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VOLUME EIGHT



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NATHAN DUFF

FRONT END



NATHAN
DUFF

When he is not out shooting or putting the magazine together, Nathan likes to pretend that he'll actually finish the series 3 Land Rover that sits in his garage gathering dust.

*Follow Nathan on Instagram
@retromotive*

@retromotive_editor

About a year ago at the baggage carousel, I bumped into an editor I used to work for. We had spent some time on the road together, he a writer – me a photographer. I was in town to shoot a BMW drivers event for EVO magazine – he was there to film part of a new TV show his company was developing.

We chatted briefly and he asked how Retromotive was going. 'Just about ready to print the third edition!' He responded, 'Well, they say that everyone has enough ideas for three magazines in them, good luck with the rest. And with that, he was off.'

I walked away from the conversation and thought about how we'd evolved in the short time we had been working together and realised that time and circumstance dictates our growth.

I've never considered a shelf life for the magazine or running short on ideas after just three issues. This being the eighth edition, I still have content I couldn't squeeze into the magazine that I'd love to be able to and it's always bothered me.

I have an ideas list that I scrawl on and revisit every now and then – the legible ones I try and put into action. The others, well...I may have one too many and there's a reason it's illegible.

I've maintained that Retromotive will first and foremost be a print magazine and that's not changing anytime soon. But, one thing that has been at me for a while is finding a way to add value for those who subscribe to the print version.

I've been toying with the idea of an on-line companion for the magazine. This would be accessible for those

who subscribe to the print edition. About eight years ago there was a massive push for print magazines to have a version for the iPad. We were promised lots of interactive features, but it all seems to have fallen by the wayside.

The online companion of Retromotive will have the same features as the print edition, but with added interactive content. I can rarely put all the photos I want to into the print version, so online layouts will be extended to include additional galleries, historic imagery and, where possible, audio and video content relating to features.

We will now look at event coverage. Print lead times can be anywhere from six to eight weeks and events would be dreadfully out of date by the time the print copy arrived in your mailbox.

Hot spots will take you to interesting sites gaining a deeper insight into the marque/car /person. There will also be BTS look at the shoots and cars, etc.

Best of all, it will be updated with new content during the magazine's life-cycle. Retromotive itself will grow and evolve with each edition.

The wheels are in motion as I type this and I'm hoping that by the time you're reading edition eight, we'll be very close to launching on a redesigned website platform.

As always – any and all feedback is welcome.

Cheers, Nathan. 7-Feb-2020



Photo: ©Shaun Malaga

SHAUN MALUGA

IT ALL STARTED WHEN...



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.

*Follow his work on
instagram
@shaunmaluga
@fujifilmxpro2*

David has been bitten by the VW bug, but not the VW bug you're probably thinking. Instead it's the Italian styling of the German-built Karmann Ghia that has David obsessed. 'They're sporty, look classy and quick. I always have had fun in them and they're good on gas.' He currently owns a 1965 convertible and a '57 Low Light with a double-fold rag top.

For David, it began in high school when his best friend, Aaron, gave him his 1969 Karmann Ghia before entering the Navy. David and his friends would work on it together, restoring parts and improving performance by adding go-faster bits like dual carburetors. They would go out and race classmates in their V8s and Honda Rice Rockets and would win. 'Things were different back then, I was crazy and into street racing a bit back in those days.'

His formative years were spent in the Ghia. Being one of the first of his friends to get a car and licence, he fondly remembers driving to parties with his friends, going on dates and inevitably breaking down in the middle of them. On one occasion, breaking down in the mountains in the middle of the night with his girlfriend with no phone service and no-one around.

David acquired his '57 Low Light in another serendipitous moment. His high school girlfriend's father owned the car and was impressed that David was restoring a Ghia in high school. David used to sneak into her place at night, but first would stop and stare at the car. The father put the car up for sale, but David couldn't afford it at the time with his part-time salary. A year later, after completing the restoration work on his '69, he was able to sell it. That night he went around to the father's to make an offer on his Low Light. The father cut him a pretty good deal with one condition, to never sell it, a deal David has kept to this day.

Since then, David has owned and restored number of

VWs, mostly Ghias except for a '68 Type 3 Squareback and a '66 VW bus. Restoring cars started as a hobby for David but evolved into a bit of a side hustle. When looking for a project he is looking for any Karmann Ghia made specifically between the years of 1956 and 1969 with as little rust as possible. If it is an earlier '58 or '59 model, he says he would be more inclined to take on a bigger project. There also must be something about the car that appeals to him. 'I have to visualise myself driving it a certain way.'

His current '65 came from a Craigslist ad around Christmas 2017. The story goes that an older gentleman bought it for his 15-year-old grandson, but the grandson just wanted to ride dirt bikes. So the old man kept the car, taking it to parades and cruising around until he couldn't maintain it anymore. David made a low-ball offer and, in his words, 'got really lucky.'

Given the black and silver trim, David wanted to keep this build elegant and classy, maintaining the black and silver look throughout. Whitewall tires and highly sought-after Wolfsburg rims finish off a very refined looking build.

Next on his list is restoring his old girlfriend's father's '57 Low Light with his eyes set on maybe another similar convertible in the future. 'Convertibles are game-changers, especially when you live by the beach!' Living in LA isn't all beach cruising and weekend trips to Malibu though. David has nearly had his car stolen three times. The first, someone broke into the car and started pushing it down an alley. David and his friends heard it happening and chased them down the street before they ran off. The second, a friend heard someone trying to break in, ran outside with a bat and they ran off. The third, they ripped the ragtop and managed to steal his sound system. 'All my cars have really good sound systems. It is a way of life. In LA you got to have bumps. We're always cruising to Dr. Dre, Snoop, Juicy J or ASAP MOB.'



Photo: ©Isamu Sawa

ISAMU SAWA

THE ANALOGUE WRIST



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...

Follow his work on Instagram

@analogwrist

It reads like a cliché Hollywood movie script – a divorced (handsome) single man in his late 40s; driving a vintage Porsche; is flagged down by a (beautiful) blonde Austrian tourist. They fall in love and said girl gifts him a vintage wristwatch belonging to her late grandmother... A ‘barn find’ is a fantasy of many a vintage watch collector – stumbling upon ‘that’ forgotten but significant vintage timepiece in a flea market, deceased estate or garage sale. But I don’t think we ever imagine a story like the one of Aldo Agustin’s and how he acquired his 1960s Heuer Carrera 3647S.

In late 2015, Aldo was driving along the Nepean Highway, Victoria in his Intermeccanica Replica Porsche 356 Speedster – when, in Aldo’s own words, ‘a hot blonde’ summoned him to pull over.

He says, ‘As it turned out, my 356 Speedster was her absolute dream car, and she simply wanted to have a look and take photos of it as she was also a budding photographer.’

One thing led to another, and in the following year, ‘Nina’ invited Aldo to her hometown of Graz, in Austria.

‘I flew 14,000km to Austria and fell in love again, which resulted in a relationship now lasting nearly four years,’ says Aldo.

In 2018, Nina’s grandmother passed away at the age of 91. Given that both of her parents were in their 70s, Nina, with the help of Aldo, was entrusted with sorting out her belongings.

In the process, they came across a small wooden box which housed three old wristwatches including a Heuer Carrera 3647S – nowadays a very sought-after watch by enthusiasts and collectors alike.

Aldo says, ‘The plexiglass was cracked and loosely floating around in the box, and the leather strap was detached. Strangely enough, the Junghans (the other watch) was more beautiful and in almost perfect condition. Still, I was strangely drawn to the patina-laden Heuer watch and fell in love with the clarity and simplicity of the design.’

The Heuer 3647S is a perfect expression of what the Carrera was meant to be – a very sleek and legible chronograph, designed by Jack Heuer in 1963. (Read more about this reference in ‘The Analogue Wrist’ –

Retromotive, Volume Five).

As an architect, Aldo says, ‘Design is about clarity, the elimination of the superfluous and the triumph of beauty through rigorous design over “decoration” especially in this day and age of disposable digital excess. This is how the Heuer’s design left me spellbound. It was much like the Porsche 356 when Erwin Komenda designed it, it was a direct outcome of function which resulted in its exquisite beauty.’

Using his research and restoration skills learnt from working on old cars, Aldo decided to restore the watch himself.

Aldo says, ‘It was a labour of love. I searched far and wide, joining many websites, making countless phone calls, both here and abroad to find original plexiglass for the watch. I finally found someone in Poland who had two originals in his collection.’

The next challenge for Aldo was finding someone to install the newly acquired plexiglass. He struggled to find anyone locally who would do it for a reasonable price. Luckily for him (again), Nina found an old watchmaker in Graz who could do the job.

‘We took it there together, and to my surprise, he knew everything about the ‘old watch’, which gave me enormous confidence. He also told Nina it was worth 3000 Euros, which worried me as I thought she would ask for it back.’

After further research, Aldo also realised that the watch hands were not original. It was incorrectly painted black, and he painstakingly restored it himself back to its original state.

‘I allocated an entire day, a box of cotton buds and acetone, carefully wiping off the paint, exposing the original steel hands underneath.

‘I did not restore the dial nor polish the case; it was the patina of the watch that I fell in love with. The passage of time is a reflection of its life, it cannot be created or replicated, and it is these imperfections that add authenticity to this beautiful timepiece.

‘When restoring this watch, I was driven to bring its beauty back to life – a promise I had made to Nina – and to take care of it as a family heirloom. I will be the custodian of this watch until I pass it on to someone else to whom it will mean as much as it means to me...’



BRUCE MCMAHON

IDLE TORQUE



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 was a regular spectator at Formula 5000 races at Lakeside and Surfers Paradise and regarded Formula Pacific as some of the best of open-wheeler racing.

Some called him erratic, some thought the kid cocky and one rival quipped this young bloke was 'too quick for a long life'. But few doubted Bruce Allison's skill in a race car.

A winner from Australian Formula Ford to Formula 5000 to the British Formula One series, Bruce was awarded the Grovewood in 1977, edging out the likes of Nigel Mansell for the most promising of British and Commonwealth talents. Bruce loved top-flight motor racing as a front-runner but returned to Australia by 1979 and had given the game away by 1982; in hindsight, he says, he should have gone to England earlier.

The Queenslander, entranced by the Tasman race series of the late 1960s, swapped football boots and a promising career as an Australian Rules forward for a race helmet in 1970. 'I was sick of getting teeth knocked out so I went for a less dangerous sport,' he laughs.

The 17-year old graduated from his twin-cam Escort road and race car to a Gary Cooper-built Elfin 600FF in 1971; the car returned from South Africa on a cargo ship (where 'the cockroaches carried suitcases') to a wharf where six cartons of beer supplied by father Col saw the crate unpacked in no time.

'We went for a test, got everything pointed in the right direction and you'd brake where you braked the Escort and you'd just about have to change up a gear to get to the corner. I never had any background in karting or anything, just got thrown in. But it seems like every time I moved up to a better machine I got better and better.'

By 1972 Bruce was in an Elfin 600D, lime green with the family's Hobby and Toyland business painted on the side. There followed a Bowin and a pretty Birrana before the bellowing Formula 5000 cars took hold.

The Allison's bought a Lola 332 with spares, but no engine, from Kevin Bartlett for \$25,000. (That car sold not long ago for \$US350,000.) Legendary race engineer Peter Molloy came on board as team manager and mentor; 'I knew I could drive quick but I needed guidance,' Bruce admits.

He came in from the first run with that Lola – some 525 horsepower for about 605 kilograms – with a face-splitting grin. His engineer suggested wait until he's given full throttle. There were race wins, poles and race moments with the Lola and the 22-year-old was voted 1975's Australian Driver of the Year. 'I seemed to come of age with the 5000. It was like me and that car were made for each other but also Peter Molloy was bloody good.'

Now Bruce was tapped for Teddy Yip's foray into the North American F5000 series, joining countryman Alan Jones for the 1976 season. It was a waste of time he says. He didn't mind being Alan's number two – 'he was way better than me' – but the machinery was second-class. 'The car just wasn't up to speed, if I'd

taken my Lola over I would've done way better.'

Bruce regrets not heading to England in 1976 or before. It was 1977 when he arrived there with his B37 Chevron and took on the ShellSport Series, finishing seventh despite missing some rounds with cash-flow issues before RAM Racing's John Macdonald 'kicked the tin'.

He loved English circuits, loved the constant racing every weekend. 'All that racing, that's the thing that makes you better.' (It did irk that Pommy racer Derek Bell was sponsored by Swan Lager and Bruce had no backing.)

For 1978 it was back to England, all sponsored-up with RAM'S March Cosworth for the British Fi Aurora series. He led races, had breakages and podiums, before his first win at Mallory Park in July.

Bruce finished sixth in that championship and was offered a new Lotus 77 in John Cooper's team for 1979. 'In hindsight I did the wrong thing. That's one thing I would change. I was contracted to RAM and when I said I wanted to change teams they said they'd sue. I said "stick it".'

Bruce called it quits on motorsport, came home, married and returned to the family's toy business.

But he was back on Australian tracks by 1981 in a Ralt RT4, winning that year's Formula Pacific series and the Shah Alam Grand Prix in Malaysia.

There followed sporadic outings, guest spots, before stepping up in 1991 to run at the Gold Coast's IndyCar race. He aced the rookie test in Arizona, had handshake deals on a Friday for Castlemaine Perkins sponsorship, just before two new rugby league teams were announced; the brewer's dollars went to football by the Monday and Bruce hung up his helmet. No serious injuries – aside from a broken arm in a charity go-kart race years later.

Today Bruce considers he should've taken up the offer of a Surtees' Fi test drive in 1977. 'I might've got in the car and done all right, I might not have. What's done is done. At the peak of my powers I was probably on par with most people but whether you're going to be that much better when you get to the pointy end, who knows? You need all the planets aligning and some times you've got to work hard to get those planets aligned.'

Formula One champ Alan Jones says: 'I think Bruce was very talented and at least he had the guts to go overseas and give it a go which a lot of Aussies didn't. Instead of staying back here and saying "I could've done it, would've done it, should've done it", he went over and had a go.'

Bruce Allison was ever game to take it on – without looking like a dickhead, he says. 'I went out on track and thought I'll go for this and if it doesn't work out, I'll back off a smidgen. Sometimes it worked, sometimes it didn't.'



MERCEDES-BENZ

190SL

✦ WORDS & IMAGES NATHAN DUFF

It's a densely overcast day in Melbourne – the wind is up, and the temperature is down. I pull up outside Murray Allen's man cave and venture inside to find him tinkering away on his Mercedes 220A Cabriolet. He does a quick roll call of the cars in attendance – the one I'm here to see is parked proudly out the front.

We settle in and Murray eases himself into a well-worn chair. I'm under threat of serious repercussion from his wife if I don't take one of the homemade choc-chip biscuits from the snaplock container on his desk. He takes a nibble and sips his coffee and we start out chatting about the pictures above his office desk – Juan Manuel Fangio on one side and Stirling Moss on the other.

'I've always admired Stirling Moss. He's 90 now and I don't know how he is still alive. He survived so many crashes, including the one that ended his career. Then he falls three storeys down a lift shaft at age 80!'

'But the best driver of all time has to be Fangio in my opinion. That's him in the Mercedes-Benz W196.' He points to the framed black and white image in the centre of the wall with his two heroes duking it out on the track. 'Behind Fangio is Stirling Moss in the 300SLR.'

An image in an A4 plastic sleeve comes from under a pile of reference books on the desk. Rudolf Uhlenhaut. He had a long association with the race team during the 1930s and 1950s. 'He built two





MERCEDES-BENZ / 190SL / 1960

DESIGNERS: *Karl Wilfert and Walter Häcker*

PRODUCTION: *1955-1963*

ENGINE: *1,897 CC M121 SOHC*

TRANSMISSION: *4-speed manual*

POWER: *104 HP @ 5700 RPM*



'I'VE ALWAYS TRIED TO DO THINGS RIGHT. IT GETS INTO YOUR SYSTEM, GROWS INTO YOUR VEINS.'

road versions of the 300SLR race car.' (This was later known as the Uhlenhaut Coupé.) 'But they pulled out of racing, so he used it as his personal car. It's rumoured that he travelled from Munich to Stuttgart in just over an hour (apparently it should have taken two and a half) because he was running late for a meeting – he was the ultimate engineer.'

'I have always respected the Mercedes pre-war cars. When I was just a schoolboy there was a good collection of motoring books in the Preston library. I devoured most of those and as an apprentice I couldn't afford a nice car like a Mercedes.'

Murray went on from his apprenticeship to help build a successful business repairing marine refrigeration and shipping containers. Once the business was up and running, Murray purchased his first Mercedes. 'I found a 1960 Roundy.' (Or Ponton. It's generally considered as the beginning of the lineage of the Mercedes E-class range). 'It was a doctor's car that had been parked up under a tree for about three years, but everything was there. If you can buy it with as many bits hanging off it or in boxes, it gives you a bit of a leg up when you get going.'

'It's been a beautiful car – we have driven it to Canberra, Queensland, all round Victoria. I'd have no hesitation in getting in it and driving to Perth tomorrow. But I won't, cause I'm too tired, old and silly.'

Next was a 1956 Mercedes Adenauer 300 that no-one was brave enough to go near. 'The Adenauer has a manual lubrication system for the suspension. It shoots oil through the components which results in a bit of a mess underneath. RACV did an inspection report for one to be auctioned at Shannons. No one went

near it because of all the reported oil leaks. I called the auctioneer, who was a member of the Mercedes club, and he said give me 25k and it's yours.'

Murray has a current stable of five beautifully restored Mercedes and relates his experiences working on components for the first Holdens as the catalyst to explore the German marque. 'I got a job with Robert Bosch and we made a lot of electrics for Holdens, which had some Mercedes components – starters motors, generator, regulators, etc. When you pulled those things apart you could see how beautifully they were made.'

'I've always tried to do things right. It gets into your system, grows into your veins.'

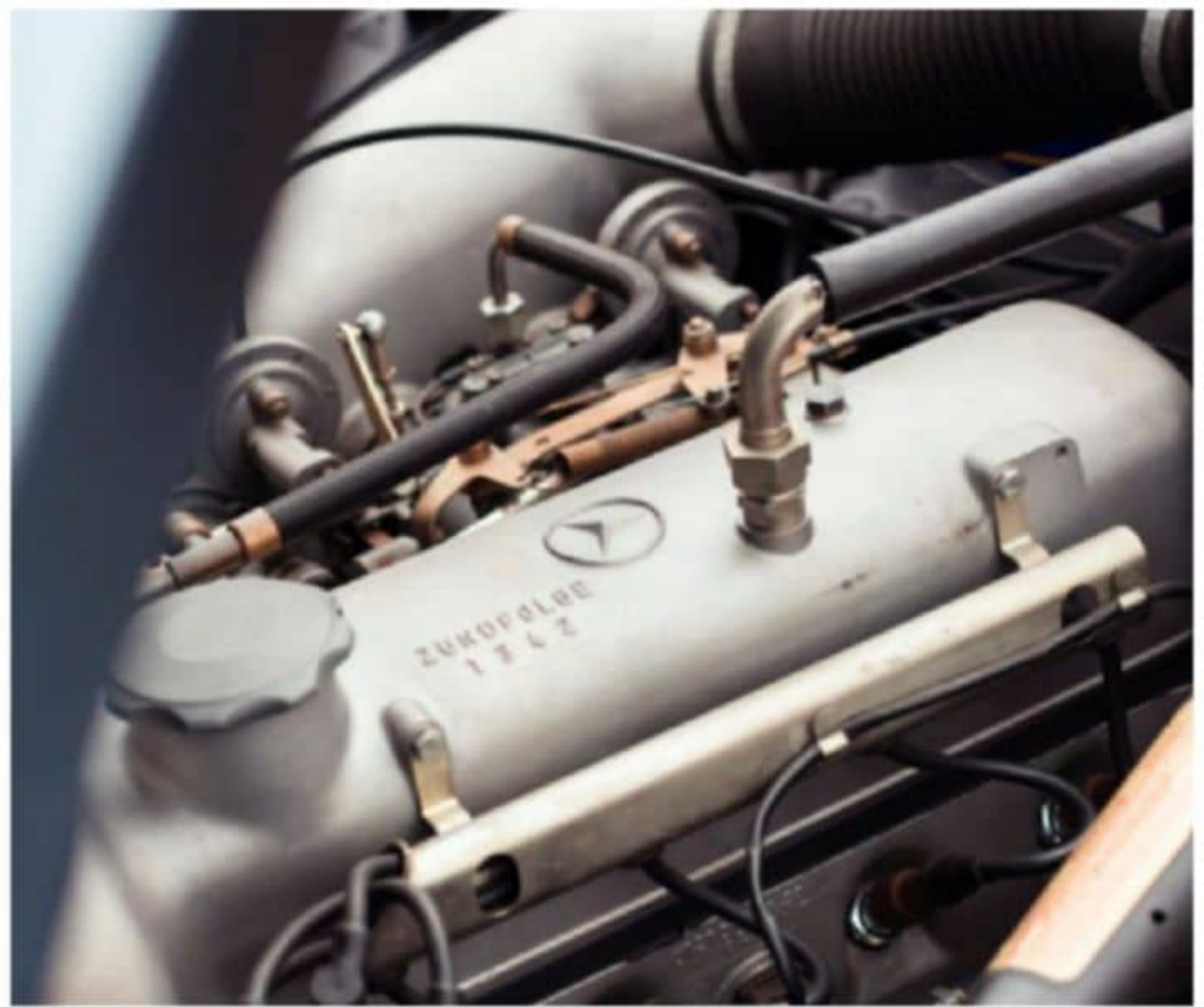
Murray's pursuit of excellence in his restoration work took him to concours events at Laguna Seca and Pebble Beach. 'We followed the judges around one year and just observed what they were looking at. It's always in the detail. Some of the old boys said, "Have you cleaned it? Well go back and clean it again and when you've done that...clean it again." These were all old blokes with at least 17 years' experience as a judge.'

'We got to experience the top end of what a restoration could be. We spoke with Jay Leno and Ralph Lauren, both of whom had cars on display. They were terrific people to talk to – just car guys when it comes down to it.'

Murray began his next restoration with this knowledge in mind and found his 1960 190 SL at the auctions for a fairly reasonable price. 'But once I started pulling it down, I couldn't believe how much rust was in it. I have no idea how it stayed in one piece!'

'As the body was stripped back, and we just found

CLOCKWISE: 190SL, interior view. Bootlid badge. Inline 4-cylinder 1,897 cc M121.







TROPHY HELD ALOFT WHICH HAD BEEN PRESENTED TO HIM BY NONE OTHER THAN SIR STIRLING MOSS. 'MAKES YOU PROUD.'

more and more rust, we realised all new body panels had to be made for it.'

'I went to Scott Mahoney to do the sheet metal work – you can't be the expert on everything – and if you're serious about doing this you need to use the best metal guy you can afford, the best trimmer and the best painter.'

'There's a tolerance of 10mm on the original drawings and once the metal work was completed, we had ours measured. We were at plus or minus 2mm all over.'

The restoration was finished in time for the 190SL to be entered into the first Motorclassica concours to be held at the Royal Exhibition Building in Melbourne, 2010. 'I was feeling pretty good going into the event, but there was some very stiff competition in the European and British Post-War Classic category – couple of beautiful Porsches and a very rare Ferrari. In the end, the 190SL took out the class.' Murray shows me a photo of him standing proudly beside the 190SL, front and centre at the event, his trophy held aloft which had been presented to him by none other than Sir Stirling Moss. 'Makes you proud.'

After some time, Murray was asked to become a judge for Motorclassica and other similar events throughout the country. Murray gains his knowledge from manuals, magazines, books, and tomes full of dense specifications and data. He spends time talking with other judges who have experience in the category he is judging and as always pays attention to the details.

'It's understandable that people become very passionate about their cars, but I've had some instances when it's almost come to fisticuffs because

someone thought my assessment was wrong. A perfect example is chrome-plating a fuel cap that was only ever zinc-plated from the factory – yes it looks beautiful, but that's not the way it was.'

'I don't think I'll do any more restorations. It's a bit tough sometimes though, because something will come by and...' – he leans in to just whisper. 'There's a lovely little Merc truck that I've had my eye on.'

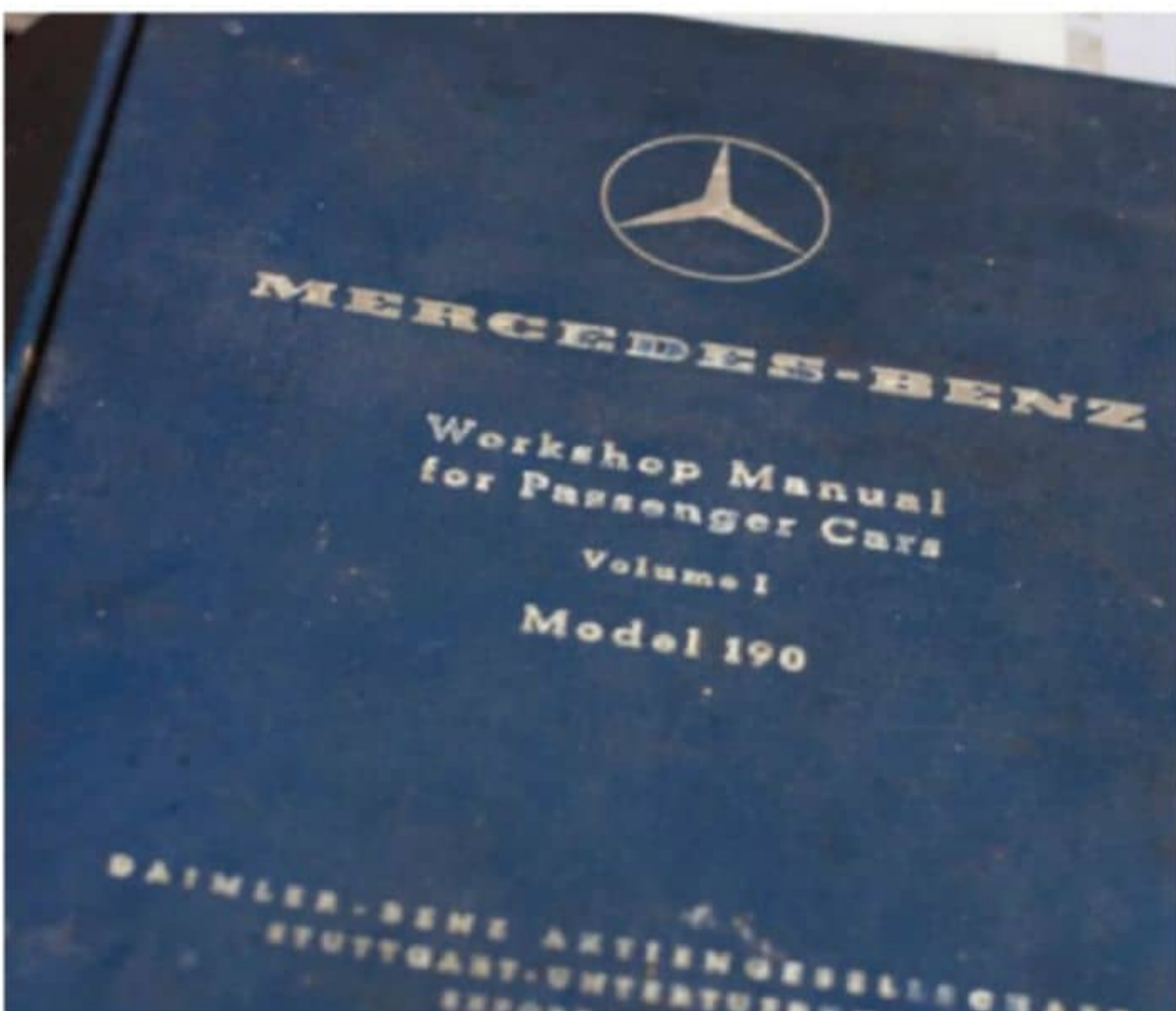
He points out a schematic of a Mercedes transporter on the wall. 'One of our club members wrote to Mercedes and said he was building a model of one. They sent him some drawings and other info as it was never really officially a designated model. They found out the model was full-sized, and they weren't very happy. He got most of it finished and ready to paint but passed before he could see it completed. It's still here in Melbourne. No-one is brave enough or has the desire to finish it. I've been tempted a couple of times but there is a lot of work left to do on it.'

We move into the adjacent room that houses 'about a quarter' of his reference material. Everything here has a story. Even a seemingly innocuous picture or piece of memorabilia holds memories and stories for Murray – he picks up a scale model 190SL. 'A handmade copy of the first one put on display in New York, 1954. People say it's wrong but the one they used for display at the time didn't have quite the same body shape as the production 190SL.'

'Yes, we've collected many things over the last 25, 35, no, 50 years. To anyone else it's probably just garbage, but its memories and my love of the brand.' He motions to a kid's size Mercedes ride-on parked beside his desk. 'Got to start them early.' He smiles.

RIGHT: *Murray surrounded by his heroes and memories.*







R

TOYOTA

CELICA GT

★ WORDS & IMAGES NATHAN DUFF





The story of this Celica GT starts with two blokes sitting next to each other on an aeroplane...fate, destiny, fortune, providence or kismet – call it what you will. Maybe eight strokes are luckier than ten? (The original Toyoda name required ten strokes to write in Japanese. It took eight for Toyota and the number is thought to bring luck and prosperity).

But first – Port Melbourne, Australia, 1960. The Australian Motor Industries (AMI) assembly plant was feeling the pinch due to the credit squeeze of 1960 and some very ordinary product output – chiefly, the Triumph Herald. Word spread fast about the dodgy Triumph which caused AMI a serious logistical and financial headache.

Hat in hand to the bank, the bigwigs were told to clear out the dud. It could be considered Australia's first automotive fire-sale. For a while, nearly every

second car sold was a Herald! AMI lost big and heads rolled. Owned at the time by Standard Cars in the UK, they sent out Englishman, Ken Hougham, to sort the mess out.

First point of business was to find another key partner for assembling cars. The plan was to talk to Nissan in Tokyo about its Bluebird which had some success with endurance trials in Australia. Aboard the plane to Tokyo, Ken struck up a conversation with another businessman seeking opportunities in Japan. Upon mentioning his plan, this fellow suggested Ken visit Toyota instead as they outsold Nissan in Japan.

Ken Hougham returned home to Australia with a contract to assemble the Toyota Tiara at the Port Melbourne plant. Incidentally, it was the first time Toyota had allowed assembly of any of its cars outside Japan.

Skip ahead 10 years and we find Ken behind the







*'IT'S AS PERFECT AS I COULD
POSSIBLY MAKE IT. LIFE GOES
ON HOLD WHEN YOU DO
SOMETHING LIKE THIS.'*

wheel of this 1971 red TA22 Celica GT. It was one of three cars bought in to assess their viability for the Australian market. The others were a brown 1973 RA25 GT and a Corolla Levin.

It's unknown how long Ken used the GT as his personal vehicle, but once it was decided that the power to weight ratios and higher insurance premiums rendered all three unsuitable for the local market, they were put into storage. Being an assessment car without a compliance plate, the trio should have been crushed.

Australia still offered the Celica but it was only available as an LT, ST (1.6-litre, five-speed). Interestingly, the GTs are extremely common in Japan; it's the base model ET (1.4-litre, four-speed), that has become highly sought-after.

Nick Grakini always loved the TA22 – Toyota's first mass-produced sports car and the answer to America's Pony cars. Although not a collector or

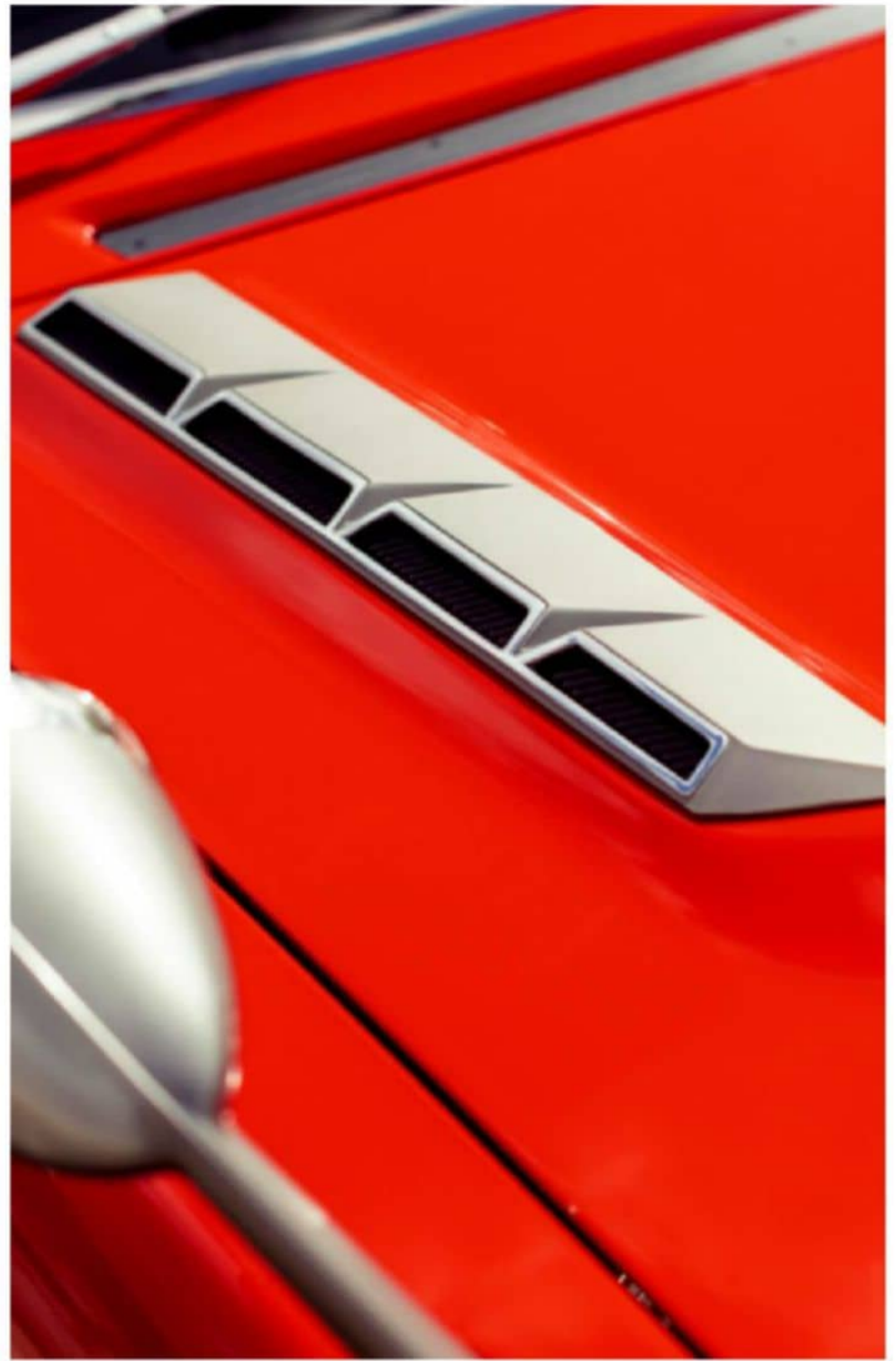
seasoned restorer, Nick was keen to track down something special for his first major project.

'Rumour was there was a Celica GT getting around in Tasmania.' It was a bit of an urban legend – a myth, if you will, to those in the know. 'I happened to be down that way with a little time on my hands so I thought I'd just drive around the suburbs to see if I could spot it – try the proverbial needle in a haystack.'

He didn't reveal the amount of hours he spent surveying the streets of suburban Hobart, but, however long it was, this diligence paid off. Nick found the GT parked up on the previous owner's lawn and a knock on the door revealed an extremely passionate owner – and one who would consider selling the Celica.

'I spoke with his family – well, actually the family interviewed me to see if I would be a suitable custodian for the car. They had a fixed idea on the

*CLOCKWISE: A little too much power
for the Australian market. Original
number plates and AMI surrounds.
Nick, chillin'. Bonnet with flutes.*



1971 TOYOTA / CELICA / GT

PRODUCTION: *1970-1977*

ENGINE: *1600 cc 2T-G twin cam*

TRANSMISSION: *Five-speed manual*

TOP SPEED *120 MPH*

type of person that would take over ownership.’

A few others were interested, but the family just didn’t feel they had the same enthusiasm as Nick. He got the call shortly afterwards – they were happy to sell it to him.

Although the car was in good original condition, it received a full rotisserie nut-and-bolt restoration with a level of detail reserved for six-figure cars; the extent of this may not be obvious to the casual observer.

‘The previous owner helped me with the restoration and I was in contact during the whole process. I’d get calls saying, “I found this part in Japan, is this what you’re after?”’

Nick is part of the family now. ‘They invite me over for dinner and we catch up whenever we can – it’s a really nice bond that has developed through the car.’ The bodywork was restored by Re-creation Automotive in the Melbourne suburb of Lilydale, known for specialising in high-end, rare and expensive classic sports cars. ‘It was a little comical to see a little bright red Japanese car amongst automotive giants.’

Nick also used an extensive library of original Toyota

advertising and technical information as a reference point during the four-year restoration and sought information from a support network stretching from Japan to New Zealand.

‘I have the original Toyota parts manuals – every bolt has a 10-digit number that tells you how long it is, the thickness, tensile strength, number of washers, etc. Every single bolt in this car has been cross-referenced with that manual to make sure the right one is in the right place. It all went back together really easily. Like a giant Meccano set.’

‘It’s as perfect as I could possibly make it.’ Life goes on hold when you do something like this but his efforts were vindicated once it was put on display at Motorclassica 2019, where it won the People’s Choice award.

‘Everyone had a Celica story or could relate to it in some way.’ The Celica also took out Hayai Kurama – a tribute to Japanese Sports Cars (Best in Class) and was also a finalist for Restoration of the Year.

The old owners came to Motorclassica and saw the car for the first time since its restoration. ‘It was a very emotional thing for them.’ Clearly, they made the right decision to trust Nick with their Celica GT.

CLOCKWISE: *GT trim. Bonnet flutes. 5-speed manual. Racing stripes for added performance.*









PORSCHE

959SC

✦ WORDS **STEVE KITTRELL**

✦ IMAGES **CANEPA MOTORSPORT**

Bruce is an unassuming man, roaming through the corridor of the Canepa showroom or upstairs museum. His short and stocky stature is accompanied by soft expressions and a welcoming demeanor. What you don't often see as a spectator is the fiercely passionate expectations when it comes to work performed in the restoration side of the 65,000 square foot facility. I've been fortunate enough to work fairly closely with this world-class shop for the last decade, providing Ferrari parts, historical documentation and appraisals for his clients. But what I didn't expect to get close to are the newest editions to the Canepa legacy, the 959SC's.

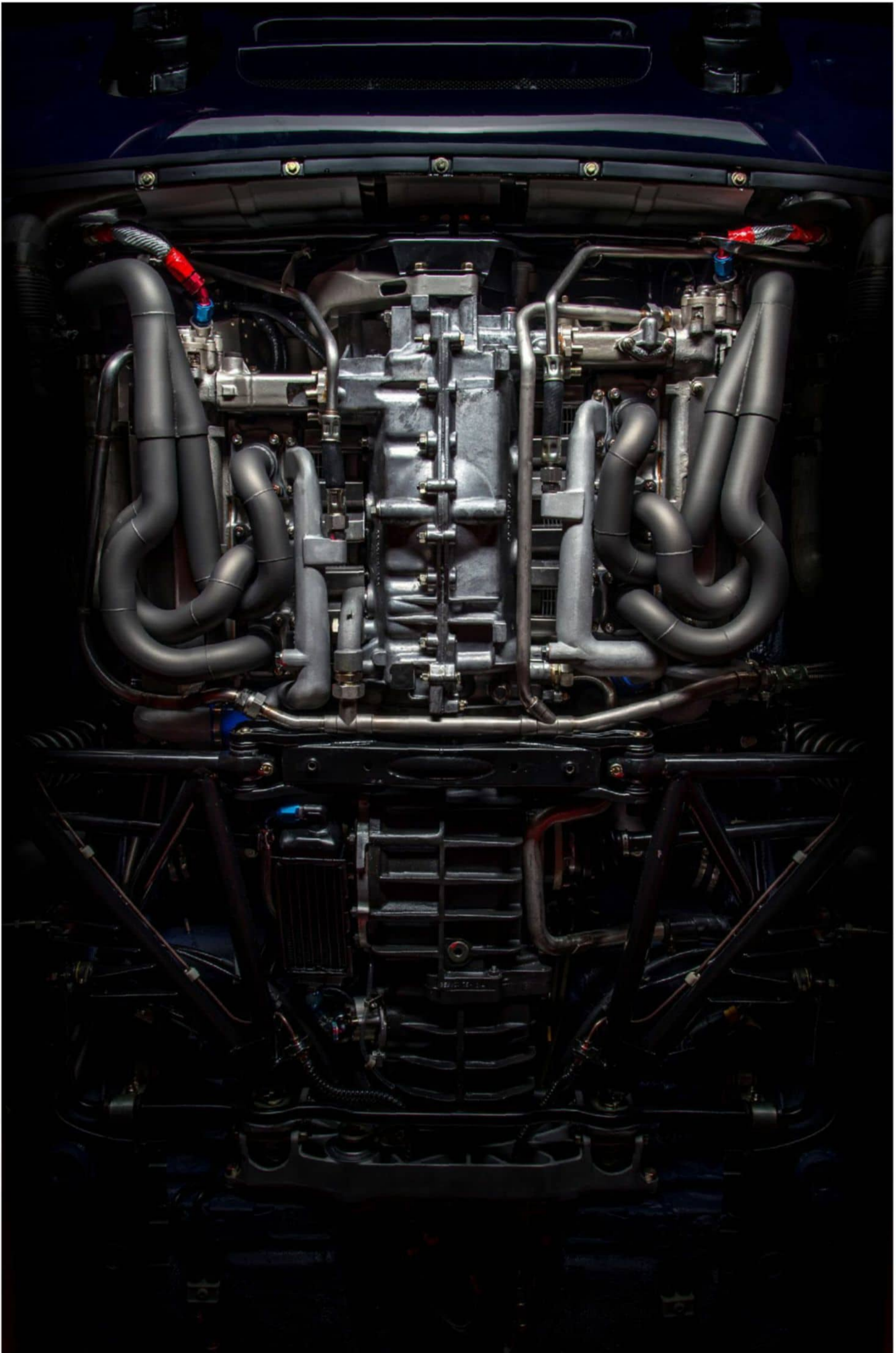
Tucked away in the small Northern California town of Scotts Valley, you'll find a massive and modern

looking building, which to the common eye might look like your typical tech company's office. But some of the best facilities in the world cannot be identified from the outside, and the same holds true here. Arriving early one morning to look at a car for a client, I stumbled across a white Porsche 959 with interior stripped down to almost nothing and the rear decklid removed. Bruce was hopping in the car, his own personal example, and ready to rip down the 5000 blocks of Scotts Valley Drive for a quality control check in the 959SC test mule.

It honestly was an awe-inspiring moment which rang through my eardrums for the remainder of the day. This couldn't be a stock and standard 959 restoration and I needed to investigate further. After a lengthy conversation with marketing







THE BUILD SATISFIES MODERN-DAY PERFORMANCE EXPECTATIONS WITHOUT COMPROMISING LUXURY OR COMFORT

director, Zach Todd, I slowly started to get the picture painted on just what Bruce and crew were up to, as well as the history of the 959SC evolutions. In a generation flooded with interesting and expensive bespoke Porsches, the Canepa 959SC, short for ‘Sport Canepa’, is a cumulation of a 30-year vision. The Porsche 959 has gained a lot of popularity in recent years as a collector-grade investment, and for good reason. Far and away ahead of its time, and the near singular vision of Porsche lead engineer Helmuth Bott, the aggressively shaped 911 was an ambitious attempt to keep the model relevant. After much discussion of heading in a different direction, the 959 was Helmuth’s singular mission statement to the world, a vision into what could be and how to keep the 911 model together before it was scrapped for good, the 928 to be its successor – thus went Zuffenhausen’s plan (but Porsche’s customers thought differently!).

The technology developed and implemented into the 959 and 959 S models was way beyond its time, with Bott giving drivers options that no-one was even asking for yet. Suspension upgrades, all-wheel-drive, six-speed gearbox, twin turbo package – all of which had never been put together in such a way previously, providing a launching pad of technology which prolonged the currency of other Porsche models years and decades after.

When Bruce first received delivery of the 959, which he claims was the first example in the United States, he had no idea how long and hard it would be to keep it here. Porsche had no intention of

bringing the cars to the United States in the first place. Just try to meet Porsche factory specs in the late 1980s with US clean air legislation and you’re bound to have some problems. Bruce ended up on the front line of this resistance, looking for a way to challenge and beat the system.

First was to try to bring cars in as ‘track cars’ only, but that didn’t fly. So a plan was made to figure out just how to legalise it for road use. Down the rabbit hole they went. The harder the team tried, using current laws and regulations, the further away they got from the desired result. What about becoming a manufacturer? Do EPA certifications on site? Crash testing? Road block after road block.

The 959 was getting lost in the system, plain and simple. The US Government was set on these cars not being what Bruce intended them to be, that is until a friendly lawyer stepped in and created a groundbreaking bill. The ‘Show and Display’ bill, after a decade of efforts, was passed by congress, creating a new path for many special and one-off cars to follow. To many, it was just too important not to get done. Bott knew the development was important and Bruce was there to grab the baton and take the cars to the streets of the US.

What you see today in the 959SC is the third generation of what Bruce began more than 30 years ago. Sporting a combination of concours-level cosmetic and mechanical restorations with plenty of performance upgrades, the Generation III is a package like no other. And there are only 50 examples to be built, ever. With decades and dozens of performance evolutions along the way,

LEFT: *A user-controlled two-stage exhaust system made from titanium alloy.*







THE CANEPA 959SC IS A CUMULATION OF A 30-YEAR VISION

we have seen clients' cars change bit-by-bit over the years. Let's not forget Bruce's personal car has been the test mule.

As you can imagine, it's a process. A labour of love. Blank check material. Each car goes through a rigorous process from end to end, which demands patience and faith on both sides (Bruce's and the customer's). Estimate around 4500 hours to finish, which is understood once you see exactly what needs to be done seamlessly to blend modern day performance and period correct touches, while adding luxury and comfort for both the driver and co-pilot. This seems rather impossible, doesn't it? No matter the condition of the donor car, which can be provided by the client or sourced by Bruce and his staff, the car is stripped down to the bone. Every panel, every EUC, every system and every single nut and bolt is to be removed, catalogued and sent down the conveyor belt.

Now all that's left is a tub, which is then prepped for its paint and bodywork. With a Kevlar and epoxy body, the team of experts work carefully to sand and seal each surface, ensuring that each piece and panel are perfect. Over 500 hours alone are spent on the body before it enters the paint booth. One of the major factors is the suspension. Advanced for its time, it was also limited in period. Canepa has pushed this chassis to the limit with a modified and upgraded designed suspension.

Custom-valved shocks with titanium springs, restored and rebuilt wheel hubs, cryo-treated floating brake discs and killer 18" magnesium hollow-spoke wheels with Michelin Pilot Sport 4S high performance tyres are mounted and balanced. Let's get to the heart of the matter – the 959SC

engine. Pounding out an amazing 800 brake horsepower (75% more than the stock 959), and 650ft/lb of torque. A new twin-turbo system sports new technology from Borg-Warner along with a new engine management system that makes tuning this beast easier than you might think. Fuel and ignition systems have also been overhauled. The clutch was redesigned and upgraded to handle all the increased performance while improving the sensory feel we look for.

Headers are custom-fabricated for each car with the aim of increasing flow and limiting turbo lag time. Just music to my ears. As for the Stage III titanium alloy exhaust system, it is a blend of air-cooled performance and resonance which is just pure supercar symphony.

Inside the cockpit you'll find unique character. A new Porsche Classic radio system, new replacement speakers and grilles, full bespoke leather interiors and über cool redesigned matching tool pouches for the trunk, just to name some standard options. But the drawcard for me is that no two cars will ever be alike, which is evident from the one-of-one paint schemes coming out of the design centre. With countless options and more than 150 paint codes to choose from, Canepa really gives you a paint-to-sample exterior with only your imagination as its limit.

The build satisfies modern-day performance expectations without compromising luxury or comfort. If you are a lottery winner and can join the line for one of the few Canepa 959SC's to be produced, you surely will not be disappointed. Just make sure to pick me up when you take delivery – I want a ride.

LEFT: *Custom leather interiors can be made in any colour imaginable.*



PORSCHE / 959SC / 1988

DESIGNER: *Helmuth Bott*

PRODUCTION: *1986–1993*

ENGINE: *2.85-litre twin-turbo*

TRANSMISSION: *Six-speed manual*

POWER: *800 bhp / 650ft/lb of torque*







AIR DRIVE
RENAUD MARION

IMAGES RENAUD MARION





JAGUAR XK120

Renaud Marion, taking cues from his childhood imaginings and inspired by science fiction films and artists, depicts his vision of futuristic transportation of wheel-less cars serenely suspended above the ground. The images that emerge are a throwback blend of retro style with futuristic imaginings. Iconic cars from the glory days of automobile production are transformed into airborne transport, catapulting their vintage design into a visionary age.

Like most of us growing up in the 1980s, Marion thought that by the year 2000 everyone would be piloting flying cars, like the Landspeeder from Star Wars or the futuristic soaring machines from French artist, Moebius. Marion's dream of one day propelling a floating vehicle has not yet become reality but in this series, he has brought to life the 'hover' vehicles of his childhood fantasies.

'As a child, I imagined the new millennium with flying cars, spaceships, parallel worlds, extra-terrestrials living with us on earth and time travel. We would have all been dressed up in space outfits and equipped with laser pistols. These are the dreams of a normal child, I think... I hope.'

Motivated by the idea that 'our dreams of today are the reality of tomorrow' and his quest to create the flying cars of his boyhood imagination, Marion developed the unique concept for his Air Drive series. At the end of 2012 in Geneva, the Frenchman shot the first automobile images that he would later manipulate into levitating machines.

Capturing the idea in his head of what constitutes a 'flying car' and making it palpable required a two-step 'manufacturing' process. The first step involved finding the subjects of the shoot and identifying the locations; the second involved the equipment.

'For the first part of the series, photographed in Geneva, I chose the cars simply by walking down the street. I looked for cars parked on the side of the road as I wanted to use real size models instead of miniatures,' he says.





MERCEDES-BENZ 300SL ROADSTER

*'AS A CHILD, I
IMAGINED THE
NEW MILLENNIUM
WITH FLYING CARS,
SPACESHIPS, PARALLEL
WORLDS, EXTRA-
TERRESTRIALS LIVING
WITH US ON EARTH
AND TIME TRAVEL.'*

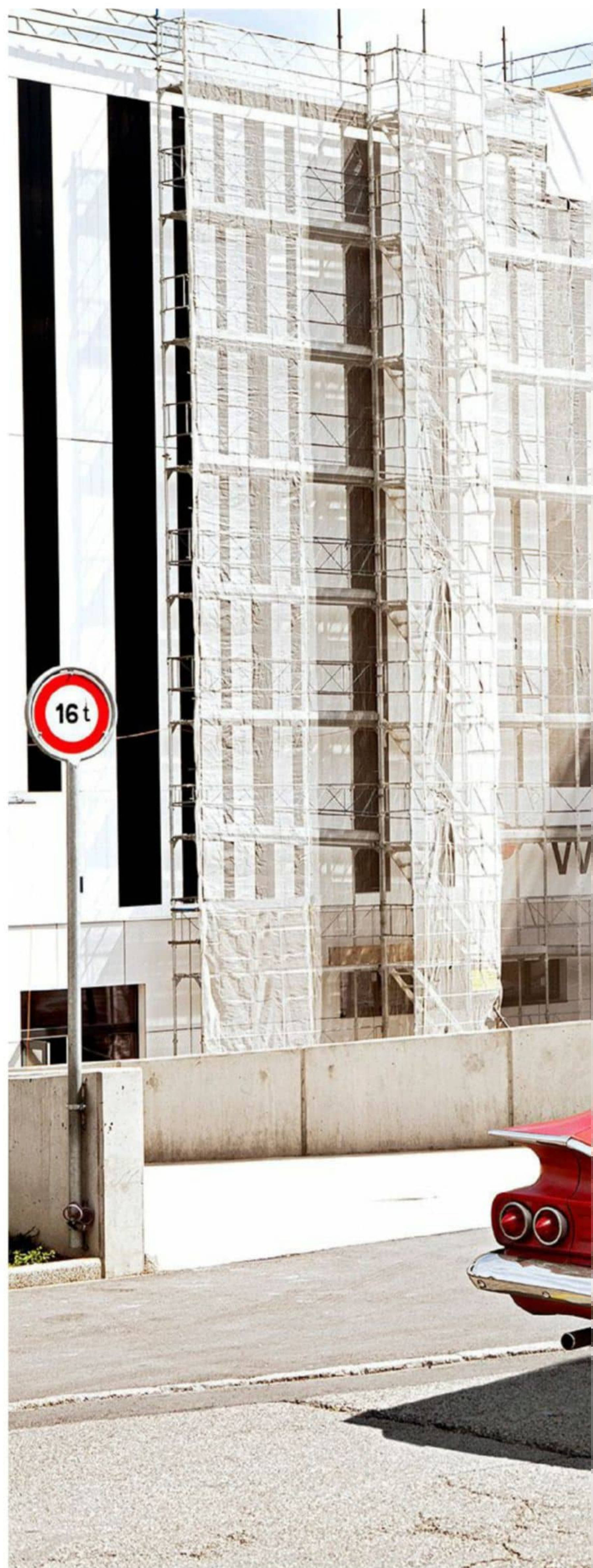
Marion chose to shoot classic automobiles because they most closely resembled his childhood idea of what a flying car should look like. The first vehicles he photographed included a Chevrolet El Camino, Mercedes 300SL Roadster and Jaguar XK120.

Finding the appropriate environment in which to shoot the cars meant seeking out spaces devoid of people and recognisable buildings. The venerable cars take centre stage against backgrounds of mid-20th century architecture in varying textures and muted or neutral colours.

'I looked for architecture dating from the 1970s; for me that's retro-futuristic. The buildings had to be imposing, massive and graphic.'

To achieve the look of 'flying' cars, Marion had to apply a digital assembly technique to remove the tyres and wheel wells from the classic beauties and merge the cars onto different backgrounds, eventually settling on the right scene for each futuristic portrayal. These photographic anachronisms garnered a lot of attention when the imaginative artist initially posted them online. Classic car lovers, science fiction fans and photo and art admirers were suddenly followers of Renaud Marion.

This newfound recognition allowed Marion access to car collectors, some of whom lent their prized possessions to the photographer for his Air Drive follow-up shoot in Paris. These included a Mercedes 300SL Paul O'Shea, Lincoln Continental, Jaguar





CHEVROLET EL CAMINO





ASTON MARTIN DB5





*THE CHILD IN HIM
HOPES THAT THE
TECHNOLOGY FROM
SCIENCE FICTION
STORIES WILL ONE DAY
BECOME REALITY.*

E-Type, Mercedes 190SL, Aston Martin DB5 and a Porsche 356.

‘What if it were true that in their time, Jules Verne or Leonardo da Vinci had unconsciously created universes to condition humans for an unpredictable future, one they could never imagine?’ asks Marion. ‘It might be the same as today. Science fiction is everywhere. Is it here to prepare us to fly in spaceships, to meet people with powers or simply to drive flying cars?’

Renaud Marion began his love of art as a graffiti artist, but graffiti can be fleeting. To lend permanence to his spray-painted works, Marion decided to photograph them; these pictures he could keep forever.

Marion continued photographing street art, even after moving to London. While there, he broadened his list of subjects to include people and architecture. Upon his return to France, he decided to fine-tune his photographic competencies at Parisian photography school EFET.

Taking on work as an assistant, the Frenchman had the opportunity to shoot photos in the fashion, advertising and decoration industries before he learned enough to fly solo. ‘Little by little I became a photographer,’ he says.

Marion’s artistic inspiration derives from not only his childhood and sci-fi but also quirky filmmakers like Terrence Malick and Wes Anderson, and photographers such as Alec Soth and Nadav Kander. Renaud would like to drive a flying car before he dies, while the child in him hopes that the technology from science fiction stories will one day become reality.



FORDCORTINAGT

★ WORDS & IMAGES **NATHAN DUFF**



My passion for the Mark 2 Cortina has always been there – I tried living without them, but I just can't do it. You might as well cut my arms off.'

Rich and his very understanding wife, Joan, came to Australia a little over 11 years ago from the UK. Rich was first to arrive with Joan tying up the loose ends back home. The plane ride must have been hell for him because no sooner had he landed than he was already on the hunt for a Cortina to get him around his new home. It took just 24 hours to secure the purchase of a 1968 two-door Mark 2.

Joan wasn't surprised that he had managed to acquire a Cortina, only how quickly it had happened. Rich wasted no time planning a custom restoration for his new acquisition, but the priority was to ensure the car was mechanically sound first. However, spare parts were relatively scarce in Australia at the time.

Rich spent many a late night on the phone to his wife Joan, back in England, instructing her where he'd stashed spare parts around the house and garage. 'Go up the ladder, turn to your right, third box on the left.' Joan, ever supportive of his passion, shipped the parts out to Australia allowing him to continue working on the car.

Rich built it up to a GT spec that paid homage to Cortinas of the era through subtle nods and mods – if you know what to look for. But the ultimate goal for him was to find an Australian-delivered Cortina Mark 2 GT and go to work on that.

Rich learned his skills restoring pushbikes as a young lad. 'Chopper bars, long forks and freaky paint jobs, then motorbikes and cars came along soon after.'

'In the village where I grew up, you either became a farmer or a mechanic. My grandfather used to own the local garage and I was always up there with him tinkering around. It was pretty clear what my path was going to be.'

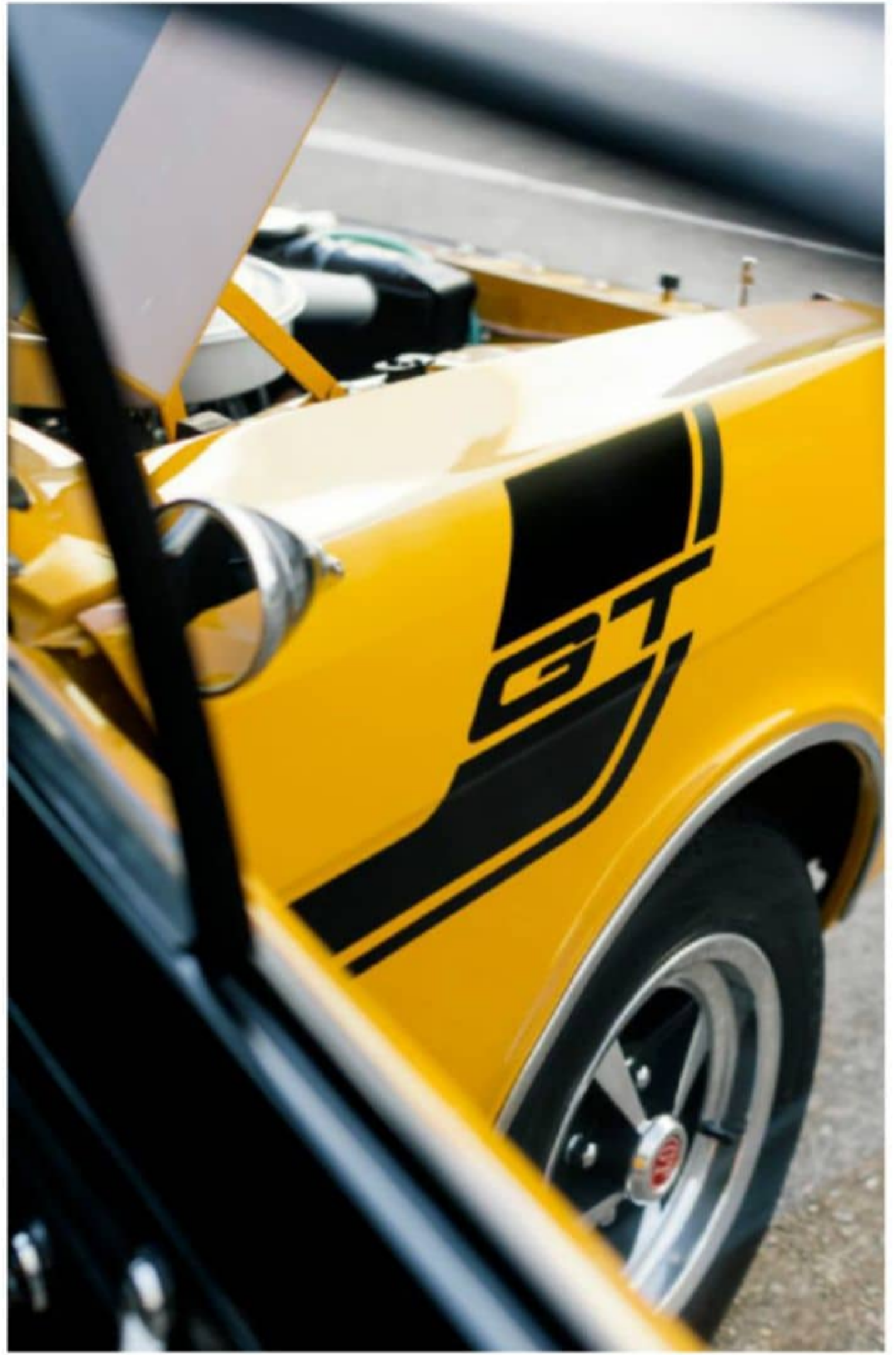
Richard's obsession with these cars began 39 years ago when he was 15 and fell in love with his neighbour's Jet Black Mark 2 GT. His first car was a two-door 1600 GT in Burgundy Black Cherry and other than for brief periods in his life, he has always owned at least Mark 2. After settling in Australia, he shipped out two Cortinas he previously restored while living in England because he felt he had to hang onto them.

The Cortina was the replacement to the Ford Consul Classic which ceased production in 1963. It went through five generations before being replaced by the Sierra in 1982.

CLOCKWISE: GT badge through wheel. Door latch detail. New old stock HT leads. Interior from the UK.







*A GREAT RESTORATION IS ONE WHERE
THE CAR IS AS GOOD AS – NOT BETTER
THAN – WHEN IT ORIGINALLY
LEFT THE FACTORY.*

The first two generations for the Australian market were based on the UK versions. When the Mark 3 was released here in 1971, Ford began fitting the six-cylinder Falcon engines in both 200 and 250 cubic-inch capacity to remain competitive against local rivals, principally the Torana sixes. No Mark 3 GT was offered.

There were a number of performance variants available through the generations, the flagship being the iconic Lotus Cortina (the Mark 2, unlike the original which was built by Lotus, produced in house at Ford).

‘I just prefer the squarer shape of the second-gen model. My ultimate goal was to get a 1600E which was top of the range in the UK market. The 1600E had the works, all the bells and whistles. They were becoming more affordable in the early ’80s and I got one quicker than I expected.’

Rich became involved with the Ford Cortina & 1600E Owners Club in 1984 and is still a member to this day. Attending his first car show he experienced a ‘rude awakening’ when it came to the standard of judging for the cars on display.

‘Mine was nice but certainly not the nicest. It got me hooked on the concours “let’s make everything look mint path”. I studied these cars for a period of time and worked out what I needed to do and concentrated my

efforts on sourcing parts to restore a car to that level.’

Rich believes a great restoration is one where the car is as good as – not better than – when it originally left the factory. He tries to find the balance and not tip over into over-restoration territory.

‘You get a little fastidious with things, some people might say anal or anorakish to the point where every single nut, bolt and screw is stripped, cleaned, painted, re-plated or re-used.’

‘Over the years I’ve had over 50 Mark 2s, including every derivative, but an Australian-delivered Cortina GT has always been on the list. Finding a suitable base to start with has been a challenge, but I enjoy a challenge.’

‘I had always wanted to do a barn find car, too – one that had something interesting or unique about it.’

In 2017 Rich accompanied a friend to check over a Cortina that he was interested in buying. ‘And there it was, sitting in the corner of the yard under a tree and full of leaves.’ he motions over his shoulder to the finished product. ‘Basically, the car was a rolling shell with a wiring harness. No interior, engine, bright work – nothing.’

It was the colour that had really excited Rich. Yellow Ochre was an unusual colour for a GT and there were

*CLOCKWISE: GT wheels. Interior detail.
light ‘em up. Driver’s view.*







*'IN THE VILLAGE WHERE I GREW UP, YOU
EITHER BECAME A FARMER
OR A MECHANIC.'*

only a handful of them delivered in Australia in 1970. It ticked all the bucket list boxes – barn find (well I think you could see a barn from the tree where it had been parked up), a good base to work with and an interesting colour.

'I bought that, and my friend bought the other Cortina we had originally come to inspect.' Rich started collecting parts working on it during evenings and on the weekend. He has accumulated a treasure-trove of spares that he dips into to do such restorations. 'I also help out other fellow Cortina enthusiasts with whatever they need. I'm all about keeping the cars on the road. I've amassed quite a collection over the years.' Cortina parts are becoming harder to find though these days and the cost of restoring the cars is rising. 'Most of the parts are new old stock or reconditioned. I use the best of what I can find.'

'Many an hour is spent sat in front of the computer researching and global shopping. I get parts wherever I can find them – Japan, US, Netherlands and interior items mostly come from the UK. For me, it's a fun part of the restoration – researching, using manuals, books, talking with people.'

He enlisted his good friends at Weavers Autobody restorations to do the paint and bodywork. 'The biggest issue was the roof, which needed to be replaced. It just wasn't salvageable – but the rest of the metal work is all original or has had only minor repairs.'

Rich hunkered down and spent from May to

September fitting out the shell, making sure every nut and bolt went back in exactly the right place.

'It's all about attention to detail: do your research, look at original cars, books and brochures of the day. It's a production car; not all cars are the same. Ford used a massive parts bin of stuff so what is wrong on one car does not necessarily make it wrong on another. Electrics is a common area where different manufacturers' parts were used. Period items fitted as "dealer options" that are correct for the day also make each car different.

'I have had a great time doing the GT and I think it's as close to the day it was built as I can get it.' Rich says he also has the steel wheels and hubcaps tucked away. 'Finding some of the 1970 model parts was a tough job but I managed to do it with some help from my Aussie contacts.' It's taken 18 months all in and it's beautiful. On to the next one! (Don't tell the wife.)

'This is the first time I have gone full body colour on the underside. It just shows off all the undercarriage so well being Yellow Ochre. We just used to black them out underneath in the UK because of the salt on the road unless it was a show car.

'The old cars are great – so simple to work on. Most of the time if they break down on the road, you'd fix it and you're on your way again in no time. My daily driver is a Cortina – it keeps up with modern traffic and besides, the nanny state we live in won't let us go fast anyway, so it's perfect for me. 100km/h – pop, pop, pop what else do you need?'



1970 / FORD CORTINA / GT MK2

DESIGNER: *Roy Haynes*

PRODUCTION: *1966-1970*

ENGINE: *1599cc GT- spec overhead-valve Kent crossflow*

TRANSMISSION: *Type 3 single rail close-ratio gearbox*

TOP SPEED *98 MPH (157KM/H)*





AUTOMOTIVE CRAFTSMAN

BRIAN

TANTI

✱ WORDS & IMAGES **NATHAN DUFF**

I pull up outside the address given to me by Brian Tanti; I'm not entirely sure I'm in the right spot. The building looks somewhat unoccupied and lacks the hallmarks of a restoration business. No abandoned parts and half-finished projects scattered in the side alley. No dented 44-gallon drums stacked at the side of the building...

I call Brian to let him know I'm here and he emerges from the doorway. I step into air-conditioned comfort and hear a warning from a large four-legged animal echo from above.

His handshake is firm but warm and somewhat awkwardly we're dressed the same, black shirt, blue jeans. I'm introduced to the resident guard dog who needs to have a sniff to make sure I'm okay. I pass muster but he still keeps a suspicious eye on me for

a minute or two.

The workshop looks like it could have been something as mundane as an accounting office in its previous life. Low roof and white panelled ceiling tiles. The type you count when you're wishing the days away in your dead-end office job (I speak from experience here). No room for a hoist – it about the only piece of equipment missing from Brian's extensive array of tools accumulated over a lifetime as a master coach-builder.

A wall in the kitchen area displays a snippet of the life of Brian. He points to the blue 550 Spyder he restored for billionaire transport juggernaut and car collector, Lindsay Fox. 'That's chassis number 56 brand new being taken out of its crate.' When the 550 first arrived at Port Melbourne it was delivered to the Southern Cross Service Station on St Kilda

Road, where it was unpacked and checked over. Channel 7 is there interviewing engineer/mechanic/racer Otto Stone.

Brian is incredibly humble considering his achievements and how his talents are viewed on the world stage. 'I feel pretty blessed.' He recounts a chance interaction at SEMA with Rod Emory, best known for his work with customising Porsche 356s. 'I introduced myself and, before I could say another word, he said, "I know who you are."' A little later that evening Brian happened across a post from Rod: "Today I got to spend time with Chip Foose and Brian Tanti – two of the people I admire the most for their work ethic." Wow!

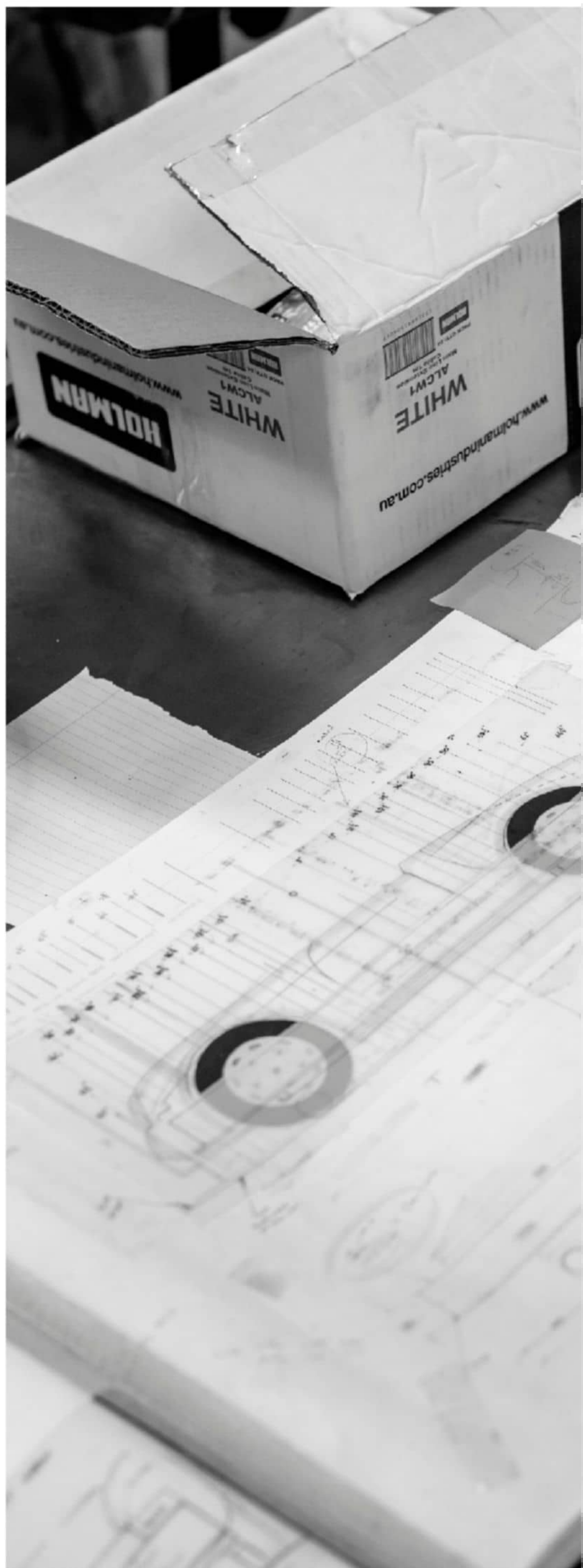
You don't know what type of impact you have through your work – it's so nice to be acknowledged like that.'

Brian started his career in a panel shop in Melbourne and soon travelled to the UK and gained experience working for companies that specialised in restoring bespoke Rolls-Royce and Bentleys.

Arriving back in Australia Brian began working for Rob McDermott at his Rolls Royce dealership in Melbourne. 'It was an incubator for a lot of the key people in the industry these days. Rob, for the best part, was really keen on getting your skills up. If it took you a little more time to do it right, that dedication really counted for you.'

When Brian started working for Lindsay Fox in 1994, there were around 100 cars in the collection valued at about nine million. Today the collection is valued at something around 45 million, with the 550 Spyder alone worth close to nine.'

'I got to build some really interesting cars. First was a Jaguar XK120 roadster, then a couple of 300SLs. Next came the 550 Spyder. As it grew, we employed more people and I moved into managing the collection. A whole range of very talented people came together and produced fantastic work in order to make the collection



RIGHT: *A scan of an original 550 Spyder provided 300 drawings taken at right angles to the car for Brian to work from.*





'I REALLY LOVED CREATING EDUCATION PROGRAMS FOR SCHOOL GROUPS AND RUNNING EVENTS. A LOT OF VARIETY OTHER THAN JUST WORKING ON THE TOOLS.'

what it is today.'

During his tenure, Brian was heavily involved with the development of the museum as well. 'We relocated to Docklands in 1997 and at the time there was nothing there apart from the the Missions to Seamen building, which had been there since the 1800s. It was the beginning of a redefinition of the western face of Melbourne.'

Of course, there were some perks that came with the job too. 'The museum wasn't

climate-controlled and the variation in temperatures can cause condensation to form in engines. Or sometimes the fuel would go off.' Once a month, Brian would take three or four cars on a transporter down to Avalon Airport to stretch their legs and get them up to running temperature.

'Lindsay owned the airport, and this was pre 9-11, so we used to be able to book the airport for the day to run the cars.' The strip was 3.4km long with a manicured surface... There's a great photo of Brian at Avalon, grinning like a maniac standing in front of a Ferrari F40.

Brian spent 30 years with the Fox collection. 'I stayed for so long because I believed in what Lindsay was doing with the museum and public engagement. I really loved creating education programs for school groups and running events. A lot of variety other than just working on the tools.'

Brian is passionate about skills and advocates the benefits of a career in trade at every opportunity.

'My father was a white-collar worker and my mother was a schoolteacher with a Master's in education and spoke three languages. All my brothers and sisters were into school, but it just didn't interest me. I was in the garage tinkering and making stuff, fixing kids' bikes.' The writing was on the wall at a very early age.

'I was lucky my parents valued that. There is a pervasive anxiety amongst parents and educators that there is only one route for a child's success. They think in order for a child to be successful, they need to go to university – any other path is looked down on.'

'In Germany if you have an intelligent 16-year-old who wants to be a prototype machinist at Mercedes-Benz, that's a respectable aspiration to have. Fifty per cent of 16-year-olds are in an apprenticeship program in Germany. Here it seems the least engaged and disenfranchised kids get pushed towards apprenticeships, only because they have no other options at school. Unfortunately, society romanticises a notion that white-collar roles have more intellectual content than they actually do.'

Brian is embracing advancements in his industry too, such as digital scanning and 3D rendering technology. 'Anything that makes my job easier.'

'There's an inertia within the industry that says because I have always done it "that way" I'm going to continue to do it "that way" – it's good to keep an open mind.'

CLOCKWISE: *Schematics as wall art. Stop, hammer time. Reference material. Fabricated parts for the 550 Spyder.*



'I'VE BUILT SPYDERS WITHOUT FRAMES BUT, AFTER THAT EXPERIENCE, I WOULD MUCH RATHER DO IT THIS WAY.'

A case in point is Brian's mammoth undertaking of creating a faithful recreation of the iconic Porsche 550 Spyder. Brian has plans to build four of the Spyderys that will be taken to rolling chassis stage. He is aiming for the first one to be rolling by the end of 2020.

'It'll be up to the customer what to do about the drivetrain. There are still people out there with four-cam motors, but you're looking at almost \$500K alone for them.'

'I'm going to a lot of trouble to make them exactly like the originals were – not just in the overall form but in the nuances of the build too. Not just the right rivets but the right number of rivets. The idea isn't to make a perfect car, because they were less than perfect when they left the factory. I have been very transparent about what I'm doing, but if one of my cars ends up in Europe parked next to a genuine one – I don't want anyone to be able to tell the difference, other than that the new car may look fresher.'

To start, Brian spent five years building the buck in his spare time. 'I got the measurements from Joe Cavalieri in the States, who is considered one of the leading 550 specialists in the world. Over the years the two formed a reciprocal professional relationship that turned into a friendship, bonding over their shared love of the 550 Spyder.'

'He scanned a very original car for me, but I didn't end up with the digital data. It came on paper, so I got about 300 drawings taken at right angles to the car.' We browse the pages of the well-thumbed book; notes, annotations, additional images and diagrams intersect the 300 images from the scan.

To finish off the wooden buck, Brian was helped by friend Mark O'Brien, a clay modelling expert who cut his teeth at GM and was responsible for the interior design work for the Bugatti Veyron. 'We started it in my old workshop in Docklands and when I moved up here to Sydney, we finished it off in his garage.'

Other coach-builders may have stopped there and used the buck alone to form the panels, but Brian took it a step further. He created an exoskeleton around the buck in order to get the maths data right and retain the 3D surface information including a close tolerance.

'I built the exoskeleton because once you shape the skin on the wooden template, you then have a way of being able to position the chassis so you can make all of the bodywork from the chassis to the outer skin. The 550s are built in a way where the primary structure becomes part of the overall structure. All of the front inner wheel arches are seam-welded, so the fit has to be very good. It's the same challenge with the A-pillars, firewall and the back inner guards.'

'I've built Spyderys without frames but, after that experience, I would much rather do it this way. It may seem that I'm going over the top, but in the overall scheme of things I'm not. I plan to build four cars, so I'll get the time back in the build process.'

Looking back from the exoskeleton, the walls are riddled with schematics, diagrams and technical data. The benches house metal-shaping tools, reference material and hand-made parts, exhaust hangers, pedals, seat brackets, all ready to go. 'It's no different from someone coming to me with a chassis and a box of spare parts and saying, "build me this."'

LEFT: *Being on the tools still sparks joy for Brian.*

RIGHT: *Brian on the tools fabricating parts for the Porsche 550 Spyder.*

But with all the technological advancements Brian has embraced to build his limited run of 550 Spyders, there's an unexpected authenticity to the build that has been gathering dust in Brian's workshop for 35 years.

'I'd posted an update online and a blacksmith from Sweden made contact when he noticed my Power Hammer in the background. He noted it was missing a few pieces and offered to put me in contact with the grandson of the original owner of the company that manufactured them.'

This contact had a wealth of archival information including the original purchase receipt for Brian's Power Hammer (sold to a company called Ferrocraft in Little Bourke Street in 1953). He sent the blueprints and Brian was able to manufacture the missing parts from them.

'Then I thought, were these used throughout Germany? And yes, they sold to one Wendler 1954. (Wendler were the coachbuilders contracted by Porsche to build the 550 Spyder) Historically, it's the most important machine I'm using for the build. I'll be using the same the type of Power Hammer Porsche used to form its 550 Spyder panels.'

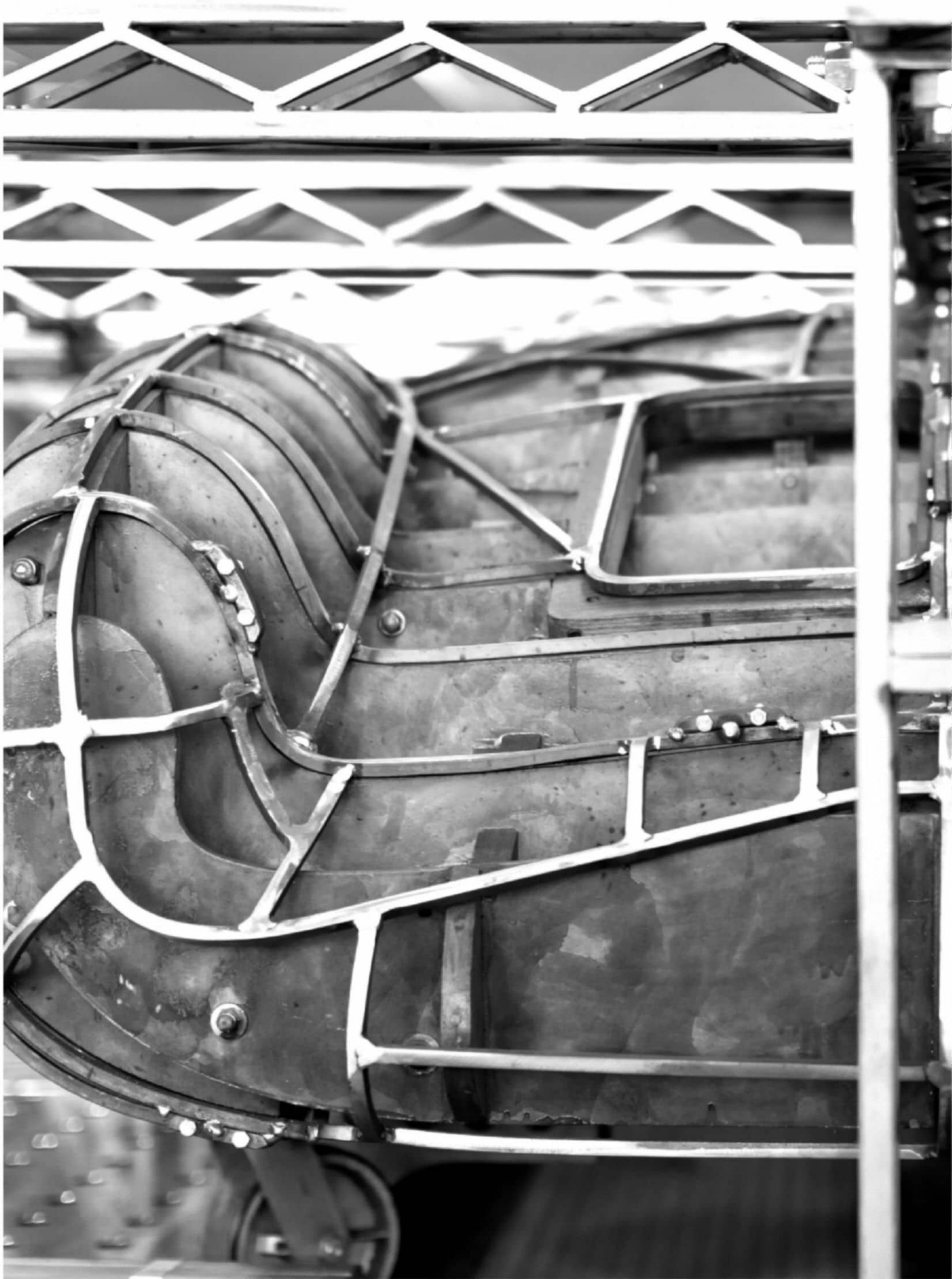
'To think I bought this machine about 35 years ago for \$250 and never used it. I took it with me everywhere I moved, and I considered selling it numerous times because it was just getting in the way.'

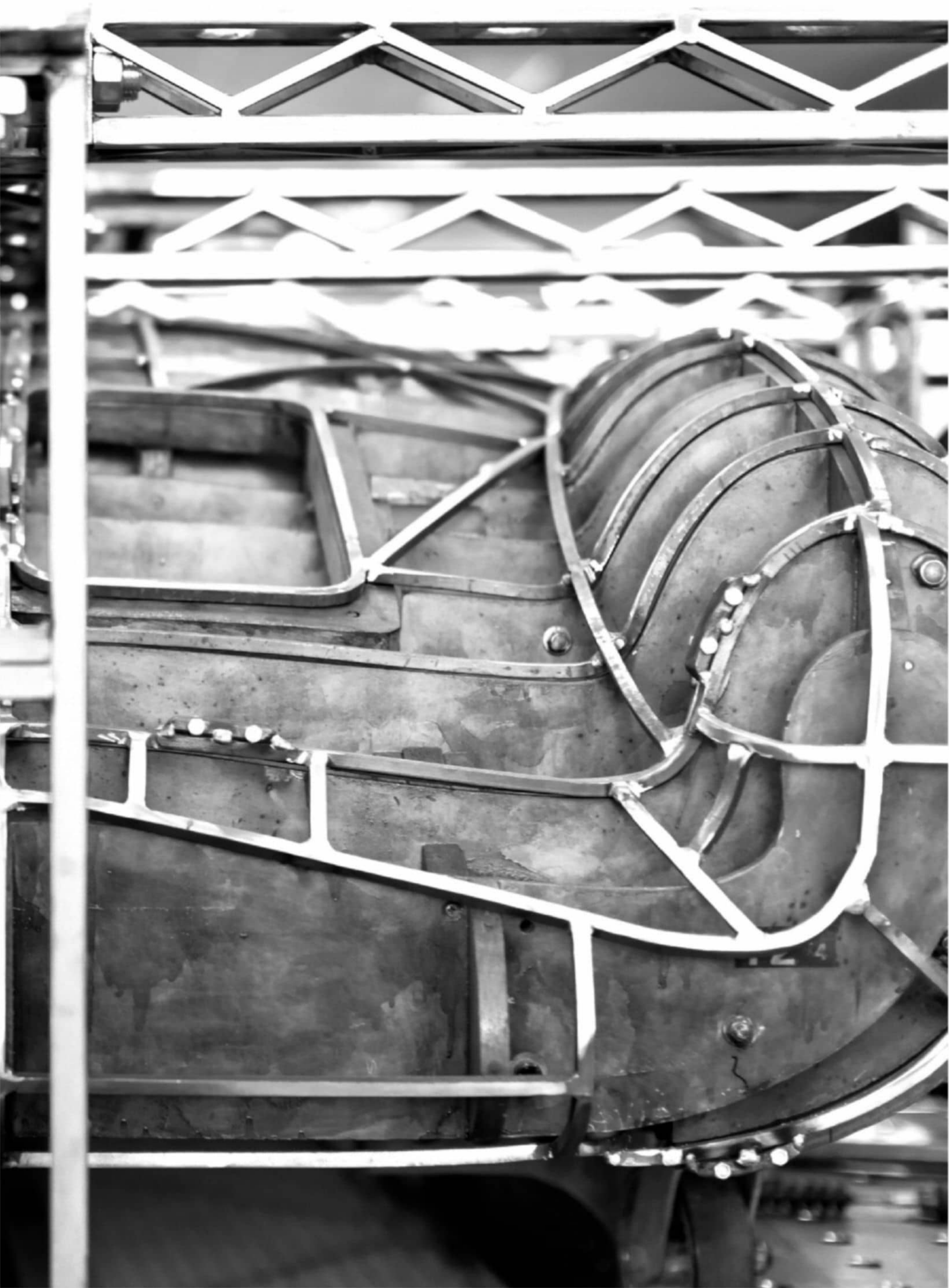
After the build it'll finally be time to give so much needed love to his own project cars. 'An Alfa Spider I've had since my kids were kids - and my kids aren't kids anymore!' As well as a super rare 1954 Buick Skylark, one of only 836 made. Personally, I can't wait to see the end result, but for now...

'After spending 30 years running the Fox collection, I can relax - I'm really living the dream here.'













AUDI

SUPER 90

★ WORDS & IMAGES NATHAN DUFF

The history of Audi is long and complicated, but to distil a portion of it: an accidental collaboration between Volkswagen and Daimler-Benz laid the foundations for Audi. The first part of that journey is the Audi Super 90.

Daimler-Benz acquired Auto-Union, (Audi, Horsche, DKW and Wanderer) in 1958 due to mounting pressure from Friedrich Flick who was a majority shareholder in both companies. He wanted to see them merged and he was a man who generally got what he wanted.

DKW covered the low end of the economic spectrum after the war, but Germany and Europe recovered faster than expected and no longer needed the cheap two-stroke alternative. Scared they would be stuck with a shrinking market of East German customers to sell to, Daimler-Benz started working on a new vehicle to complement the Mercedes line. Daimler-Benz developed a new four-cylinder engine (W118) and DKW developed a new body that looked a little more modern. However, DKW management was adamant that this new car should be released with a two-stroke







'HE LITERALLY HAD TEARS IN HIS EYES WHEN I WENT TO PICK IT UP – HE STILL DIDN'T WANT TO PART WITH IT.'

engine. Model designation for the DKW was F102 and it didn't sell well at all. Daimler-Benz wasn't happy and around this time was looking for a way to fund its new truck plant, eventually deciding to offload Auto-Union.

VW picked the company up, but was really only interested in the manufacturing facility, not DKW's design or technology. The newly established Ingolstadt facility would be perfect for the expansion of Beetle production.

However, as part of VW's acquisition of Auto-Union, it also got the newly developed four-cylinder Daimler-Benz engine and the F102 DKW body, ready to go at the Ingolstadt plant. Realising what they had on their hands, the VW suits stitched the two together to produce a new F103 model aimed at the luxury car market. VW was reluctant to brand its new car as a DKW because that company's reputation was on the decline. Audi, the long-forgotten brand name passed to VW through the Auto-Union deal, was chosen for its good reputation and racing history, becoming the sole survivor of the Auto-Union acquisition. The four rings – previously representing the four Auto-Union brands – were adopted to become the new Audi mascot.

The Audi Super 90 (F103) was released in 1967, the top spec of four variants offered in the range. The

90 was the most powerful, fitted with a 1.8-litre longitudinally mounted engine, developing 90 brake horsepower at 5200rpm. And for the first time for a Volkswagen-produced vehicle, a claimed top speed of 101mph. The Daimler-Benz engine was coupled with a Porsche four-speed gearbox and the inboard front disc brakes (unusual at this time!) provided outstanding retardation.

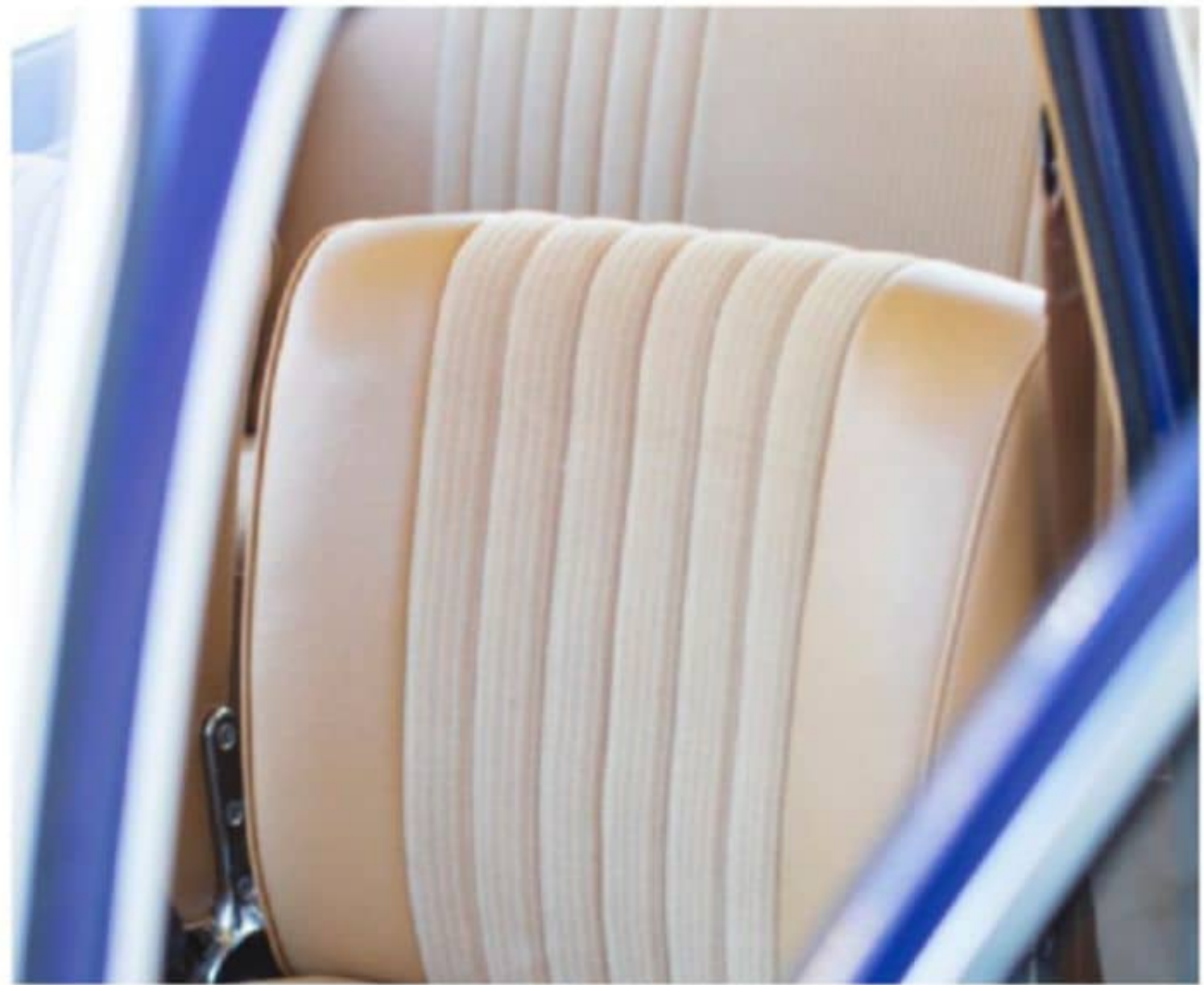
The combination of the longitudinally mounted engine and front-wheel-drive system pioneered by DKW in the '30s became the basis for future Volkswagen and Audi models. Thank you, Daimler-Benz!

Vlad Vereshchagin found his Audi Super 90 purely by chance. 'I came across the listing on Carsales accidentally; I wasn't even looking for it.' Vlad's interest was piqued and he decided to do further research on the car. Realising it was an important part of the modern Audi lineage he was keen to acquire this unique sedan.

Vlad is only the second owner – the first having purchased it new in 1967 from his local VW dealer after an unexpected windfall on the stock market. 'He wanted a car that no-one else had.' With VW bringing just a handful of new Audis into the country, it was certainly a standout amongst the Holden hegemony. 'This gentleman owned it his







‘SOME PEOPLE JOKE THAT IT IS RARER THAN A FERRARI – I CERTAINLY DON’T MIND THIS COMPARISON.’

whole life, but stopped driving it 20 years ago and just parked it up in the shed. He had refused to sell it on a number of occasions, but his kids took on his property and renovations meant the shed and the Audi had to go. ‘He literally had tears in his eyes when I went to pick it up – he still didn’t want to part with it.’

It was very expensive car at the time in Australia, almost \$4,000 – enough to buy two VW Beetles then with change. That’s around \$150,000 in today’s money. Vlad managed to get an official response from the Audi Museum in Germany, which confirmed that only 368 rhd units of model F103 were exported to Australia. ‘Some people joke that it is rarer than Ferrari – I certainly don’t mind this comparison,’ laughs Vlad.

The Audi wasn’t in great shape after being parked up for 20 years. Vlad knew a full restoration was needed. Though this restoration was far from being a stock standard one. Sourcing spare parts was a major headache requiring copious patience, persistence and lateral thinking.

‘If I could actually come across the part I needed straight away, it was an amazing thing, but it was happening so rarely, almost never!’ Vlad started using eBay Germany to look for people selling parts from that era. ‘I’d message them privately and inquire about any parts they might have for the Audi. Once in a while I’d hear back “Yes, I might have an old box somewhere” It was a

true treasure hunt, making it very addictive in itself. Over time, I managed to collect things here and there. Pistons, bearings, rings, missing trim, original water pump and so on. It took me almost two years to find everything to start the actual rebuild.’

‘However, there was one thing I really got stuck with. I couldn’t find rubbers for the windshield – it’s a very unusual profile. There was nothing even remotely close to that on the market.’ Frustrated with the lack of result, Vlad contacted a company that would make a custom profile extrusion, but they would only do a minimum of 100 metres. ‘I was getting to a stage where I would have been prepared to do that. Thankfully after nearly a year I heard the invigorating “I think I might have an old set somewhere” – some random person in Germany had them for me.’

‘Once I had all the parts, with the body resprayed, upholstery re-trimmed and chrome bits replated, the rest was simple – just place each nut and bolt back exactly where it belonged. I’ve always enjoyed the process of building cars more than owning them, so this was very rewarding and enjoyable.’

‘In car restoration, originality is the utmost principle for me. Today, we are all too quickly, forgetting the basics through the proliferation of technology. I personally love going back to the essence of the well thought-through engineering

CLOCKWISE: The first Audi badge. Luxurious drivers accommodation Fuel filler tucked under the rear tail lights. Clean lines



AUDI / SUPER 90 / 1967

PRODUCTION: 1965 - 1972
ENGINE: 1.8 L MERCEDES-BENZ M118
TRANSMISSION: 4-speed manual
TOP SPEED 101 MPH

intention. From this point of view, my Audi Super 90 was the best VW engineers could offer at the time.’ Restoring cars to their original state is Vlad’s way to pay homage to the engineering achievements of the past. ‘Engineers are true artists of quintessential functional design. The product of their thinking has to be respected. Amendments make it different but rarely better.’ Growing up in Russia behind the Iron Curtain didn’t offer Vlad too much in terms of a diverse car scene. There were certainly no Countach posters on the wall. Prior to the well-known Lada, the Volga M21 was the car of choice in the Soviet Union. Not really poster material.

The first Lada produced in 1970 was a slightly re-engineered Fiat 124. Russian engineers had to beef it up a little to cope with the harsher weather conditions in the Soviet Union. ‘Italian culture was about the only thing that miraculously snuck past the Iron Curtain. I can remember watching lots of Italian movies dubbed to Russian, rebadged Fiat was the car I’d see on the streets and there was even a Russian version of

the Vespa too.’

‘Russia was great with developing munitions but not so much into ergonomics for the consumer. It’s just a completely different mindset – they never cared for the individual – you get what you get, just say thank you and find a way to make the most of it.’

Vlad never actually owned a Russian car. It has always been German, British or maybe an odd Swedish drive. ‘I must be getting sentimental as I get older,’ he admits. ‘but I’d really like to get an old Russian Volga to restore one day, but there aren’t many available with parts being just as scarce, so this will be another treasure hunt.’

Vlad takes a look at his stunning Audi Super 90, which appears to have just rolled off the production line. ‘The technological leap this marque has made since this very first, simple Audi is nothing short of remarkable. It’s breathtaking as a matter of fact. That’s why there is something so special about this car – this is where it all started for modern Audis. I think I’m gonna stick to it.’

CLOCKWISE: Vlad at the wheel. Auto-Union rings now the symbol for Audi. Original sound system. The M118 Mercedes-Benz engine.



LANCIA FULVIA

ZAGATO SPORT II

✦ WORDS & IMAGES **NATHAN DUFF**







From Betas to Monte Carlos and now Zagatos – Angelo is a man dancing a fine line between passion and obsession. True enthusiasts will tell you there is no line but a glorious, seamless transition between the two.

Growing up there was only place you could find Angelo of a Saturday morning – watching Lancia compete on the world stage in the rally championships. ‘I would park myself in front of the TV, flick it over to Channel Nine’s Wide World of Sports coverage of the WRC and marvel at Lancia competing against Audi and Toyota.’

‘My friends had boy-racer Alfa GTVs and Fiat 124 Sport coupés but being an Italian lad with strong connections to all things Italian, when it came time to buy my first car, I decided to buy a gentleman’s car – a Lancia.’

‘Since then it’s always been Lancia. That first Lancia Beta was a fantastic driver’s car – the handling, the distinctive exhaust note, the comfort and its uniqueness.’

‘I don’t think there has ever been a period in my life that I didn’t have a Lancia of some sort – saying that out loud sounds a little tragic.’ There have been other cars along the way, but they always shared space with a Lancia.

Angelo purchased his first Zagato-bodied car in 2010, a Lancia Beta Zagato, which could only be described as, ‘a real bomb.’ Thus began his journey down the restoration path which gave him the confidence to take on more projects. ‘They’re an analogue machine and I feel confident doing a lot of the work myself.’ Whatever Angelo can’t do with his own two hands is outsourced and managed under his watchful eye. He enjoys managing the process as much as the tactile approach to restoration. ‘Thankfully, nothing is too much of a challenge on these old cars.’ He proudly showed it at Motorclassica in 2017 as part of the 110-year celebrations of Lancia.

‘I found my first Fulvia Zagato, a 1969 Series One in 2012, tucked away in the south coast of NSW. Since then I’ve acquired and restored a number

LEFT: *The Fulvia Sports Zagato with its distinctive blunt front and rectangular headlights.*







THE RIDE IS SMOOTH AND CIVILISED WITH VERY LITTLE OUTSIDE NOISE FROM THE SWEEPING BODY SHAPE.

of Fulvia Zagatos for family and friends. Cars have always been a way to bring people together – driving, restoration and participating in club events – there is a great sense of family and commonality in that.’

Angelo’s twin brother, Tony, also shares the passion for the Lancia marque and had a Beta Coupe until Angelo found him a red 1968 Fulvia Zagato tucked away in Traralgon, Victoria. ‘That’s another one of my Zagato restoration projects which was a real challenge due to the tight timeline to get it ready in time for Motorclassica 2017.’ Extensive work was required after the car had been laid up for 12 years in a chicken shed. ‘Lucky there were two of us working on it day and night. It was a real race to the finish with a spectacular end result. The accolades received were a real confidence-booster.’

‘This blue 1971 Lancia Fulvia Series Two was a barn find from a deceased estate. There were about 55 cars in total, predominately Citroëns, but this was the collector’s only Italian car.’ It had been in the barn with its French cellmates for about 27 years. The entire collection was sold off with the Zagato being the last one go. The car was last registered in 1991 in Tasmania.

The Lancia Fulvia Sport Zagato was based on the Fulvia coupé platform. Zagato designed the aerodynamic body and interior and produced the cars in the Chavassio factory, Turin, ready for

dealer delivery. This Fulvia Zagato Series Two 1.3S was Australian delivered in 1971 in right-hand-drive and is generally considered to be the most elegant of all variants. It’s an original three-owner vehicle and is presented in beautiful Colore Blu Scura 254 with biscuit leatherette interior.

This model marked the first large-scale production undertaken by coach-builder Zagato. Elio and Gianni Zagato were renowned for building bespoke lightweight bodies for competition – they were racers at heart. One of the cars’ distinctive design traits is the double-bubble roof (which is notably absent from this design as there was sufficient headroom) which allowed extra clearance for wearing a race helmet. The Fulvia Sports Zagato is distinctive with its pointed, but curvaceous rear-end and its blunt front with rectangular headlights. The rear boot-lid is electrically controlled from the dashboard to open a few inches, allowing air sucked in by the functional bonnet scoop to flow freely through the cabin. The slightly slanted Rallye 1298 cc V4 engine – sitting just ahead of the front axle – is fitted to a five-speed dog-leg gearbox (which means don’t put it in ‘first’ or you will be going backwards at the lights) and produces 90.7 hp (68 kW) at 6000rpm. The ride is smooth and civilised with very little outside noise from the sweeping body shape.

LEFT: Rear boot space with covered spare. Angelo and co. hang loose. Interior view. Rearview Martini motor oil sticker.





LANCIA FULVIA / ZAGATO SPORT II / 1967

.....

PRODUCTION: *1965 - 1972*

ENGINE: *Rallye 1298 cc V4*

TRANSMISSION: *4-speed manual*

TOP SPEED *101 MPH*



'WHEN IT CAME TIME TO BUY MY FIRST CAR, I DECIDED TO BUY A GENTLEMAN'S CAR — A LANCIA.'

In total, 7102 Fulvia Sports were produced from 1965 to 1972. The first 202 were all aluminium-bodied, but the firm eventually moved to all-steel bodies as on this this car.

All mechanicals have been recommissioned with new parts from Italy. The interior's biscuit colour scheme is sympathetic to the original factory option. Local European Auto Refinishers were commissioned for repairs and painting – brightwork parts were re-chromed or polished. Restoration was completed in July 2019.

Zagato styling is distinctive but can be polarising for some. There is no doubt that the carrozzeria put its sometimes-quirky stamp on all its creations. Angelo aligned himself with Zagato's ethos and embraced the quiriness. 'Many people puzzle over the clam shape exhaust tip. That's actually my embellishment,' says Angelo. 'I was searching the internet like all mad car people do for just the right exhaust tip for such a classy lady. I found this clam tip and decided that it would be my signature. I contacted the seller and bought the remainder of his stock.' If you ever spot that clam tip on a Fulvia Zagato, that's a car that Angelo's restored.

Even now, some 34 years later, he is still as passionate about the marque as he ever was. Angelo loves nothing more than sharing his

passion and is the President of the Australian Lancia Register of Victoria. Being a club member has given him the opportunity to participate in some significant events. One of his proudest moments was having his Fulvia Zagato featured during a presentation of Australian Zagatos at the 100th centenary of Zagato in June 2019 in Milan. Andrea Zagato, CEO and grandson of the original founder of the carrozzeria, Ugo Zagato, was in attendance. 'What an absolute honour it was to meet him and also view the Zagato Atelier with its many one-off designs shown in the great hall. The principles of using racing experience without creating a race car was evident in the company's aerodynamically designed features and unique style – they create genuine GT cars.'

'For me, the attraction of Zagato was in the singularity – the thought that regardless of what model car you have, its design DNA, beauty and functional form can be traced back and associated with a single origin of design that has now passed 100 years of age. This was my inception moment that lead me to move towards creating a singularity in the significance of the cars I own. I would like to own other Zagato cars one day, such as a 1971 Alfa Romeo Junior Zagato Series Two or even an Aston, but for now Lancia is the brand I cherish.'

LEFT: *Angelo contemplates the purchase of another Zagato. Interior biscuit colour scheme. The clam shell exhaust tip. Style in simplicity.*





LOTUS

ESPRIT TURBO

✱ WORDS **DR JOHN WRIGHT & NATHAN DUFF**

✱ IMAGES **NATHAN DUFF**

This 40th anniversary edition Lotus Esprit Turbo may still be languishing in the bowels of a Melbourne back street if a couple of blokes riding high after Targa Tasmania hadn't come together over a couple of frostys and a shared love of '80s supercars.

Colin Fabri and Jason Overland, both having some beautiful machinery already occupying their precious garage space, hatched a plan for a joint restoration project, but with the intention of selling and making some money...a

business proposition as such. Cheers!

What do they say again of mice and men?

'The idea was to look for an '80s supercar or sports car that didn't require a full restoration. We wanted something that hadn't already gone up in value, but was due to soon,' Colin explains.

They discovered the limited edition Esprit at a dealer in Melbourne. It had come to the workshop for some electrical issues to be solved, but the bills started to mount and the owner opted to cut his losses.



*THIS IS A VERY DESIRABLE LIMITED
EDITION OF AN UNDERRATED AND
UNDER-RECOGNISED BRITISH
SUPERCAR.*

Abandoned, rolled out to that mythical place where all unwanted things go, the Esprit sat unprotected and withstood Melbourne's temperamental elements as best it could.

'We had a mate check it out for us and purchased it sight unseen.' The duo had photos and knew this Esprit was a bit of a basket case...

Rats nest in the back, headlights full of water, barely any electrical activity – it had spent a little too long outside and the extent of electrical work it was already demanding was compounded by the notorious rodent appetite for coated wire.

However, the process turned out to be a fairly simple one for Colin. 'I'm not great with metal work but I'm an electronics engineer and I really like putting things like this back together.'

Jason was relegated to the bodywork which needed substantial cleaning, but because it was fibreglass there was no rust – so just abundant elbow grease, cut and polish.

'It drove terribly when we first got it – the alignment was out, the bushes were worn and had heavy 18 inch wheels but once the car was sorted, I got behind the wheel and I was surprised at how much I loved it.'

Colin can confirm with the Pretty Woman

that it does indeed 'corner like it's on rails'.

The whole process took six to eight months and in that time Colin made the phone call. 'Jason, mate what do you think if I just keep it?' You know how the rest goes...

The Lotus Esprit will doubtless prove to be one of the most memorable mid-engined supercars of the last quarter of the twentieth century. It appeared as a concept at Turin in 1972, was shown at Geneva the following year, starred at the Paris Salon in 1975 and went into production that year.

The Turbo version arrived in 1980, by which time the capacity of the classic Lotus four-cylinder engine had increased from 2.0- to 2.2 litres.

Although Giorgetto Giugaro's elegant wedge had aged quite gracefully, Peter Stevens was given the job of updating it in 1987. But some 15 months elapsed before the revamped Esprit was ready for production. This new edition weighed an extra 100kg, so despite an increase in power, performance was actually down, according to some UK road testers – an apt reminder of Colin Chapman's famed decree: just add lightness.

The Lotus Turbo Esprit as it was known until 1989 when it became the Esprit Turbo (perhaps at the insistence of Lotus's wealthy







*ALTHOUGH GIORGETTO GIUGARO'S ELEGANT
WEDGE HAD AGED QUITE GRACEFULLY,
PETER STEVENS WAS GIVEN THE JOB
OF UPDATING IT IN 1987*

new custodian, General Motors, who acquired the company in 1986), was brought into Australia in tiny numbers from early 1988. This was the 1987 spec high compression fuel-injected edition. At \$134,999 (when an entry level Commodore SL cost \$16,345) it was priced among the Ferrari 348 and the Porsche 911 and 944 Turbo in contrast to the situation in its British home market where the Lotus commanded just two-thirds the price of a Ferrari.

For optimum power in markets – like the UK – without stringent anti-emissions legislation, purist Lotus continued to favour carburetion. Thus the 1988 British Turbo Esprit used a pair of twin-choke Dellortos, enabling the 16-valve twin overhead camshaft 2174cc four to produce 161kW at 6250. According to Lotus importer Jim Smith the Oz-spec car with multi-point AC Delco injection had less torque (peaking higher at 5000 rpm) but still achieved 160kW. All Esprits sold in the US and Australia used injection.

When he tested one of these cars in red with a tan interior for the May 1987 edition of *Wheels*, Englishman Bob Murray had high expectations. After all, few cars available in Australia had such delights as Mahle forged pistons, sodium-cooled exhaust valves or a

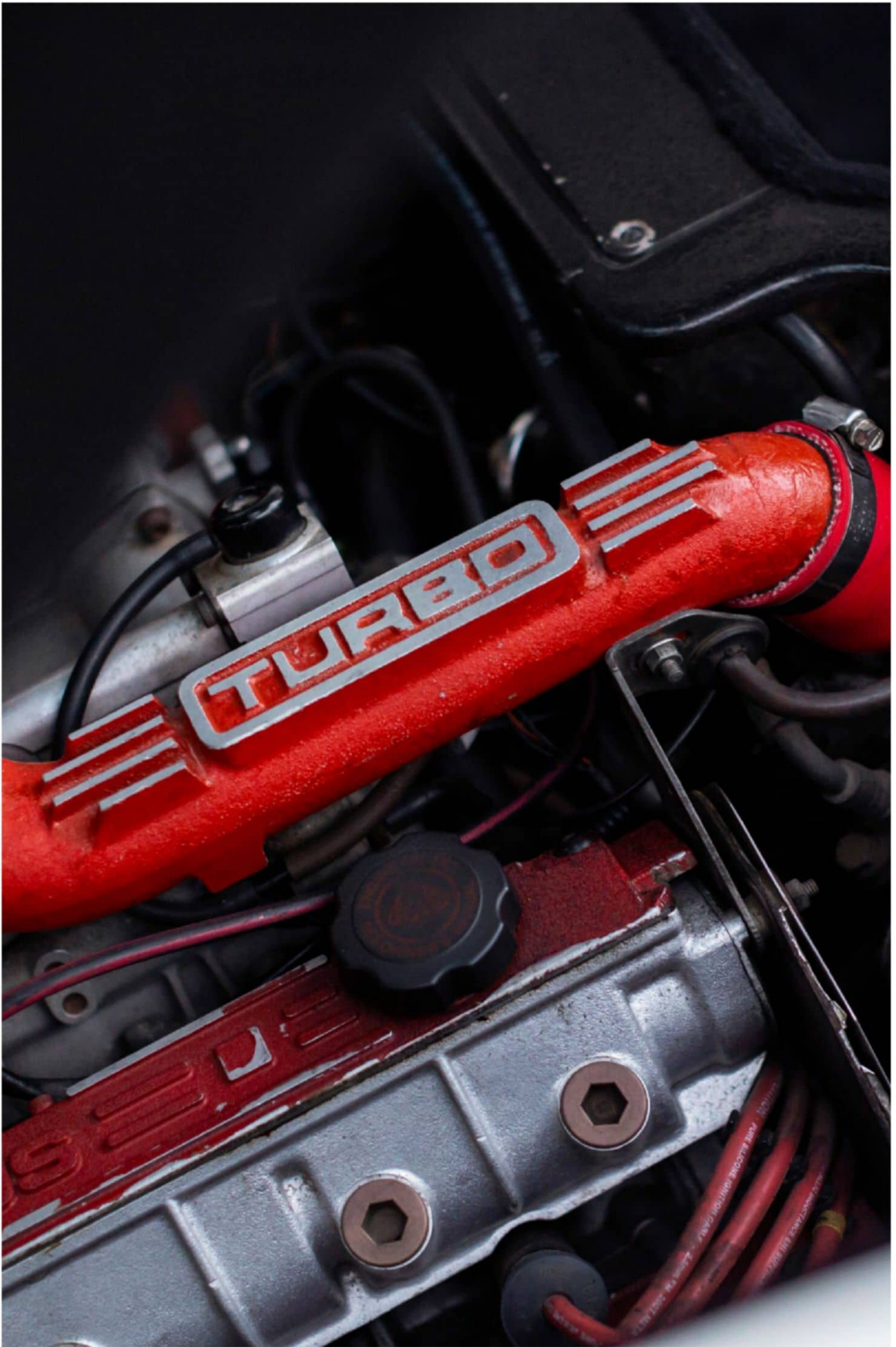
galvanized steel backbone chassis clothed with non-load-bearing fibreglass reinforced plastic panels. But he found the performance fell dramatically short of the claimed zero to 100km/h in 6.1 seconds, the 400m in 14.3 and a top speed of 240, noting that his test car was ‘reluctant to put on speed past 200’.

Fourteen months later, editor Peter Robinson road tested the Peter Stevens model. Despite its additional 100kg and just one (claimed) kilowatt of extra power, this car was impressively quicker. Power was said to be 161kW at 6000rpm with 298Nm of torque at 4250. It ran a 14.4 quarter, passing the 100 mark in 5.7. Fast, but still nowhere near the equal of the carburetted British car, tested by *Autocar* at 13.7 through the yardstick quarter-mile (400m). By this stage the price was \$176K and only one Porsche cost more – the 928S4 at \$219,847.

The amidships engine, brilliant 51/49 weight distribution, extremely low centre of gravity and superbly accurate unassisted rack and pinion steering all contributed to the Esprit's almost unmatched dynamics. Robbo writes:

This car gets better the faster it goes, the engine asserting its desire to spin out to 7000rpm. On smooth roads this car's subtle energy, its decisive yet discreet manners are

CLOCKWISE: Sharp lines are softened by the revamped Peter Stevens design. Two-tone blue Connolly leather interior. No. 57 dashboard plaque



*THE ESPRIT TURBO 40TH
ANNIVERSARY LIMITED EDITION
WENT ON SALE IN 1988 TO CELEBRATE
40 YEARS OF LOTUS CARS*

a joy. Pitted and rough Australian bitumen roads induce an occasional bottoming and a thump through the suspension that upset the car's poise and have the driver thankful for the new construction quality.

Given half a chance on better roads and the Esprit can be searingly quick, a \$176,000 indulgence for those who place driving pleasure above all other priorities.

The Esprit Turbo 40th Anniversary limited edition went on sale in 1988 to celebrate 40 years of Lotus cars. These cars were manufactured in 1988 and 1989 and the one shown here is from the later year. They all featured a unique Pearlescent white paintwork with a two tone blue Connolly leather interior.

All cars received a dashboard plaque. Colin's car, number 57, was built in 1989 and is presumably one of no more than a handful sold new in Australia, right-hand-drive and fuel-injected.

There is one little anomaly with the car the Colin can't seem to work out. The UK produced 40 of these, numbered 1-40 on the dashboard plaque. However, this one is number 57. The US also produced their own version but were numbered differently on the dashboard plaque. Plus, those were

all left-hand-drive and number 57 is already accounted for in their numbering system.

Also, all 40 UK cars were carburetted, but this one has the AC Delco fuel injection system which was introduced in 1989. It may seem the simplest explanation is the best as stated in a response to Colin's post on the Lotus owners forum about the heritage of his No. 57.

"Sounds like they ran out of Citroën gearboxes but still had some pearl paint and blue suede lying around the shop and said, the world could use another commemorative edition – typical Lotus."

The history of the 40th Anniversary Esprit is not well recorded and sources differ. Experts acknowledge the 40 UK right-hand-drive versions and the 88 US left-hand-drive versions but little is known about these Limited Edition right-hand-drive versions numbering greater than 40 and what countries they ended up in. Much deep diving into the internet has yet to reveal any other explanation for Colin's Esprit - we may just have to chalk it up to an anomaly in the life of this Lotus.

Regardless of how many were produced or how many survive, this is a very desirable limited edition of an underrated and under-recognised British supercar.

LEFT: *Mmmm turbo.
Red makes it faster for sure.*





LOTUS / ESPRIT TURBO / 1989
40TH ANNAVERSERY EDITION

DESIGNER: *Peter Stephens*
PRODUCTION: *1988-1989*
ENGINE: *2.2 Litre Turbo*
TRANSMISSION: *Five-speed manual*
TOP SPEED: *146 mph*



CITROËN

GS 1220

★ WORDS MICHAEL BROWNING

★ PHOTOGRAPHY NATHAN DUFF





At what stage does an old car become a Classic? Or, going back, a Veteran, Vintage, Post Vintage Thoroughbred, Pre-War Classic, or Post War Classic?

And what distinguishes any of these from any pile of junk in search of a scrapmetal yard?

Ask the Americans and they may categorise anything built after 1950 as 'Vintage'. So 'Vintage racing' can be for cars built as late as the 1990s.

The British, of course, would never let these upstarts into the annual London-Brighton Veteran Rally – the longest-running motoring event in the world, that has taken place most years each November. To qualify, cars must have been built before 1905, although the definition of 'Veteran' has now been broadened to include vehicles built up to and including 1919.

At this stage, according to the British and concurred with by leading Australian collectible vehicle auction house Shannons, vehicles manufactured from 1920 until 1929 are regarded as 'Vintage'.

The Americans, of course, beg to differ and call 'Vintage' any vehicle manufactured between 1920 and 1950, with this trans-Atlantic disagreement dating back to an acrimonious 'tea party' in Boston Harbour in 1773.

But between Vintage and Classic there are many important divisions.

According to Shannons, vehicles built from 1930 until the outbreak of World War II in 1939, are called 'Pre-War', while those built until the end of hostilities in 1945 are more politely referred to as 'Post Vintage'.

Beyond that, from 1945 until 1960, cars are labelled 'Post-War', or 'Post War Classics'.

Then, from 1961, all cars up the latest model of each desirable marque, are 'Classica' – except for the Americans of course, who call all older vehicles post-1950s 'Vintage', while begrudgingly labelling cars from the 1980s onwards as 'Classics'.

So apart from its age, what determines whether a slice of automotive yesteryear is worth preserving?

MY FIRST SIGHTING OF IT SITTING IN LENGTON'S IMMACULATE HOME WORKSHOP WAS SURPRISINGLY EMOTIONAL FOR ME

The common theme is of an older car with enough historical interest to be collectible and worth preserving or restoring rather than scrapping.

Which brings me to the Citroën GS 1220 Club saloon that I bought new in December, 1972 and recently repurchased from the same family I sold it to in late 1973. Whoopee!

It wasn't that I specifically wanted a GS 1220, as great a car as it was in its day and remains now – despite the fact that it's usually overlooked and hence undervalued by collectors. In my opinion, this compact Citroën is a genuine and very worthy 'Classic', but given that you can purchase run-down examples for a sum with fewer than four figures (usually for spares), it's obvious that many other people value its scrap status more highly than its classic value. The GS is hardly alone here and many European prestige cars from the 1970s and 1980s have hit the same slippery slope.

I've owned more than 50 cars at last count and driven many more in a long motoring lifetime. But the Citroën GS meant more to me than most of the others, which have included 11 Porsches and 10 Minis, Mokes and a fibreglass-bodied Mini Jem Coupe. OK, not more to me than a couple of the Porsche 911s. . .

I had never driven or even considered owning a Citroën before the new GS model was launched in 1970 and was immediately voted European Car of the Year. It was then the most aerodynamic and advanced small car you could buy; its self-levelling hydro-pneumatic suspension set a new level of ride comfort and its industry-leading anti-dive geometry complemented the inboard disc brakes.

Its air-cooled 1015cc flat four-cylinder air cooled 'boxer' engine had twin belt-driven overhead camshafts up front.

I took a test drive in the first one to arrive to Melbourne Citroën agent Duttons and while delighting in its styling, ride comfort, handling and braking, found it had little torque, but it loved to rev.

I was debating whether to buy one for a planned, extended European camping trip in 1972-73 when Citroën announced a larger-engined 1220cc version. With the promise of more torque, I was sold and we put our money down for a Paris-delivery UK-spec Rouge de Rio GS 1220 Club sedan.

Our unlikely second choice for our travels was the then-new V8-engined Range Rover. We could just afford to buy it at its duty-free price, but decided that the much heavier fuel consumption would limit our travels compared to the Citroën. It was a good choice.

Arriving in Britain in the autumn of 1972, one of the first things I did was borrow a new GS 1220 press car from Citroën GB and immediately was delighted to find that the bigger engine was worth waiting for.

Collecting our GS from Citroën's outer-Paris Tourist Delivery Centre in early December 1972 was drama-free, and after its cavernous boot swallowed all our camping gear that we had sent over by train, we headed south in search of warmer climes.

That first trip took us through Spain, Portugal, the South of France, with the fully-laden Citroën's hydro-pneumatic suspension making light work of the poor secondary roads we travelled, further validating our

RIGHT: *Clean design line by Robert Opron.*



CITROËN / GS 1220 / 1973

DESIGNER: *Robert Opron*

PRODUCTION: *1973 - 1979*

ENGINE: *Air-cooled 1222cc four-cylinder*

TRANSMISSION: *Four-speed manual.*

TOP SPEED *160 KM/H*

I DECIDED TO HUNT OUR OLD GS DOWN AND SEE HOW – AND WHETHER – IT HAD SURVIVED

choice.

More trips to far-flung corners of Central and Eastern Europe followed over the next eight months. While the GS never let us down, cruising happily all day at 110km/h and drank fuel consistently at the rate of around 8.0l/100km (good in those days for a fully-laden small family car), not everything went smoothly.

From the outset, we were driven mad with its dashboard rattles – why a French car company would fit a plastic one-piece dashboard for a country with so many cobblestones remains a mystery. The gearbox was noisy from the outset, however two different Citroën dealers assured us that the whining was within tolerance. Then, there was a rear suspension hydraulic leak (fixed under warranty at 12,000 miles), but the one that wasn't resolved for another 10,000 miles was a front wheel balance problem from new that was finally identified as a faulty front wheel bearing and replaced FOC out of warranty by Citroën GB.

We returned from Europe broke (of course) in late 1973 and reluctantly needed to sell the GS to pay bills and get re-settled. Devoted Victorian Citroën enthusiasts Neville and Norma Propsting were already at Duttons waiting for what was then the first of the new GS 1220 models to arrive in Australia and were perfect new owners.

Memory of the GS endured. I think that's because we had chosen it specifically for its cutting-edge features, spent so much quality time and around 40,000km travelling together and how perfect it had been for our intended purpose. So I decided to hunt our old GS down and see how – and whether – it had survived.

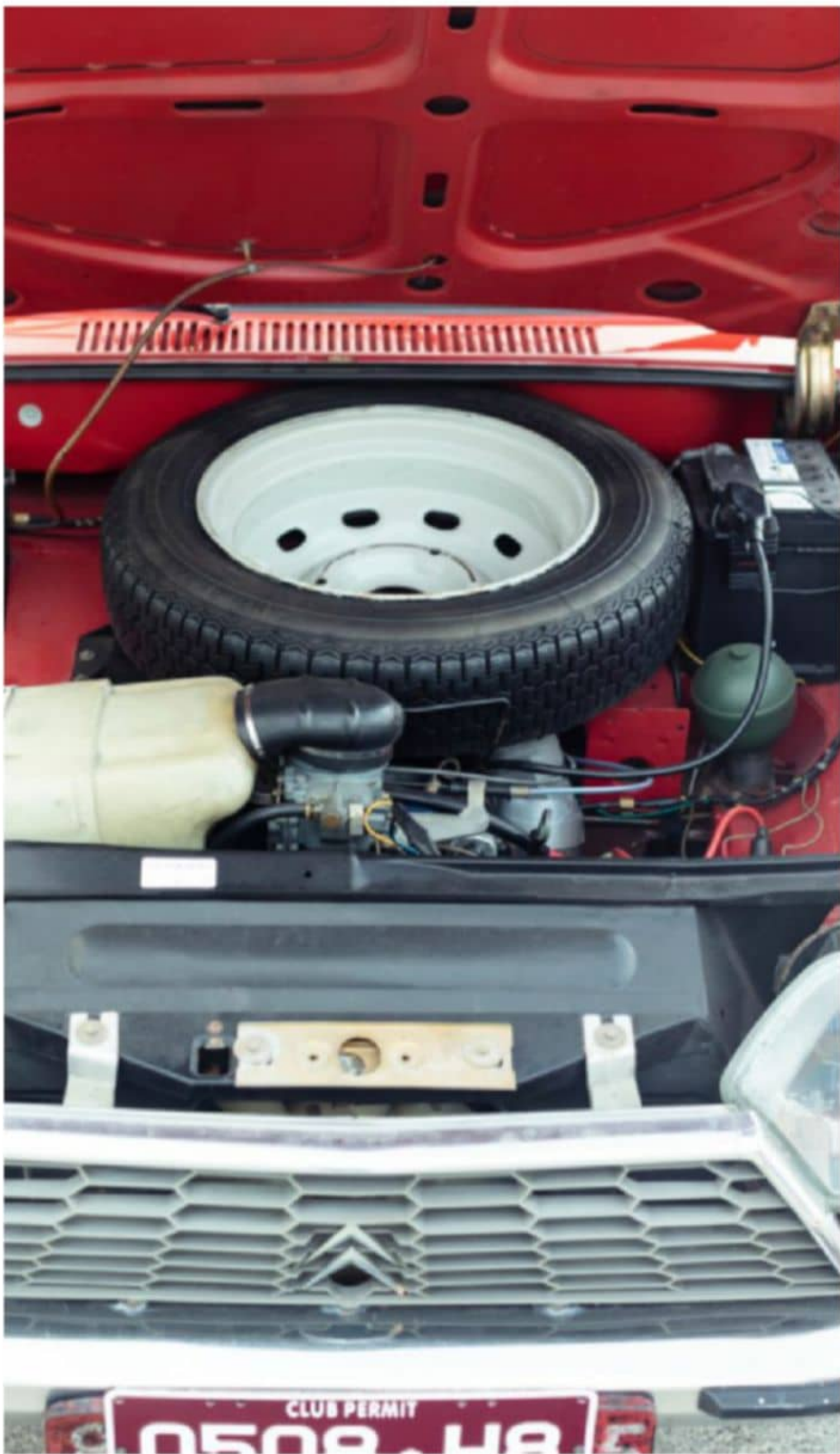
Without too much trouble I tracked it down through the Citroën Car Club of Victoria and the Aussie Frogs website (<http://www.aussiefrogs.com>) to Camperdown in Western Victoria where, to my delight, it was still owned by the same Citroën-loving Propston family and was in the careful hands of Neville and Norma's son, Gerald.

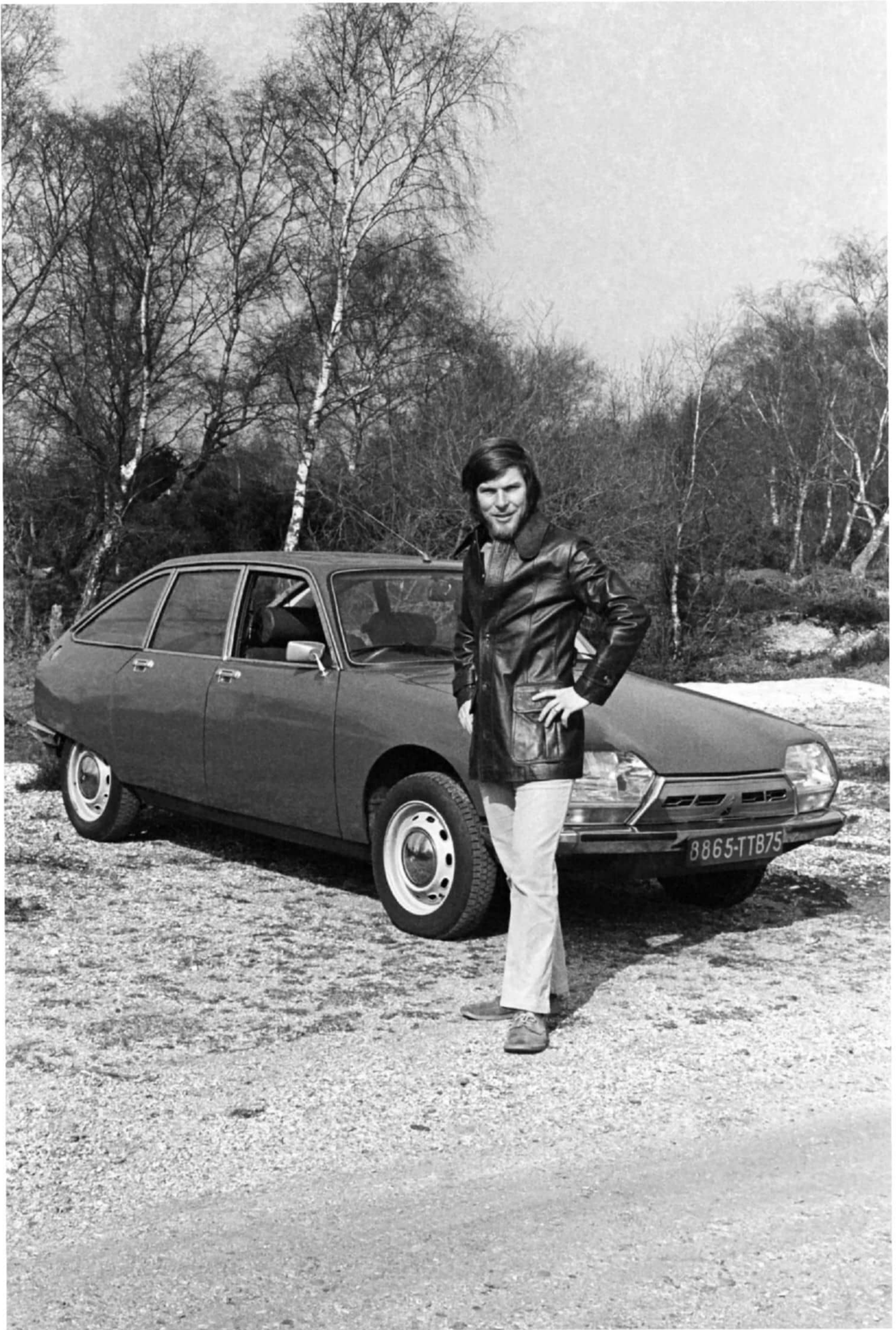
Gerry had brought the GS to Camperdown after its last registration expired in December 2000, and it had been stored in their garage under blankets, its battery kept charged and in the protective company of other Citroëns. But it wasn't for sale, as Gerry was intending to restore it and had purchased and dismantled another GS 1220 specifically for this purpose. The good news: he agreed to give me first option if he changed his mind. . . Then, early last year, I got an email:

he had decided against the restoration, deciding instead to prioritise the resurrection of his earlier Traction Avant Citroën Light 15, 'Coco', so was I still interested? Bien sure! So after negotiating a very fair price for both 'my' GS and his spare parts GS, I became the first and third owner of Australia's first GS 1220.

Through a series of emails that followed, I found the GS had covered 107,000 miles (172,000km) since new – modest for a 45-year-old car. There had been a few small scrapes, the most serious being when it was 'mounted' by a Ford Fairlane, plus a few small parking door dings, while its once-bright red paintwork was badly oxidised into now varying shades. I wasn't surprised to hear that the car was now on its third gearbox; they were a weak point unless treated gently.

CLOCKWISE: Right-hand-drive version has a slightly less audacious dash. Owners handbook. Room for a spare and an engine





TIME TO RE-ACQUAINT MYSELF WITH THE VARIOUS LEVERS AND SWITCHES THAT I HAD FORGOTTEN ABOUT IN THE 46-ODD YEARS SINCE WE HAD LAST TRAVELLED TOGETHER.

Not surprisingly, as the GS hadn't been driven for many years, its suspension had sagged and although it could be coaxed to start, some electrical attention clearly was required.

Fortuitously, I got onto former Darwin-based Citroën service specialist John Lengton, who now operates his home-based 'European Garage' in Timboon, less than 30 minutes from Camperdown. Even better, John was a dedicated Citroën enthusiast who owns and has restored a unique DS23 'Pallas' Ute, while also knowing his way around GS models.

John duly collected the GS, gave it a major service, replaced its cam belts, renewed and re-pressurised its hydraulic suspension spheres, rebuilt its carburettor, fixing sundry oil weeps and leaks, fitted a replacement second-hand alternator and a new front wheel bearing.

However, to my delight he was impressed with the car's overall condition, saying it had obviously been well looked after over the years.

My first sighting of it sitting in Lengton's immaculate home workshop was surprisingly emotional for me, like catching up with a former close girlfriend after many years apart. Not surprisingly, the years had taken their toll and the GS had acquired some 'character' since we parted, with its Rouge de Rio paintwork now represented in various shades of red, all milky. Most of the thin Citroën panels were pockmarked from careless parking and there was still undercoat around the roof-mounted radio antenna just behind the windscreen. The good news: there was no other rust, a legacy of its careful

under-cover storage over the years by the Propsting family.

An hour or so with a clay bar, a lamb's wool buff and an Automotive Burg Designed imported Nano polymer concentrate called Kote-iT KI, brought back the depth of colour. Later, back on the Gold Coast, Jacob McKenzie and his small team at McKenzie's Bodyworks in Arundel, did further cosmetic tidying up, painting the front panels and the roof, transformed the GS from a 'good from across the road' to a 'good from the kerb' classic.

This was just what I wanted. Sadly, the collector market has yet to appreciate the breakthrough technology and the now relative rarity of the little Citroën, which will mark its 50th birthday this year, so the cost of a full 'back to metal' body treatment I would love to have given it was not yet justified. It probably would have been overkill anyway, as we just wanted us to enjoy each other's company again at 'cars and coffee' gatherings, not Concours events.

But I'm getting ahead of myself in this story. Getting the GS from Timboon to South-East Queensland, via Melbourne, was the first challenge.

For start, at nearly 2,000km it was to be its longest-ever trip; it hadn't been registered or driven on the road since the end of 2000 and its skinny 145-section 15-inch Michelin XZX tyres pre-dated that. What could possibly go wrong? My simple philosophy, with the protection of RACV Total Care, was that every kilometre I got closer to home was one less kilometre that I would need to be

LEFT: Sadly Michael didn't manage to track that jacket down.



THE CITROËN SITS PROUDLY IN MY CARPORT, FROM WHERE IT EMERGES EVERY WEEK FOR AN OUTING TO RECHARGE MY SPIRITS.

towed!

From the first kilometre, I was again amazed at the Citroën's superb ride quality and the performance of its four-wheel disc brakes, which draw their power assistance from the same hydro-pneumatic system.

I've driven a lot of classic cars and in company with modern and faster-travelling machinery, I leave plenty of room to allow for their superior stopping power. No such fears with the GS. As long as you remember that the brake pedal is pressure sensitive, like its D-Series big brothers and hence, doesn't travel, the combination of those four discs and the anti-dive suspension geometry is frankly amazing, as is the grip of those skinny old Michelins.

The steering was fine at cruising speeds, when travelling slowly or parking, something that I figured would be improved by fitting new tyres. My much cheaper alternative was to put extra air in the front tyres. Now, while the steering is still amazingly heavy at low speeds for a car weighing around 900kg, it's great and very communicative once you're moving.

Mechanically, it was also quieter than I recalled and I soon found 95-100km/h at around 4000rpm (the rev counter flickers a little) was a comfortable cruising gait. It gave me enough time to re-acquaint myself with the various levers and switches that I had forgotten about in the 46-odd years since we had last travelled together.

I did take a few age-related precautions though (the Citroën's, not mine). I was concerned about a range of things, mainly the Michelins overheating and possibly delaminating, so I

carried two mounted spares (from the parts-donor GS),

that fitted easily in the huge boot, plus a toolkit, spare engine and hydraulic oil, etc.

So, with a major service, the re-assurance of John Lengton about its overall mechanical condition and an extra four psi in the tyres above the recommended 26/28 front/back, I set forth north.

I had intended to stop somewhere for the night, but after missing the turnoff for the only open motel I found late that night at Raymond Terrace, just after Newcastle, I thought 'stuff it. The car is running well and so am I; I'll just keep going'.

Amazingly, nothing went awry, which in hindsight was quite remarkable for a car that hadn't been driven any distance for nearly two decades.

Sticking to the planned 4000rpm rev ceiling and treating the synchros in the notoriously fragile four-speed gearbox with respect, we made solid progress, using third on steep hills rather than stressing the engine. Travelling this way, we got comfortably more than 500km out of every 43-litre tankful of 98-octane fuel, equivalent to about 7.5 litres/100km, reaching home 26 hours after leaving Melbourne, including two 90-minute roadside 'cat naps'.

Now the Citroën sits proudly in my carport, from where it emerges every week for an outing to recharge my spirits. Despite the battery being more than 20 years old, it starts every time, thanks to careful storage and regular trickle-charging over the years, but also due to the Auto Starter that I purchased from Burg Design in Melbourne.

So, with this little bit of modern tech it's a reliable 'airport car' and always gets me to a cars and coffee gathering. Perhaps I'll see you at one!

LEFT: *Original plates lurking behind the modern. Boot space for miles. Headrest design is super cool*

KULTKOLBEN

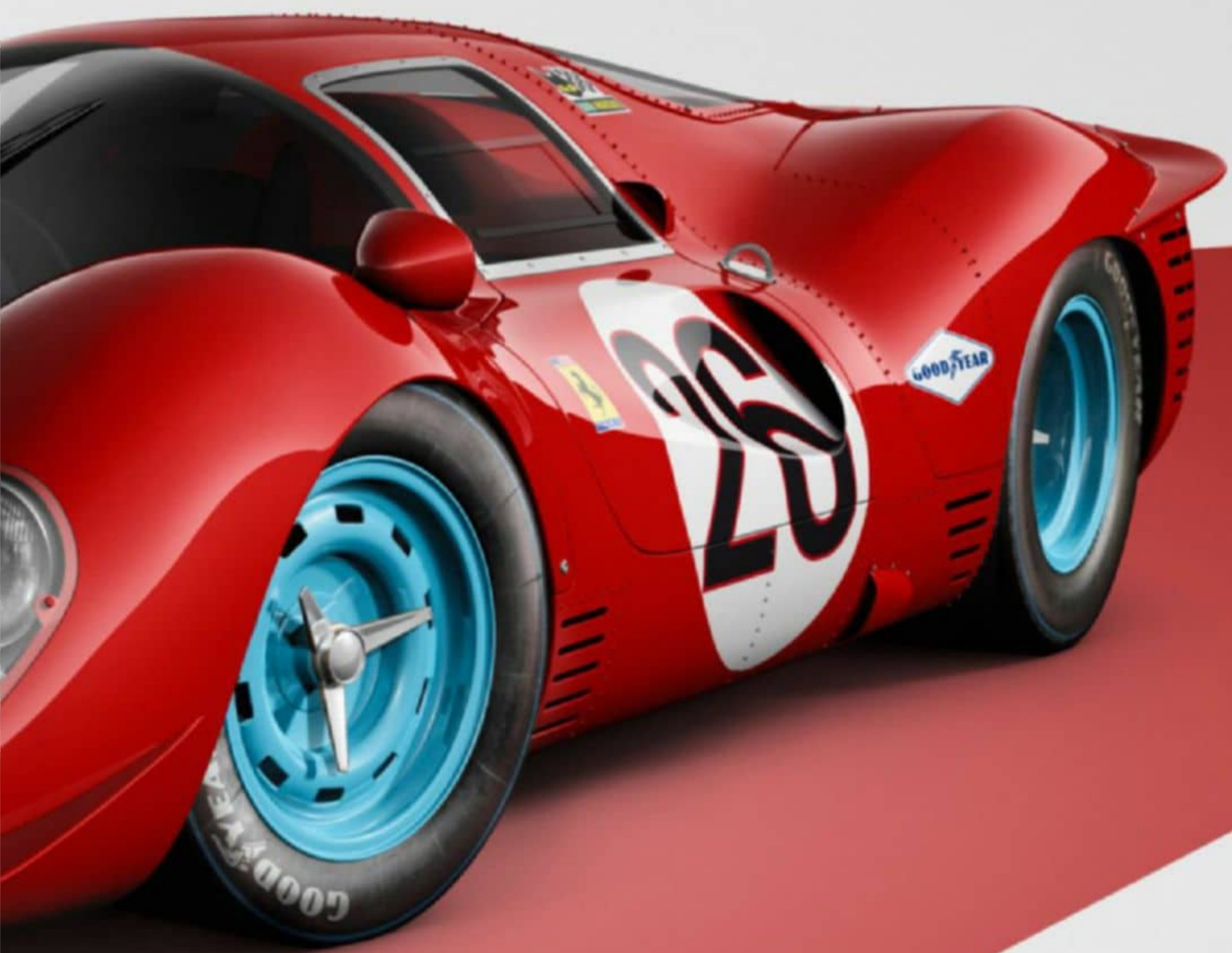
ICONIC PISTONS

★ WORDS NATHAN DUFF

★ IMAGES JÖRN SCHMIDT



AUTOMOTIVE ARTIST

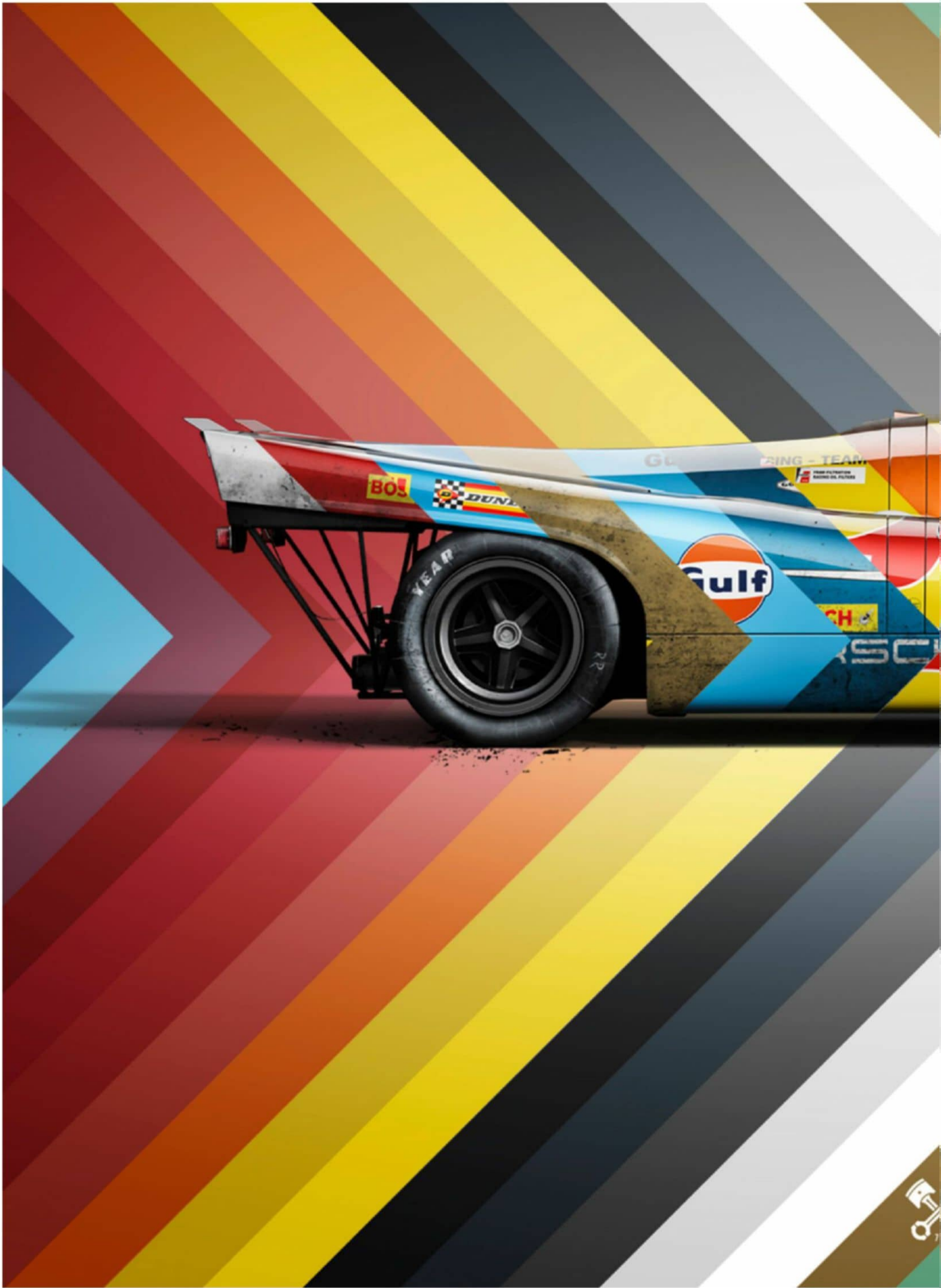


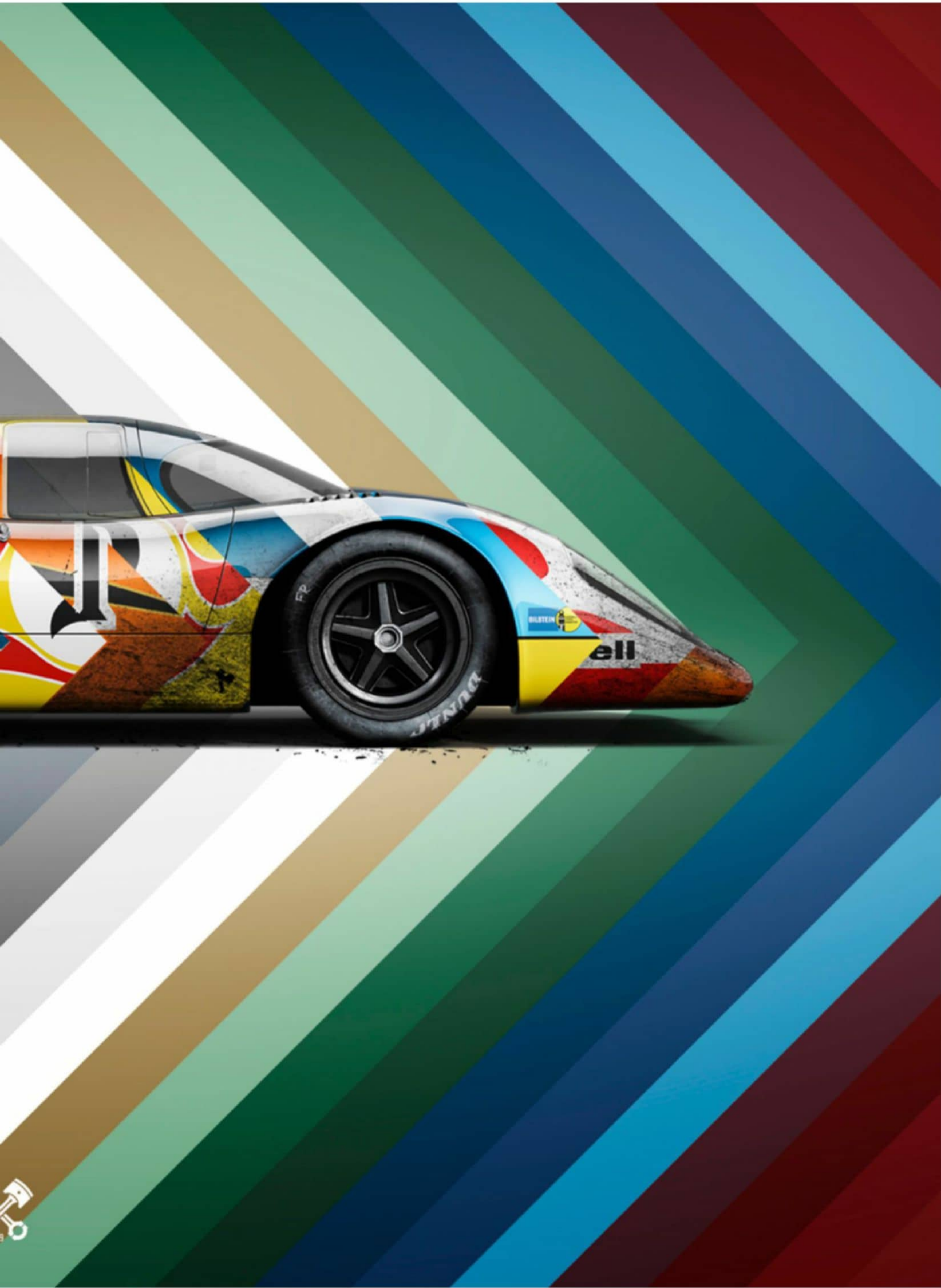
Kultkolben (German for iconic pistons) is a small studio based in Essen. It's the brainchild of Jörn Schmidt, a media designer, freelance retoucher and Photoshop artist with more than 15 years' experience, primarily in the automotive sector.

The idea to produce the online store came to Jörn whilst working as a freelance retoucher. 'I was producing self-made art prints

of historic racing cars as a side hustle.' Jörn taught himself 3D-work as a supplement to his retouching. 'It was a hobby that I have now turned into my second profession.'

'One of my retouching clients was an online shop that sold personalised wedding gifts.' It seemed logical to Jörn that car lovers should be able to customise their artwork too. 'I couldn't find anything similar on the web, so I decided to pursue the idea in my spare time.'





THERE IS A TOTAL OF 969,600 VARIATIONS FOR EACH VEHICLE AND YOU CAN ADJUST ALMOST EVERYTHING

I came across Jörn's work a number of years ago on a photography forum. He had produced a set of images using 3D rendering (CGI) of a FIAT Abarth launching through the streets of San Francisco – a-la Steve McQueen style. It was unlike anything I had seen before and decided to dig a little deeper to find out how he had produced them.

CGI was a relative new thing in the automotive photography world back then. It was reserved for big advertising budgets and teams of digital artists – super expensive. The Abarth images were a personal project for Jörn to show the industry what he was capable of. As a result, Jörn has worked for some of the world's leading automotive manufacturers and worked on advertising campaigns for Porsche, Jaguar and BMW, to name just three.

It's a common misconception that CGI is just the computer doing everything for you. The car is a blank canvas. The artist still has to consider his use of colour and how light and shadow fall over the lines of the car to create contrast that accentuate body lines. Like a painting or a sculpture, it can take hundreds of hours to produce one piece.

The mark of a great 3D artist is when you can't work out if it's 'real' or not.

Fun fact: seventy-five per cent of what you see in the IKEA catalogue is CGI...

Everything at Kultkolben is handled in house. From the preparation of the 3D vehicle data, through the creation of the motifs, the printing and the production of the posters.

'The cars are visualised as digital 3D models based on the originals, with liveries from significant races as well. These models are digitally lit, staged and rendered. After that I edit them in Photoshop.' Here Jörn can adjust colours and add special effects. 'All the dirt on the cars for example is completely painted by hand.'

The unique traits of the artwork are up to you. There is a total of 969,600 variations for each vehicle and you can adjust almost everything.

The poster configurator is a super cool element of the site and guides you through the seemingly endless choices for your artwork. Best of all, your choices are rendered in real time. The hardest part is choosing which car to start with. The Ferrari 412P, Ford GT40, Lola T70, Porsche 917K or the McLaren M6 GT... decisions, decisions...

Once you have chosen the car, the rest is up to you. Clean or dirty. Glossy paint or historic livery. Simple clean background or two-tone (five styles with 20 colours each). You can also add text of the model, driver and race history too.

Developing each image for the poster generator isn't quite as simple though.

'It takes about 20-30 hours per vehicle from the start to the final print and product in the shop.' As such, there is a long laundry list of cars that Jörn is looking to add to the site over the next 12 months – BMW M1 Procar, McLaren F1 GTR Longtail, Porsche 935, Shelby Daytona, Ferrari 250 GTO, Alpina A110...

See more at <https://kultkolben.com>





PORSCHE 917K

J. W. AUTOMOTIVE ENGINEERING
JO SIFFERT / BRIAN REDMAN
24 HEURES DU MANS 14.06.1970





LOLA T70 MK3 GT

MICHAEL DE'UDY

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