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Austin Times

A NEWSLETTER FOR ENTHUSIASTS OF AUSTIN PRE-1955

IN THIS ISSUE

Aïda reviews a lavish new book that covers the racing history of the Austin Seven in astonishing detail

Plus an update on some mechanical goings on both in Britain and France

While enthusiastic readers worldwide have sent us pictures of Austins encountered on their travels

Finally just for fun, a super period photo where you can try your hand at spotting all the Austins

THE EDITOR, BENT AND AÏDA SEND VERY BEST WISHES FOR CHRISTMAS AND THE NEW YEAR AND THANK YOU FOR YOUR CONTINUED SUPPORT

An everyday story of country men



The coachwork for these Austin woodies was contracted out. This is the firm's publicity shot.

As the motor car became more commonplace in the world, specific styles of coachwork evolved for specific purposes. And as motoring was originally the indulgence of the very rich these special types reflected their needs.

Not surprisingly, there are several versions of where the 'shooting brake' originated depending on where you come from and what

particular term for these vehicles you use. To be fair, the British royal family seem to have a strong claim as inventors of the *shooting brake* as such.

But we shall return to that in a moment.

by
MARTYN NUTLAND

The real genesis is the American railroad. 'Depot hacks' that carried people and baggage from the station to the immediate locality soon became 'station wagons'.

Wagon, not car, because the hardwood framing used in both was left unclad in the station wagon in the mode of commercial vehicles of the day.

Invariably there was a fixed roof, no

glass, but side curtains and also more rigid canvas panels for days when you could pour the rain out of the brim of your stetson!

In 1922 Essex introduced the first mass market saloon and volume production of the station wagon followed. Exposed wood had become chic.

Ford did everything in-house, but as we shall see later with Austin, most manufacturers bought in the extensively wood framed after section and attached it to the steel parts of a model they were making at the Works.

To keep themselves in business at the end of WWII Willys created a closed, all steel, version of the ubiquitous Jeep. Although feintly, and in the distance, the death knell was sounding for the 'woody'.

In 1949 Plymouth brought out the first all steel station wagon, others



This is a superb period picture of Austin at play with the landed gentry in 1938, although I have to admit the angle does not really tell us much about the exact type of car. However, this is probably a 'shooting brake' in the true sense of the term. That is, a coachbuilt car for carrying the equipment associated with field sports. It's probably a 'woody', probably on the Fourteen Goodwood chassis - although it could be an Eighteen - but as you can see the pose precludes saying any thing more positive. Jolly jodphurs though!

mimicked the trend and by the mid-50s plastics and other synthetics had taken the place of the real thing.

The Australians tend to call their versions simply 'wagons', and if you're a patriotic Frenchman you may cry that the 'estate' was invented in your home land, when Citroën came up with the *familiale* in the 1930s. But this mundane version of the stupendous '*Traction*', capable of carrying nine peasants, three sheep and a barrel of beer back from Belgium, was much more the forerunner of today's 'people carrier'.

So it's back to England, Sandringham and 'the royals'.

Traditionally a 'brake' would have been a four wheeled, one horse vehicle, with its wooden frame and paneling exposed and the interior covered by a canopy fitted with side curtains - shades of the American depot hack.

And we know precisely when the *shooting* brake came along, although it wasn't called that.

At the end of 1900 the Prince of Wales, very soon to become Edward VII, ordered a 14-seater Daimler 'Beaters' Car' so that folk of that persuasion could be carried to places where they might disturb innocent fowl for be decimation by the aristocracy.

Many other such vehicles followed, soon to be called 'shooting brakes', although George VI did upstage his blue-blooded relatives in 1937 with

a 'shooting omnibus'.

Certainly Austins of this type existed from the earliest days and a handsome 1911 version survives.

Yet shooting brake is a specific term for a two door vehicle, with a rear like the 'estate cars' with which they are often confused. Thus, strictly speaking the use of the term by Austin to describe the cars we will look at was a misnomer.

Away from the palaces the shooting brake, or, more correctly, estate car, could give a new lease of life to time-served limousine chassis much in the way that such frames were reworked as hearses.

But as 'estates' grew in popularity new cars were constructed to this style and numerous coachbuilders became involved. These included the big names like Barker and Rippon but also many long forgotten minor firms.

Not surprisingly Austin with their aspirations to grandeur and immense popularity in rural

This splendid colour wash illustration is from an Austin catalogue of the late 1930s and depicts the company's interpretation of a 'shooting brake' on the Light Twelve Four, or New Ascot, chassis.



communities jumped on the wagon.

We cannot be absolutely certain how Longbridge were playing all this come the 30s. Some authorities believe there were no factory produced estates pre-War. That is certainly not the case as there are official publications alluding to these models.

The featured model is a Light Twelve Four New Ascot, described as having 'instant appeal in the sporting and commercial world'. Austin obviously felt the need to broaden the market as far as possible. They go on to say: 'It can cope with the heavy demands not only of country estate work, but of hotel and station'; So we're right back to the depot hack!

The body was pannelled with quarter inch mahogany board over an ash frame and had a fully opening back incorporating a tailboard. This was also of mahogany and not only carried the spare wheel but was detachable - a weighty prospect. It could be secured in the lowered position to extend the carrying capacity.

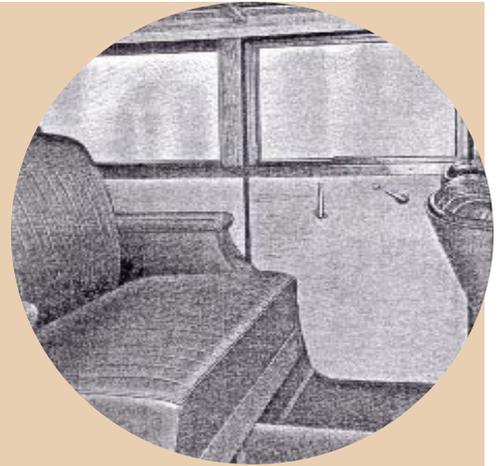
The roof was covered in 'heavy waterproof material' and the four doors gave access to six seats, but it's not clear how these were configured. Possibly there was a bench type at the front as late New Ascots had pistol grip hand-brakes on the right side.

We can be fairly certain also that there was a Fourteen version and I suggest in the caption to the picture at the top of the previous page that this might be one.

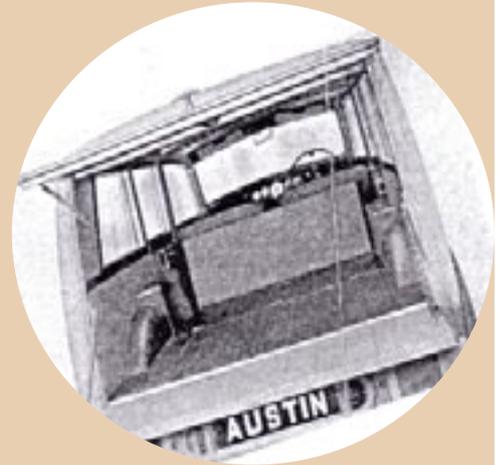
With 100,000 cubic feet of wood in stock, being consumed at the rate of 6000 a week, there's no question Longbridge could have built these cars themselves, in their entirety. Whether they did or not is unclear. And if the construction of the rear section was contracted out, whether it was to one coachbuilder, or several, is also something of a mystery.

As mentioned earlier, Ford built complete woodies. Austin could have. But it was not the industry norm.

The post-War procedure



Brochure shots show (top) the interior of the Sixteen with the wooden roof slats just visible at the top of the frame. These were carried over to the Hampshire, and (below) the commodious cargo area.



This pretty little machine is a GS1 Ten, or should we say 'GW1', not a BW1 Sixteen. The coachbuilder is clearly Papworth Industries, but there was no Ten shooting brake as such. So what is the story behind this delightful car?

of using a specialist for the woodwork was more familiar and this is what happened with the Sixteen, coded BW1 ('W' presumably for 'wood!').

The Sixteen shooting brake of those first years of peace is probably the archetypal Austin of this genre - elegant, evocative and a fine, if uncustomarily fragile, car.

The basis is a car *Austin Times* readers are very familiar with - the 2,199 cc, overhead valve, four cylinder, BS1 saloon.

Basically the body was the same as the pre-War offering and was described by the Longbridge publicity department as 'ideal for farm or estate'.

There were monetary attractions too. The BW1 cost £540 but estate cars were classed as 'commercials' and as such did not attract the new purchase tax, while the landed gentry could feel they were doing a bit more for Britain by buying a vehicle that did not consume much of the steel so vitally needed for export products.

There was also a good chance the local coachbuilder - and there were many - could knock up an estate in a fraction of the time you would wait for a conventional car from the Works.

The Sixteen was a little more elegant than its Austin predecessors around the tail, had the earlier cars' scuttle mounted trafficators neatly enclosed in the rear pillar, and was quoted as having a driver controlled rear window blind, as on the saloon. However, it's difficult to see how that would have worked or been very satisfactory as the window was designed to open upwards, so is probably careless copy writing.

The spare wheel had gone from the tailgate, though, and was stowed behind an attractive panel that contained the lights, again, as on the car.



Photo Bill Ballard

The enterprising used Hampshire pick-up as a basis for estates.

There was also a good chance the local coachbuilder could knock up an estate in a fraction of the time you would wait for a conventional car from the Works

The framing was still of ash but the makers are now cagey about the species of cladding.

The coachwork from the windscreen back was built by Papworth Industries in Cambridge. This was a firm established to provide employment for tuberculosis sufferers convalescing after treatment at the nearby Papworth Hospital.

The carpentry shops were under the control of Frank Jordon who had been head of the coachbuilding operation at the London General Omnibus Company.

Hearing of Austin's quest to build shooting brakes he threw Papworth's hat into the ring and came away in 1947 with an order for 250.

The contract was fulfilled in good time and to a high standard and a further 250 BW1s headed Cambridge way.

At some point in this period Austin got wise to the semantics of shooting brake versus estate car, abandoned both, and started calling the model a Countryman. As you will know this terminology endured long beyond our period with estate versions of Austins using that title while Morris adopted the term 'Traveller'.

The Austin Sixteen was succeeded by the new A70 Hampshire in 1949. It had been announced the previous September. So confident were the company in Papworth Industries that they commissioned 900 Countryman on the new chassis.

They contained a lot less wood than the Sixteen using not only the floor of the car but also the front doors.

Designated BW3 - no one appears to know why there's no BW2 - a large proportion went for export primarily to Canada and Australasia.

Unlike the Sixteen, there was a commercial vehicle variant of the Hampshire.

When, in 1950, the car version was replaced by the A70 Hereford, Hampshire chassis/cab production continued for six months.

Enterprising coachbuilders and dealers seized the opportunity to snap up these fairly easily obtainable units to body as estates.

Foremost in this venture was London Austin agent Car Mart who sent the 200 they had scooped from the pool to Papworth.

With their usual aplomb the Cambridgeshire craftsmen built a handsome interpretation that was known in the trade as the 'Papworth Brake' to distinguish it from the real thing.

Mechanically it differed from a Hampshire by having 17 inch, as opposed to 16, wheels and no floor. Papworth Industries, and everyone else, had to instal a wooden base which was the Achilles heel of the venture.

Only one based on the Hampshire commercial chassis is known to survive simply because, in



Papworth Industries' Hampshire had just as much style as the Sixteen in replaced.

the days before sophisticated wood preserving techniques, the timber base decayed fairly rapidly to the point of no return. Papworth Brakes could be distinguished very easily from their Longbridge cousins by the van style rear doors instead of a tailgate assembly.

Also, the rear right door was a dummy! Something also featured on Hawson's steel offerings.

As with almost everything in life some people are better at their craft than others and this certainly applied to the woody building independents.

Firms involved were long forgottens like Jennings of Sandbach, local boy Frank Grounds of Aston, near Birmingham, and Whitacres of Stoke-on-Trent whose version was called the Whitacrest.

Well knowns like Martin Walter from Folkestone were also involved.



This Works picture of a Hereford illustrates there was little difference between it and the Hampshire. What there was is explained below.

The Hereford was the same mechanically as its predecessor but longer, wider and more curvaceous. It was also the last Austin to receive the traditional woody treatment.

Coded BW4 things proceeded very much as they had before with Papworth Industries building a Countryman that was very similar to the Hampshire. However, they had managed to 'countrify' the front doors by introducing a triangular panel of wood above the swage line from the wing across the front door.

As before other coachbuilders tried their hand. Not all were successful and not all were woodies. One of the best, in fact, was an all steel stunner from Jensen who, of course, also built the bodies for the mouth wateringly beautiful A40 Sports.

Hawson did their best with another metal rendition with the same doors as the Jensen but not the elegance and Frank Grounds was back with the doors the 'wrong' way round (hinged on the C post) to create half-hearted woody upperworks on the A70 pick-up truck.

There would have been other builders and the



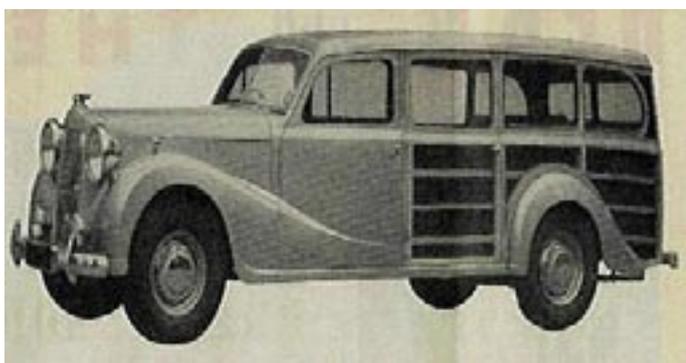
Body beautiful by Jensen, who, as well as making their own striking sports car, crafted Austin's lovely A40 Sports. This steel Hereford Countryman is probably destined for Australasia.

author believes that Longford who constructed buses and eight wheeler flatbeds at Neath was among them - for the Hereford at least - but he has never been able to confirm this.

Other models of Austin received woody coachwork as we know. The most striking examples being a glamorous looking 1954 A90 Atlantic by Abbott of Farnham for a private customer, and a '52 Sheerline from London's Zenith Motor and Engineering Works.

The latter was an eight-seater and used by a major company to ship overseas visitors around Britain.

It's also known that the FX/FL taxi/hire car chassis received woody coachwork.



Sheerline version was built by the Zenith Motor and Engineering Works in London and used to transport a leading company's foreign guests.

Finally, one has to remember some examples of Austin woodies would have been one-offs - built by a skilled craftsman on a country estate, perhaps, or just a talented individual.

But it's a sad fact, the survival rates for all types is exceptionally low. That is purely a consequence of wood not being the ideal medium for a motor body, and the high maintenance involved.

The wood itself needs re-varnishing every two or three years, it swells and shrinks, loosening joints and necessitating the periodic tightening of screws and fasteners and once the wooden floor has decayed the end is nigh.

Some examples failed to last a decade. Some were falling apart in two years in climes where boring insects dwelt.

Happily, though, Austin woodies *are* still with us and the stories of a few vastly different examples appear in the panel alongside.

Obviously, the story of these Austins needs more research and input. If you have anything to contribute please let me know at: martyn.nutland@wanadoo.fr

The Light Twelve-Four of Colin Bridgstock, from Dorset in the UK, falls into the category of a saloon car rebodied at a later stage – possibly in the late 1940s or early 50s. Even so, Longbridge styling for their 1938 shooting brakes has been carefully adhered to, with the purposeful, angular rear doors and exposed side timbers, but with some rake added to the tail.

Colin's Austin came to him from Scotland where it probably served on an estate in Fife. It also seems likely that the new body was built locally because some of the timber used is pine. This has split and is having to be replaced by oak as part of the restoration.

Although the Twelve travelled south by trailer it is in remarkably sound condition. Colin, working with local mechanic, David Luck, has cleaned and repainted the frame. Only a small amount of welding was required.

On the mechanical side, the braking system has been completely rebuilt, the steering gearbox overhauled and new king pins fitted to the axle.

In addition the electrical ancillaries have been reconditioned by the manufacturer and, very sensibly on a restoration of this type, David and Colin have fitted a new wiring loom. And with equal foresight they have taken the precaution of fitting a replacement radiator.

Classic car specialist and 'Times' reader Garry Dickens recently handled the sale of an impressively restored 1933 Twelve-Six.

This falls into the category of a woody built by an obscure coachbuilder called Angle (or Angel) from Manchester. Possibly a one-off, the craftsmanship is of a superior standard as can be seen from the moulding on the rear door pictured alongside.

Sixteen shooting brakes are about as rare as they come and a 'barn find' example' is especially exciting.

The car supplied new to the Holkham Hall estate in Norfolk, UK, was used for typical woody duties like taking the kids, including the present Earl of Leicester, to school, after its arrival in 1947.

Then it was put into a barn and forgotten. Even if the Sixteen was in good condition at that point the building wasn't and exposure to the weather over a long period took its toll.

Although the shooting brake is now in the estate's 'Bygones' collection the roof has decayed and a

portion of the rear collapsed to the extent that restoration may not be viable. Let's hope that's not the case.



Beautifully crafted moulding on the rear doors of the Twelve-Six shooting brake that passed through Garry Dickens's hands recently. See story alongside.

In the preparation of this article the author has drawn on material published by Austin woody expert and Hampshire Countryman owner and restorer, COLIN PECK. It appeared in the excellent magazine of the Austin Counties Car Club, *County Counsel*, and I am extremely grateful for sight of this research.



The FX3 taxi and FL1 hire car played many roles from hearse to ice cream van to newspaper transporter, but as you can see, and as mentioned in the main story, it could also end up as a woody. This picture belongs to Colin Peck whose expertise is acknowledged in the panel above and world over.

To keep producing *Austin Times* we need a regular supply of stories. Please send them to the editor at Martyn.Nutland@wanadoo.fr

Globally warmed

READERS ROUND THE world have pushed the boat out this time to send us some really super pictures - like Christmas 'come early'!

First off is from the UK's IAN SYKES but taken in Holland, of a superb Loadstar fire appliance. It serves to emphasise that the Loadstar in this form was more prolific than many people realise, and apart from being a staple of the Cornish brigade for many years, turned up all over the world.

For example, the BILL BALLARD view below Ian's photo is of a much starker version in Australia.

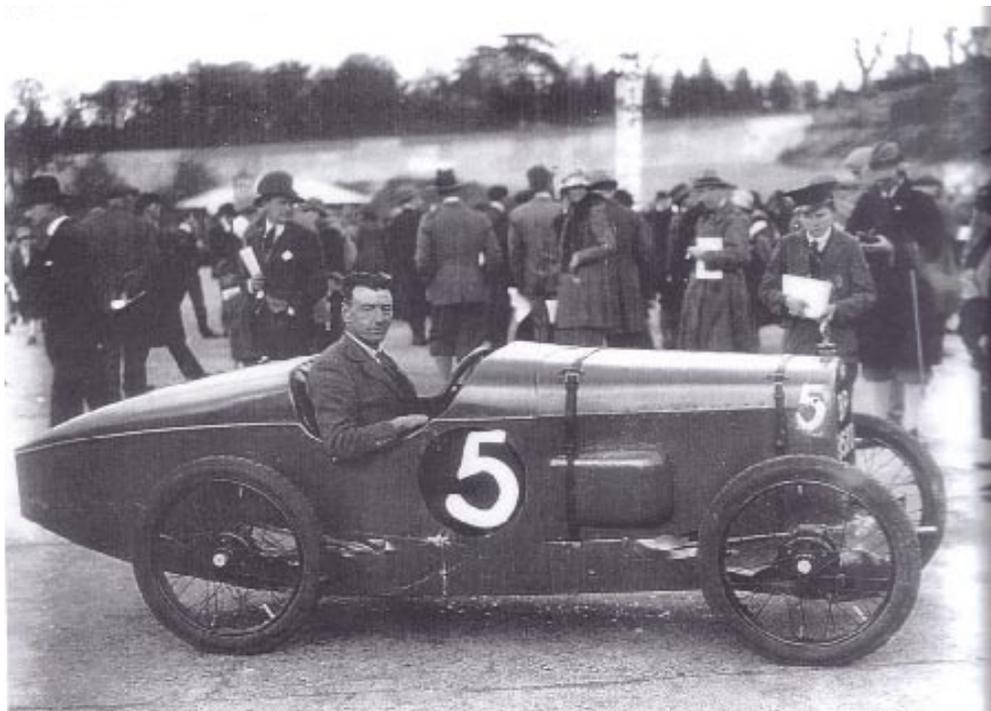


Above The elegant lines of the Loadstar fire appliance captured by Ian Sykes in Holland and below a rather more utilitarian style is depicted in Bill Ballard's photo from Australia.



On the back page there's another fine image from Ian, also taken in Holland, but at an Austin Ten Drivers' Club rally.

Learned tome with thrills and spills



COMPETITION HISTORY OF THE
AUSTIN SEVEN
The Cars and Those Who Drove Them
1922-1939

CANNING BROWN

Twincam Ltd

£35

The book is full of evocative photographs like this one of Francis Samuelson at Brooklands in 1925 when he won the Gordon England Cup in this Super Sports.

The Austin Seven Competition History is a lavish book that will not only serve as an invaluable work of reference but gripping entertainment.

Such a combination is a rare achievement; the consequence of the author's skill as a narrator and exhaustive research over more than 30 years.

by AIDA MAURICE

Crammed into 370 glossy pages is an account of seemingly every event the Austin Seven took part in between 1922 and 1939, and when you realize that for 1924 alone, well before the model had fully found its racing wheels, more than 50 meetings are covered, you begin to appreciate the breadth of this book.

The approach is to devote a chapter to each year and open with a scene setting section. It is here the writer's skill first becomes apparent with a feel for the economics and social mores of the times as well as motoring history and the broader spectrum at Longbridge.

Technical detail is good too.

'*Competition History*' is partly promoted by the publisher on the basis that the accounts of races are from the lips of drivers of the day and whereas there are such descriptions – Sammy Davis on the epic Brooklands 500 of 1930, for instance, and Bira elsewhere – I did not feel the book was strong on this point.

Where it does score though is on picture content. Reportedly 100 are unpublished and whether that statistic is correct or not, dozens are breathtakingly evocative.

Captioning, however, can be poor.

It is infuriating when people appear in the images and are not named when those responsible really should know who they are. Cases in point are the Waites with a 'Duck' at Brooklands in 1932; Bert Hadley standing beside Walter Baumer on the line at Shelsley on what was a memorable occasion, with Murray Jamieson behind; the mechanic pushing out Kay Petre's car for the LCC Relay Race at Brooklands in 1937; and Kay herself behind her car before the British Empire Trophy Race at Donington the

same year.

Production values are superb with both design and print by Quorum Print Services Ltd who, of course, are no strangers to the world of top quality motoring publications.

Cost, however, may be an issue. The standard book is priced at £35 with £10 UK postage. A slip case version with bells and whistles, like a signature and numbered pretend chassis plate, is offered at £75.

Whereas none of this is excessive for a car book these days, it is high for one on Austin. Remember, the Gillian Bardsley biography of Issigonis, although not in the same league as *'Competition History'*, was well under £20.

Unfortunately this financial issue is compounded by the mysterious gaff of not revealing the author's credentials. Canning Brown is the asexual inscription on the cover, and although we do learn from Bill Boddy's foreword that the *Concluded over page*.

Spot the Austin(s)...

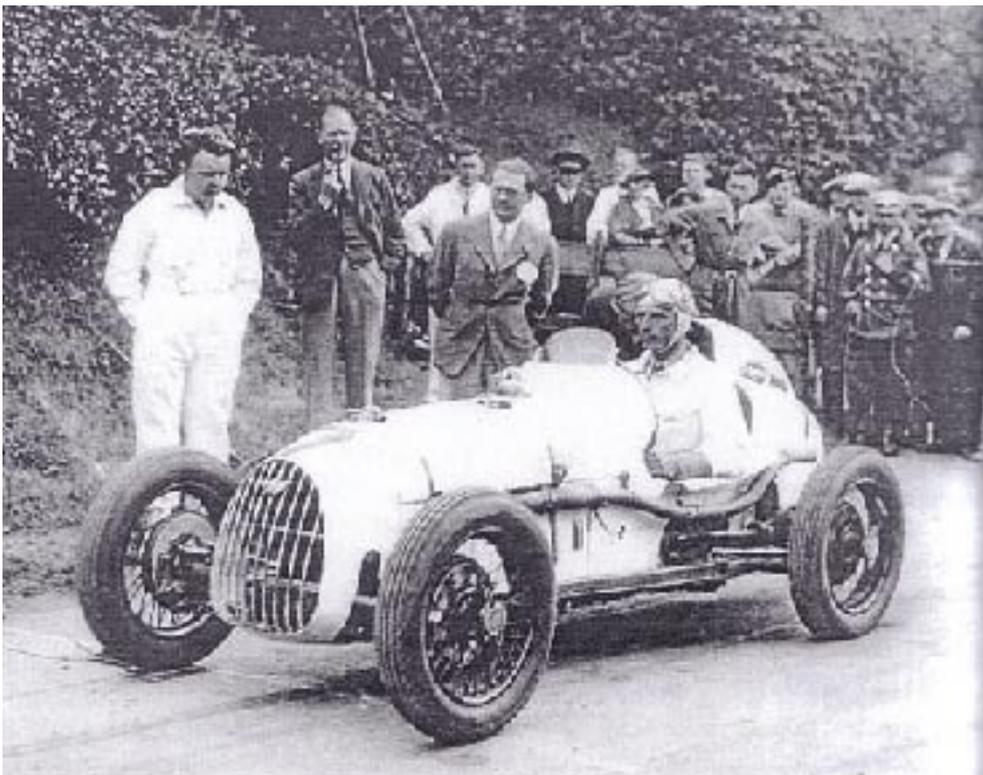


I've always had a lot of fun spotting Austins in old pictures or capturing them there unawares!

You have to be quite good at it for this one which was sent in by New Zealand reader, Ron Day. As the caption tells us it's market day in King's Lynn, Norfolk, and the image here would be about actual size as it's a postcard.

The figure - 30 - to the right of the inscription is not, of course, the date, but probably a publisher's reference. From the car on the extreme left, which could be a Vauxhall or perhaps Humber Hawk, the period looks mid 50s. Let me know your score.

Martyn Nutland



Good day for Baumer - the June 1936 Shelsley Walsh hillclimb. He took the Works side valve racer up in the fastest 750 time to date (42.6 seconds). Bert Hadley stands beyond the front wheel with Murray Jamieson on the track looking up the course - but you won't learn that from the book!

writer is a woman there is little to establish her reputation, impeccable though it undoubtedly is.

You can only obtain the book from the publisher - Twincam Ltd of Bigenor, Petworth,

West Sussex GU28 0JP whose sales department can be reached by email at sales@austintwincam.co.uk There's also a website www.Austintwincam.co.uk

First call for Chanteloup

OUR GOOD FRIENDS at Chanteloup have been in touch with details of their splendid road run and hillclimb which takes place next year on June 2 and 3.

This is the ideal antidote to the presidential elections which will be underway in France around that time and is motor sport you really shouldn't miss.

Every year the organizers manage to announce the dates earlier than previously so their happening does not get crowded out



Austin interest - this is the 'Ulster' of the Donaz family seen here with son, Benjamin. Benjamin campaigns the car vigorously in France and the UK and already has a Prescott time of 57.43 seconds to his credit. The car is ex the well known Gunn family in the UK but is now French registered. The Donaz's also have a striking Seven single-seater that participates at Chanteloup too.

by other activities. They really deserve your support, preferably with an Austin, but other pre-War sports or racing car, or indeed motor cycle, if you wish.

As regular readers will know by now the weekend commemorates the world's very first motor car hillclimb, what will be, 109 years ago. That first event was won by the Belgian Camille Jenatzy and although the competition has not been run continuously since, Patrick Delage - a descendant of the famous car maker - and his band of volunteers have staged a commemoration every

year since the centenary in 1998.

On Saturday there is a road run between Lyons la Forêt and Villennes which are in the Rouen area, followed by the climb on the Sunday.

This takes place on the main road through the picturesque little town of Chanteloup les Vignes, just north of Paris, so there's no need to brave le Périphérique if you're coming from the UK.

All the proceedings are conducted in a relaxed atmosphere of great conviviality.

Participants get three 'gos' at the hill - one in the morning and two in the afternoon.

As well as the excitement of the climbs and superb food laid on at a local restaurant, it's an excellent opportunity to see exotic machinery that is not normally part of the UK scene.

This year saw the attendance of a scrumptious restored Hispano-Suiza rolling chassis while in 2007 the 1927 world championship grand prix Delage is expected. Bugattis, of course, are commonplace!

All the details and entry forms from Alain Radigue at 18, rue de la Forêt
78570 Chanteloup les Vignes Tél & Fax:
00 33 (0)1 39 70 55 41 Mobile: 06 76 20 53 16
eMail course-de-cote2007@orange.fr



If you can't bring an Austin, something else will do!

Those rude mechanicals



Mademoiselle in distress. Pretty French Clifton needs much love.

You will remember that last time Aïda reported on the problems Norbert Martinot was having with a Clifton that he's is restoring in Toulon, southern France.

Essentially, mechanically, his difficulties centred on the engine having broken a connecting rod that proceeded to wreck the crankcase. The origins of this catastrophe are unknown but it maybe that during a rebore parallelism was not maintained and whereas it's possible to 'get away with this transversely, within modest limits and where the gudgeon pin is acting as a crosshead, it's a different story longitudinally. Then the connecting rod can be intolerably stressed.

Editor, Martyn, was able to help with a replacement block, connecting rods and pistons, as well as a few other bits and pieces such as a flywheel.

Norbert is now confident he can rebuild the engine but he still needs help with the body.

If you can supply photographs of the detail assembly of the rear of these cars, especially

Austin Times editor, Martyn Nutland, supplied a shiny 'new' block for the disabled Ten Four of Norbert Martinot.



around the dickey seat, please get in touch.

Little of the history of Norbert's car is known. As many will know, the 'sexier' examples of the Ten were promoted in France as there was perceived to be a market among women motorists. However, it seems unlikely that the Toulon car came to France new.

While dealing with technical topics I need to draw you attention to a letter that has appeared in a number of publications

recently.

It alludes to poor braking on a Big Seven Special and advances a remedy.

The car in question only managed one percent above the permissible minimum when its hand-brake was tested for an MoT, despite the Girling system having been overhauled.

To improve the situation the owner measured the brake drums, machined all to the internal diameter of the largest, then had extra thick linings of a type used by vintage motorcyclists and marketed as unsuitable for high speeds, bonded to the shoes. The components were then turned to fit the re-worked drums and favourable results ensued.

Don't do this to your pre-War Austin.

In the first place, it is worth remembering that the Girling wedge and roller design of brake was first class and is cable of as good a performance as an unassisted mechanical arrangement can achieve.

Admittedly, the Big Seven, in common with very late Rubies, does not have a 'pure' Girling layout. It has what was colloquially termed the 'semi Girling' system that retains rope operation to the front and other detail anomalies.

However, rest assured that even a 'semi' set-up, properly adjusted and maintained, will provide adequate braking for intelligent use of the car.

Concluded over page.



Girling brakes 'adequate' for Big Sevens like this lovely original example.

If the MoT performance is as lamentable as on the car under discussion, it's time to look again at the system as fitted, not to redesign it.

That means unstretched ropes in perfect condition, circular drums with a true, unscored, internal surface, round holes in the fork ends of straight rods, and clevis pins that don't have a Marilyn Monroe profile, plus oil in the right places and painstakingly meticulous adjustment.

If you machine the drums, as suggested, you are taking them to dimensions for which there is likely to be no data and their strength and performance will be questionable. A burst drum, although not common, can, when it does occur, lock a wheel with disastrous consequences.

Finally, using a material on one of the most a critical parts of the vehicle and that is actually described as not suitable for the use to which you are putting it, must have serious insurance implications.

BENT HORSINGTON



The picture by Ian Sykes, mentioned earlier, from the Austin Ten Drivers' Club's Dutch Section rally. Ian doesn't identify the cars but we would suggest 'Heavy' Twelve Fours in first and third slot and perhaps something like an Eton between them. No doubt someone will give us chapter and verse, and very welcome that would be!

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A VERY HAPPY CHRISTMAS TO YOU ALL