Totally ruined it. I swore off pens for good after that. Never. Again. Not for as long as I live”, she laughs. “But there is something cathartic about stuffing something up so supremely,” admits Kirsten.

Kirsten primarily uses mechanical pacer pencils now. “I like to be able to rub it out and do it again, you know, really torture myself with getting it perfect.”

“The way I work is more intuitive, I look at things and



think ‘how can I make that more contrasty – how can I push that a little bit deeper’. I use other mediums including charcoal and brushes to get the effect I want. However, I’m pretty staunch about not using pen.”

The 1:1 scale Lamborghini Muria took 5 months of consistent day and night work. “And a lot of coffee and disco music – it’s the only thing that keeps me awake and smiling.”

To achieve a true 1:1 scale, Kirsten uses the measurements of the car, sizes it up on the computer and prints out each section. “It’s a pretty unglamorous process,” she confesses. Kirsten uses a ruler to create a grid and works off a reference image of the right scale, making sure all details are exact in her drawing. It’s a skill she learned during her fashion degree.

“We had gridded tailoring rulers that are designed to be used for minute measurements. That type of ruler is perfect for this type of work. I could draw it free hand, but it would take 10 times longer – and really, how much do I need to suffer,” she laughs.

“Ultimately this process gives me the satisfaction of having that mathematical assurance that it’s accurate.”

The most difficult section of the Muria was the back panel. To get a consistent and even gradient over such a large area was a lot more challenging than Kirsten had anticipated. “I would look at it and think it was fine, then I would look through the camera on my phone and it would pick areas that weren’t even – I ended looking through my phone to patch uneven areas.”

“But sometimes the biggest challenge is to stop thinking and say, ‘Maybe that’s good enough.’”

View Kirsten's work at
www.kirstenwilliamsonart.com







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