

RETROMOTIVE

VOLUME FIVE



GT40



RETROMOTIVE

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VOLUME
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FRONT END

Greetings! When I first started working as a photographer for car magazines, there were moments when I'd pause and have a look at what I was doing, where I was or what I was photographing and have a little chuckle and think: 'I can't believe someone is paying me to do this.' The days are often long and sometimes things don't go to plan... or there was never a plan to begin with. For a very long time now, I haven't been able to imagine doing anything else and I didn't really know what to do when I fell out of love with photography.

For a commercial shoot, it's not unusual to lug a tonne of gear around – about the same amount as a three-piece band on occasion. Lighting, stands, tripods – spare this and that. After a while, it became tedious and in the midst of making sure everything was technically perfect – I lost the connection with the end result and my passion for photography waned. Then, after a little while, I started to think I actually didn't like photography much anymore.

I wanted to find a way to renew my vows and get back to what excited me about photography in the first place. After a couple of glasses of contemplation, I realised I enjoyed it most when it was just me, the subject and a camera.

Retromotive started out as a side project and became a way to strip back all the guff and just connect with people, their cars and stories through the camera. No lighting set-up, no heavy photoshop and processing – just honesty through the lens. For a Retromotive shoot, I just take one camera with me and it's incredibly liberating just to step back from the process. The limitations of only using available light to produce emotive imagery kick-started my

creativity again and the excitement of taking photos returned. (Some people say 'creating an image', but I think that sounds a bit wanky.)

It's been a year now and the people that have been featured in Retromotive have been exceptionally generous with their time. They have allowed me to tell sometimes very personal stories about their journey through life with their cars.

In this issue, Alan Henry took me for a spin in his incredibly well-preserved Lancia Fulvia HF works car. He wanted to demonstrate why he had kept the car for 49 years and surprised me by throwing me the keys to his pride and joy after we pulled over on the side of the road. It was an absolute blast as I very rarely get to drive the cars I shoot. Ordinarily, I'd be on the side of the road, crouched down behind a shrub or in a ditch trying not to stand in the funk running below me. You may even catch me hanging out the back of a car, hot exhaust plume and road grime flicking into my face. It was a nervous pleasure to be handed the keys to Alan's Lancia: 'I can't believe I'm paying me to do this!'

My very first photoshoot that involved any type of car was a pair of GT40s that were produced out of the now defunct DBR Sports Cars in Yatala, Queensland. I half entertained the notion of digging out one of the photos and including it in this column, but, sweet Jesus, they were bad! Crap photos aside – the experience was amazing. I remember giggling like a school girl in the passenger seat when the needle crept up and the world got blurry. It came down to a couple of guys who loved their cars and were happy to blast through the cane fields and get some – as it turned out – ordinary



NATHAN DUFF

Nathan Duff is an Australian freelance automotive photographer. To see more of Nathan's work go to www.nathanduffphotography.com.au or follow him on instagram @nathan_duff_photography



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...

MATT Hoffman has always loved the idea of owning an old truck. 'I think it goes hand in hand with surfing's culture and I've been a surfer my whole life.'

For many of us a car represents a sense of freedom. With a tank of gas and a little bit of motivation you can go just about anywhere. The 4x4 naturally embodies that spirit and takes it further. No longer confined to the highway or the bitumen, you get the sense you can go anywhere and do anything – even if it just ends up being driving to and from work most days.

This dream of adventure or being able to get it away from it all might be the reason the vintage 4x4 market is having a bit of moment. More recently, Matt noticed an increasing number of restored Broncos pattering around Venice and that reignited his interest in owning a vintage truck.

He knew if he was to own a truck, it had to be an International Harvester Scout. The lifted Bronco look wasn't for him. A friend in high school owned a Scout II and Matt was always intrigued by it: 'I loved the look of the Scout and the idea of having a truck I could beat up, whether it is throwing surfboards in the back or hauling equipment around.'

All he knew is that he wanted an 80 or 800 (these have the more classic, boxy shape versus the slightly more modern Scout II) and he wanted something with an engine conversion so he didn't have to go hunting for hard to find or obsolete parts when things broke.

Matt came across this particular 1964 Scout 80 online, located just south of San Francisco. 'At first I scrolled over it because the images scared me – the truck was really dirty and it looked like grass was growing out from under it so I assumed it probably didn't run.' But it had a Chevy small block 327 V8 engine swap, so Matt enquired further. The owner said it was a ranch truck which is why it was dirty and parked in long grass but that it ran well. He sent a video of it starting up with more photos taken around the ranch and Matt fell in love. He drove up and trailered it back to Venice. 'I remember pulling away with it trailered behind me. Every time I looked in my mirrors,

I'd see the Scout and smile. It marked a new stage in my life and that's always special.'

Matt's girlfriend named the Scout 'Maverick' after the big wave surf spot near San Francisco because the truck is 'bold and blue'. The colour is actually a slightly more subdued version of the factory original Medium Blue and is definitely a standout characteristic of the truck.

With most classic cars people want to turn back the clock and see them all shiny and new, with all the parts and paint as per the showroom floor. Trucks on the other hand seem to resonate with people when they look like they have lived a life. Every ding, every scratch makes you wonder what it's been through to get to this point and reminds you of the utility or practicality of an old truck. If it is all about patina, this truck has it in spades. The patchy, scratched and dented blue paint reveals a workhorse that has kept chugging for 54 years.

Matt says he has been on the fence about the body work. 'Everyone I talk to tells me to keep it as is. All the little blemishes and inconsistencies work. It's vintage. And people dig that look.'

Keeping with the ocean theme, Matt describes the driving experience as being like driving a boat. Much like the Land Rovers and FJ40s of the period, the Scout is a very basic machine. There is no power steering, no power brakes, but it is this simplicity that is a key element in the machine's appeal. Even the most mechanically challenged owners can carry out most maintenance tasks with basic tools and, despite the scarcity of parts, there are fewer parts to break, diagnose and replace.

Luckily for Matt, the truck has needed very little work, with the wiring being the only real issue he has had to deal with, having been left stranded a few times with a dead battery and non-functioning headlights. Luckily there are very few wires in an old Scout; it's just unfortunate that every single wire is green!

For now, Matt just wants to keep the Scout mechanically sound and take it on a trip along the iconic coastline of Big Sur where the topless Scout will surely feel right at home.



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



MOST automotive enthusiasts would associate the word ‘Carrera’ with Porsche cars. A Spanish word that stands for ‘race’ and ‘career’, Porsche started using the Carrera name for its base 911 models to boost sales in 1984, commemorating the company’s success in the Carrera Panamericana road race held in Mexico between 1950 and 1954.

A couple of decades prior, however, the sexy sounding word had already resonated with Swiss watchmaking legend Jack Heuer – the man famously known for bringing together the world of motorsport and chronographs in the 1960s to create a lasting heritage for the brand - Heuer Watchmaking Inc (now known as TAG Heuer).

In 1962, he learnt of the infamous Mexican road race named after the Spanish word and registered the name ‘Heuer Carrera’ in Switzerland, and in 1963 released the (now) iconic Heuer Carrera chronograph.

The first generation of the Carrera (reference 2447), which some now regard as the most beautiful chronographs ever designed, existed from 1963 to 1970 as timing instruments made for racing drivers with a strong focus on motorsports and practicality. They had clean, legible dials without any decorative elements and were housed in a 36mm steel case with signature design bevelled lugs.

The Carrera model was temporarily retired in 1982 coinciding with Jack Heuer’s retirement, but in 1996 inspired by the original, a re-edition of the original ‘Carrera’ was released by TAG Heuer – dubbed ‘Heuer Classics’. These homage watches attracted collectors who otherwise could not afford to purchase one of the vintage originals costing upwards of five figures.

Teesaan Koo, an avid watch enthusiast and collector in Melbourne with a passion for vintage Heuers, owns an original 1964 gold-plated Carrera 45 reference 3648S (a derivative of the first design) and recently added the homage to his collection – a 1996 TAG Heuer Carrera 1964 Re-Edition reference CS3111.

Like many enthusiasts, the stories and heritage behind the brand are where it all began for Teesaan. ‘Like a lot of my watch acquisitions, I would have read an article that got me fixated. The man who designed the Carrera – Jack Heuer and his personal contribution to what would now be the classic Heuer aesthetic.’

‘I started hunting on eBay and in vintage watch shops and eventually found one I could afford in London – a gold-plated 1964 Heuer Carrera 45. It was not in perfect condition, but the dial was clean, and

I knew a well-matched strap would do it justice. I wear it on a vintage nylon strap in ‘Martini’ racing colours which I think looks great.’

He says of his latest acquisition, ‘given that the original Heuer Carrera reference 2447N is above my budget at \$15-30K, when I came across a TAG Heuer Re-Edition from 1996 in good condition at a fraction of the cost of the original, I had to have it.’

His particular Carrera homage is the sixth generation of a long line of Carreras and is a very faithful (and desirable) re-issue of the first Heuer Carrera reference 2447N from 1964. Apart from the lack of ‘Carrera’ text; the addition of the 100-count inner track and its movement (Valjoux 72 vs Lemania 1873) – almost everything is identical to the original.

It’s interesting to note that at the time TAG Heuer believed that the Carrera had been launched in 1964 – hence naming it the ‘1964 Re-Edition’ and not ‘1963.’ Jack Heuer explains in his biography *The Time of My Life*: ‘I could not for the life of me remember whether I had created the first Carrera in 1963 or 1964. But Jeff Stein and Ben Clymer, two private chronograph collectors in the US, discovered a Carrera with an engraved serial number confirming a production date in 1963...’

Jack Heuer’s vision was to bring together motorsport enthusiasts with Heuer’s precision timing instruments. ‘Cars and watches share many attributes, mainly in design, functionality and engineering’, says Teesaan. ‘A Porsche 911’s design and engineering are almost perfect; a Jaguar E-Type is amazingly beautiful. A car’s engine is the equivalent to a watch’s mechanical movement, and the dial is its livery.

‘Heuer has a long history with motor racing which resonates with me. I’ve watched the Steve McQueen movie *Le Mans* many times – the cars, drivers, and the event is really well portrayed. There is no doubt that Heuer was entrenched in the motor racing world at the height of the ‘cool’ period of the ‘60s and ‘70s, and has continued its association (now as TAG Heuer) with sponsorship of Red Bull Racing in Formula One. If you go to the F1 paddock, you’ll see watch brand sponsorship everywhere – the cars are cool, and the watches are (still) cool.

‘I love watches, and I can wear them all the time and gain pleasure from looking at them whenever I want. I also love art, furniture, cars, planes and architecture too, but I can’t wear them on my wrist every day.’

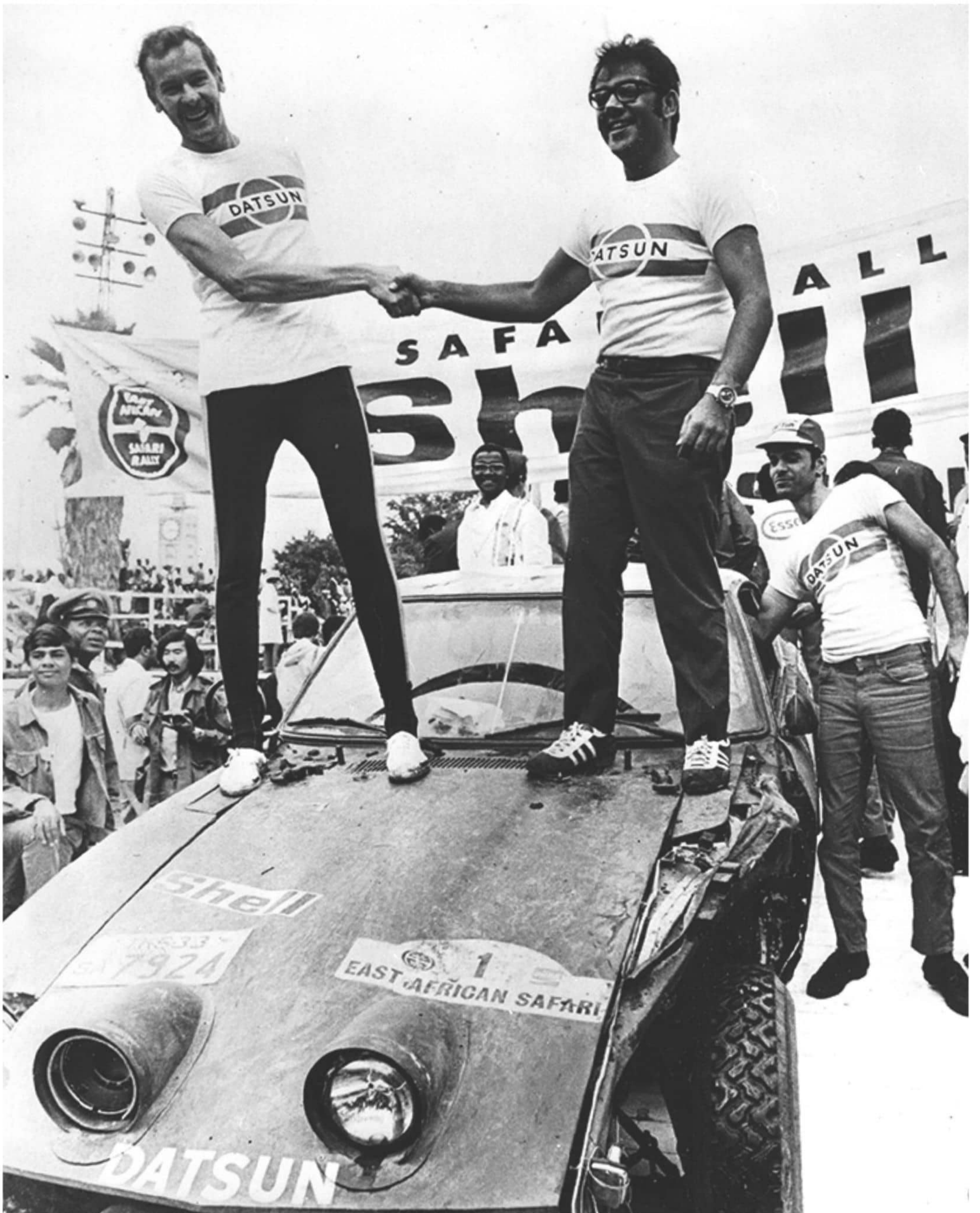


Photo: Supplied



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 time as a motoring writer which led to media rides with the likes of Carlos Sainz, Colin Bond and Greg Carr plus a competitive run in the 1986 Australian Safari.

IDLE TORQUE

TOPPLED by a giraffe. Totalled by a train. Buried in a snowdrift. Lofty Drews is old-school rally. Used recce notes – FBR for F*#@* Big Rocks – scrawled out on pages from notebooks. Used ingenuity and a hand winch to tie a car's loose rear axle in place. Welded up suspension with a wheelbarrow-borne gen-set. Spoke the local lingo. In days when sponsors were few and stage service was scanty, Lofty was a do-it-yourselfer, from the co-driver's or driver's seat.

And he won plaudits and prizes, perhaps most notably sharing a battered Datsun 240Z with fellow African Shekhar Mehta to take out the 1973 East African Safari.

So Lofty became sought after by rally teams whenever the contest turned to the challenges and adventures of the Safari.

Lofty – born Harald Drews in Tanzania in 1940 – has had 45 serious rally starts, including Safari Classics, since 1968. There were others, club rallies and autocross championships behind the wheel too but it was his Safari runs, co-driving for the likes of Sandro Munari and Rauno Aaltonen, which coloured the legend of the tall and skinny Lofty.

'A lot of it was my mechanical knowledge – so when we broke it I could fix it', Lofty recalls. 'So I was popular. I could speak the language and because of my apprenticeship (with East African Railways and Harbours) I could fettle the car.'

With a wife, young family and job in Kenya, Lofty couldn't afford time to rally through Europe. But his can-do attitude and local knowledge were valued by international works teams when the Safari came around.

The Europeans weren't used to African conditions; Lofty knew them, could read them and knew how to engage the locals. 'If it was really wet and boggy, and you were sunk, I could speak to them (natives) in Swahili and they left other cars to help you', Lofty smiles and suggests that half a torn banknote – the other half when the car was out – was a workable inducement.

He'd begun his career with good mate David Benzimra, son of a Nairobi car dealer, on club and social rallies with the likes of Mini Mokes. Had a few prangs, never trained as a driver but liked to give his cars a bit of stick. 'And wrote a couple off.'

Lofty's first East African Safari was in 1968, co-driving with BMC works driver Tony Fall in an Austin 1800; his mate David co-drove with Timo Makinen in another Land Crab. The Austins' heralded Hydrolastic suspensions blew up.

Next year he rode with Fall again, this time in a Lancia Fulvia and in

1970 Lofty teamed with Lancia driver Sandro Munari for the first time. Then Shekhar Mehta and Lofty had a crack at the 1971 British RAC in a 240Z, ending up as two out-of-place Africans stuck in a snow bank.

In 1973 the pair won the rugged Safari. That Datsun 240Z remains one of Lofty's favourite rally cars. 'It'd had been tested in Africa and reinforced, had a strong motor and being MacPherson struts you could adjust the hardness. And it was a forgiving car.'

It lost that front guard after hitting a flock of wild guinea fowl on a downhill dip – at full speed. That took out the headlight assembly structure and then, at high speed, wind pressure loosened the guard which finally fell to bits.

In 1975 Lofty and Munari attacked the Safari in the elegant Lancia Stratos HF, finishing second after one rock punctured two tyres and the Italian team manager had removed the 'inelegant' spare from the back of the car.

'It was probably the nicest. The Stratos was sort of like a catapult, you'd hold it back and then it went like hell.'

All up, in his semi-professional career, Lofty Drews has co-driven some 25 Datsuns and Nissans, six Lancias and 10 Opels.

One Opel Ascona didn't return from a recce in 1982, running into a giraffe; and in 1989 one Datsun was wiped out on a railway crossing. His first outing with Rauno Aaltonen was on the 1977 Safari in a Datsun 160J, the pair finished second and competed together – in Datsuns and Opels – in ten Safaris.

Where Lofty recalls Mehta Shekar was very reliable and didn't take chances and while Sandro Munari was 'foot flat-arse up', he thinks Aaltonen was probably the best. 'Rauno was the Professor, the one who always thought about everything.'

Lofty's adventures led to a night in India after a Himalayan Rally (he'd won it in 1984 with Shah Jaynat) with Australian rally ace Ross Dunkerton. Lofty admits he got pissed, talked into visiting Australia, flew to Brisbane, met up with an old African mate and put in immigration papers.

Four years later, in 1991, he and his family moved from Kenya to Queensland; next year he won a Queensland Rally Championship navigating for George Kahler in a Galant VR-4.

He's still involved with rallying, but the car Lofty Drews wants to see in the back shed? He answers in ten-tenths – a 240Z. 'I had a few Zs and we sold them. I'm looking at a Z now, to build a replica of Shekar's car. But I won't take the mudguard off like that.'



RENNER AUTO

GT40



WORDS AND PHOTOGRAPHY **NATHAN DUFF**





Y

ou'll find it hard not to be impressed if you ever walk through the doors at Renner Auto. The workshop is clean – laboratory clean. The Renner Auto neon sign glows in the workshop, and silhouettes the machinery visible through what looks like a store front window.

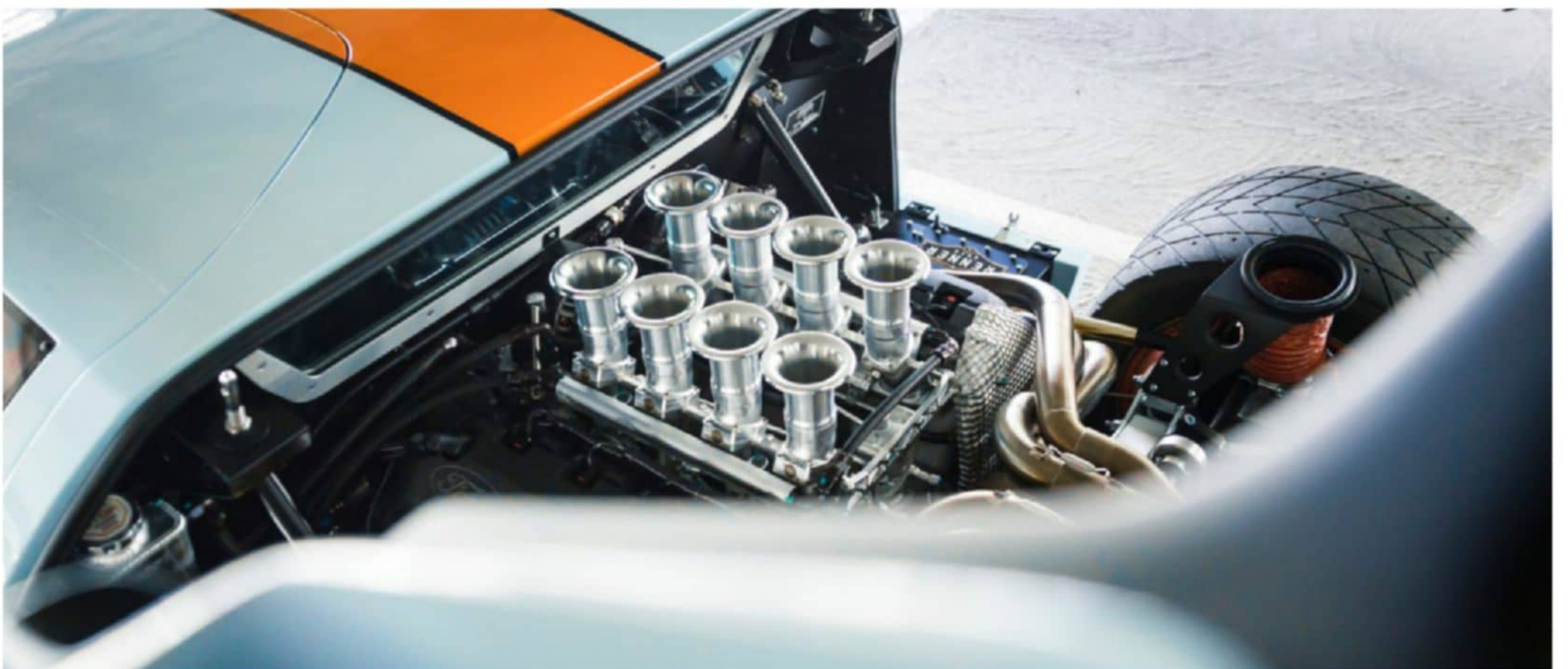
To my right, a 356 Speedster shell, past that a Jaguar XJ13 showing off that glorious V12 engine. Parked behind that, sitting pretty in period Gulf Livery, is the Renner Auto GT40.

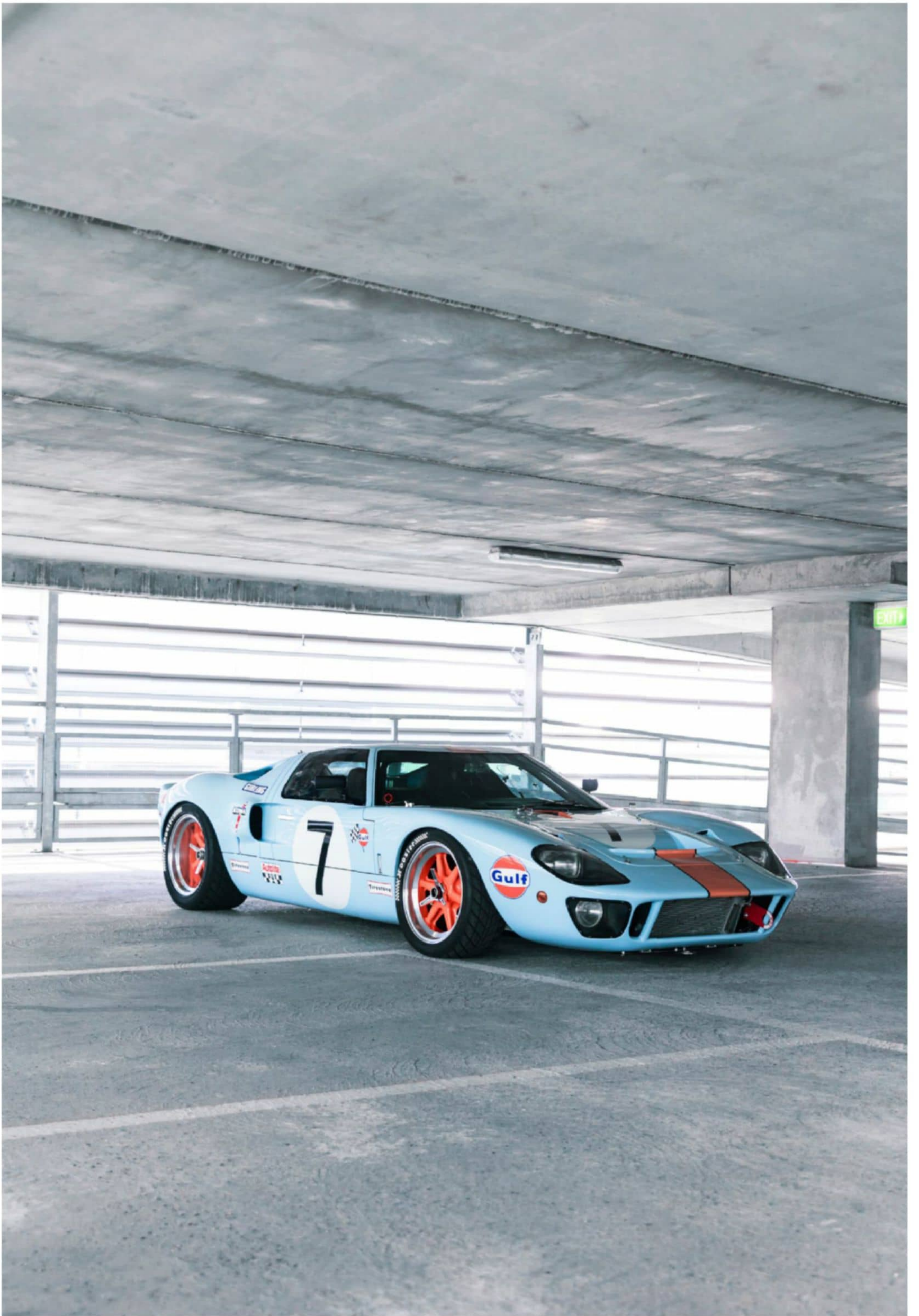
Jason Ferraro gets up from his Mac – which has a terribly technical looking schematic on the screen – to greet me. 'Find the place okay?'

Jason is a mechanical engineer who has always 'had a car on the go'. His first was a '64 Beetle that he 'ripped to a million pieces'. 'It was the only car I had, so I had to catch buses everywhere.'



'50S, '60S AND '70S –
THAT WAS THE HEYDAY OF THE AUTOMOBILE.





Jason knew from the outset that he had to work for an automotive company. 'It's not something you find out later in life; I think you're just born that way.' He spent a number of years in automotive component supply, dealing with air-conditioning systems and seating systems used in Ford and Holdens.

'I owe a lot to those days. There were pattern-makers and toolmakers that I learnt a lot of skills from back then.' Jason would hang back after work and learn how to make patterns, use fibreglass and work on the milling machines and lathes. 'It was a great opportunity to understand how things are made physically as well as doing the engineering side of things. I was always practical'.

Jason moved from there into project management for a large electrical company, overseeing the Australian and NZ operations. 'We rode the success of the automotive industry but the downturn came. It died. I knew the writing was on the wall – everything started shutting down and we had to outsource more and it stopped being fun. I was essentially a sales director.

'I had a great workshop at home and at the end of my day, I'd get into that workshop and build cars.' Solving complex engineering problems was a way for him to unwind and put the corporate day behind him.

'I needed to make a big decision though. I was creeping towards 50 and if I didn't do something that allowed me to transition into working on cars full time, I would probably never get the chance.'

Work on the GT40 began 10 years ago. The chassis, screen and panels arrived from the States just a few days before his first daughter was born and fired up for the first time on her seventh birthday – hence number 7. 'She tells everyone: "This is Dad's car, but it's mine when he dies"'. Consequently, I don't eat anything she prepares or drink anything she gives me.'

Jason had no affinity with the GT40 prior to building one. His daydreams were always about what was going to be under the skin. 'I had it in my head, everything I wanted to do mechanically, I just wanted to clothe it in something really beautiful.

'It's a tough car but I really wanted to drop it back a notch. I









mean, it's a car that's painted like a clown. Clowns are pretty friendly, right? A lot of them have the moustache at the front but I didn't want that because it's impossible to get that curve perfect; it's very symmetrical.'

'I probably over-estimated the size of the car. It's kind of small.' At six-foot-two, Jason had to do a lot of engineering to fit himself in comfortably with a helmet and without a bubble on the roof. This included custom fixed seats, steering wheel adjustable for reach and rake, adjustable pedals and a removable steering wheel to ease ingress and egress.

'Getting comfortable in the seat and having legroom – with aircon, it was an exercise in packaging, which I relished. If there was a car with lots of room, I wouldn't have been interested. You'd just chuck anything in there.'

'People go "oh...it's a kit car". No. It's a sympathetic approach to the way it looks. From the stance to the type of wheels – it's more of a custom car. I think it's really easy not to do a resto mod right. I think it's very hard to get the right balance when creating something like the GT40. It's a package that needs to be harmoniously created.'

For Jason, it's all about the details. Most, like me, may not notice some of them until he points them out.

The body clips are CNC'd (computer numerical controlled) to be just like the original. 'You can get \$80 ones that'll do the job and they work fine – but taking the time to create this stuff is what makes the difference.'

The holes above the rear lights is another he points out to me. 'They were in the original cars to vent air from behind the wheels.'

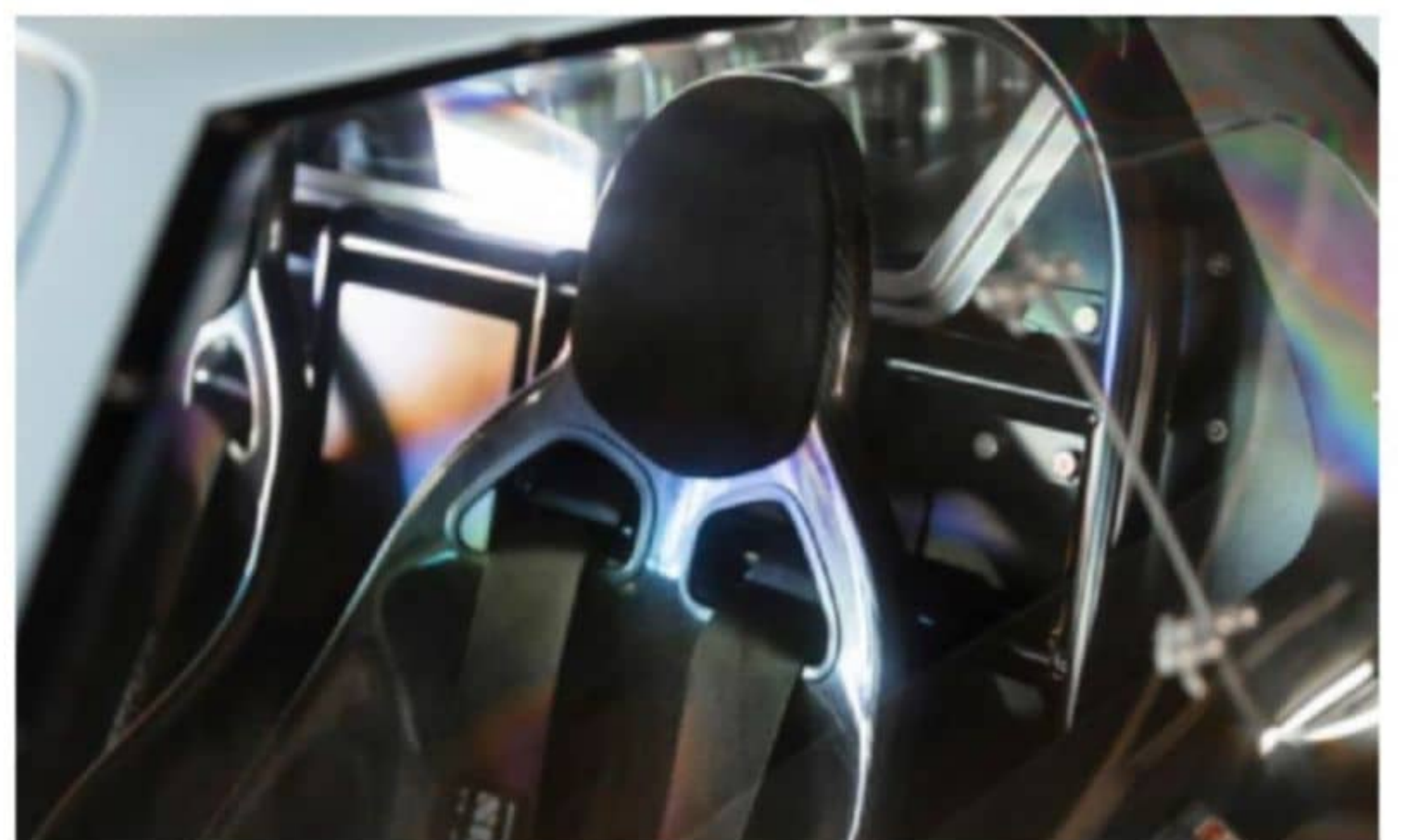
'I love the challenges – if it's easy, I'm just not interested. I only do complete cars, no little jobs. Everything you do needs to be considered for the whole vehicle.

'New cars don't really hold my attention for long. I really like '50s, '60s and '70s machines – that was the heyday of the automobile. Everything custom. I have no patience for old technology. Not old practices though; it's the equipment. I still make patterns, weld and use manual milling machines. It's the old automotive technology. I'm a fuel-injected ECU kind of a guy. A carbureted vehicle is not something I relish – not even going to try and tune a carburettor.'

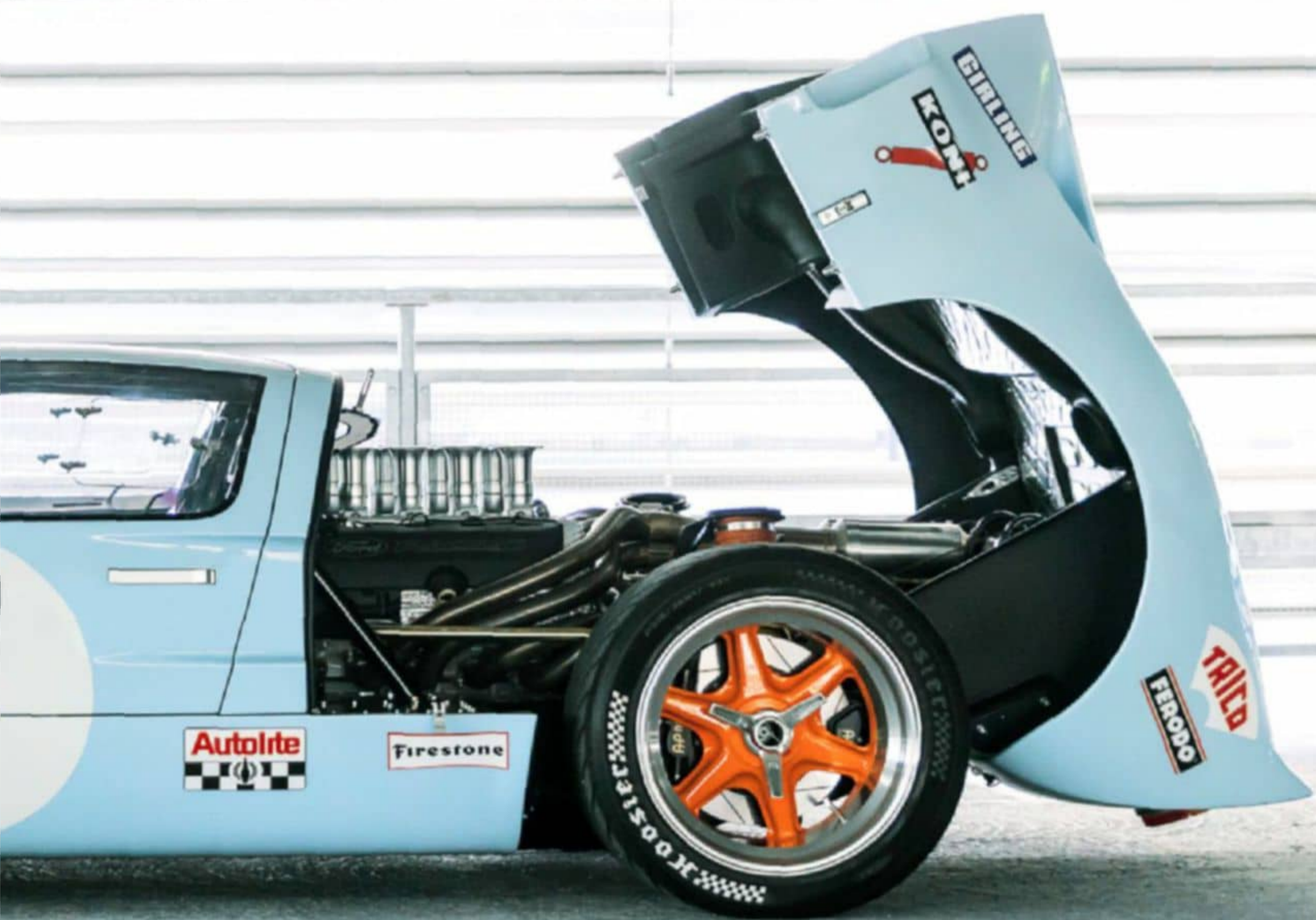




IT'S A SYMPATHETIC APPROACH TO THE WAY IT LOOKS.
FROM THE STANCE TO THE TYPE OF WHEELS -
IT'S MORE OF A CUSTOM CAR.









‘There are guys that do restorations to concours standard – I could never touch that – it’s not what I want to do. I commend them and have great respect for it, but I have no interest in standing back and saying. “God, that is exactly the way it rolled out of the factory.”’

Nostalgic inside and out but with contemporary underpinnings is the modus operandi of Renner Auto.

Unless it’s specific exterior parts or interior parts that are associated with the car’s identity, Jason will do his best to use more modern tech where possible.

‘What I want to produce is something that may look like it’s been modified a little, but drives like a modern car. You jump in a car these days and you have great AC, satellite navigation, Bluetooth connectivity, Apple Car Play. I’m rolling those types of things into these cars, you don’t see it, but it’s there.’

Jason produces about two cars per year. His workshop has no signage and I actually had to call him to find it, even with Dr. Google guiding me. ‘It’s great, I can come in here and just get on with it. Because I only have one or two clients per year, I don’t have constant distractions.’

‘I don’t stack cars, I don’t want to be big. I want to have a close relationship with the client and move it through in a reasonable time.’

Jason is using some of the latest technology to produce some truly amazing cars. Every vehicle that comes to Renner Auto starts with a laser scan.

The laser scanner projects light on to the surface and uses multiple cameras from different angles to triangulate the position of those reflections which then in turn generate a map of that surface. It shows up an insane amount of detail.

Now, stay with me here. It creates an STL file which is a tessellate cloud data file – not something you can generate CAD files with. It’s a surface representation of the part that generates environment data under which you design your parts in CAD.

Laser scanning is the latest technology and the machines are still really expensive so Jason will either hire them or get someone to come out to do it.

‘Everything starts with CAD for me. You won’t catch me just picking up a piece of steel or aluminium to make a part

without doing a CAD drawing first, I design everything like that.’

‘I want to make the part right the first time – I don’t like doing things twice.’

He shows me a scan of one of the Beck 356 Speedsters he will be producing. He isolates the chassis and demonstrates how he would design the suspension to fit the scanned dimensions.

‘It’s how OEM does it.’ Because Jason has the skills to do this himself, it’s not horrendously expensive for the client.

For the most part, Jason will design a part on CAD and then he can go out to the workshop floor, cut it, fabricate and make it. ‘The thing I love about this process is I’m not sitting at a desk all day and I’m not busting my ass welding and grinding all day. It’s a really nice mix of everything I’ve learned.’

Jason can also send a CAD file to his 3D printer to ‘print’ the part. It may sound easy, but there is a lot of skill and knowledge required to simply ‘print’ a part. ‘You have to know how to draw in CAD and you need to know the quirks in operating the machine. Once it’s out you still need to sand it, high-fill and paint it.’

For prototype parts, Jason prints in low resolution, which is about zero-point-four of a millimetre step either way. Once he is satisfied with the design he will then print in hi res, which is a one-millimetre step either way.

‘I don’t paint cars, I don’t do trim and I don’t build engines or gearboxes. There are people out there who do that extremely well and life’s too short to learn now. I’m not ashamed to pull people in to do these things.’

The XJ13 is all but complete and will be delivered to the client next week. The Beck Speedsters are his next project. Following that same ethos of modern underpinnings with a classic look, the shells will sit on a custom-engineered space frame chassis that accommodates a modern fuel-injected four-cylinder boxer engine mated to a close-ratio five-speed transaxle.

‘It’s been absolutely full on for the last two years, but I’m seriously the happiest I’ve ever been in my life.’

‘My 10-year-old daughter comes here after school. I’m teaching her how to weld, it’s great to have the flexibility and time to be able to do that. If I wasn’t married with kids, I’d be in here 24/7 – I don’t really consider this work.’





PRINCE

SKYLINE GT



T

he throaty siren song emanating from the triple sidedraught Webers feeding a 2.0-litre straight six cast a spell that would last a life time for Barry Jarred. The noise reverberating off the buildings in the Adelaide CBD stirred something in the young man that stuck with him for many years to come.

'I heard the Prince Skyline GT-B before I saw it. It took off from a set of lights, and I'll never forget that noise. But at the time, I couldn't afford a spare wheel for them let alone the whole car.'

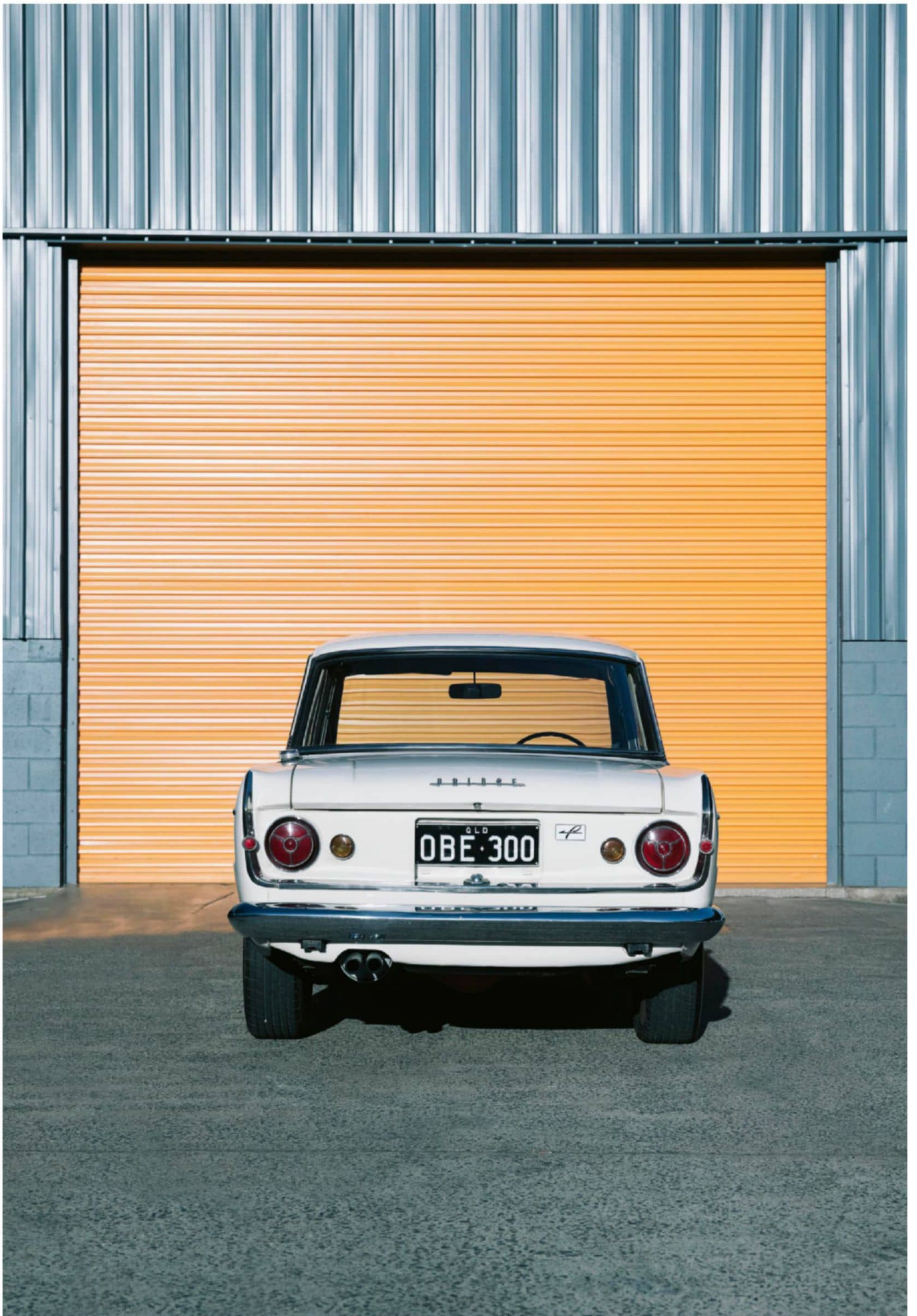
The price of \$3450 wasn't particularly cheap for a new car at the time, and it was certainly out of reach for 18-year-old Barry. A standard four-cylinder Skyline was a lot cheaper, but less desirable – and it didn't make the same noise.

Barry had spent his youth helping out his mechanic father. 'I'd come home from school and pull the head of an old FJ or whatever it was in those days and do a

'I COULDN'T AFFORD A SPARE WHEEL FOR THEM LET ALONE THE WHOLE CAR.'

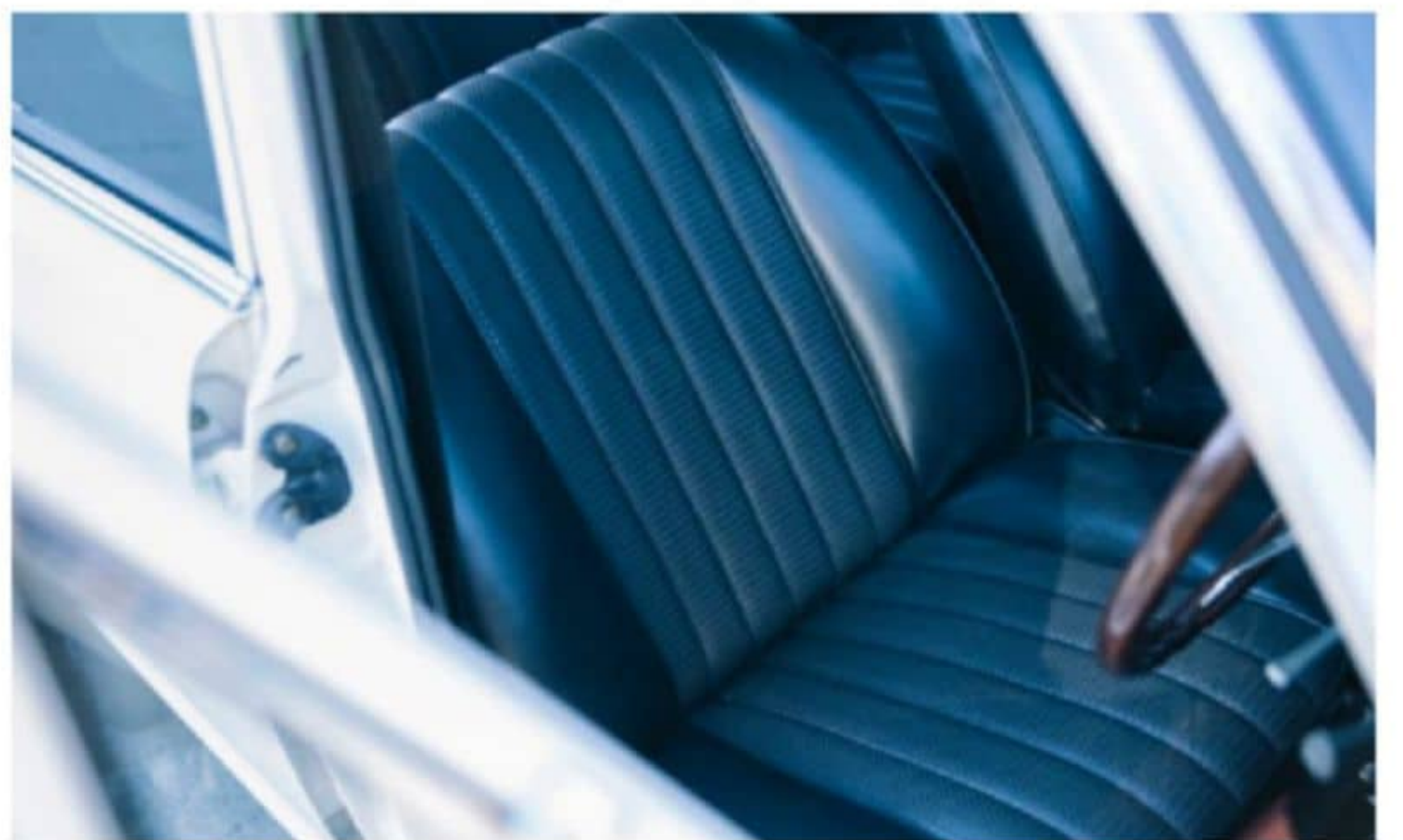








'I HEARD THE PRINCE SKYLINE GT-B BEFORE I SAW IT.
IT TOOK OFF FROM A SET OF LIGHTS, AND I'LL
NEVER FORGET THAT NOISE.'







IT'S BELIEVED ABOUT 300 PRINCE SKYLINE GTs CAME TO AUSTRALIA AND VERY FEW SURVIVE.

valve-grind. I've been mucking around with cars since I was a kid – it just never went away.'

Barry pursued a career outside the automotive industry and built a successful business, but cars were always a way to take his mind off the corporate world.

'Business is a continuous challenge – keeping up with compliance and regulations, it's not an easy thing anymore. Coming down here to the garage and doing something with the cars is my way of relaxing.'

A Prince Skyline GT-B has been part of his considerable stable now for the last 25 years and is the only Japanese classic amongst some very special Germans and one lonely Brit.

'It was always my intention to find one and do a restoration when I had the means to do so, but they were really hard to find at the time. A lot were parked up and forgotten about.'

It's believed about 300 Prince Skyline GTs came to Australia

and very few survive. Australia was often the first export option for Japanese performance cars as we outsold larger markets like North America for base models – plus, right-hand-drive meant no conversions.

It wasn't until 1990 that Barry had the opportunity to get his hands on a Skyline GT-B. Perhaps being one of the lucky 100 punters that bought an R32 Skyline when it hit Australian shores that year spurred him on to reacquaint himself with Godzilla's heritage.

The origins of the Prince Skyline can be traced back to The Nakajima Aircraft Company and Tachikawa Aircraft Company which produced aircraft components to support Japan's World War 2 efforts.

The Nakajima Aircraft Company had produced the Sakae fighter engine, which powered the Zero fighter and Hayabusa Ki-43s. Allied pilots often reported that the agile Ki-43s were



challenging targets to pin down.

After the war, The Nakajima Aircraft Company changed its name to Fuji Industry. However, as a result of a GHQ directive, it was divided up into a number of smaller companies, one of these being Fuji Precision Machinery.

Fuji Precision Machinery developed a 1.5-litre, 45 brake horsepower engine, which was later used by the Prince Motor Company in 1952 for its first motor car, the imaginatively named Prince sedan.

Tachikawa Aircraft Company changed its name to the Tama Motor Company and because of oil restrictions imposed on Japan after the war they set about producing the Tama electric car. When restrictions were lifted, focus on the petrol engine returned and the electric car was abandoned.

The Tama Motor Company changed its name to Prince Motor Company in 1952 to honour Crown Prince Akihito. In 1954 it merged with its engine supplier Fuji Precision Machinery and remained as Prince Motor Company until its merger in 1966 with Nissan.

The two main vehicles in production at Prince were the mid-sized four-cylinder Skyline and the larger six-cylinder Gloria.

Originally, the Skyline was round and chubby and like other models of the time took styling cues from the American market. The second generation brought the more compact boxy design that we are familiar with today. Prince built a racing version of the Skyline to compete in the GT II class of the 1964 Japanese Grand Prix. Shinichiro 'Father of The Skyline' Sakurai mashed the larger G7 2.0-litre six from the Gloria into the smaller Skyline and in doing so created a serious contender for the title.

In order to fit the G7 2.0L straight six into the engine bay of the Skyline, an extra 200mm was added to the front of the car. The G7 is large physically but not in capacity and the elongated front and stout rear meant the body wasn't balanced correctly.

Unfinished, unrefined and weighing over a tonne with a tendency to slide through corners, it was a tricky beast to handle on the track, but it still managed to set a new lap record at Suzuka of 2 minutes 47 seconds.

One hundred units needed to be built to meet homologation requirements. The beefed-up heir to the throne would be known as the Prince Skyline 2000GT. At this point only the race-bred version had triple Weber carburettors with a close-ratio five-speed gearbox. The first batch of 100 for road use had a single dual-barrel carburettor.

Even though they couldn't wrangle the win from the Porsche 904 Carrera GTs, the Skylines still had tremendous success, taking out positions two to six. However, what really inspired the crowd was when, for a single lap, Tetsu Ikuzawa led the Porsche 904.

The first round of Prince Skyline 2000GTs bound for public roads would come to be known as the GT-A. When Prince later released the triple-Weber version with the five-speed to eager punters, it was called the GT-B.

In 1966, Nissan merged with Prince and used the smaller company's engineering experience to produce a more elevated range of performance models that are still with us today. The Prince Skyline would eventually morph into the Nissan Skyline GT-R. The Datsun Fairlady became the 240-Z. There is a theory that the 'Z' was inspired by the Zero fighter as many of the Prince engineers had worked on them during the 1940s.

After many years of searching, Barry managed to find his Skyline GT-B through the Australian Prince register. It had been parked up in a shed for many years and was in a sad state. 'Thrown away, probably never to be driven again. But you couldn't pick up a good one 30 years ago, they just didn't exist back then.'

The GT was taken back to the bare shell for a full restoration. Fortunately, it had escaped serious rust damage but the wheel arches and parts of the rear three-quarter panels needed some fabrication. A number of components were sourced new from Nissan. And four years later, Barry was on the road – stretching its legs between Adelaide and Melbourne for the first outing.

'The Skyline doesn't have power steering, air-conditioning or any of those types of luxuries, but it's still a very enjoyable classic car to drive – just a nice car to slip into without having to think too much about it. Oh, and that noise.'



THE PRINCE SKYLINE WOULD EVENTUALLY
MORPH INTO THE NISSAN SKYLINE GT-R.







ALPINE

A310



WORDS AND PHOTOGRAPHY **NATHAN DUFF**

I

t's been Renault since day dot for Jeff Bee. 'A Renault 16 was my first car – back in those days, Renault still had a presence in Australia. Bob Watson won a couple of Australian Rally championships in a Renault 8 Gordini. There was a group of us that used to rally Renault 10s. So, if you were a Renault person you were a bit of a rally person by default.'

Alpine was the brainchild of Jean Rédélé, originally a Dieppe garage owner and also the youngest Renault dealer in France. He began his career in motorsport by racing and modifying Renault 4CVs.

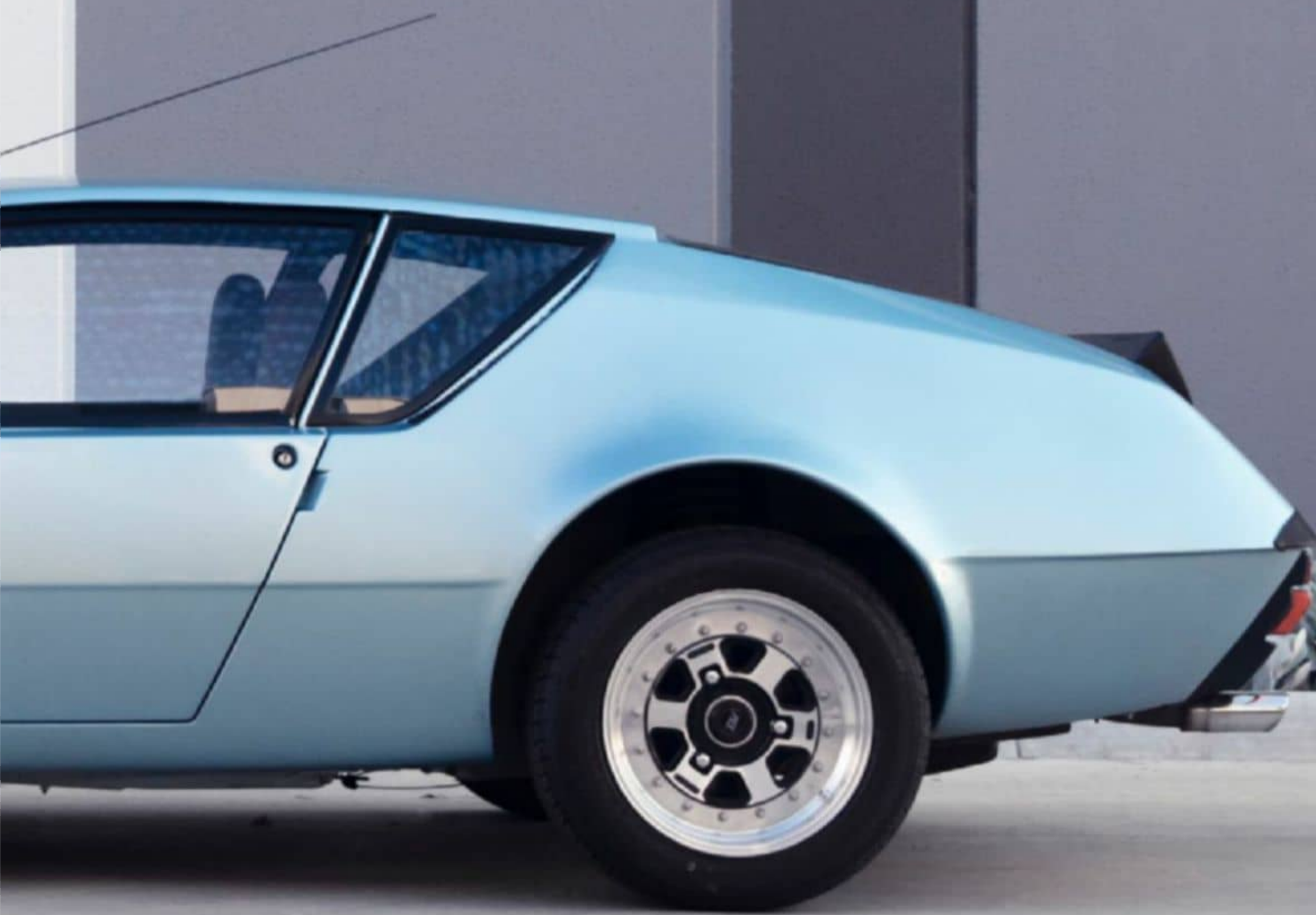
He had some success and soon there was a demand for the types of cars he was running. Nineteen fifty-five saw the launch of Société des Automobiles Alpine SAS, better known as Alpine (al-peen). Named after Coupe des Alpes (The Alpine Rally) where Jean had his greatest

THE SHORT RIDE IN COLIN'S A110 CONFIRMED
THE YOUNG MAN'S FANTASIES.













**‘WOULD I STILL LIKE TO HAVE THE CAR NOW?
YEAH FOR SURE, BUT NO REGRETS.’**

success. The first car produced under the new marque, based on 4CV mechanicals, was the Alpine A106.

Alpine went on to develop a number of vehicles but gained fame with the Alpine A110, which won the 1973 Monte Carlo Rally and World Rally Championship.

The company had long been associated with Renault throughout its history and was later subsumed. Sales had plummeted as a result of international oil crisis which also coincided with the release of the A110's successor, the A310.

In 1976, fellow Renault enthusiast, Colin Stark, stumped up a considerable amount of coin to purchase the only A110 in Australia at the time. The original owner had imported it a few years beforehand and the car was a little rough by the time Colin gained custody. ‘It was a lot of money in those days – more than an

entire year's wages for him’, recalls Jeff. ‘He was only a young bloke, but he put his nuts on the line and bought the thing.’

Having an opportunity to see an A110 in the flesh, let alone go for a ride in one, was every young Renault boy's dream. Jeff and a mate made a beeline for Colin's house.

‘Colin took us for a spin around the block and the car just blew my mind – it was just the best thing ever.’ Colin still owns that same A110 to this day making him one of the longest continuous Alpine owners in the world.

The short ride in Colin's A110 confirmed the young man's fantasies. ‘What an amazing thing to own one of these cars. I thought I'd never get the opportunity to own something like an A110, but I actually did.’



The story of how Jeff came into possession of his very own A110 starts in Kenya.

An Australian, living and working in Kenya, bought the A110 direct from the factory in France and imported it to Kenya. It was run as a privateer entry in a handful of East African Safaris, piloted by the legendary by Shekhar Mehta.

The expat eventually moved back to Australia with the A110 in tow, but became homesick for Kenya. 'I had only met him once', says Jeff, 'but he called out of the blue one day and asked if I would mind looking after the car for him'.

Jeff stored it for two years until a letter arrived from Kenya. 'I don't see myself coming back and the car isn't a part of my life anymore – do you want to buy it?' 'Are you shitting me?'

Jeff had the A110 for about 10 years. He raced it and in doing so, resurrected the Marque Sports Car class which kicked off in 1985. 'It was a real mixed bag – we had everything from MG, Bolwell, Porsche, Datsun Z and my Alpine.'

He raced it for about six years, until the value and replacement costs started to gnaw at him. 'Everything for the Alpine was becoming really expensive – I'm crazy doing this – if someone runs in to me, that's it.'

Because it was illegal at that time to drive a left-hand-drive car on the road, the Alpine sat in the garage with Jeff not knowing what to do with it. He ran it in the '94 Targa Tasmania and then the little car rested for a few more years. A divorce forced his hand and the Alpine was sold to a collector in Japan.

'Would I still like to have the car now? Yeah for sure, but no regrets. It sort of set up my future in a way.'

Jeff has a few contacts that have been keeping

an eye out for the car, but no-one has seen his old A110 since 2012. 'It was a pretty well-known car at the time.' It acquired the nickname, the 'Tassie Devil' due to the Targa stickers still adorning the Alpine when it was sold.

'I sent an image of the car with the Japanese number plate on it to my contact, who said that plate indicated it may have been in the region of the 2012 tsunami.'

'So, it's either sitting in a driveway somewhere radiating, or is on the bottom of the Pacific Ocean.'

With the A110 gone and an Alpine-sized hole in his heart, Jeff started looking for something to fill it.

The successor to the A110 – The Alpine A310 was released in '71 and was longer by half a metre, wider by 70mm and weighed 200kg more. It was powered by a 17TS/Gordini four-cylinder engine mounted at the rear and was considered to be underpowered and could not match the performance of its predecessor.

The four was jettisoned in 1976 when the A310 was restyled by Robert Opron (responsible for the Citroën SM and Alfa Romeo SZ). A larger, newly developed 90-degree 2664 cc V6 PRV engine was fitted in the rear. The same engine would find its way into the ill-fated DeLorean DMC12. Performance was considerably improved with the update and these Alpines were sometimes called the 'French 911'.

In total, 11,616 were produced, the majority being with the V6 PRV engine.

Production ceased when Alpine was looking into right-hand-drive markets and decided to retire the now 10-year-old model instead of converting them to right-hand-drive. This made way for the first Alpine to be released under Renault





THE HARDCORE ENTHUSIAST MAY SAY ALPINE
LOST ITS WAY WITH THE A310 AND TRIED
TO MAKE IT TOO MODERN.





IT'S A FUNNY SITUATION – IN REALITY IT'S
PROBABLY A BETTER CAR, BUT IS IT AS
COLLECTIBLE? NO, IT'S NOT.

ownership – the more refined Renault GTA/610.

Alpine Affair, a Renault and Alpine specialist started by Colin Stark and his wife Lyn, had started bringing in the Alpine A310 and converting them for sale in Australia in the early '90s.

'They had imported three. John Hardy purchased one and stuck it into the wall at Calder Park. There was damage to the entire right-hand-side of the car. John had an opportunity to go into a GTA, so I brought the A310 as it was.'

The A310 worked as a dust collector in Jeff's shed for five years before he had the funds to haul it out and fix the damage. The fibreglass shell was repaired and he made some adjustments to the rear suspension.

'It does laps at Sandown every now and then, but I was really after more of a road car with this – something to take on a drive and enjoy.'

'They were often compared to the 911 and in a lot of road test comparisons I've read, the A310 gets the nod for handling. I've driven enough Porsches to think the same thing – they don't have the teeth a 911 can uncover if you get things wrong – a bit more forgiving.'

'It was a lot more modern and sophisticated than the A110. The hardcore enthusiast may say Alpine lost its way with the A310 and tried to make it too modern. It's a funny situation – in reality it's probably a better car, but is it as collectible? No, it's not.'





LANCIA

FULVIA WORKS



WORDS AND PHOTOGRAPHY **NATHAN DUFF**





A

According to some people, the car I'm strapped into doesn't exist. And if I don't find the right balance between clutch and accelerator crossing this blind crest – they may very well be right.

Many have told Alan Henry that he couldn't possibly own a factory right-hand-drive Lancia Fulvia works car. They just didn't make them. 'Had the car for 49 years now.'

Alan had a car dealership in Canberra in the '60s selling NSUs, Porsches and Lancias.

He came across the works car when he was at Lambdas (agent for Lancia at the time) to collect a new car for a customer. 'It was originally sold to Dennis Pritchard who played football for the Rabbitohs. I told them, "when you want to sell it, give me a call". Not for sale, as they say. Fair enough'.

He smirks. '30th of June 1970, 9 am. "Alan do you still

THE FULVIA MARKED LANCIA'S OFFICIAL FORAY BACK INTO MOTORSPORT AFTER WITHDRAWING FROM FORMULA 1 IN 1955.











want the HiFi?’” Money had to be in the bank by 3 pm that afternoon.’ Alan had the money there by 11 am.

The Fulvia works cars were indeed only produced in left-hand-drive, but Grahame Ward at Lambda contacted the factory about doing a batch of them in right-hand-drive. They agreed to do it and two right-hookers were delivered to Lambda. Grahame Ward took one and the other is still with Alan.

Lowes in Melbourne delivered one to John Armitage which he used for rallying. It was damaged and never repaired.

‘Lowes took an order from a barrister that they couldn’t fulfil. The shit hit the fan and he was going to sue the daylight out of them. So they contacted me and wanted to buy mine to appease him. I wouldn’t have a bar of it. So the factory agreed to put one more together out of spare parts for this guy.’ It was produced three years after Alan’s.

‘Sadly, Grahame Ward’s Fulvia fell over the top of the hill at Bathurst. Going up Griffins Bend Grahame went to drive around the outside of Glenn Seton in a GT Falcon – Grahame ended up taking a short cut down the mountain.’ It’s believed the car was a write-off.

The Fulvia marked Lancia’s official foray back into motorsport after withdrawing from Formula 1 in 1955. HF Squadra Corse became the works team guided by Cesare Fiorio, the son of Lancia’s marketing manager.

The Fulvia was the first Lancia to wear the ‘HF’ (Hi Fidelity) badge, complete with either blue or red running elephants, depending on the level of sportiness your Lancia had; red was for the hardcore versions.

Originally, HF was a club made up of Lancia enthusiasts and only those that already had at least six Lancias were admitted. Each member was given a badge for the radiator grille with small stars representing the number of cars they owned exhibiting their ‘high fidelity’ to the marque. It made sense for the race team to adopt the HF prefix.

Why elephants? Well, that’s unclear. One theory is that they were painted on the Mille Miglia cars to mock Ferrari’s prancing horse. Another is that Gianni Lancia (son of the founder) said: ‘Once an elephant starts running, nobody can stop it.’

The works cars were based on a Series One Fulvia as they were lighter. Lancia made 882 1.3HFs, of which 28 were taken





from production in batches for works cars for HF Squadra Corse. Producing 101bhp at 6,400rpm, the 1.3 HF's engine was the most powerful ever used in a Fulvia and had considerable success in the world rally championship.

Outside the Amaranto Montebello (Red) paintwork is offset by the flat black bonnet and wheel arches. An easy way to tell a genuine works car is by the wheel arches. Replicas will have fibreglass arches but the originals were made from steel.

Inside you'll find full harness seat belts, roll cage and a Ferrero Munari steering wheel.

Falling for the race-bred road car was an early indication of the path Alan's life would take.

Realising the car dealership wasn't for him, he went to work at Elfin and was part of the team for the Tasman series.

'I taught Automotive Mechanical Engineering at the TAFE in Canberra, too. I'd only ever take a 12-month contract because the bastards wouldn't give me time off to go motor racing.'

Alan became the team manager-cum-chief engineer for Chris Clearihan. 'I'd done his Bolwell Nagari which he won the Australian Production Sports Car Championship with. It was quick, you had to think on your feet.'

'Chris couldn't tell you much about what the car was doing, but he was a hell of a driver though. The cars are infinitely adjustable, only a couple of degrees between high grip and oh shit.'

'A lot is in the setup – get the suspension working right, get your brakes balanced right.'

'That's Barry Lock's Kaditcha.' He points to a picture on the wall. They took out the Australian Sports Car Championship in 1982 and 1985 with it. 'Barry came up to me and told me everything that was wrong with it. Then he watched it in the wet at Lakeside. He said to me, "you've altered this haven't you?" Matter of fact, yes. "Well what did you do?"...that's for me to know and you to wonder about!

Even now at 79, Alan Henry is still engineering parts,

helping people set up their race cars and is a source of knowledge to those who want a no-nonsense solution to going fast. 'You don't need to spend \$30K on an engine to go fast.'

Alan is measured, dry, a little reserved but quite the character. I turn to the Fulvia and ask him what he has got out of the car for the last 49 years – why has he kept it so long?

He smirks and says. 'Come on, we'll go for a drive and I'll show you.'

'The number plate on it used to read 382PIG and that's what it is. Unfortunately, it's happiest in itself above 85 mile per hour, which used to be good but the boys in blue seem to think 62 miles per hour is a better number.' I strap myself into the passenger seat. Harness on – he turns the key and the engine whirs. One, two, three, four pumps of the throttle and the Fulvia springs to life with a throaty and distinctive purr.

The biggest problem Alan has taking it out is people getting too close to the back trying to read the badges. 'There's a flyshit of metal between you and 80 litres of fuel.'

He backs out, keeping the revs up. 'It does everything right, except low speed. Driving it in town is an absolute mongrel.'

The Lancia has 81,000 original miles on the clock but the works engine hasn't done all of them. 'I took the works engine out of it and put a spare unit in', he tells me between gear changes. 'Used to do some big trips out to Blackwater for four or five years – about 850 miles round trip.'

The original engine is back in now and the only modification is an air cleaner over the trumpets. 'The intake is probably louder than the exhaust.'

At 4,500 the engine is starting to peak and at 5,000 it really gets going. He throws the Fulvia through the corners and winds it out in between. Windows down, soundtrack provided.

We stop at the top of the hill to remove the air filter so I can hear the difference in induction noise on the way back.





‘Right, you have a go’, he says causally before we get back in. ‘Oh no, I couldn’t.’ ‘Why not?’ Yes, why not indeed.

I jump in and settle myself. He wants me to turn around and go back the way we came. He tells me he recently had a heart attack and the hot weather isn’t great for him. Thanks Alan, no pressure here driving your pride and joy you’ve kept in perfect condition for the last 49 years!

My tuition before taking off consists of. ‘Brake pedal – you need to push it reasonably hard, no assist.’

I turn the key all the way – nothing. He smirks. ‘Now push it.’ The engine leaps into life.

The turnaround makes me nervous. I’m on the crest of a hill without good visibility and only have his words of encouragement to comfort me. ‘You’ll be right.’

The clutch sucks. I baby the throttle a little and let it out and the car moves, slowly. I try a bit more throttle but I’m riding the clutch a bit now – almost stalling, moving a little bit at a time. I’m now across the middle of the road revving its guts out and going nowhere fast. It almost passes out – ‘dip the clutch’, says my co-driver. I tell you, nothing motivates you to find your mojo like an impending collision with a Pajero. I plant my foot all the way and drop the clutch. We’re off! First change, it’s a bit of a grind, but I quickly realise something like this can’t be treated too gently. The Lancia is a race car and needs a bit of tough love. Alan has made driving it look easy.

‘My wife loves driving this.’ He laughs. “‘You’ve got to be kidding! – you spent half your bloody life converting street cars to race cars now you have a race car as a street car!’” ...yes dear.’

He asks me if I’m comfortable. I admit that I’m never that comfortable driving someone’s irreplaceable car. ‘No, I mean do you want the seat back further, if you’re all chocked up you’re never going to go anywhere.’ Oh, there’s a thought.





MONTEVERDI

375L



WORDS AND PHOTOGRAPHY **NATHAN DUFF**

T

he Lamborghini and Monteverdi marques were both born out of a disagreement with the notoriously difficult Enzo Ferrari. Like Ferruccio Lamborghini, Peter Monteverdi had humble beginnings, getting his hands dirty with tractors but eventually rising to take on the most prestigious sports car manufacturer of the time.

Peter Monteverdi was born in Binningen, Switzerland in 1934 and started his automotive career as an apprentice mechanic with tractor manufacturer Vevey. He then went on to finish his training at the Swiss commercial vehicle manufacturer Saurer in Arbon.

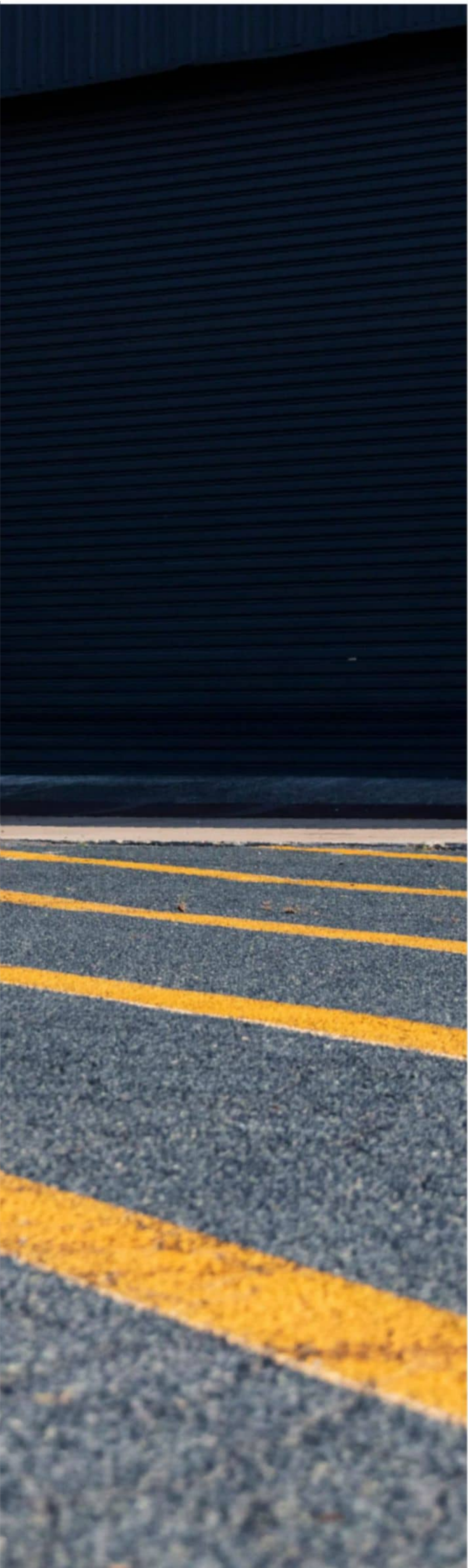
His father owned an automotive repair garage and after his death in 1956, Monteverdi, then 22, took over the business with the intention of transforming it into a luxury car dealership. He was the Swiss agent for BMW, Lancia and Rolls-Royce.

**AT ITS PEAK, MONTEVERDI ACCOUNTED
FOR HALF OF ALL SWISS-MADE CARS.**









Monteverdi also built and raced his own Formula Junior single-seater, the MBM. Like most other well-heeled privateers of the time, he also raced Ferraris – a Testa Rossa (the name of the 1984 supercar was Testarossa) and a four-cylinder Monza.

Monteverdi's association with Ferrari led to his acquiring the distribution rights in Switzerland for the brand, making him the youngest agent for the marque at the time.

However, the relationship later soured when Enzo demanded in 1957 that he pay upfront for 100 cars.

Monteverdi was now looking for a replacement for Ferrari and came across a small British outfit creating 'hybrid' sports cars. Jensen Motors did not yet have a Swiss distributor.

Hybrid in those days simply meant jamming a big American donk in a (usually Italian-designed) sports car.

The first Jensen CV8 demonstrator on Swiss soil doubled as Monteverdi's personal car.

It was the first time he had experienced an American V8 in a sports car package. The only thing missing was beautiful Italian styling. The idea quickly germinated to build his own Italian GT with the power and reliability of American muscle to take on Ferrari.

Monteverdi turned to Pietro Frua in Moncalieri to build the body from his drawings and the 375S was unveiled at the 1967 Frankfurt Motor Show. The 375's price was around £10,000 which was twice the price of a Jensen Interceptor and nearly quadruple that of a Jaguar E-Type.

Only a handful of the 375S models were built as the relationship was dissolved when Monteverdi sought to increase production to 100 units per year. Frua, a small operation which built everything by hand, couldn't accommodate an exponential increase.

The High Speed 375L was then produced by Carozzeria Fissore. The 375 refers to the output of the 7.2-litre V8 Chrysler engines fitted to the High Speed 375 L. The new body was exactly the same as the one produced by Frua, but featured a more angular front and rear. A number of variants

and prototypes would also be produced including a four-door and convertible.

Fewer than 100 units of the 375 series were built, of which perhaps 66 cars were 375Ls. Rarer still are factory right-hand-drive examples, of which only nine were made. The sole one on the road in Australia is owned by Mark Jansen – a self-confessed Lamborghini tragic who loves ‘quirky brands’.

‘I had always had a fascination with Monteverdi and I had heard about a factory right-hand-drive that was known to be in Australia. It was featured in Modern MOTOR in 1982. So, I went on the hunt but just couldn’t find it.’

Still the thought of a 375L stayed with Mark and he eventually discovered one in a private collection in Germany. The car was light blue with a brown/beige interior. It was sold new into Zurich, Switzerland in 1970. The car passed through at least one other owner in Switzerland before finding its way to Germany in 1993. This Monteverdi is understood to have been with one long-term owner in Germany as part of a large collection of cars before Mark purchased it.

Mark imported it into Australia and did a full mechanical restoration. ‘We were about six months into that build when I got a call from Terry Healey saying, “I’ve found your Monteverdi.”’

That car he’d been searching for was now being offered for sale as part of a deceased estate. The owner, a Swiss German living in Sydney, had been killed in an avalanche whilst skiing in New Zealand.

The car was sold new to Australia through Monteverdi’s agent (Simpsons) in the UK and it was shown at the 1972 Melbourne Motor Show before changing hands a number of times.

The most recent owner decided gold wasn’t for him and painted it burgundy. When he later learned that the original colour was silver, he took his car off the road and stripped it down with the intention of returning it to the original colour.









THE LAMBORGHINI AND MONTEVERDI MARQUES
WERE BOTH BORN OUT OF A DISAGREEMENT
WITH THE NOTORIOUSLY DIFFICULT
ENZO FERRARI.







It sat like that for almost 20 years. Six months prior to his death, this owner employed a panel shop to finish the restoration. Sadly, he never saw it completed. His family organised for the job to be finished before offering the car for sale.

Mark purchased the silver 375L and while the finished paintjob wasn't bad, it wasn't great either. He decided to strip it down once more and restore this rare machine to concours condition. 'There are a lot of hidden panels – it's a very complex car and once we started to take it apart we found a multitude of sins. This was huge body restoration.' Parts were hard to source for the old Swiss miss but luckily he still had the other 375L to use as a reference. Frustratingly, even though they were the same model, there were a number of subtle differences that slowed the restoration process.

This bespoke handbuilt marque is experiencing something of a resurgence. Prominent UK collector Simon Kidston is raising its profile with his 375/4 and a 1972 Monteverdi 375L took the prestigious Best of Show prize at the Cartier 'Style et Luxe' Concours d'Elegance in 2018.

After a seven-year restoration, the 375L is now in concours condition and for Mark, the ultimate goal is to show it at Pebble Beach. 'Whether or not it fits in a class is another matter.'

At its peak, Monteverdi accounted for half of all Swiss-made cars. The other half was Sbarro, which produced replicas of a variety of models including the BMW 328, Ford GT40, Bugatti Royale and Mercedes-Benz 540K.

Unfortunately, Monteverdi was hit by the oil crisis of the mid-1970s and by the end of 1976 had stopped building vehicles. The business survived by making the switch to modifying and exporting luxury 4WDs. The Safari, which was based on the International Harvester Scout, was launched in '77. It proved to be a successful venture and under the banner of 'Monteverdi Design', the company worked for various companies including Opel, Toyota, Subaru and Ford.

Production in Basel ceased in 1984 and the factory was converted into a museum, which still houses the Monteverdi Car Collection today.





ELFIN

MONO



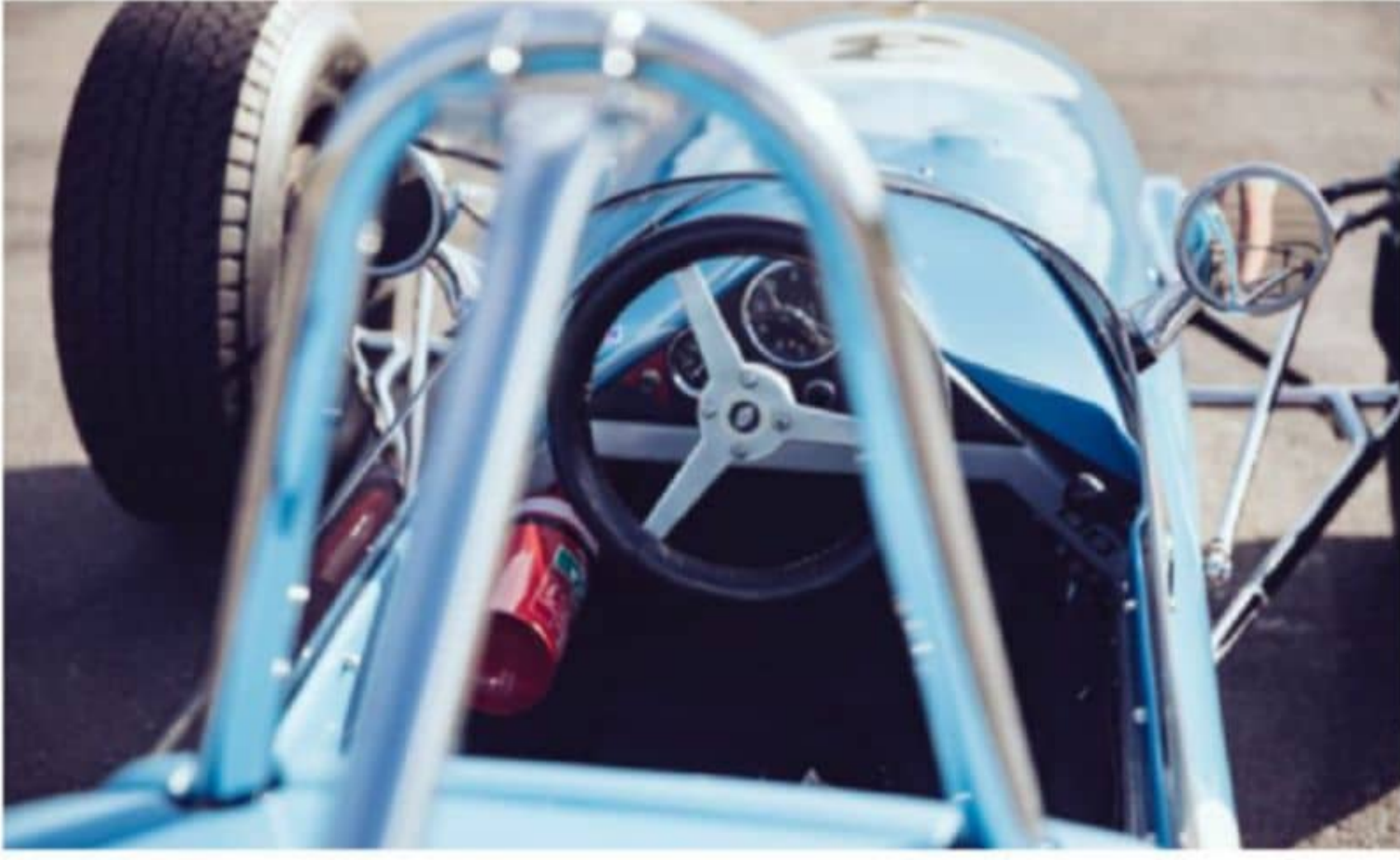


1964: John F. Kennedy had just been assassinated. Robert Menzies was still the Prime Minister of Australia. TV was black and white and men dreamed of going to the moon.

Two years earlier, 26-year-old Garrie Cooper of Elfin race car manufacturers in Adelaide, was inspired by aircraft technology to pen a new design on butchers paper. His blueprint was unique. Cooper was proposing to construct a race car with a light steel skeleton to which alloy sheet was bonded and riveted with 2000 rivets, forming an extremely light, stiff, fully-stressed monocoque chassis.

At the time, Ferrari and Porsche were the most highly funded F1 manufacturers and formula cars of the day were assembled with steel tube superleggera (super-light) frames. Enzo was





THE FINISH OF ELFIN CARS HAS ALWAYS BEEN OF
WORLD CLASS AND THEIR WORKMANSHIP
IS LEGENDARY.



still putting the horse before the cart.

Unbeknown to Cooper, Colin Chapman of Lotus was also thinking like Cooper. Chapman had penned the design of an aluminium monocoque on napkins and in late 1962, produced the first monocoque Formula 1 car, the Lotus 25. In the hands of Jim Clark, the 25 dominated the track and was a game-changer in F1 history. This was because the monocoque chassis was three times stiffer and half the weight of its peers, giving superior speed and handling.

The production of the Elfin Type 100 monocoque was delayed until 1964 due to Elfin's sports car commitments. The Mono was innovative in many ways including the inboard Armstrong shocks having kitchen table legs as stilts from a local furniture manufacturer to reduce unsprung weight. The steering wheel was mounted to the left to create more space for gear selection, aircraft sealer was added to the inside of the body which became four fuel tanks, while the gearbox/engine removal was a simple 20-minute job involving only a few bolts.

Chassis M6440 and M6441 were the first Elfin Monos produced. Chassis M6640 was allocated to Elfin employee Ron Tonkin and Chassis M6441 was allocated to Cooper as the works Elfin race car with a Ford Cortina 1500cc engine. Cooper's red car was started second but completed first. It was the prototype displayed at the Melbourne Motor Show then raced immediately, showing much promise.

Ron's black M6440 was finished shortly after and was also designed to take a Ford 1500 but instead he installed a Formula 3 1000cc Hillman Imp engine. This unit was based on a Coventry Climax fire pump engine which was extremely light due to an alloy head and block.









On the original CAMS Certificate of Description, the weight of the M6440 was noted as 720 pounds (330kg). This car's contemporaries in F3 and even F2, would have had been between 400 and 450kg. M6440 was later changed to red and a Ford 1500 was installed for F2.

At the 1964 launch, with the Ford engine, the Mono was quoted at 141bhp and the car's weight at 760lb (340kg). This equates to 414bhp per ton – very close to a 427 Cobra or a current Aventador.

Elfin Monos were extremely competitive in the Australian F2, F3, Grand Prix and Tasman Series, racing against all of the big name F1 manufacturers of the day. Ferrari didn't move from a space-frame chassis to monocoque until 1966 and Brabham until '69. McLaren tried an early version of a carbonfibre monocoque in mallite in 1965 but abandoned it, not building an aluminium monocoque until '66. Shortly after the Lotus 25 appeared, Porsche left F1 to concentrate on sports cars, never to return. Clearly monocoques were the way of the future and today all F1 cars have a monocoque chassis in carbonfibre.

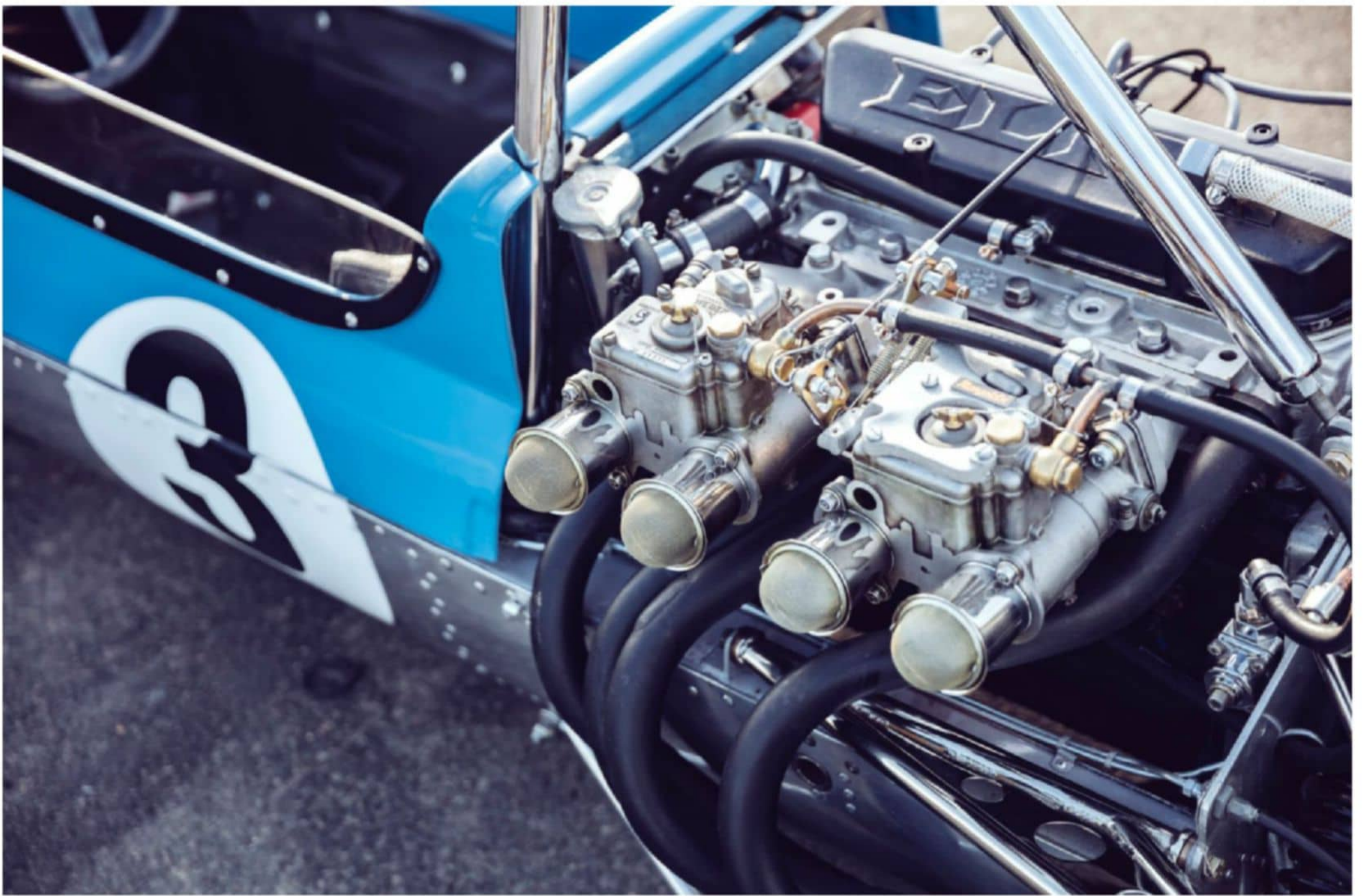
M6440 has since had a colourful career, racing consistently all over Australia including Calder, Mallala, Phillip Island and Barbagello. In the '90s it was owned and raced by Trevor Pound, a very successful Aussie international GP and Isle of Man TT motorbike racer of the '60s.

Sitting on the hill at Lakeside with the woman who would become his wife, Paul Littler, the Mono's current owner, got hooked on historic racing watching the open wheelers carve up the track.

'I loved being able to wander around the pits. I thought I would have to wait until retirement to get into it as it always seemed to be the old guys racing those things.'

The experience stirred something up for Paul. 'I just lusted after that era of racing – the '60s in particular.'





**‘THIS IS THE PERFECT CAR FOR ME, A SIMPLE
MOTOR THAT’S PRETTY RELIABLE AS LONG
AS YOU DON’T GO CRAZY WITH IT.’**

Formula JNRs, Atlantics, Lola Mark 1s, Formula 2s.’
‘I mean, you start the ’60s with Enzo not being able to wrap his head around having the engine at the rear of the car and you end the decade with with full monocoque chassis and Ford DFVs, wings, slicks.... Sponsorship had just started so money ran hot. The music, architecture, engineering and art – such a fertile creative period.’
‘Those were the days of Jim Clark and Jackie Stewart starting the season knowing maybe one or two of them may not be alive at the end of it – that was the way things were.’

By the time Paul had reached his early fifties, he figured that if he didn’t get into it soon, the old guys would have bought everything up. ‘I was always attracted to the Formula JNRs’ (the feeder category to F1 back in the

’50s and ’60s). ‘But there wasn’t much available under \$80,000 in Australia.’

Paul picked up a Lotus 51 – the first Formula Ford with a 1600 Ford Kent engine. They were essentially a Lotus 22 (formula JNR). ‘I landed it out of the States for about \$30K. Thought that would be a good car to see if I had the kahunas to mix it up out on the track – I’d never driven an open-wheeler before.’

Paul loved it, but had some serious interest from a mate who loved it a little more. ‘I sold the Lotus and brought a Brabham Formula 3 (BT-15). Found it in Melbourne where it had been sitting for about 15 years.’ Paul kept it for three years, but a home renovation meant it had to go. Paul also had a Lotus 23 replica at the time that he and his son ‘mucked around with’. ‘But I missed having an



'I'M A CLASSIC CAR LOVER BEFORE I'M A RACE CAR DRIVER.'

open-wheeler.'

'I was alerted about an Elfin Mono for sale in Perth. In less than a day, I had bought it for a sum that I promised my wife I could sell the Lotus 23 for. I was sweating for a little while.'

It's in very original F2 form, other than an added scuttle fuel tank and sporting new blue gold livery, inspired by the BT3 – the first F1 car created by Aussie great, Jack Brabham.

'This is the perfect car for me, a simple motor that's pretty reliable as long as you don't go crazy with it. I'm a classic car lover before I'm a race car driver – those blokes at the pointy end have some pretty deep pockets, but in saying that, if anything goes wrong on these track days, you'll have a bunch of people come out of the woodwork to try and help you.'

Only 19 Monos were built but Paul's, being one of the first, is one of a handful of the earliest monocoque

formula cars in the world. It is arguably one of the prettiest examples of the breed ever built and a wonderful example of Australian-cum-international motor racing history. Highly innovative, ground-breaking and cutting edge for 1964, it is an astonishing legacy from a little race car manufacturer in Adelaide.

In 1967, writing in *Racing Car News*, Graham Howard said:

The finish of Elfin cars has always been of world class and their workmanship is legendary. The Monocoque - at least as far as this writer is concerned - is one of the most successful racing cars from a simple styling point of view... managing to be at once both a delicate lightweight masterpiece and a deadly serious high performance machine.

As Lotus-founder Colin Chapman famously said, 'Add power and you are quicker on the straights but add lightness and you are quicker everywhere.'







P O R S C H E

914-6



A

Andy Bogossian loves his bright yellow Porsche. Loves it, loves it, loves it.

Loved it from the moment he saw it on a second-hand car lot in Los Angeles. Loved it as a show-'n-shine concours-winning car. Loved it as a track car. Knows every nut, bolt and mid-engined nuance of this low-slung 914-6.

And loved it enough to leave it in storage for years when he headed to Australia and then write letter after letter before bureaucratic wheels turned and allowed him to import, and drive, his prized left-hand drive car over here.

'I couldn't wait to get a little piece of me here', smiles the engineer.

Andy Bogossian grew up in El Segundo, just south of LAX. He was the typical Californian dude – skateboarding, bodysurfing and hanging loose

'BUT I DIDN'T TELL MY MOM OR DAD, I WAS TERRIFIED. THEY WEREN'T CAR PEOPLE. I WAITED A YEAR TO TELL THEM.'





A photograph of a modern building with large windows. The windows are framed in dark metal and have a blue-tinted, textured appearance. Below the windows is a wide, light-colored concrete overhang. In the foreground, there is a low, dark stone wall with a rough, textured surface. The wall is set on a paved area with large, light-colored stone tiles. The text is printed in white, serif, all-caps font on the stone wall. The background shows a reflection of the building in a large window pane.

ANDY BOGOSSIAN LOVES HIS
BRIGHT YELLOW PORSCHE.
LOVES IT, LOVES IT, LOVES IT.







'THEY WERE THE UGLY PUG FOR A WHILE, THE RED-HEADED STEP-CHILD - BUT THEY ARE AN AIR-COOLED PORSCHE.'

– but also mechanically minded. He worked for a high-performance Volkswagen shop, had his turn at racing highly-strung Porsche 911s.

‘I learnt that I loved to drive fast and that I’m very good with car control but a shit race car driver’, Andy says. ‘I don’t have that ruthless, take all, no prisoners attitude.’ But he did love fast machines, from cars and boats to racing quad bikes.

He became an engineer and, if he couldn’t afford a De Tomaso Pantera, a six-cylinder Porsche 914 was the dream. So he searched North America for some 18 months, flew to five different states before this car turned up on a consignment lot – rain water covering the floor from windows left open – some six miles from home.

Andy met the owner by chance, both looking through the

lot’s fence one Sunday back in 1985. The man had bought it for the nephew, the nephew had collected a bootful of speeding fines and now his mother wanted the sports car gone. Andy, after an exhaustive inspection, paid \$US6000 (the consignment owner wanted \$11,000) and then another \$4000 to get it to run right.

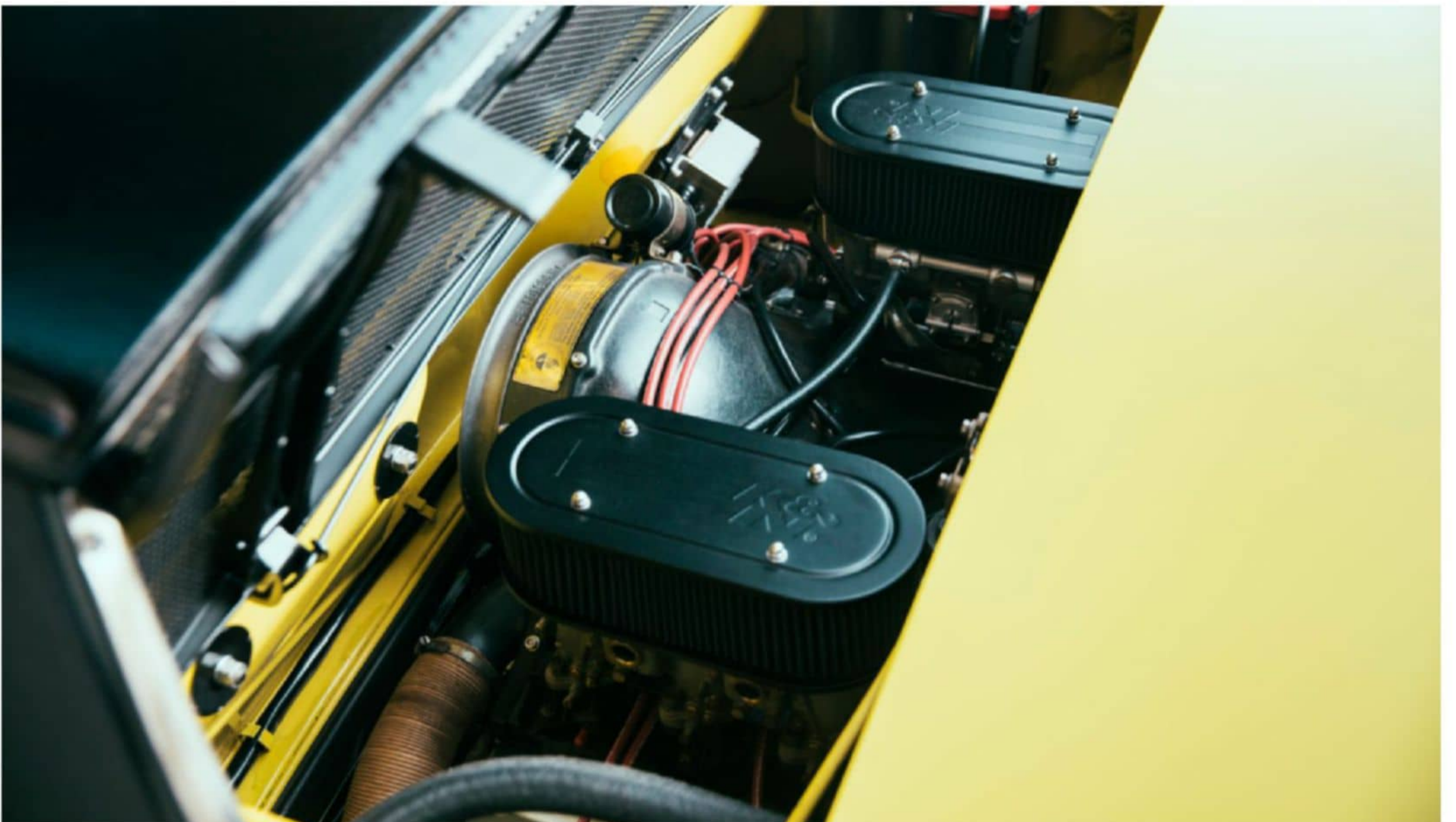
Andy’s new love was a 1970 Porsche 914-6, sold into California, all original and carrying build number 1786 of some 3000 built from 1970 to 1972 in the Stuttgart-Zuffenhausen plant. ‘But I didn’t tell my mom or dad, I was terrified. They weren’t car people. I waited a year to tell them.’

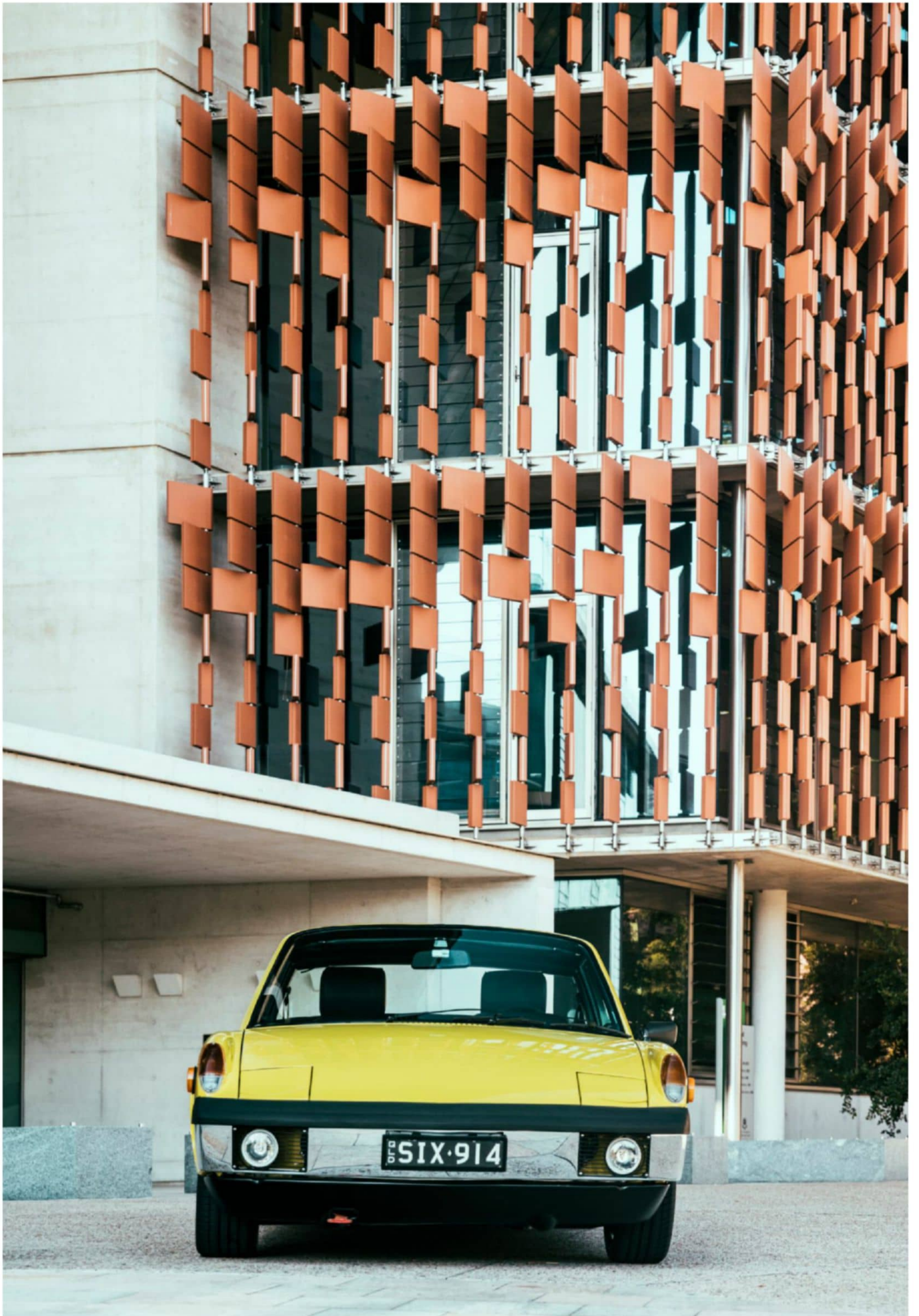
All tidied up, the targa-topped Porsche went on to win concours classes across California in the early 1990s and then, after settling here with Australian wife Fiona in 1994





‘STICKS LIKE GLUE UNTIL IT LETS GO
AND I DON’T CARE WHO YOU ARE,
ONCE THEY GO...’





and bringing the car across in 2000, Andy was re-infected by the speed bug and began running with the BMW club on track days at Queensland's Lakeside circuit.

'That was until that fateful day in 2012 when I went off backwards on the main straight and hit the armco.' He'd run the whole season with the same set of rubber, knew they were getting worn and on the last lap of the last session on a wet day, the car's spun. 'I don't know what happened, it happened so quickly but it took a long time for the accident to happen.' He grins.

The bingle left the Porsche's front and rear guards damaged and so the car was taken back to the metal where Andy realised track days had been hard on the little German roadster. 'So I restored it back to what you see now. I won't say it's concours, but to the average punter my car is as clean as you'll ever need it', he says.

The Porsche 914-6, and its four-cylinder sibling the 914, was a collaboration between Volkswagen and Porsche, one maker looking for a Karmann Ghia replacement, the other for a 912 successor. Some four-cylinder 914s were sold as Volkswagen-Porsches in Europe but Andy says that with this 914-6 model, think of a Porsche 911 and get rid of the body.

'Basically this is a 1969 911 T engine with 78kW at 6000rpm. I've got a bit more juice, have the 2.0-litre 911E pistons and cylinders for a bit more compression but left the T cams in there. An aftermarket header system freed up more power and then these (two) carburettors are tuned quite aggressively. The 901 five-speed came with the car and I've had it rebuilt once.'

Big on attention to detail, Andy also blueprinted

his motor which now produces 125 horsepower (93kW) at the rear Fuchs wheels. It's seen 202km/h on the track and while BMW mates could leave him for dead on the straight, he could walk past all the M3s in the corners. The 985kg, mid-engined Porsche demands smoothness – 'sticks like glue until it lets go and I don't care who you are, once they go...'

So the yellow 914-6 has been a concours car, a track car and now it's the 'other' car, let out for runs to the wide open space of Bunnings carparks where it can't be scratched. It's not all fun with a left-hand drive car in a right-hand drive world, Andy allows. But the Porsche still attracts attention and he appreciates passers-by stopping for a chat, loves that cars get you talking to other people. 'I remember the day Jerry Seinfeld walked up and said "I've always wanted one of these, never bought one." He sat in it, was all around it. Just a normal car guy like the rest of us. A normal, very wealthy car guy with a lot of cars.'

While 914s were unloved for a time, prices have been creeping up and a good 914-6 can be more than \$US100,000 in the States and there's been some serious offers from Japan and Germany for this Australian car. 'They were the ugly pug for a while, the red-headed step-child – but they are an air-cooled Porsche', notes Andy.

Despite the offers, he has no interest in selling his gem, hopes his teenage son will have enough mechanical interest to service the car when Andy gets too old to drive.

'I would love for him to have it. I don't want it going anywhere. I put my heart and soul into this thing for a long, long time. It's a love affair, that's what it's been.'





ADEN JACOBI

AUTOMOTIVE ARTIST



WORDS AND PHOTOGRAPHY **NATHAN DUFF**

A

den Jacobi rummages through drawer after drawer brimming with artwork that should be framed and mounted on the walls. 'I've got a unique filing system, really should sort this out one day.'

He flicks through stacks of conceptual drawings, house designs, posters, magazine covers, nightclub plans, logos, flyers and cars, lots of really cool cars.

A few things catch my eye as he rummages – 'Oh yeah, I did the graphic design for the John Goss special Falcon.' He flicks past a storyboard featuring a yellow Torana. 'Ha, this bloke lead police on a chase back in the '80s in an SL/R Torana. He wanted to depict the story as a series mounted on his wall.'

On the walls hang sentimental treasures: a signed pack of Winfield Blue cigarettes, a single Moonie hubcap, a plaque completed as part of his father's apprenticeship.

I'VE PRETTY MUCH OWNED EVERY CAR I'VE EVER WANTED TO OWN - I THINK AT LAST COUNT, IT WAS ABOUT 129 OVER THE YEARS.'



ADVERTISER Holiday

More than 850 entries from 53 Geelong and District Kindergartens, Primary and Secondary Schools were received for the 1977 Geelong Advertiser Christmas Art Contest.

The standard of entries was exceptionally high and the judge, Bill McCann of North Shore Primary School, did not have an easy task in selecting the prizewinners in each of the seven sections.

The prize-winning entries and a list of all entrants is published on this and the following three pages.



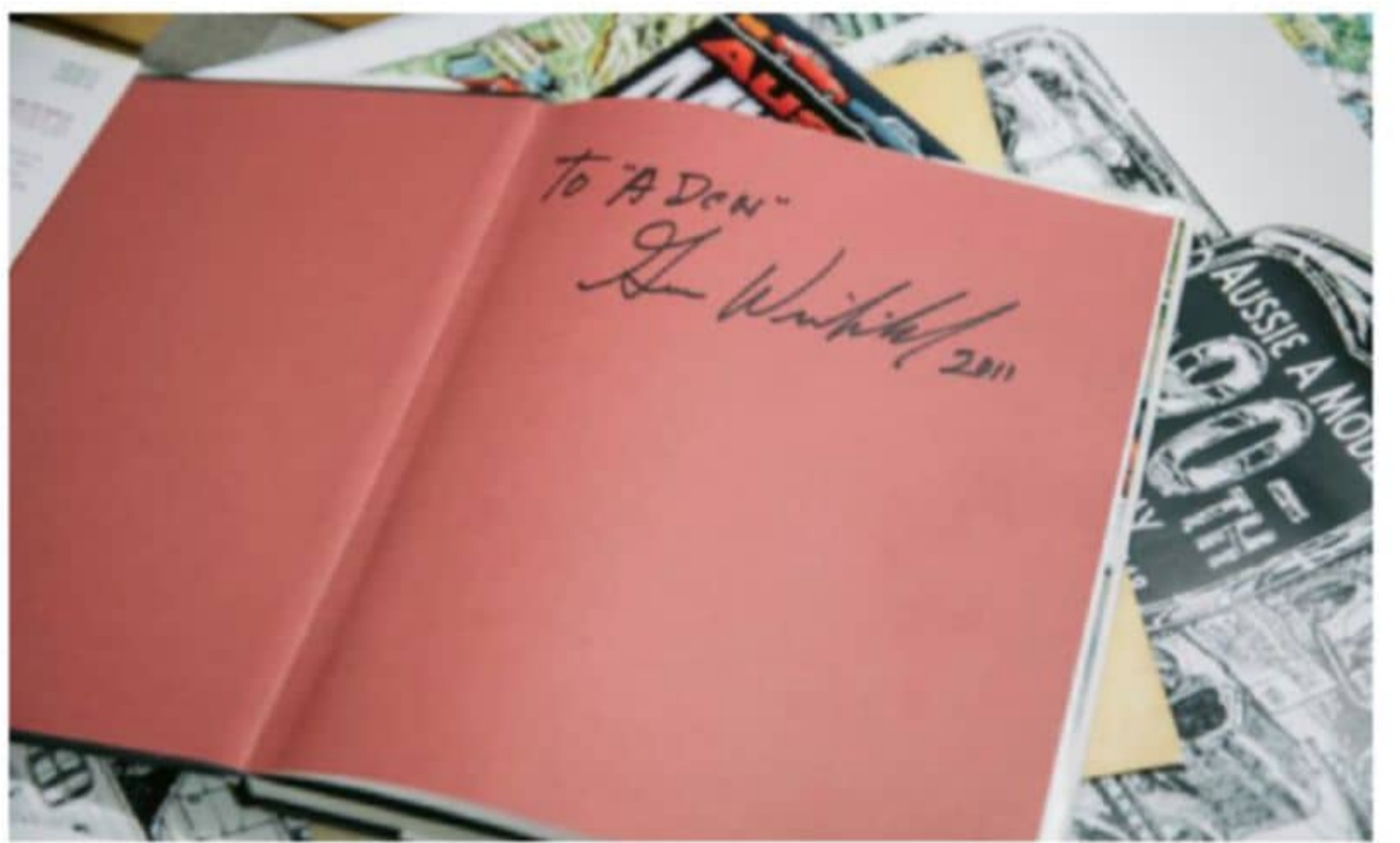
Aden Jacobi, Newcomb High School

1st Forms 3 & 4





ALTHOUGH ADEN IS ABLE TO TRANSFER HIS SKILLS TO ALMOST ANY ARTISTIC MEDIUM, HIS INFLUENCES ARE VERY MUCH BASED IN THE CUSTOM CAR WORLD.





IT WILL COME AS NO SURPRISE THEN THAT ADEN'S OWN CAR IS A ROLLING WORK OF CUSTOMISED ART.



A trim button from Elvis's Caddy rest on the top of an old pipe box somewhere near the shortwave radio his grandmother brought with her when she migrated from Germany.

A die-cast model of a Mercedes 180 looks out of place amongst the collection. 'That's my grandfather's Mercedes I helped restore. He's owned the car for so long, Mercedes-Benz Australia gave him that and two plaques as recognition.'

Sentiment, friends, family and life experiences, not art, are the things he reserves space for on his walls.

His first published work leans against the wall behind a cabinet. 'I didn't realise my parents had kept this.' He disappears behind a glass counter-top filled with scale model GTHOs, Buicks and assorted 'Frankenstein' creations from his mind.

He reappears with a framed, faded newspaper clipping of a young Aden Jacobi and his winning drawing from the 1977 Geelong Advertiser Christmas art contest. 'Dad loves seeing something I've done published in a magazine, but my parents have only just stopped asking me when I'm going to get a real job.'

The drawing by the then 14-year-old looks refined, like someone who has been drawing for their entire adult life. 'Since I was five actually, but every kid draws when they're that age I guess.'

'My dad brought me a copy of Custom Rodder magazine and I ended up tracing a picture of a Custom FJ Holden over and over again. I traced it so much that the picture fell out of the magazine. So, I just started drawing it free-hand. I can still draw that car to this day on the exact same angle – I guess it's muscle memory.' Once Aden drew that FJ, he found he could draw anything.

His father worked as a painter-decorator and was 'exceptional with paint'. When he was just eight, Aden learned how to do tricky things like wood-graining and marbling by watching his Dad.

The family packed up the Sandman in '79 and made the move to Queensland. Aden was 16 at the time and was supposed to go back to school. 'I was meant to go and find out about art college in the city, but I went to the CES (Centrelink for those not old enough to remember the Commonwealth Employment Service) instead. They had a job going as junior artist and camera operator. It required some experience so I lied and said I had worked for the Geelong Advertiser – couldn't prove it in those days. I just bullshitted my way into it.'

'Day one, my first job was enlarging images in bromide – I

didn't have a clue. The boss got the shits, so I said give me half an hour and if I can't do it, I'll leave.' He got it sorted and went on to flourish. 'They were having trouble with their illustrator so I started doing that too.'

From there, Aden spent time as an art director in ad agencies and eventually starting his own agency at 27. The work was varied and everything from Coles adverts to designing the Brisbane Broncos Logo. 'The design came from the Ford Bronco badge and I stylised it from there.'

He loved the work but loved customising cars just a little bit more. 'I've owned a car since I was 10 – a custom FJ that I got from an old lady from down the road for nothing. I've pretty much owned every car I've ever wanted to own – I think at last count, it was about 129 over the years.'

One of his many specialties is patina and painting cars to look like period racecars. He cut his teeth on a '46 Ford. 'It had original paint and I added the flames which looked out of place against the original paintwork so I weathered them, added the number 46 and pinstriping and weathered that too – people thought it was a genuine old race car. This was 30 years ago now. Kind of before it was cool, I guess.'

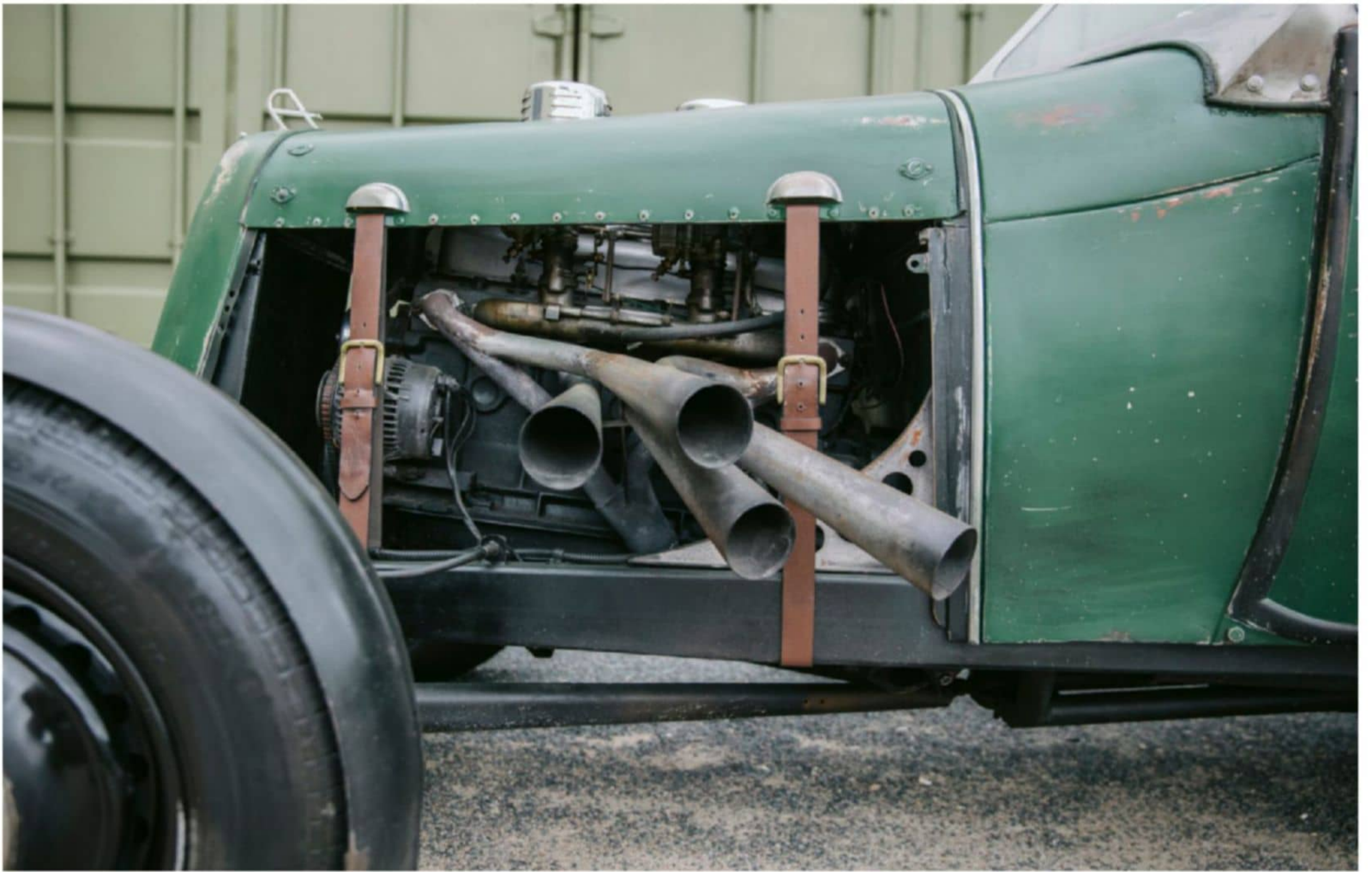
As Aden rummages through his shitty filing system, more and more sketches, drawings and images pop onto the desk. He started to do some work for a draftsman a number of years ago and picked up it up in no time. 'I loved the design elements but didn't like the planning so much.' Aden has designed hundreds of houses and has won four H.I.A awards for design. 'One of my daughters lives in a house I designed.'

He shakes his head and laughs. 'I've even done some of my daughters' tattoos, too! A tattoo shop in Caboolture were using a lot of my artwork, so they said why don't you come do some work? "There's your corner, there's your desk there's your gear – this is how you do it."'

'Do I practice on pigskin? Nah, practice on your mates.'

'My daughter got wind of it and walked into the shop asking for a dodgy tattoo. The boss replied: "you've got the wrong place, we don't do dodgy work here!" She points to me and says, "That guy over there does." She wanted to be the first person I tattooed. I was so nervous.'

Although Aden is able to transfer his skills to almost any artistic medium, his influences are very much based in the custom car





104



NO ADMITTANCE TO INSIDE
UNLESS ACCOMPANIED BY A
MEMBER OF A.A.A.C.
APPLY AT A.A.A.C. FRONT COUNTER





world.

‘Keith Weisner is a very big influence. I didn’t realise it at the time, but he was actually watching me draw in 2006 when I was at SEMA.’ While at SEMA, Aden would draw cartoon versions of the cars that would pull up. ‘I’ve been doing it at shows ever since.’

‘I got some artwork from Keith and I asked him to sign it “Aden, you suck!” He did it, but felt terrible so he put a love heart after it.’ ‘I feel blessed to have met the people that I have. Customisers like Gene Winfield and painters like Rod Powell, guys I looked up to and I can now call them friends.’

He points to the autographed Winnie Blues packet on the wall. ‘That’s from Gene Winfield. I was smoking Winnie Blues at the time and he loved the packet because of the Cadillac ‘V’ on the front – he thought I had made the packet myself. “Nah mate, they’re just Aussie smokes.”

‘I learnt how to paint flames out of a book called How to Paint Flames by Rod Powell. I’ve had it since I was 12 years old. I ended up meeting him by chance through a client in the states. I didn’t have my copy with me so he gave me a signed copy...only after he watched me paint some flames!’

It will come as no surprise then that Aden’s own car is a rolling

work of customised art. Originally owned by friend and fellow artist, James Corbett. Aden had seen the project in James’s garage and bugged him for a year to sell it to him. ‘It was about three-quarters finished – no interior, wiring, brakes, wheels or tyres.’

It took Aden about four months to finish this car off with a mish-mash of parts sourced from mutual friend and Studebaker authority, Harold Island.

You’re looking at a 138 grey engine out of an EJ Holden, Series I Land Rover steering wheel, Alfasud pedals, Hillman grille, Standard Vanguard taillights, Iveco truck centre console and seats, a handmade dash with Holden instruments including a ZB speedo mounted in a 1939 Chev headlight bucket. The headlights are Studebaker buckets with Harley indicators and the only original Model A parts are the front and rear leaf springs, the klaxton horn and the brake light.’

‘It’s gone from black to turquoise to a dusty sand colour.’ The green paintjob it currently wears is only about three weeks old at the time of my visit. Took him the best part of the day to do.

‘Once it was done, I took James out for a drive and let him have a steer, too. His wife wanted to go out so I let them take off. He left me on the side of the road for a while. I was worried he wasn’t coming back. But he did – grinning from ear to ear.’







CHEVROLET

CORVETTE



WORDS **BRUCE MCMAHON** ★ PHOTOGRAPHY **NATHAN DUFF**

T

he year of '63 was big for the Beatles, surf music and Craig Breedlove topping 655 km/h in his jet-engined Spirit of America on the salt flats of Utah.

Here the EH Holden was launched to great acclaim, and sales success, while motorists were left puzzled, and unimpressed, by the odd-looking Lightburn Zetas out of Adelaide.

It was a big year too for the second generation of America's homegrown sports car, the Chevrolet Corvette. Two all-new, razzle-dazzle models – including the first Corvette Stingray coupe with unique split rear window and a convertible – appeared in showrooms, priced from \$US4037. The new Vettes were striking and very sporting machines for the day. And in January, 1963 a special deal was going down at the Aloha Chevrolet dealership in Honolulu where a Hawaiian bought a Daytona Blue Stingray on behalf of an Australian customer. The two-seater Vette was

**'ENGINEERING FEATURES THAT JUST PLAIN ADD
GINGER TO ANY DRIVING.'**











optioned up a touch, loaded onto a passenger cruise liner and sailed away.

‘It arrived in Sydney in June, 1963’, says Locky McCann, now the owner of the deep blue Chev. ‘It’s been here its whole life and before it was registered it was converted to right-hand drive by Bill Buckle – the man behind Goggomobiles here in Australia’.

Not a lot is known about this Stingray’s early colonial history but in the 1980s it was bought by Brisbane enthusiast Max Kennedy. He owned the car for some 20 years before it was resold to a Keith Harper who owned it for another 20 years or so before Locky bought it in late 2018 to garage alongside his wife’s ’56 Corvette.

‘I always wanted a split window Corvette, it was always on top of my list.’

This one is special in many ways. The car’s only done 5000 miles in the last 30 years with the speedo now reading 34,000 miles (54,700 kilometres). It’s unrestored, aside from a repaint in the original factory colour in the mid-’80s, and everything from gauges to window winders still work.

‘It’s super nice, been super well-kept and so original it

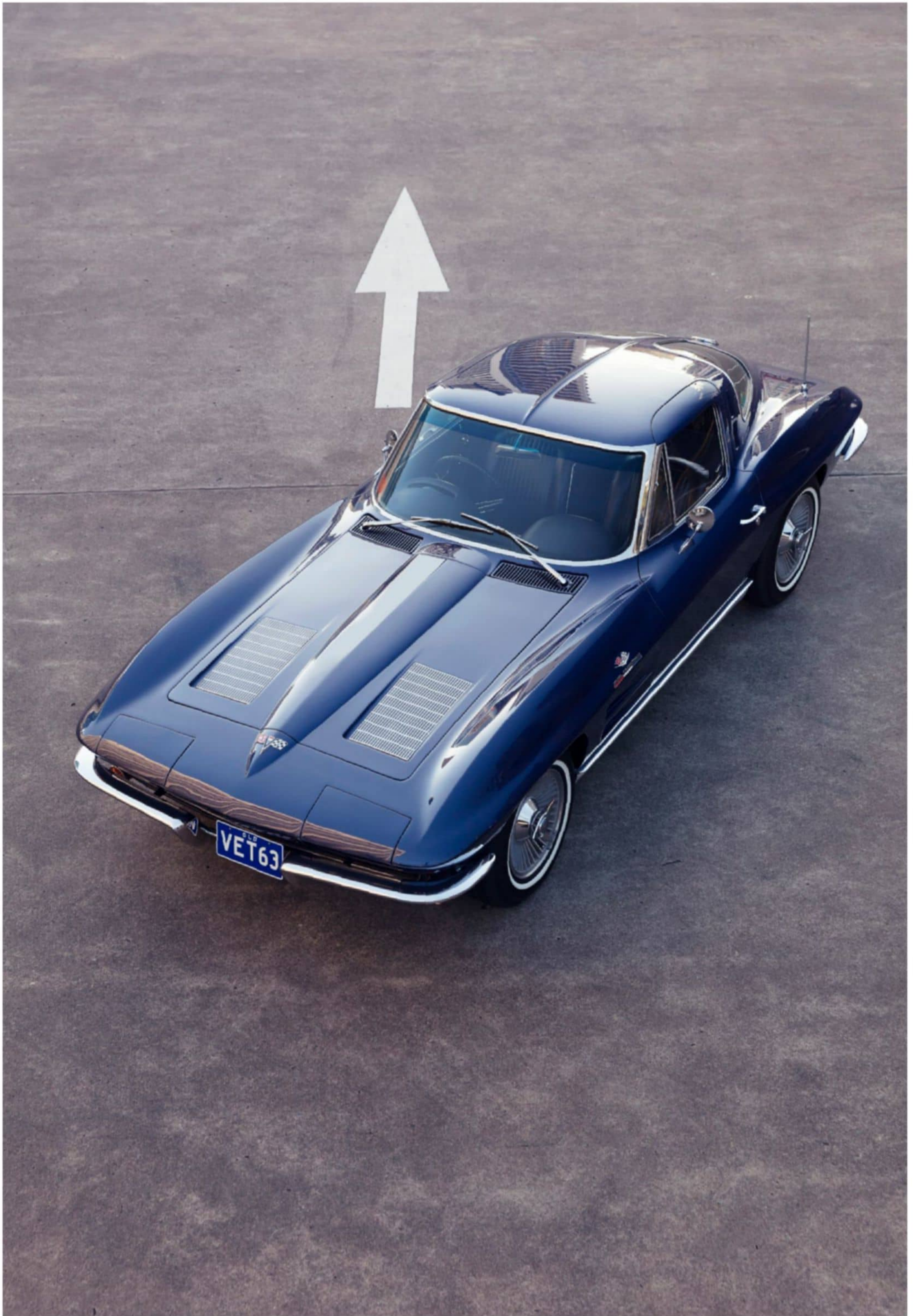
doesn’t need anything though I do have a seal kit for the fuel injection’, Locky says.

And this 1963 Chev retains its original split window, a design feature deleted from the 1964 Stingray after customer complaints. Locky admits the bodywork down the middle of the back screen does obstruct rear vision: ‘You can see what’s behind you but there’s a big blind spot in the middle.’ Yet he sees that as another bonus with this car – of the 10,594 Stingray coupes produced that year many had their split windows replaced with full glass and trim by owners; Hot Rod magazine even ran ‘how-to’ feature pieces. ‘Plus these cars were pretty rapid for their day so a lot were raced and wrecked.’

These elegant machines of 1963 were a tad lighter than the original Vettes, a little shorter, and now with independent suspension on all corners and 50 per cent of the weight over the rear axle. According to the Corvette museum in Bowling Green, Kentucky these new generation cars sported ‘engineering features that just plain add ginger to any driving’.

Adding extra spice, Locky’s Corvette runs the hot, fuel-







'I'M NOT A DIE-HARD CORVETTE MAN BUT THIS IS ONE OF MY ULTIMATE CARS.'







'THESE CARS WERE PRETTY RAPID FOR THEIR DAY SO A LOT WERE RACED AND WRECKED.'

injected 360 horsepower 327 V8. Four engine options were offered that year, all small block 327s with power outputs running from 250hp to the 360hp 'fuelie' for the 1525kg machines.

While that injected motor could only be had from factory with the four-speed manual gearbox, this car's original owner had the Hawaiian dealer replace the transmission with Chevrolet's two-speed Powerglide automatic before the car headed southwest. It was also a 'heater-delete' Stingray, a rare option reserved for race cars and tropical climate cars.

The 4.4 metre coupe, with doors extending into the roof for better access, sits on 15-inch 'turbine' alloy wheels, another option over the factory's original steel rims and hub caps.

All of this adds up to a particularly unique 1963 Corvette Stingray coupe.

'It's probably the only right-hand drive fuelie that I'm aware

of in the country. And it's definitely the only right-hand drive fuelie with auto in the country. So it's a bit unique, but cool.' Locky thinks it's worth some \$250,000 these days with its condition, low miles, factory trim, matching numbers and options.

While he and his father run Undercover Cars on the outskirts of Brisbane, buying and selling collectible machines, this split window Corvette isn't for sale.

Locky drives it as much as possible, understands that sitting around can be the worst thing for cars. 'It's really nice to drive. It was optioned up with power steering and power (drum) brakes. There's plenty of room behind the wheel, it's super comfy and it handles pretty good as well with independent suspension all round. It does go around corners.

'I'm not a die-hard Corvette man but this is one of my ultimate cars.'





LAMBORGHINI

DIABLO



WORDS AND PHOTOGRAPHY **NATHAN DUFF**

M

ost of us who grew up with a Lamborghini poster on the wall dreamt of swinging open those scissor doors and firing up that sweet, sweet V12 engine. The big kid in us still gets a shot of excitement when we see one on the road; ownership has remained a pipe dream for most of us.

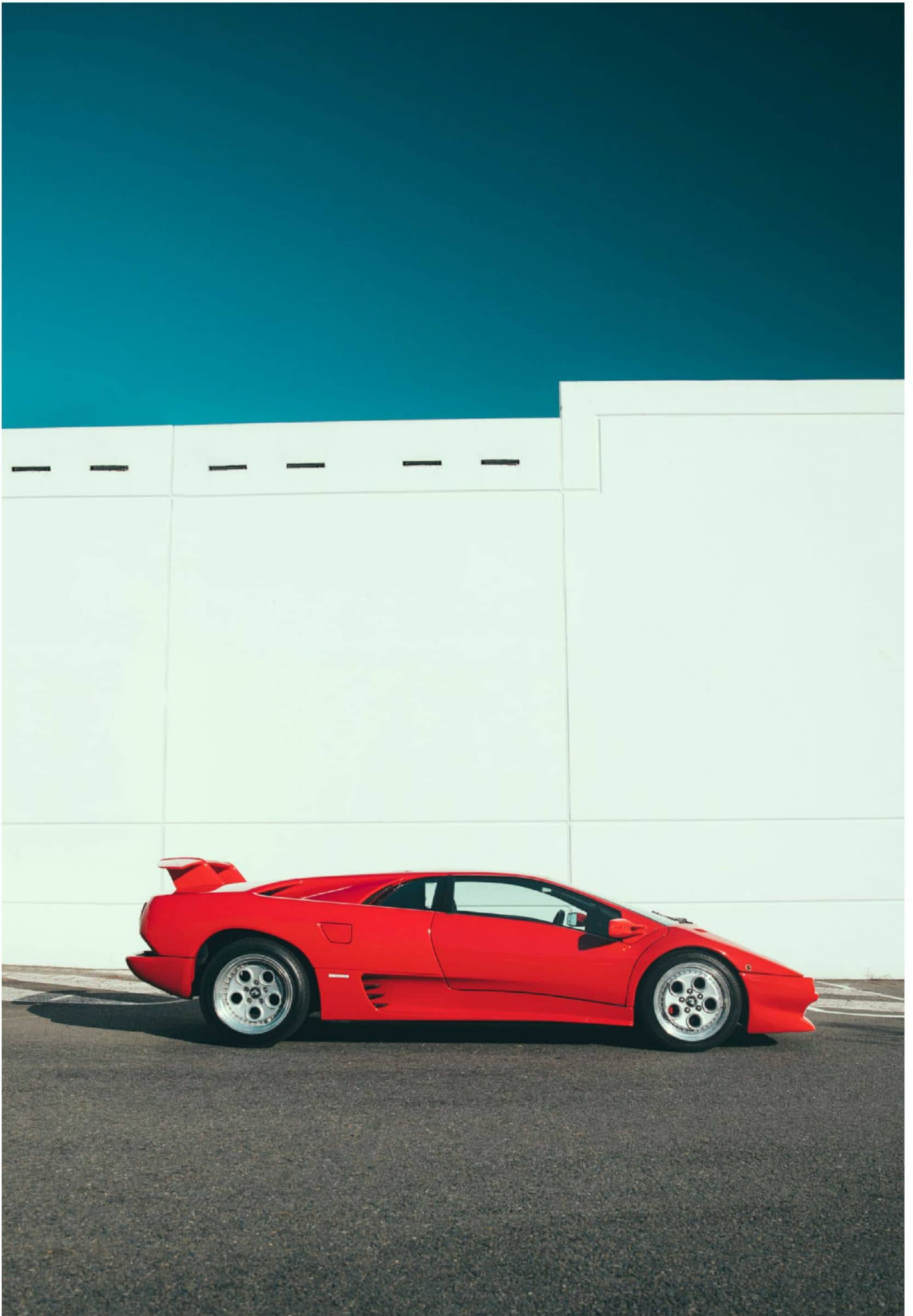
‘Never in my wildest dreams did I think I would own something like this. I’m living a boy’s childhood dream’, says James. ‘I still pinch myself, even after owning it for two years now.’

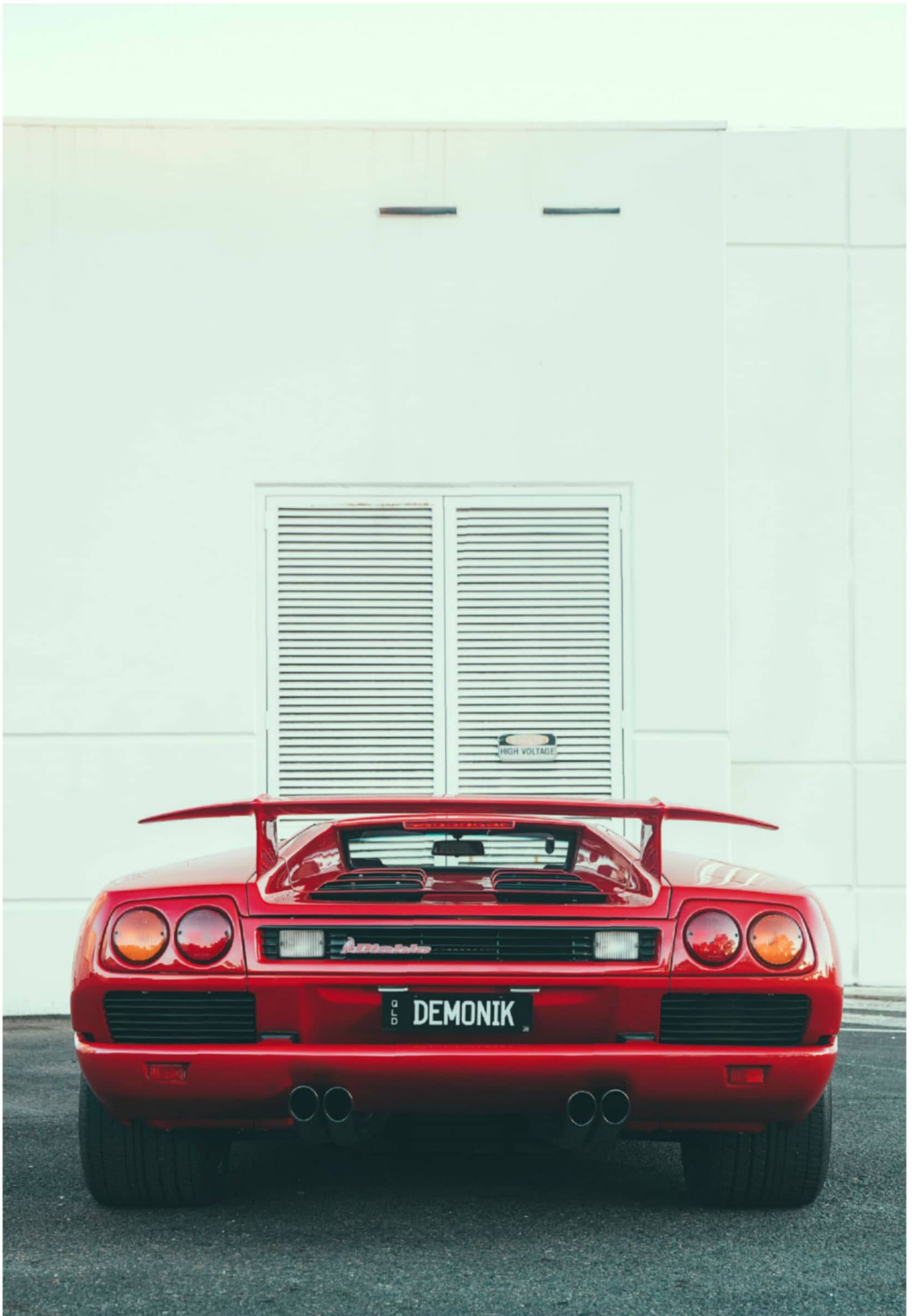
James concedes that he grew up a ‘bit of a bogan’ and still considers himself mostly bogan. Nevertheless, a Diablo is a far stretch from a clapped out VN with a ‘sik’ exhaust and a set of ‘sweet’ third-hand rims from Gumtree.

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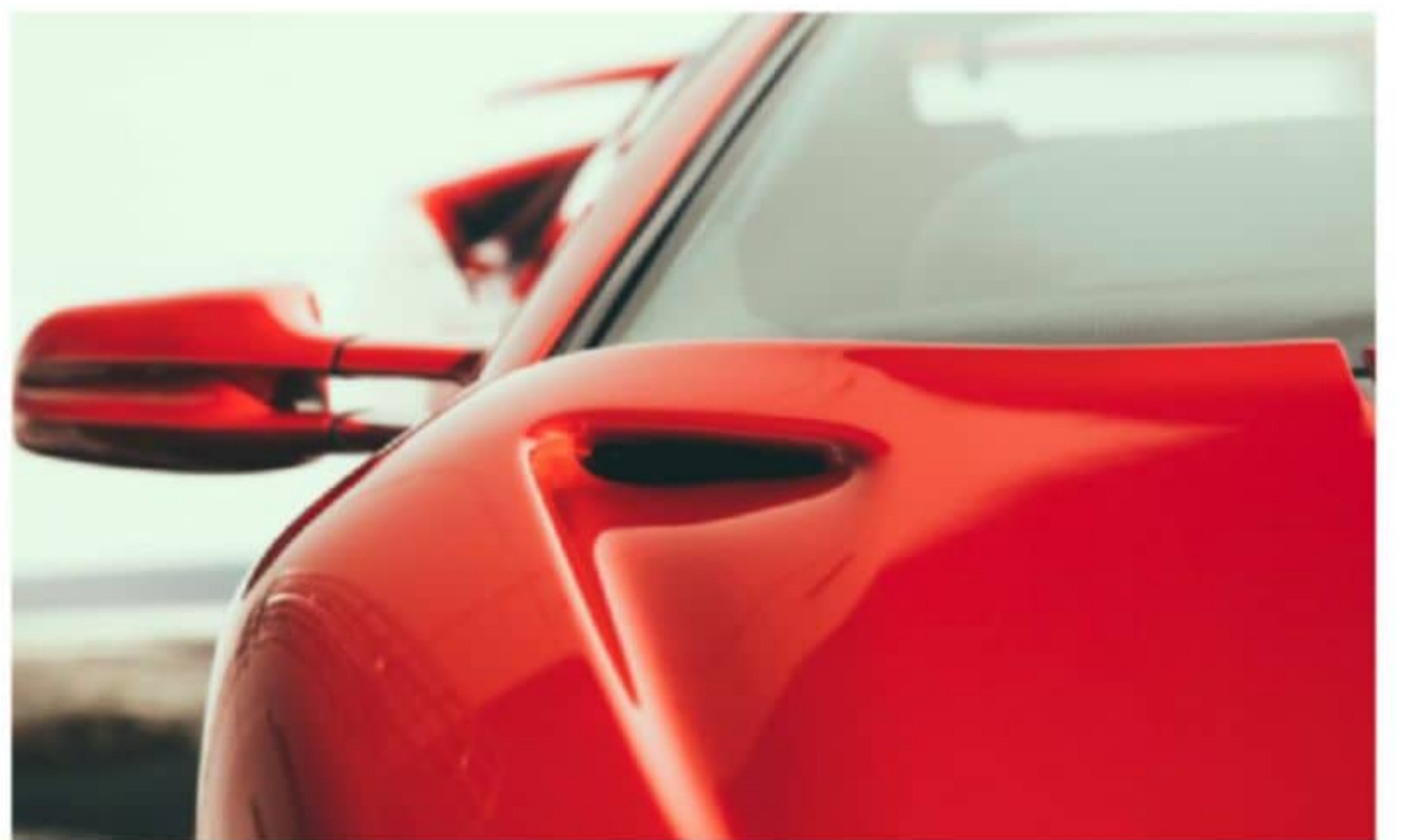
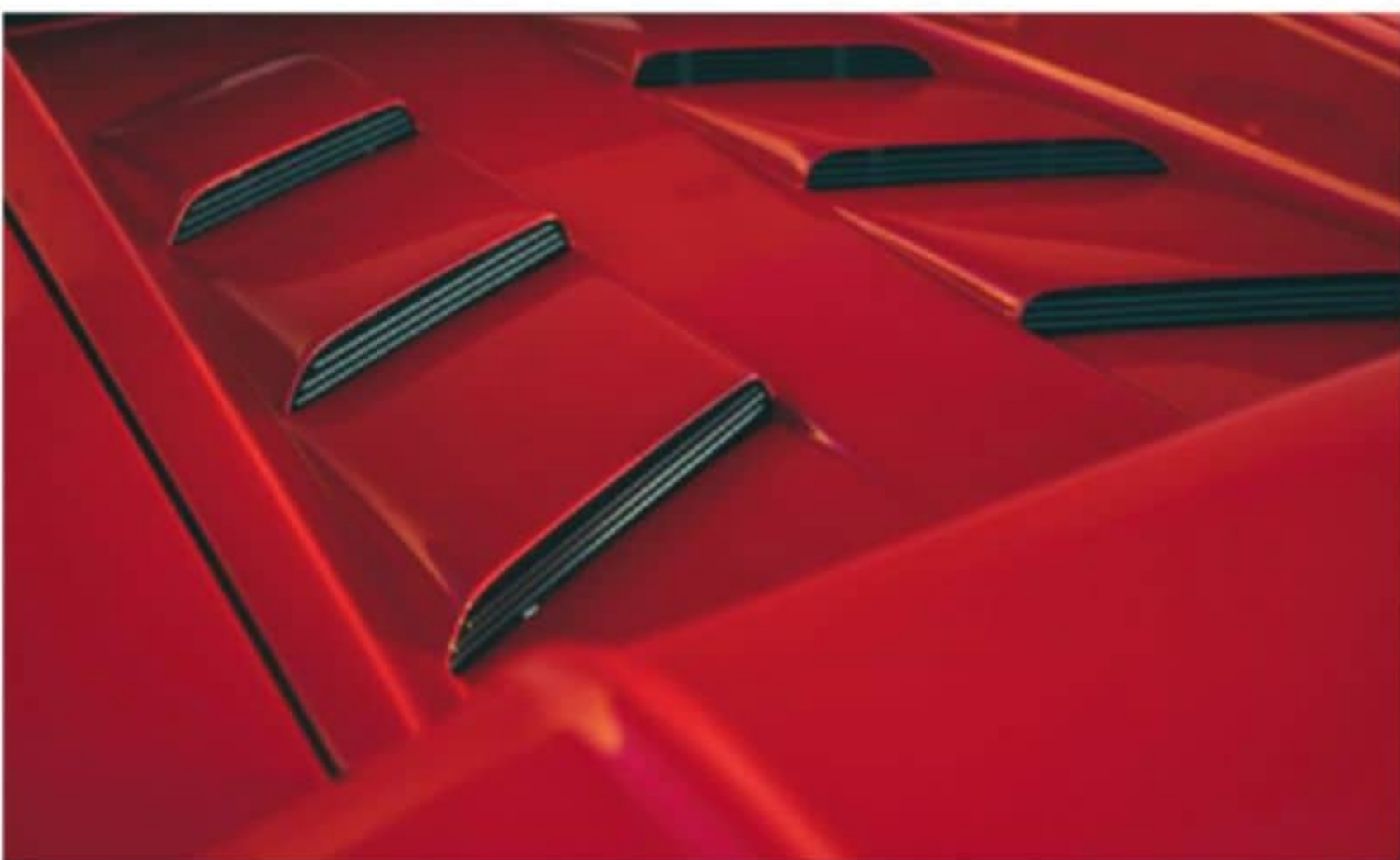


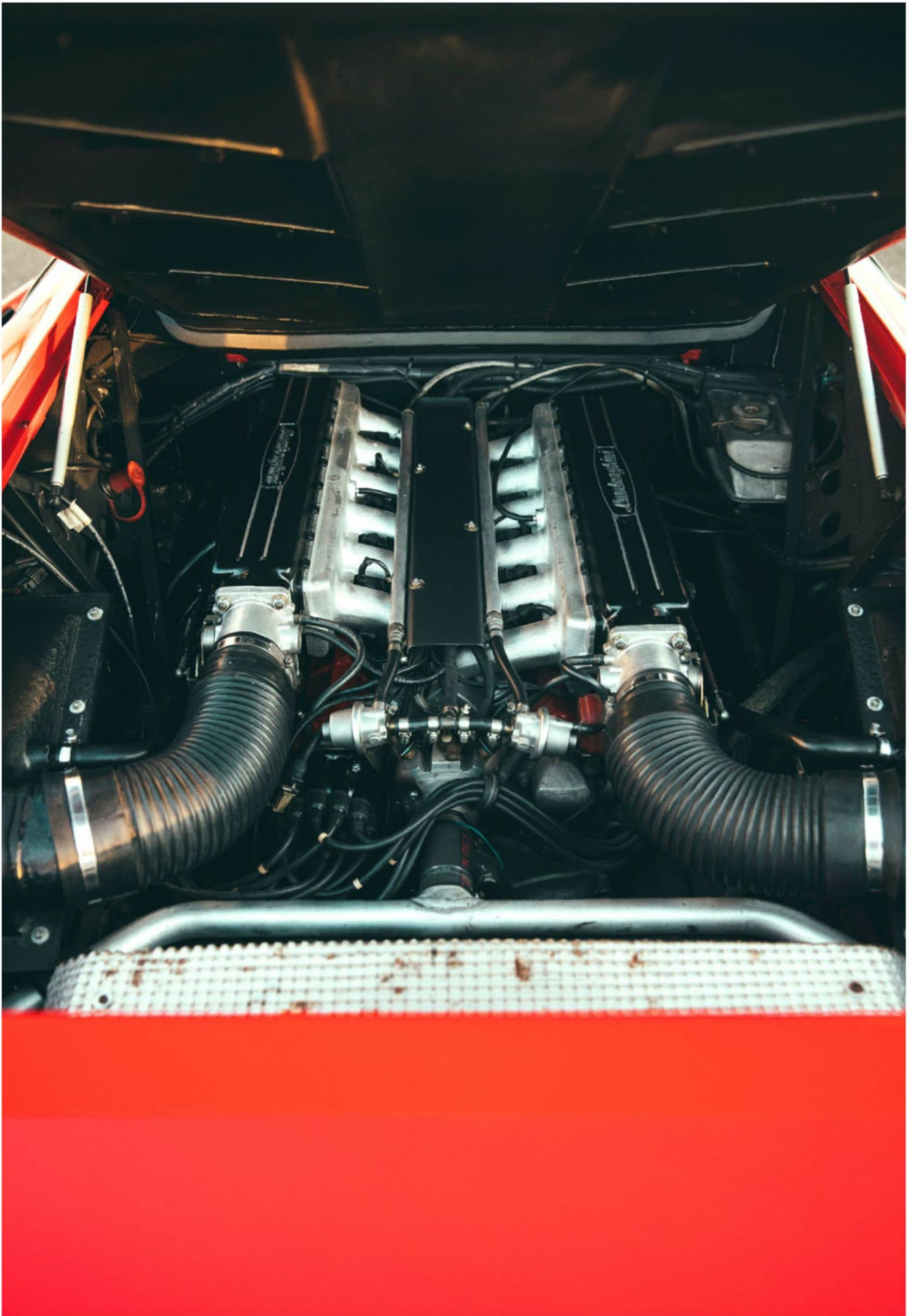






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while – they are a bit of a money pit.’

‘I was more of a Countach guy, but I loved the Diablo too – even had the poster on my wall as a kid.’

Once James got back into cars it was a couple of Mustangs and then a De Tomaso Pantera. He set his mind on a Diablo and began searching. ‘There’s probably only one available at any particular moment in Australia. I wanted an early one as they were closer to the Countach.’ James frequented the Aussie Exotics forum where he found a Diablo offered for sale by one of the site moderators. ‘He had four of them so I knew I was dealing with a genuine guy – safe.’

The Diablo is a little overshadowed by the Countach’s cult status. It came at a tumultuous time for the company and is considered by some as the last true Lamborghini before VW eventually implemented changes after taking ownership in 1999.

Lamborghini, at the time, was in the hands of Swiss Brothers Jean Claude and Patrick Mimran. The brothers purchased the company out of receivership for \$3 million (following bankruptcy in 1978). The young duo had a successful sugar empire in Senegal and had the financial backing to restart work at the Sant’Agata factory.

Development of what was codenamed Project 132 began in June 1985. Trusted Lamborghini design guru Marcello Gandini was again brought on board to wield his magic after his successes with first the Muira and then the Countach.

The brothers sold the company to Chrysler 1987 and word is that the Chrysler executives were not taken with Gandini’s design. The master had already undertaken one revision of his own volition, but Chrysler commissioned a third attempt. Led

by Tom Gale (responsible for the Dodge Viper and the Plymouth Prowler- yikes!), the team softened the sharp lines and rounded the corners of the wedge-style car, delivering the final design we’re accustomed to today.

Gandini was not at all happy with these change – but not so unhappy that he didn’t put his autograph on the side of the car. He later revisited his original design for the Moroder V16T. This supercar was developed by a group of ex-Lamborghini employees. Nineteen customer cars were produced between 1991 and 1995.

The Diablo’s development is said to have cost a total of 6 billion Italian lira. At launch, the base Diablo retailed for \$239,000 in the US, making it the most expensive mass-produced Lamborghini to that time. One important stipulation for the Diablo was that it had to be capable of at least 315 km/h (196 mph). The engineers accomplished this goal by focusing on weight distribution. The car surpassed the desired target, becoming the first Lamborghini that could top 200 miles per hour (322km/h).

As far as James knows, his Diablo is originally from Saudi Arabia. He doesn’t know how long it was there and has no interest in finding out. ‘The only positive is that it was a dry environment.’

‘I’m pretty sure the car has done its 320km/h on more than one occasion.’

While its history maybe something James wants to forget, his first drive in a Lamborghini will be something he will always remember.

‘I flew to Melbourne and met at the owner’s warehouse about 30 minutes out of the CBD. He suggested we go for a drive and grab some lunch.’

In his mind, this meant going down to the local shops for a quick burger. The owner took James for





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a short drive to get him orientated and comfortable with the gears. ‘You seem to be pretty right - okay time for lunch – we’ll take the three Diablos.’

Up front was a Diablo Roadster, behind that a Diablo SV and bringing up the rear was James in the standard Diablo.

‘Okay, lunch is in town in Chapel Street.’ ‘Oh man, this is the first time I’ve really driven a Lamborghini and you want me to drive it through the city?’

‘Just stay with me. When I slow down, that’s where a speed camera will be, try and keep up.’

Snap, crackle and pop! Three Diablos darting in and out of traffic; quicksilver exhausts roar with the sound of three Italian V12s engines at full noise. Race cars amongst the humdrum of everyday people movers. Heads turn and mouths gape ... As if James wasn’t going to buy that car. Cars salesmen of the world, take note!

‘It gave me goose bumps; your dream car should give you goose bumps.’

‘We pull up in Chapel Street and they have three cars spaces reserved for us.’ James pulls out his phone to show me the line-up and apologises. ‘I didn’t get any really good photos – I was too busy shitting bricks. What a day, man!’

‘There was no way I was not buying that car that day. I didn’t have a choice.’ But on reflection, James realised it was more of an interview than a test drive

‘It wasn’t about whether or not I wanted to buy the car – it was about whether or not he wanted to sell it to me.’

‘It’s so excessive and stupid and ridiculous, but damn it works. I never set out to be the centre of attention, I never bought the car for that reason, but driving this you have to be happy to receive the attention.’ It seems a by-product of Lamborghini ownership.

Taking the Diablo out requires some planning, the

biggest issue being the front overhang. ‘It sometimes requires a quick reconnaissance mission looking for speed bumps, etc. It’s totally impractical, like most other supercars.’

‘You have to muscle this thing around, but everyone on the road loves it. We went out for burgers the other night and these bogans pulled up beside me and said – “man that thing is bad ass!” I generally don’t get any negative people around it.’

True to this form – several people pull up in their cars and photograph the Diablo while we chat. A mother facetimes her kids. ‘Look at this, boys!’

‘I love the joy it brings people. It brightens up their day a little and that makes me feel good.’

One passer-by says the car must be brand new! ‘Well, it’s about 28 years old’, James informs her. ‘Oh, shit!’ she says.

‘Old cars – there’s always something wrong.’ The starter motor is going and that’s an engine out job. Fortunately, this is something James can do himself with his hoist at home. ‘It’s just a little intimidating, but at the end of the day it’s still just nuts and bolts. You get to know its quirks.’

He invites me to go for a quick drive with him. ‘They don’t drive well, they don’t really handle well, they sure as hell don’t brake well. The only thing it really does well is look bloody fantastic going seriously fast in a straight line.’

He fires up the 5.7-litre 48-valve Lamborghini V12 engine. I was expecting it to sound like the end of the world but it’s somewhat reserved for such a ferocious animal. ‘It’s fairly tame but if you stomp on it, it’ll definitely kick loose’, says the proud owner.

James finds first on the dogleg five-speed and we set off. It’s hard not to smile when the noise starts to engulf the cabin and your wrinkles momentarily disappear.

You do feel like a bit of a kid again.





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