



**CITROËN CLASSIC OWNERS'
CLUB OF AUSTRALIA**
Australia's National Citroën Car Club

FRONT DRIVE



*Australia's National Magazine
for Citroën Owners and Enthusiasts*

*September 2020 Vol 44 No 2 Supplement
Special Design Issue*

Postal Address

CITROËN CLASSIC OWNERS'
CLUB of AUSTRALIA Inc.

The address of the Club and this magazine is:

PO Box 52, Balwyn, Victoria, 3103.

The Club's website is:

www.citroenclassic.org.au

Citroën Classic Owners' Club of Australia Inc. is a member of the Association of Motoring Clubs.

The views expressed in this publication are not necessarily those of CCOCA or its Committee. Neither CCOCA nor its Committee can accept any responsibility for any mechanical advice printed in, or adopted from this publication.

The Club cannot accept any responsibility for, or involvement in, any business relationship that may occur between an advertiser and a member of the Club.

Life Members

The committee awards life membership to Club members in recognition of their contribution to, and support of, the Club. Life memberships have been awarded to:

Sue Bryant	2017
Brian Wade	2017
Rob Little	2012
Ted Cross	2012
Peter Boyle	2003
Jack Weaver	1991
Nance Clark	1984

Citroëning

Club Permit applications to VicRoads must be accompanied by a RWC [pre 1949 cars can be inspected by a Club Safety Officer], ownership validation and VicRoads forms endorsed by the club including financial validation.

New Permit holders must supply the Club with approved photos, club permit number and expiry date.

Club permit renewals can be sent to PO Box 52 Balwyn, Victoria. 3103 with a stamped return envelope or signed at club meetings/events if the appropriate officers are present.

Committee

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Max Lewis	[03] 9372 0921 [H]
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Membership

Annual Membership is \$55 and \$5 for additional members [ie partners].

Meetings

Club meetings are held on the fourth Wednesday of every month [except December] at 7:30pm. The venue is the Frog Hollow Reserve Rooms, Fordham Ave., Camberwell.

Support

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Cover Image

The cover image is taken from the website www.citroenorigins.com.au/.

Deadline

The deadline for the next edition of 'Front Drive' is Monday, September 21, 2020.

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Contributors

Contributors to this edition of 'Front Drive' include Dominique Bellerre and Paul Robinson.

FOR SPARE PARTS & TOOLS

Contact Lance Wearne.
Phone: 0424 054 724 [if your do phone, please do so at a reasonable hour] or spareparts@citroenclassic.org.au

CLUB SHOP

For Citroën models, memorabilia and other items contact Kay Belcourt at clubshop@citroenclassic.org.au

OTHER CLUBS

VIC	citcarclubvic.org.au
NSW	citroencarclub.org.au
QLD	citroenclubqld.org
SA	clubcitroensa.com
WA	citroenwa.org.au
TAS	citroentas.org

Ed Sed

Now, I am prepared to lay bets that you were not expecting an edition of 'Front Drive' numbered as Volume 44, Special Design Issue. Those of you with memories of the magazine from when I last sat in the Editor's chair may recall that 'Front Drive' regularly featured articles about the design and styling of Citroën's latest [or at least recent] models and around the design exercises that appeared over the years at motorshows.

When I am asked what it is that I like about Citroën as a marque, and about the models they have produced my response is generally focused on the design, the style and the flair of the cars bearing the double chevron. The shapes, the forms ~ both external and internal.

But what is the difference between style and design? Indeed is there any difference? Here's the response from an expert:



'...it is important to talk about the difference between design and style. In everyday terms, we often interchangeably use these words. However, they are not the same thing. Style is more concerned with visuals or the outer look of a product. It creates important aesthetic value for consumers. On the other hand, design is more concerned with the basic layout of a product with its core functionality and user experience in mind. For example, assume that someone copies the outer look of an iPhone but the phone operates with Android OS, then the 'style' is the same as iPhone but the 'design' is not. The phone is, at least aesthetically, styled like iPhone, but it is designed to operate like any other Android phone'.

So, the particular shape of the trailing edge of a rear wing on a Splendilux Traction [see page 43] is about 'style'. But, arguably the dashboard switchgear on a Series I BX is about design [see page 51]. No wonder I love both!

This special edition will be with you prior to the AGM, so if you have not submitted your proxy yet, please do so. It really is most important..

Enjoy,
Leigh F Miles ~ Editor

Prez Sez

and original design or flair in their construction for me to want one.

My stable of Citroëns includes, 2CV, Traction, and DS which includes the three big design moves for Citroën over the last eighty years. They each have their own unique design signatures and they are all stylish in their own weird way ~ yes talking about my 2CVs here.

But I also like the newish C4 from the noughties [the fixed steering wheel centre and DS-like comfortable seats] and we own a Citroën badged DS5 which many of you may not count as a real Citroën. But for me personally it is Citroën and is an excellent cruiser ~ but is mainly enjoyed by me for its style rather than unique design qualities.

Alas, I still do not have a clear idea why I am stuck on Citroëns, but sit back and enjoy this bonus copy of Front Drive.

Ted Cross ~ President



Welcome to an additional surprise from our Editor Leigh.

I have always wondered why on earth I became interested in Citroëns which has developed into something like a compulsive disorder over time. Questions about design or style raised by Leigh are not easy to uncover when considering your own personal feelings.

To steal a famous line from Winston Churchill ~ 'a riddle wrapped in a mystery inside an enigma'. This phrase could easily describe Citroën's position in the world for over 100 years for me.

When I consider the many previous models of Citroën I have admired, or purchased, or still own, I think the style of the Citroën is the thing that has drawn me to them. They don't have to be pretty, but they do have to display some clear Citroën DNA

A-Tractions

Please note: Except for the AGM, events which were planned for August have been cancelled. Events are planned for September, but as the impact of Covid-19 later this year is uncertain, please check the Club's website for the latest information or contact the organiser prior to travelling to any event that may be listed later in the year.



• AUGUST

2020 Annual General Meeting

WHEN: Wednesday,
26 August

TIME: 7:30pm

CONTACT: Tim Cottrell,
0416 009 297

secretary@citroenclassic.org.au

Ted Cross

[03] 9819 2208

president@citroenclassic.org.au

You will have received an email with a link to the combined Proxy/Nomination Form. Follow the link, complete and submit the form.

• Proxy Form

If the AGM is to proceed, a quorum of 10% of members [about 30] must be present, in person or by proxy. Please complete the Proxy Form by Tuesday, 25 August.

• Nomination Form

This is part of the same form as the Proxy. You only need to complete this if you wish to

nominate any member to a Committee or Support position. Nomination Forms must also be completed by Tuesday, 25 August.

Your committee realises that this is not the ideal AGM, but we firmly believe obtaining your proxy is the best option we have under the present circumstances.

• SEPTEMBER

*Technical Day with CCCV ~
Cancelled*

*September Club Meeting:
Wood-Fired Pizza Night*

WHEN: Wednesday,
23 September

TIME: 6:30pm



WHERE: Il Pizzaiolo,

161-163 Darebin Rd., Thornbury

BOOKING: Essential by

Monday, 14 September

CONTACT: Tim Cottrell,

0416 009 297

secretary@citroenclassic.org.au

WEBSITE: ilpiziola.com.au

Exceptional and authentic Italian wood-fired pizza night. More than your 'average' pizza place Il Pizzaiolo boasts an outstanding wine list and is fully licenced. No BYO. Late bookings cannot be accepted, due to the high demand at this wonderful venue.

• OCTOBER

Motorclassica 2020 ~ Cancelled

CONTACT:

info@motorclassica.com.au

After careful consideration, we have made the difficult decision not to hold Motorclassica in 2020. Instead, we look forward to bringing you an even greater spectacle next year when Motorclassica returns from

Chit Chat Tuesday

WHEN: 1st Tuesday

6 October

3 November

7 December

TIME: 10:30am

WHERE: Blue Bay Café,
Point Nepean Rd, McCrae.

COST: Cheap Eats

BOOKING: Not required

CONTACT: Warwick

Spinaze

0407 016 719.

Blue Bay Café is opposite the lighthouse. This is a low key 'DIY' event for like minded Citroën owners to meet and chat.



22-24 October 2021.

Motorclassica has always been much more than a car event. It is a celebration of friendships and cars, and we thank everyone who has expressed their continued support for Motorclassica.

A-Tractions

CITROËN  GS/A 1970-2020

• OCTOBER

Citroën GS/A

50th Anniversary Tour

WHEN: Saturday, 3 to



Saturday, 10 October

FROM: Ararat

TO: Hamilton

COST: \$200pp

BOOKINGS: Now open,
closing 1 SeptemberELIGIBLE MODELS: GS,
GSA, Birotor

CONTACT: Andrew

Begelhole,

0427 378 423

fdrdcit@yahoo.com.au

TOURING ROUTE:

- Starting in Ararat, overnight stops in Horsham, Ouyen, Renmark, Kingston SE, Mt Gambier, finishing in Hamilton.

ENTRY FEE INCLUDES:

- Welcome Dinner, J-Ward Tour; entrance fees to The Stick Shed, Nelson Airport Tour; a Pizza Meal and Farewell Dinner.

ACCOMMODATION EXPENSES:

- Entrants are responsible for booking their accommodation and all other expenses.

BOOKINGS/PAYMENTS:

- Available from 1st May via CCOCA website citroenclassic.org.au/wordpress/

FURTHER ENQUIRIES:

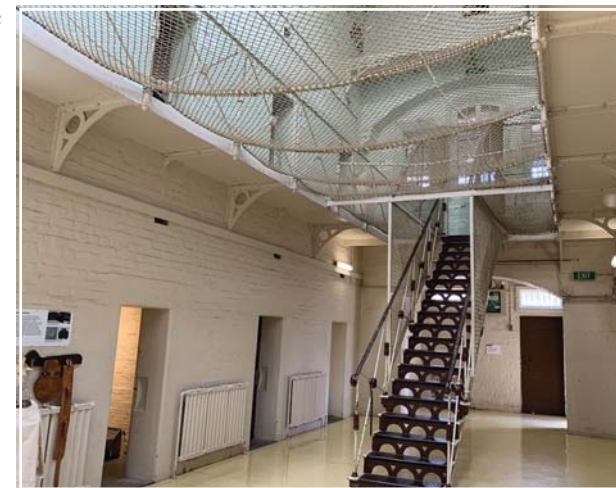
Andrew Begelhole

0427 378 423

fdrdcit@yahoo.com.au

ITINERARY

- DAY 1. Saturday, 3 October
Evening: Welcome Dinner and Tour at J-Ward Ararat
• Accommodation in Ararat
Chalambar Motel
132 Lambert St, Ararat.
[03] 5352 7050
Statesman Motor Inn
79 Lambert St, Ararat
[03] 5352 4111
- DAY 2. Sunday, 4 October
Ararat to Horsham, 120km
Ararat via Halls Gap to Horsham. Time to explore the Grampians
• Accommodation in Horsham
Majestic Motel
56 Stawell Rd, Horsham
[03] 5582 0144
- DAY 3. Monday, 5 October
Horsham to Ouyen 210km
10am The Stick Shed, Murtoa for Group Tour. Then take part in the Silo Art Trail
• Accommodation in Ouyen
Ouyen Motel
9 Farrell St, Ouyen
[03] 5092 1397
Ouyen Caravan Park
10 Calder Hwy, Ouyen
[03] 5092 1426
- DAY 4. Tuesday, 6 October
Ouyen to Renmark 210km
Ouyen, Mildura, Renmark
• Accommodation in Renmark
Renmark Hotel
60 Murray Ave, Renmark



A-Tractions

[08] 8586 6755

- DAY 5. Wednesday, 7 October
Renmark ~ Free Day
 - DAY 6. Thursday, 7 October
Renmark to Kingston SE 245km
Renmark, Pinnaroo,
Bordertown, Kingston SE
 - Accommodation in Kingston
Lacepede Bay Hotel
1 Marine Parade, Kingston SE
 - DAY 7. Friday, 9 October
Kingston SE to Mt Gambier
170km
Kingston SE, Robe, Beachport,
Millicent, Mt Gambier
 - Accommodation in Mt
Gambier
International Motor Inn
200 Jubilee Hwy, Mt Gambier
- [08] 8767 2444
- [08] 8725 4811

- DAY 8. Saturday, 10 October
Mt Gambier to Hamilton 150km
Mt Gambier, Nelson, Dart-
moor, Digby, Hamilton.
10am Nelson Airport Tour:
Farewell Dinner ~ Bandicoot
Motor Inn, Hamilton
 - Accommodation in Hamilton
Bandicoot Motor Inn
152 Ballarat Rd, Hamilton.
- [03] 5572 1688

NOTE:

This event will be subject to any restrictions that are in place at the time. Please be aware that any bookings will be at the entrant's own risk and not that of CCOCA. You can register and find further information about this event on the CCOCA website.

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CITROËN

BENDIGO IS PART OF VICTORIA'S HISTORIC GOLDFIELDS REGION AND IS A TOURIST DESTINATION. THERE WILL BE PLENTY FOR ALL TO SEE AND DO INCLUDING HISTORIC TRAMS, CHINESE INFLUENCES, THE POPULAR BENDIGO FESTIVAL AND THE CHINESE DRAGON PARADE.

WHILE CIT-IN WILL BE CENTRED IN BENDIGO, AS PART OF THE PROGRAM YOU WILL ALSO VISIT SOME WONDERFUL HISTORIC TOWNS IN THE DISTRICT.

Distance from Bendigo

- Melbourne 153 km • Adelaide 614 km
- Canberra 620 km • Sydney 836 km
- Hobart 871 km • Brisbane 1,599 km
- Perth 3,316 km

The National CIT-IN April 2021, jointly organised by CCCV and CCOCA, will be held in the beautiful country town of Bendigo. The program and application form have now been posted on the CCOCA Website www.citroenclassic.org.au. As you know there will be a rush for holiday accommodation when the lock

down restrictions are relaxed so you need to book ASAP as our reserved accommodation may only be held until the end of July so please book well in advance. Accommodation is limited so please get in quickly. Book by phone or email only and mention CIT-IN to receive group rates. If you try to book online it could appear booked



PROGRAM

Friday 2 April

Registration at All Seasons Resort
171 Mclvor Highway, Bendigo
3pm – 6pm
Welcome reception including generous supper
6pm – 10pm

Saturday 3 April

Show & Shine
Bendigo Festival
Catered lunch at the festival
Spit-roast dinner with country theme

Sunday 4 April

Observation run visiting
historic towns in the region
Picnic lunch
Formal dinner at All Seasons Resort

Monday 5 April

Full buffet breakfast at All Seasons Resort
Farewell

Venue

All Seasons Resort Bendigo
allseasonsbendigo.com.au
03 5443 8166

Accommodation

The resort has excellent rooms at competitive rates negotiated for the conference - but book early and mention Cit-In for special rates. Alternative accommodation includes the Big4 Caravan Park about 3 kilometres away

Cost (per person)

Early Bird (before 31/10/20)	\$260
Later bookings (01/11/20 – 31/01/21)	\$275
Just in Time (01/02/21 – 20/02/21)	\$290
Age 5 – 18yrs	50%

Information and application forms

citcarclubvic.org.au
citroenclassic.org.au

out or higher prices will be listed.

Here is a sneak preview of the event program.

Friday 2 April

- Registration at All Seasons Resort, 171 Mclvor Highway, Bendigo 3pm ~ 6pm.
- Welcome reception including generous supper 6pm ~

10pm.

Saturday 3 April

- Show & Shine, Bendigo Festival, catered lunch at the festival.
- Spit-roast dinner with country theme.

Sunday 4 April

- Observation run visiting historic towns in the region, picnic lunch.

- Formal dinner at All Seasons Resort.

Monday 5 April

- Full buffet breakfast at All Seasons Resort
- Farewell

It is important to remember this event is co-hosted by CCCV and CCOCA and by mutual consent and for accounting purposes all payments should be directed through the CCCV website. There will be more information coming soon from CCOCA.

This will be the first opportunity to enjoy the first post Covid-19 national meeting and we strongly recommend this event is supported by all CCOCA members. There is a possibility that the event may need to be modified closer to April but we are confident it will be substantially as displayed. We will keep you all informed.

Regards

Ted Cross ~ President

On behalf of the CCOCA committee



POST BENDIGO CIT-IN RUN 2021

WHEN: Monday 5 to Thursday 15 April

WHERE: Central Victoria and Western District
FROM: Bendigo
TO: Horsham
VIA: Ballarat, Lorne, Warrnambool, Hamilton and Halls Gap
COST: TBA, see below
BOOKINGS: Expressions of interest being taken now
CONTACT: Brian James
[03] 9728 5526
0427 534 014
brianjamesphotography@bigpond.com with 'PostCit-In' as the subject

ENTRY FEE:

The actual entry fee is a TBA right now. There may be a small entry fee to cover some included meals, but no bookings have been made to date given the COVID-19



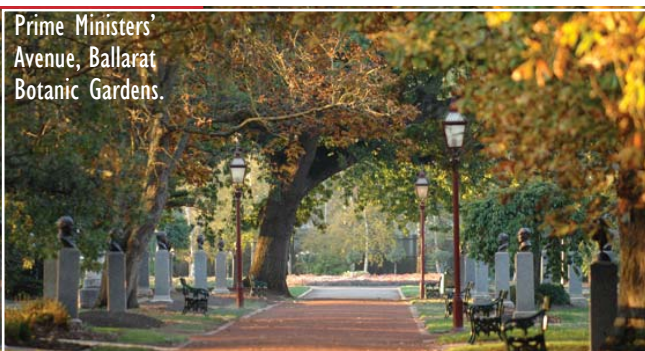


situation. If there is a small fee, participants will be advised, and this will be collected as cash in Bendigo.

ACCOMMODATION EXPENSES: All entrants are responsible for booking their accommodation and all other expenses. Full details are here.

BOOKINGS OPEN: Expressions of interest will be taken now.
BOOKINGS CLOSE: Again, COVID-19 has made planning difficult but adequate advance warning of booking closure will be provided.

- DAY 1: Monday, 5 April
Bendigo to Ballarat 154km
A short walking tour around Bendigo prior to departure for Ballarat via Maldon, Castlemaine, Daylesford and Creswick.



Cape Otway Light at night.



- Accommodation in Ballarat [2 nights]
Eureka Stockade Holiday Park
104 Stawell St, Ballarat [03] 5331 2281
- DAY 2: Tuesday, 6 April
Sovereign Hill, Gold Museum, Ballarat Gardens etc.
- DAY 3: Wednesday, 7 April
Ballarat to Lorne 158km
Travel via Inverleigh for lunch.
• Accommodation in Lorne [2 nights]
Lorne Foreshore Caravan Park.
2 Ocean Rd, Lorne [03] 5289 1382
1300 364 797
lorne@gorcc.com.au
- DAY 4: Thursday, 8 April
Teddy's Lookout, Erskine Falls.
- DAY 5: Friday, 9 April.
Lorne to Warrnambool 207km
Twelve Apostles, Cape Otway Light Station
• Accommodation in Warrnambool [2 nights]
Warrnambool Holiday Park & Motel
Cnr Raglan Pde & Simpson St, Warrnambool [03] 5562 5031
info@whpark.com.au
Camp kitchen & BBQs
- DAY 6: Saturday, 10 April
Warrnambool Heritage Cheese, Visit to Warrnambool & District Historical Vehicle Club
- DAY 7: Sunday, 11 April
Warrnambool to Hamilton 116km



Tower Hill, Port Fairy

- Accommodation in Hamilton [2 nights]

Lake Hamilton Motor Village & Caravan Park,
8 Ballarat Rd, Hamilton
[03] 5572 3855
info@lakehamilton.com.au

- DAY 8: Monday, 12 April
Campes Motor Museum, The Nigretta Falls, The Ansett Museum

- DAY 9: Tuesday, 13 April
Hamilton to Halls Gap 96km

• Accommodation in Halls Gap [1 night]
Halls Gap Gardens Caravan Park,
2223 Grampians Road Halls Gap
[03] 5356 4244
stay@hallsgapgardenscaravanpark.com.au
or



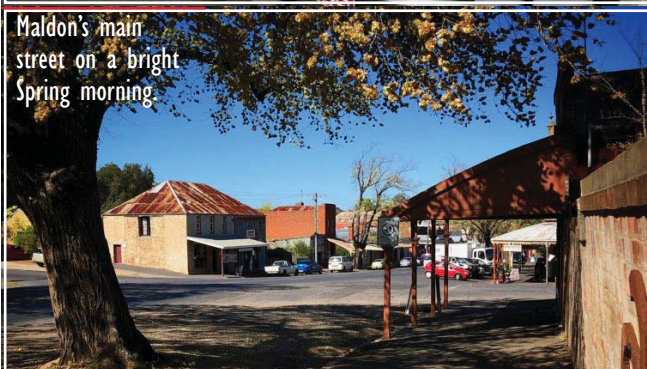
Fokker F.XI Universal, Ansett Museum, Hamilton.



Sovereign Hill, Ballarat.



Warrnambool & District Historic Car Club.



Maldon's main street on a bright Spring morning.

Lake Fyans Holiday Park
650 Mokepilly Road, Lake Fyans 3381
[03] 5356 6230
stay@lakefyansholidaypark.com.au

- DAY 10: Wednesday, 14 April
Halls Gap to Horsham 80km
Total distance 811
Reed Lookout, Mc Kenzies Falls
• Accommodation in Horsham

[1 night]
Horsham Riverside Caravan Park
190 Firebrace St, Horsham
[03] 5382 3476
horsham@southerncross-parks.com.au
• DAY 11: Thursday, 15 April
We all head home with possible visit to Wimmera rail bridge at Quantong

YOUR CITROËNS IN AUSTRALIA 28 APRIL, 2020

We need your help, please.

Following the overwhelming response to the release of the DS book in July 2019, author Geoffrey Webber has teamed up with Mark Provera to write the next book about the history of Citroën in Australia.

This new book will explore all the models imported [officially or privately] and sold in this country, covering the various models throughout the decades and making special mention of any adaptations for Australian conditions. We also want to capture your experiences with your cars and celebrate how Citroën has evolved in Australia over the 100 years since the first Citroën Type A arrived in October 1920.

We are currently in the research stage. Our publication date of November 2022 will coincide with the centenary of the first vehicular crossing of the Sahara by the half-track Citroën Kégresse which was successfully

completed on 17 January 1923.

We are looking for owners with vehicles that could showcase the Australian Citroën presence and community together with interesting facts, experiences and personal histories. We plan to reach out to our many personal contacts as the project develops but we would love to hear from you and would be thrilled to receive submissions about your cars, your memories and experiences with them, as well as any images, press or promotional materials you might have access to.

We hope that you are managing as best as can be in the current circumstances and that you are well. We would certainly love to hear from you.

Please feel free to contact Geoffrey by email at citroenDSaustralia@gmail.com
Yours in Citroëns,
Geoffrey Webber and Mark Provera



2CV WORLD MEETING 2021 REGION DELÉMONT 27.7. - 1.8.21

The Coronavirus crisis in the first half of 2020 has seriously affected or cancelled all the events planned for this year at the global level. Most 2CV-related events have also been affected.

Despite these experiences, the Organising Committee [OC] of the 2021 World Meeting in Switzerland is continuing its work in a consistent and coherent manner to ensure that the event can take place in all situations. Therefore, the current plan will be maintained and, if necessary, adapted to take into account any health measures.

Should a situation similar to

that of 2020 occur next year, with the resulting legal restrictions on demonstrations and events, we will of course have to act accordingly.

In any case, we will make every effort to ensure that the 2021 World Meeting can be maintained with all participants pre-registered. Of course, in special cases, we also trust in the understanding and cooperation of all meeting participants and visitors.

After the cancellation of major events in 2020, such as the National in France, DET, ICCCR, etc, we are particularly looking forward to our 2021 World Meeting in Switzerland and will do our utmost to offer an interesting and beautiful meeting.

That is why it is important not only for us, but also for you, that as many participants as possible register by the end of 2020 and still benefit from the preferential rate, which is valid until 31 December 2020.

The Organising Committee, our Swiss friends of the 2CV and

Citroën, as well as the region of Delémont are looking forward to a special event that should not only meet the expectations and wishes of all participants and visitors, but also make us happy as organisers.

Thank you for your attention and see you soon in Helvetia !

The Organising Committee of the World Meeting of 2CV Friends 2021
Willi Brändli ~ President

WHEN: Tuesday, 27 July to
Sunday, 1 August 2021

WHERE: Delémont, Jura,
Switzerland

COST: From €100

BOOKINGS: Essential,
www.2cv2021.ch/inscription/?lang=en

CONTACT: mail@2cv2021.ch

The Meeting site is located in a beautiful natural environment just 5 minutes from the city of Delémont, capital of the Jura. It is located in the heart of Europe, limiting the travel time to the destination for participants,

for example 30 minutes from Basel or 45 minutes from Belfort. Prices for the 24 World Meeting of 2CV Friends 2021 [until 31.12.2020]

- €100 ~ Citroën 2CV + HY
- €120 ~ Citroën pre-27.07.1990
- €130 ~ Citroën post 27.07.1990
- €200 ~ Other [non-Citroën]
- €40 ~ Person without a car, visitors 6 days. Choose this only if you are not travelling in a car. [eg bicycle, camping]

Vehicle prices always include the entry for the driver and co-driver. Additional passengers may be added as required. To register online, you need information about the driver, passengers and your car [year, license plate, etc]. Payment is made by credit card.

Admission for day visitors is free. Their access is limited to the festival grounds and do not have access to the campsite. You will get your ticket as a PDF for self-printing. The ticket will be available only after receipt of payment.



The Little French Car...



little 2CV and base it on a series of adventures that will match creative minds to the iconic French icon? Stories that will share the incredible history of the 2CV with the collectors who grew up with them and with their children and friends.

Ms Deuzy is a real character

Stan Cheren has started a novel project quite literally! He and his wife Barbel at Ranch Park Publishing in Fearington Village near Chapel Hill, North Carolina, have launched a book series called "The Little French Car".

Available in English, French and Spanish.

Inspiration comes from owning a 2CV they call Ms Deuzy. She is a 1985 grey 'Charleston' model manufactured at the Citroën factory in Levallois outside of Paris. They fell in love with her on their travels and in 2012 brought her back from Belgium.

In their travels throughout North Carolina, they are constantly approached by people fascinated to see it, especially children! So they thought ~ why not write a series of books on their



on four wheels who talks to Luc and her animal and automobile friends. Her constant companion is Luc, an 18 year old student at the Sorbonne in Paris. He spends the summers on his family farm outside of Aix.

In these stories Stan and Barbel will give Ms Deuzy the ample opportunity to meet



exciting and fun folks and go to exciting places.

There are six books coming and maybe more says Stan. The first book has Ms Deuzy in her native Paris.

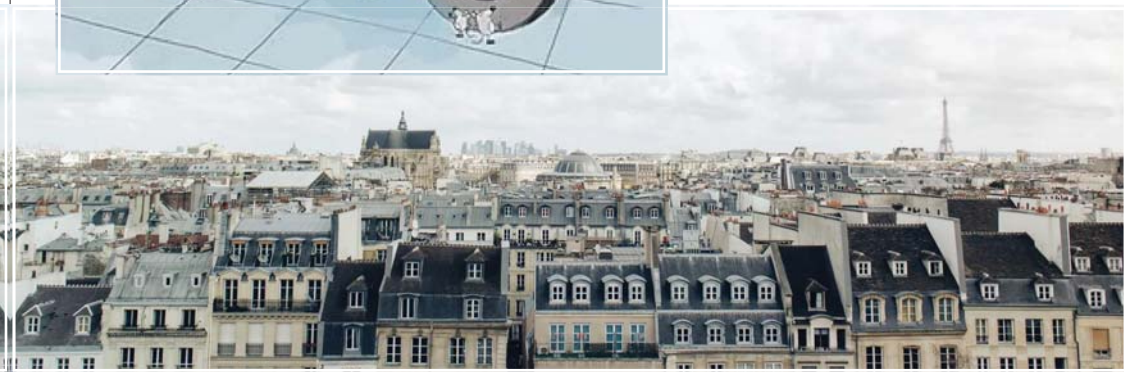
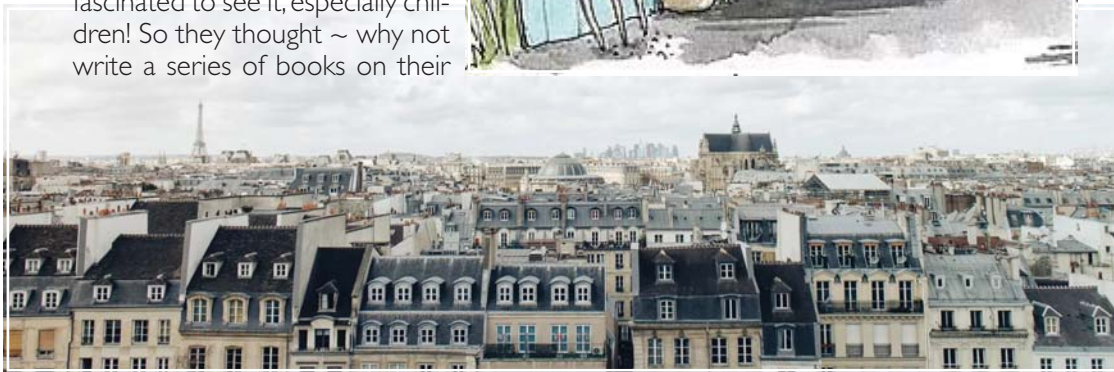
Images above: Excerpt from The Little French Car in Paris.

The second book is just wrapping up with Ms Deuzy visiting a farm near Aix in France and the third book in the series may see her at Le Mans.

Stan and Barbel invite you to share stories of your experiences with your favourite 2CVs and to tell us where you would like them to take their Ms Deuzy in the future.

The Little French Car in Paris [English version] is available now [for US\$12.99+shipping] and can be ordered through FPS West, our 2CV parts partner in the US. They expect the Spanish and French copies any day now.

So, tell your friends and family that both the eBook and paperback editions of The Little French Car in Paris are here! <https://www.thelittlefrenchcar.org/>



SM: Soaking Maserati?

Not every SM story is as happy as those told by Jon Faine or John Mold in recent editions of 'Front Drive'. Some, like the one here just leave you feeling so sorry for the owner.

A freshly restored Citroën SM managed to roll into the Doubs River at Avanne-Aveney in eastern France [just west of Besançon] on July 3. Its owner forgot to apply the hand-brake and the car ended up in the canal below. When returning from a catering shop the owner was confronted with the unfortunate incident.

River traffic was stopped by the French inland waterways [VNF], to prevent any risk of an accident and an excavator was summoned to get the SM out of the water. A diver strapped the vehicle and after an hour or so, the SM reappeared on the surface thoroughly waterlogged and with front end damage.

The Doubs is a 453-kilometre long river in eastern France and western Switzerland, and is a tributary of the Saône. Its source is near Mouthe in the western Jura mountains, at an altitude of 946metres. It is the tenth longest river in France.

After drying out the SM, we wonder; what will the restoration process be this time? This report appeared on citroenvie.com



A Chance Meeting

'Where'd you get that CX?' was not the question I expected as I disembarked from my 1987 CX GTi in the parking lot of Home Depot. 'In my driveway,' was my smart-aleck reply. I expanded on that answer to include the actual circumstances and that it was initially brought over by CXA, etc.

I was talking to an older gentleman dressed very causally in a partially open shirt and short pants. I also explained, quickly and briefly, that my family owned a fairly large number of Citroëns and had for many years.

'How do you like the new Citroëns?', he asked. Well, I do not have a lot of experience with the later cars, since they are not imported here, but I did share my thoughts about the C5 I sat in for a few minutes back in 2002 at the ICCCR. He then told me he

had designed that car.

I paused, realizing suddenly, that I was talking to someone important from the company! Without too much prodding Art revealed that he was the retired [in 2000] Chief of Styling for Citroën! I was bowled over. My pulse quickened and the hair on the back of my neck stood up. Was this real? We talked a few minutes more, me keeping cool outwardly. Art gave me his phone number and address and I gave him mine and we went our separate ways on this busy [for me] weeknight.

I immediately called my brother and father to share the discovery. They can tell you I was definitely on a high. I called Art a couple of weeks later. I did not want to appear too eager. Okay, a couple of weeks is a long time, but I was busy with work and I did not know how busy Art would be. We set up a meeting for the

following Saturday.

The day arrived and I drove to his house in the CX. We became acquainted, talked cars of course, but we mostly talked about Art's career. He shared his resumé as passed out by Citroën when he was with them. By this time I had done some research on him, could not find a lot on the web but enough to assure myself he was genuine.

Who is Art Blakeslee?

Art was born in Michigan in 1935. I share his birthday, how is that for a coincidence? After graduating from Notre Dame University with a Bachelor of Science in Industrial Design, Art was hired by Chrysler in 1960. There he became a designer and in 1965 he was promoted to Manager, International Design Studio.

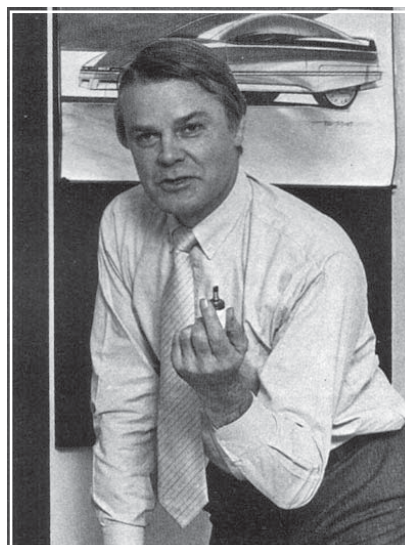
During that time he designed the famous Chrysler Turbine. He can tell numerous stories of

working on that car and the challenges presented to him by the Chief Designer, Elwood Engel. One morning Mr Engel walked into the studio and planted a fire axe into the rear end of Art's clay model saying 'be creative!' That was the start of the design of the fabulous rear end of the Turbine car.

Art continued up the Chrysler management ladder due partly, according to Art, to his engineering schooling. That was an unusual discipline for a stylist in the '60s and it earned him opportunities very quickly. By 1973 he was the chief stylist for concept studies, commercial studies and international studies.

In 1976 Art moved to England, taking over the Chrysler Europe studios as Director of Design. Chrysler was having trouble however and in 1980 sold their European operations to the PSA

Left: Art Blakeslee today, standing next to his retirement gift from PSA. Right: The 'profile' of automotive designers in the 1980s was not like those of Walter de Silva [VW] or Chris Bangle [BMW]. So finding a period picture of Blakeslee... well, this is the best I could do.



Left: Images of Carl Olsen are as rare as those of Art Blakeslee. Right: Olsen [centre] with Geoff Matthews [left] and Jean Giret [right]. Truly a slice of Citroën design royalty.



A Chance Meeting

Group. Art became the Director of Advance Style for Talbot, one of the PSA family. In 1984 he was selected to be the Director of Advance Studio for PSA Peugeot Citroën.

While in that position he hired two different Chiefs of Styling for Citroën. Trevor Fiore and Carl Olsen both had short tenures at Citroën.

[Ed. The apparent 'revolving door' at Citroën has always fascinated me. So, this 'chance meeting' has given me the impetus to find out a little more about both Trevor Fiore and Carl Olsen. Here you go...]

Trevor Fiore

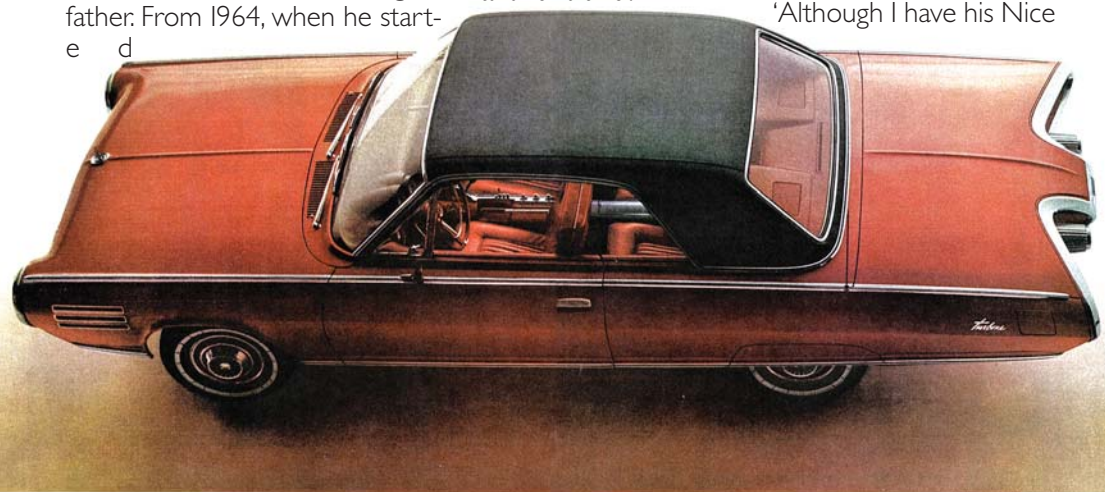
Here is what Wikipedia has to say about Fiore, who was born Trevor Frost in the UK in 1937 to an Italian mother and an English father. From 1964, when he start-

Elwood Engel is widely credited with designing the Chrysler Turbine car. This article credits Art Blakeslee with the design. 55 examples were built by Ghia: five prototypes and a limited run of 50 cars for a public user programme. All the cars were painted the same metallic, root beer-coloured paint known as 'turbine bronze'.

working for Fisorre in Italy he used his mother's maiden name.

In January 1980, Fiore initially became a consultant to the French manufacturer Citroën, which had not had its own design management staff for four years after the departure of its chief designer Robert Opron in autumn 1975. Six months later, Fiore took over the position of Head of Design at Citroën and expanded the in-house studio. Fiore presented in a short time several design studies, including the Citroën Karin and the project Xenia. In 1983, a Citroën design studio was established in Sophia Antipolis under Fiore's management. After leaving Citroën he 'dropped from prominence'.

Your Editor found this reference to Fiore on the internet: 'Although I have his Nice



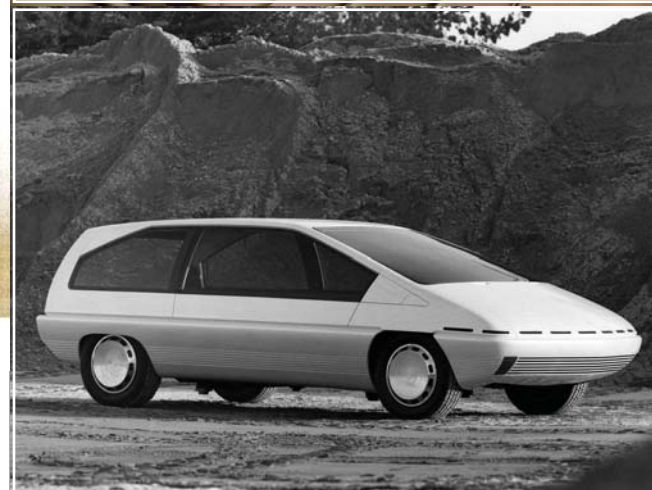
This car has 1 spark plug. No pistons. No valves.

It is one of the Chrysler Corporation Turbine Cars being assigned to a selected group of typical American motorists. Their reaction and continuing research will help to determine to future of automotive gas turbines. Just a few years ago, it was questioned whether this stage in turbine car development could ever be reached. Some envisioned a turbine half car - half fuel tank, with a prohibitively expensive engine made of exotic materials. The car would be sluggish, bulky, painfully noisy. The

exhaust would melt asphalt. But Chrysler Corporation proved this wrong. Chrysler metallurgists developed inexpensive alloys made of readily available, non-strategic materials - to handle the engine's "hot temper". And Chrysler engineers designed a car that performs as well or better than a conventional car with comparable horsepower - and gets as good mileage on its fuel. It runs equally well on diesel fuel, kerosene, unleaded gasoline, JP-4, or any mixture of

And it runs on a variety of fuels.

them. It starts instantly, even at sub-zero. No warm-up. Virtually no friction, no vibration. Only a fifth the major parts of a piston engine. A cooler, cleaner exhaust. And an engine sound, pleasant and exciting. Making a turbine car practical is yet another of the many challenges Chrysler Corporation is meeting, in its diversified activities as the 12th largest industrial company in America, confident in its strength and enthusiastic about its future.



and San Diego addresses and have tried to contact him [by phone and letter] he can never be reached and never responds. I believe he is somewhat disillusioned with what happened to his freelance efforts in the 1960s and will have nothing to do with them or with anyone concerned with them'.

Carl Olsen

Between 1971 and 1982 Olsen was a tutor in the graduate transportation design program at the Royal College of Art [RCA] in London England. Many of his students are now design chiefs in the world's automotive design studios.

In 1982, Carl was 'head-hunted'

Top: Fiore's Karin. A one-off wedge of sci-fi fantasy, few things before or since have harnessed the laws of trigonometry to such drastic effect.

Centre: Flip up the butterfly doors, drop into the cabin and you enter another dimension, one where beige was everything. And once they'd absorbed the tan tones they'd find one of the greatest dashboards ever put in a car.

Bottom: Trevor Fiore was also responsible for the 'break monocoops Xenia. Envisaged it as a GT for the year 2000, unfortunately the concept was not developed any further. Throughout the '80s, Citroën rejected the idea of a single volume car despite the success of the Renault Espace. PSA had turned down the idea when Matra first showed them the concept, based on the BX platform.

A Chance Meeting

by Citroën to take over their design studio near Paris, France. He was responsible for all of their new vehicles as well as major facelifts. In addition he produced two concept cars the Xanthia and the EOLE.

Of the Xanthia Olsen writes, 'The 84 Xanthia was created to give the launch of the AX a boost, to give it a youthful sporty image. The car uses the AX production hood, front lamps, grill and a modified production instrument panel. The dark rear graphic including license plate light up to create a strong identity in the dark. The tyres were the first decorative tires on a show car which set a trend that many copied. There is a rumble seat and the roll bar incorporates grab handles to assist rear passengers'.

Writing of the EOLE, Olsen says, 'The EOLE, was conceived at a time that Citroën had no new products to offer at inter-

1 & 2: Xanthia was created to give the launch of the AX a boost, to give it a youthful sporty image. The car uses the AX production hood, front lamps, grill and a modified production instrument panel.

3 & 4: The EOLE was presented at the 1985 motor shows. It was developed because Citroën had no new models to present that year. The model [4] is holding the car's modular entertainment unit which could be placed in multiple locations throughout the car, or indeed completely removed.



national auto shows. I convinced the Direction to allow us to do a concept car which would be completely developed using automated processes so that it did not interfere with the production designs our modellers were building. The surfaces were developed full size in the computer and then the body was milled on a five axis milling machine. I believe it was the first car presented in public to be done this way. The initial theme was created by Geoff Matthew. Marketing did not like the car because it looked too much like a Citroën, it was their goal to kill the aesthetic traditions of the marque. It had a Cd of 0.19. The front wheel covers operated off the car's hydraulic system. The interior was constructed in the standard way. I received a patent for the audio/visual system which was an electric track running through the central console that permitted

5 & 6: The exterior and interior of the first Activa model, developed for the 1988 motorshow circuit. The exterior image clearly shows the car's four-wheel steering.

7: Geoff Matthews, who headed-up the team which developed the EOLE concept, standing next to his creation. It was not liked by the Marketing team who believed it looked 'too much like a Citroën'. Apparently that was a bad thing.

8: This particular image [taken at the Citroën Conservatoire] clearly demonstrates the EOLE's roots in the CX.

A Chance Meeting

the radio/CD/ tape player to be placed in multiple locations and to be used outside the car. The seats were cantilevered off the centre console'.

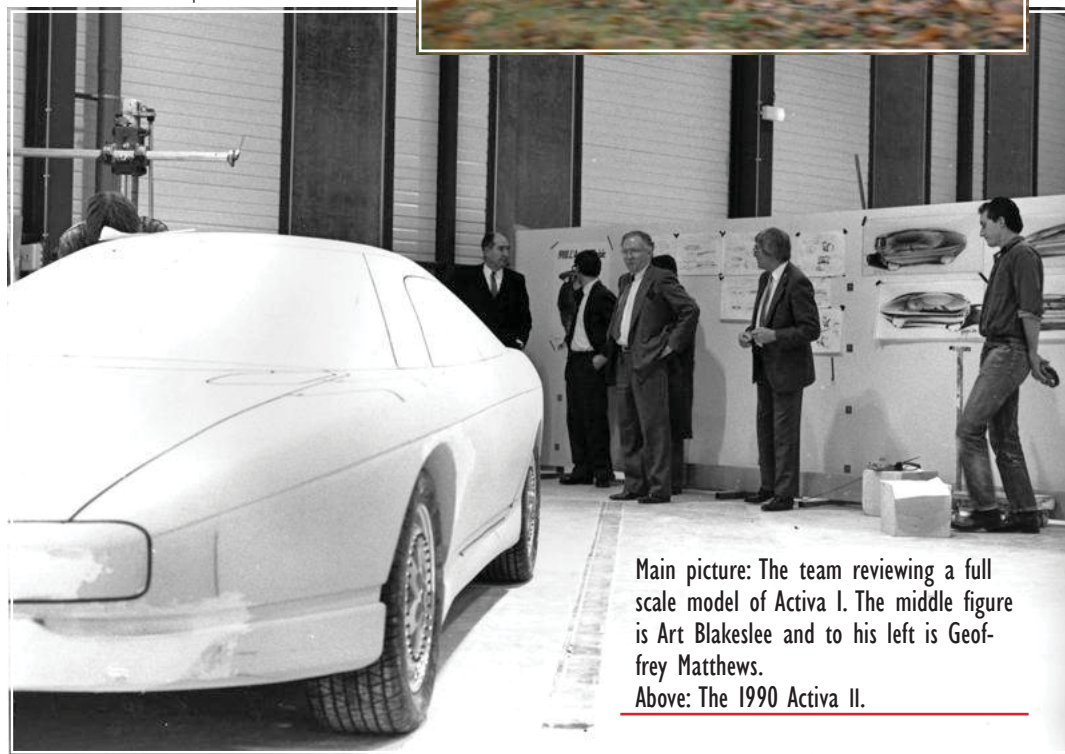
The EOLE, is believed to be the world's first vehicle created entirely by computer and automated processes.

In 1987 at the suggestion of GM's Design VP Chuck Jordan, Carl returned home to the USA to take over the Transportation Design Program at the College for Creative Studies [CCS]. The Board of Trustees of CCS awarded Carl the position of Professor Emeritus upon his retirement in 2001. Michelin established an annual scholarship in his name and

ex-students worked diligently to establish the Carl Olsen Endowment Fund to assist in the running of the CCS Trans Program.

Geoffrey Matthews

Geoffrey Matthews worked on the exterior design of numerous



Main picture: The team reviewing a full scale model of Activa I. The middle figure is Art Blakeslee and to his left is Geoffrey Matthews.

Above: The 1990 Activa II.

vehicles, including: the Chrysler Alpine of 1976 [aka Simca 1308], Chrysler Sunbeam, Talbot Tagora, Matra Rancho and the car that would become the Renault Espace. Yes, like Art himself, Geoff also joined Citroën following Peugeot's swallowing of Chrysler Europe.

During the 1980s he was promoted to Chief Exterior Designer at Citroën, where he oversaw the development of the exterior designs for production cars, refreshes and concepts. This involved working on the Citroën AX, BX, Series II CX as well as XM.

During his time at Citroën, Matthews also spearheaded the EOLE project, which was based around the CX and was displayed at the 1986 Geneva Motor Show, and pioneered developments in aerodynamics and design.

James Walshe of 'Practical Classics' wrote, '...for me, his genius was most evident in his work on the refreshed CX of 1985. One of the greatest challenges for a designer is to restyle and update an existing model ~ especially if it is already a harmonious and well-proportioned shape like the CX. But Geoff achieved it. With clever use of composite materials, he improved the CX, giving it further balance, svelteness and modernity. Check out the black sill covers, which make it look longer and sleeker. See how the side strips and rear wheel covers unify to

tidy up the design. His genius was to skilfully make it look as if the car had been designed that way in the first place.

In an era when dreary old dullards of the car industry and clueless, unimaginative motoring journalists criticised Citroën for being 'weird' [the kind of insipid, lazy scribes who insert the word 'quirky' into anything Citroën related] Geoff was one of those who shrugged off these bores in the pursuit of true design excellence and innovation. He helped to create what we now know to be the cars of the future. From the lightweight and handsome AX to the exceptional XM, remarkably a car that looks better now than it did 25 years ago'.

Dan Abramson

Dan Abramson is one of the great designers of the Citroën era from 1983 [advanced design] to 2007. He is known for his work on the two concept cars Activa and Activa II ~ from 1988 and 1990. But he has worked on many other works as we will discover. Today design director of RCD Except he was interviewed for lignesauto.fr.

In common with Blakeslee and Matthews, Abramson joined Citroën from the Chrysler studio at Poissy.

'I came there in 1984, after PSA acquired Chrysler Europe. The French group set up this advanced styling studio and Arthur

A Chance Meeting

Blakeslee took over. He had just followed the genesis of the Talbot Tagora at Withley in England.

Arthur Blakeslee does not speak French very well and it seems to me that he is not treated with the respect that we owe him. I have always found that damaging, because he is a brilliant designer, but it took him a long time to impose his ideas. At the same time, I understand that Carl Olsen [head of Citroën styling from 1982 to 1987, was fired precisely because as head of styling, he imposed his ideas, which did not please Luc Epron, marketing manager. Citroën's marketing at the time was very strong.

In 1987, at the same time as Arthur Blakeslee took over as head of the Citroën style, Donato Coco, Michel Albertus, Jean-Claude Quinet and even Jean Giret were already there! Jean Giret was then an expert in plaster modelling. He was working on the Axel when I arrived at Citroën. He seemed like an old man hanging around the studio. Arthur Blakeslee thought this material [plaster] was ancient, certainly quite noble, and he wanted to impose the clay that is in American culture. Jacques Calvet and some decision-makers did not find the clay precise enough. One hot day, Calvet stuck his thumb into a clay model of one of our proposals for the XM, with a grin. He preferred plaster mod-

els! Bertone made his own with a rather exceptional finish, made in chrome-plated brass and the joints were superbly engraved. We could touch the model without fear, our decision-makers found it 'solid'! Ours were just as expressive, but we worked on them all the time, and sometimes they were full of tape, we made them evolve every day'.

Back to Art

For a few years Art ran both styling houses and in 1987 he was asked to become the Chief of Styling for Automobiles Citroën at the Centre de Création. Art told me he wanted this position because he preferred Citroën over Peugeot.

Art's Influence

Art was a very influential designer in the industry. Citroën has had, for many years, a reputation for creativity unlike any other major manufacturer. Many designers saw Citroën as the best place to be. But it was not always this way. Art had his work cut out for him at Citroën. The first problem was that the stylists were very focused on their own products and studios. This was a result of perceived competition with the Peugeot stylists and management, and also not a little due to Peugeot's approach to Citroën after the takeover in 1974. Art's experience was that both companies suffered similarly, and neither was paying at-

tention to the marketplace. They were out of touch.

Another problem was the methods used by Citroën's stylists in developing new designs. None of the designers could draw; they depended almost entirely on building models. And they modelled with plaster-of-Paris, not the standard clay. This meant that changes were difficult to mold into the model, lots of work with chisels and hammers!

Art needed an influx of new, younger talent. But there were few, so Art hired 50 young men in the area around Poissy [sic] whose primary qualification was to be good at working with their hands. He developed a training program and within six months had a cadre of modellers he could use to build the clay models. After three years Art also established automotive design courses at seven universities including Mamm University in Moscow, the University of Straganev in St Petersburg, the University of Coventry in England, and the University of Dublin, Ireland and three others in France.

He sent Citroën's designers to the universities with the task of creating the design courses, after six months he evaluated their progress. Through this program he built a new group of young designers for the European auto industry while being able to pick the cream of the crop for Cit-

roën. He came away with the four top designers, two Frenchmen and two Russians.

Art's experience with Citroën cars is, of course, with models that few people in North America have experience with, or have even seen. His first task, in 1987, was to 'productionize' the XM. This is the process of making it possible to build the car on the production line. But Art had bigger plans for Citroën styling.

He felt all along that the signature of Citroën was the double chevrons. He worked diligently to make the chevrons larger, but the head of Citroën, Xavier Karchier, seemed ashamed of the Citroën heritage and would not allow the chevrons to grow. Only after Karchier left the company was Art able to slowly enlarge them. When he left they had grown to six inches in height, and were the centerpiece of the modern Citroën grilles. Even today his influence can be seen as the stylists work to modernize the chevron's appearance ~ validating his opinion that the chevron is the signature emblem for Citroën and is recognised around the world.

Style at Automobiles Citroën

I beg your indulgence as I discuss this topic, as I have not followed the world of automobile style in any way. Oh I know a few names such as Opron and Bertone but if you asked me more

A Chance Meeting

about that I would be stuck. So talking with Art about design is a bit of a foreign subject to me, but one in which I am slowly gaining knowledge.

I would venture to say that many of us do not understand how auto manufacturers come up with new car styles. Notice I am not saying 'design', rather 'style' which is more limited. When Art first became involved with Citroën the styling was being done by outside companies such as Bertone. To roughly describe the process, a concept for a new car is developed by Product Management and they then have various companies develop competing designs, or styling exercises.

What Art realized was that the process was unfairly biased toward outside styling houses. He insisted that the product development team work through him to contact the outside houses, thus

ensuring his stylists got as much information about the new car as the outside stylists. Once he did that the Citroën Design department won much more work.

Citroën did have a long history with Bertone. Bertone designed the DS and XM for example. But just as Elwood Engel takes credit for the Chrysler Turbine, Nuccio Bertone did not design the XM, rather the designer was Marc Deschamps, who worked at Gruppo Bertone. When Nuccio died the company was thrown into turmoil. Many people expected Marc Deschamps to be named the new President. When that did not happen Deschamps left and joined Heuliez, and Citroën followed him breaking their long-standing relationship with Bertone.

[Ed. The author has clearly shown us his lack of knowledge of the world of automotive

The M1 Abrams is a third-generation American main battle tank designed by Chrysler Defense [now General Dynamics Land Systems]. That explains Art Blakeslee's involvement in its design in the late 1970s. It first entered service in 1980..



design and style. While the DS was designed, in house, by Flaminio Bertoni the XM was externally created by the house of Bertone, headed at the time by Nuccio Bertone. On their website Bertone lays claim to the design of the BX, XM, Xantia and ZX as well as the design exercises for the GS-based Camargue and the BX-based Zabrus. But it does become complicated as Carl Olsen maintains the ZX design was from Velizy: 'There were six models presented in the first presentation, three from Velizy, two from PSA Advanced Style and one from Bertone. The chosen design is [a] Velizy design which most closely adopted the BX form vocabulary. It is a very competent design for its time but too ordinary.'

In Retirement

There is much more to tell about Art's career, for example he styled the US Army's M1 Abrams tank. His long career earned him great respect in the company. Accompanying this story are photos of the retirement gift Citroën presented him with. It is a large sculpture sitting on a solid marble base. The sculpture was created in Turin, Italy and is made from the same materials common to automobiles; steel, copper, wood, leather and plastic. The base is made from clay, the

material used to model cars in the design process. Engraved on the metal are the names of all the projects Art worked on in his career; too many to list here!

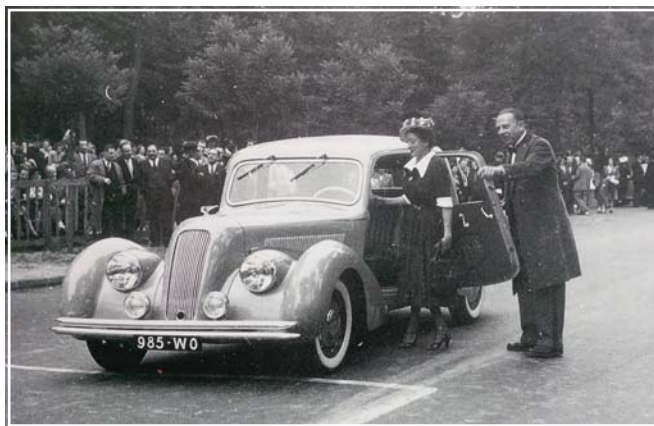
Art is a true gentleman and wonderful to talk with about Citroën. He has several rare drawings from Citroën of the Traction Avant [an early side elevation drawing], and the 2CV. His home is a lovely example of excellent style. Art and his wife are lovers of antique furniture but could not afford the 'good stuff' so he became adept at finding good restoration projects and having them brought back to life.

Art and his wife retired to Leesburg, Virginia to be near their two daughters, they are only ten minutes from my house. Sometimes the most wonderful discoveries are in your own backyard. A Chance Meeting With the Retired Chief of Styling, Automobiles Citroën was written by Paul G Robinson and appeared in 'Citroenvie!', a quarterly publication [with a North American perspective] for Citroën enthusiasts. While I contacted the publication to obtain permission to re-publish this article I received no reply. The original article has been substantially augmented with details of others in Blakeslee's team including Trevor Foire, Carl Olsen, Dan Abramson and Geoffrey Matthews.

Splendilux

A number of stylists and coachbuilders over the years offered quite successful transformations based on mainstream cars. These included Henri Esclassen with the 'Splendilux' line, Emile Tonneline ['ET'], Louis Miter ['LM'], Marius Renard ['transformation MR'] and many others to come after the war. These adaptations allowed them to offer customers a formula that combined originality with the reliability and after-sales network of a mass-market brand.

From the Liberation until the early 1950s, many bodybuilders and equipment manufacturers plunged into the realm of personalisation, mainly for the Traction which was still quite numerous despite the recent conflict. This return of the car craze would encourage many users to want to stand out for the æsthet-

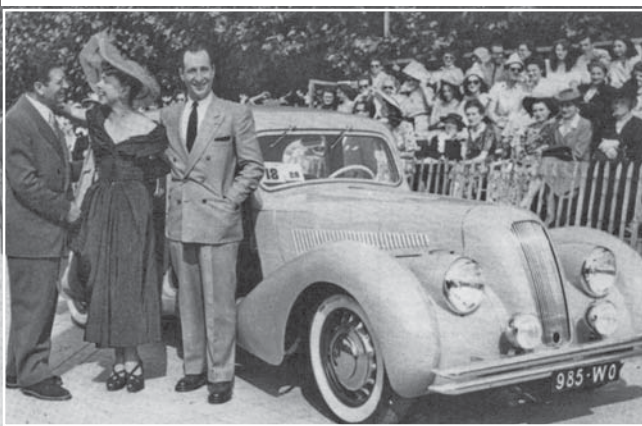


Above: One of TAI's cars on display as part of a concours d'élégance.

Right: The same TAI car being displayed as part of a promotion.

ics of their car with special grilles and boots, body kits, wheels and hubcaps of all kinds, sunroofs, transformations into découvrables, sun visors, special bumpers and over-riders, grille patterns, luggage racks, wing strips and guards, large horns, air deflectors, luxury chrome lighting and headlights, indicators, running boards to name only the main equipment.

The Traction was the most ac-

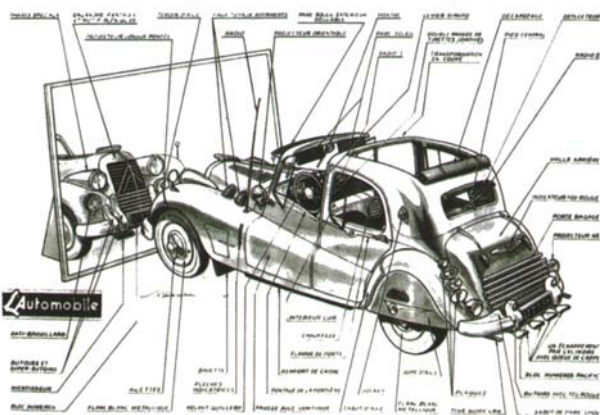


cessorised car due to its long life. For twenty years, it has benefited from a multitude of additional equipment, some useful and others merely decorative. Amateurs are snatching them up, having sometimes discovered them in catalogues, period advertisements or mergers. Rare supplies of stock still allow 'finds' to be unearthed, especially when they are new.

Managed by Henri Esclassen the owner, the TAI industrial bodywork [Tôlerie Automobile & Industrielle], installed in Boulogne-sur-Seine, rue d'Aguesseau, offered its Splendilux kits at the very beginning of 1948 with a price dated January 1, and which would be on display at the October Paris Salon. Prices started at F132,725 and ranged to F175,000 for a 15-Six conversion. Ed; In 1952, the only year for which I have French Traction prices, an 11 BL cost F585,000, an 11 B F620,000 and a 15-Six F840,000. So the Splendilux added at least some 20 to 25% to the car's cost.

Two Tractions with special bodywork were parked in front of the Grand Palais: an LM [Louis Miter] and a Splendilux. According to TAI this transformation caused a sensation at the show, and the firm then placed a lot of advertisements in the newspapers. In these advertisements the pre-war models are also still mentioned, to emphasize the fact that the conversions are possible for all Tractions.

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La plus luxueuse transformation réalisée à ce jour

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Pour traction avant Citroën

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Far left: An extract from l'Automobile magazine. The other images show publicity and advertising material for Splendilux including [immediate left] the first publicity from 1948.

“ SPLENDILUX ”

ADAPTABLE SUR CITROËN 7, 9, 11 LÉGERE

T.A.I. 49 A 51, RUE D'AGUESSEAU, BOULOGNE, Seine

Splendilux

These sheet metal elements made it possible to transform a production Traction into a bourgeois automobile, reminiscent of the construction of a great bodybuilder. The wave of modernism which spread after the Liberation touched the lines of Traction which many sought to modify, Citroën not being able yet to offer a new model despite the Marshall Plan of 1947. The very design of the car allows these assemblies. The American influence is a source of inspiration. Bodybuilders produce enveloping fenders and aggressive grilles, a reversible intervention due to the grille and bolted fenders. Aerodynamics are essential and the shapes elongate, envelop and integrate the headlights.

The application of the TAI bodywork on the Traction is a model of fluidity by blending harmoniously with the original forms of the car which 'cannot bear very clean lines without overloading chrome' as the advertising emphasizes.

The Splendilux concept is a set of adaptable parts, without any welding, using the same fixing points on the body as the original parts, which implies fairly easy assembly. In principle, therefore, we are not talking about a special body, but a conversion kit [like LM and ET and unlike Marius Renard with its modified body].

The headlights are semi-re-

As part of the Splendilux conversion the owner could choose a grille motif. The Sélectus, shown below, was a popular choice.



cessed in the wings as in 'America'. The grille allows the use of all gearboxes including 4-speed or the electromagnetic Cotal. The interior is neat, sometimes in leather; and the dashboard fittings incorporate controls adorned with pearl or amber buttons.

A new paint colour seen as a 'makeover' of the car completes the whole.

An Aristocratic Line

Like the competition, these

Above: A close up showing both the chromed running board and the 'shoe' on the rear wing, which was attached to both the wing and body.

Below: The rear of a Splendilux showing the new tear-drop rear wings and shell-style boot. Remember, the standard cars in 1948 were 'small boot'.

[illegible]

Splendilux

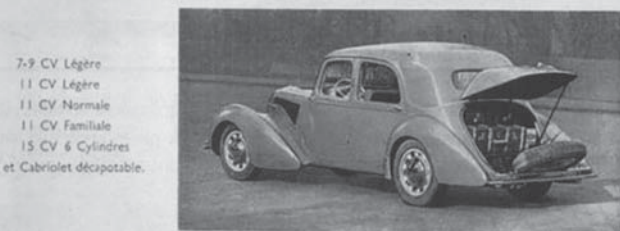
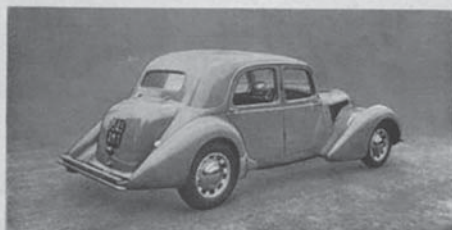
body kits replaced some parts of the original one. They were specific for each model [7C, 11BL, 11B and 15 Six sedans, découvrables and convertibles and coupés from before the war]:

- The bonnet: the top is ventilated by two additional double rows of louvres [punctured]. As laterally the louvres of the 4 cylinders are reversed; instead of inward, they are outward and go much further forward [the 4 cylinder bonnets were probably pre-made]. On the other hand, the louvers on the sides of the 15 bonnets remained unchanged; TAI used the original bonnet [the hood of the 1939 15 is indeed a pre-war one].
- The grille: this is a new rounded grille with vertical chrome bars and a pattern above; the bars are stainless [aluminium]. As on the original grilles there is a difference between Légère, Normale and 15. Those of the 15 are much more vertical and less rounded than those of the 4 cylinder cars whose crank hole can be round or oblong, 11BL or 11B.
- A grille motif is added: often the Sélectus, but also other models as desired by the customer.
- Two enveloping front wings, streamlined and profiled, with deep embossing, 10/10 sheet metal with recessing for

special headlights [again there are different versions for B, BL and 15].

- Marchal luxury semi-recessed headlights.
- Two teardrop rear wings of the same quality as the front, but all models share the same design. The two polished aluminium rear wing 'shoes' are attached to the wings and the body.
- The Tonneline-style shell boot

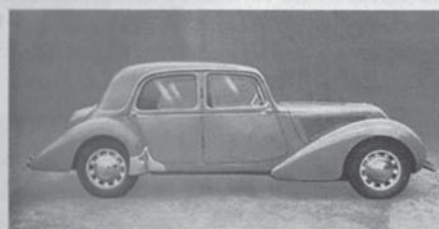
Pages 2 and 3 of the 1948 Splendilux brochure.



7-9 CV Légère
11 CV Légère
11 CV Normale
11 CV Familiale
15 CV 6 Cylindres
et Cabriolet découvrable.

Vues de la transformation arrière avec malle arrondie forme coquille, en ordre de marche et position ouverte présentant le dispositif de fixation de la roue de secours, montée sur son support basculant, permettant l'accès facile et l'utilisation maximum du coffre.

Splendilux est la transformation la plus luxueuse réalisée jusqu'à ce jour sur voiture de série, en particulier la traction avant Citroën.



Adaptation conçue pour chaque type CITROËN Traction Avant



Voiture CITROËN Traction Avant transformée "SPLENDILUX" Vue de côté, 3/4, et face.



Voiture de haut luxe — Lignes sobres, élégantes et de goût français

including the spare wheel with tilting support [the same as the Raoul version] towards the outside, two large hinges and a handle with a chrome lock.

- The bumpers: at the front and the rear they are of the same style, ovoid and double tubular in either chromed steel or polished aluminium. The reason is not known, but the diameters were not always the same. The upper part is

Marius Renard first displayed his Traction 'transformation' at the 1946 Paris Salon.

narrower. The bumpers hold the two elements together and the fastening brackets are made of sheet metal at the front and rear.

- Four specific door trims.

The other exterior elements were optional and chosen by the customer: the wheels [Robergel in sheet metal, Speed, RAF...], police license plate light, rear lights, front wings 'shoes', side sill trims, additional headlights. Likewise, the customer could personalize the interior: luxury steering wheel [Quillery, transparent Ap-plex, etc], buttons, comodo and various other additional equipment.

A Golden Investment

Splendilux advertising emphasizes the quality of the materials, their treatment and their attachment to the hulls thus assembled. The transformation is supposed to increase the value of the car



Splendilux

which makes it an excellent investment...

The Competition

Among the competitors of the time: Marius Renard in Puteaux [MR], Clabot in Alfortville and Louis Miter [LM] in Paris, their achievements keeping only the original hull or airframe.

Many other French and foreign coachbuilders were not to be outdone. Emile Tonneline offered real interchangeable body kits with many accessories.

MODERNISEZ VOTRE VOITURE EN ADAPTANT

La Calandre D.G.



7/9 11 B.L. 11 NORMALE

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Marius Renard [MR]

After the war he set up his company at 42, Rue Eichenberger in Puteaux and joined forces with A Mézille in 1946, Citroën's exclusive agent in Puteaux for the marketing of his Traction 'transformation MR'. They exhibited at the October 1946 Salon, which was the first to be held

The Splendilux price list of January 1948. It would appear that the conversion would add at least 20% to the base price of the car.

SUPER-ADAPTATION "SPLENDILUX"

Prix des ensembles complets adaptables
Tarif au 1^{er} Janvier 1948

POUR TRACTION AVANT CITROEN

15 CV, 6 cyl.	Prix : Frs 175.000 »
11 CV, Normale ou Familiale	» 155.000 »
7, 9 CV et 11 B Légère	» 150.000 »
Cabriolet 11 CV, Normal	» 137.725 »
Coupé 2 places 11 CV, Normal	» 137.725 »
Cabriolet 7, 9 et 11 CV, Sport	» 132.725 »
Coupé 2 places, 9 et 11 CV Légère	» 132.725 »

Calandre seule, assemblage avec ailes d'origine, grille inoxydable
Types "Splendilux" :

Pour 7, 9 et 11 légère	Prix : Frs 10.000 »
Pour Normale (11 CV)	» 14.000 »

EN SUPPLEMENT :

Motif de calandre : tête ailée en bronze ou plexiglass :
Prix : Frs 2.000 »

Travaux de montage et de peinture sur devis

Eléments de tôlerie livrés avec apprêt de fixation en cellulosique

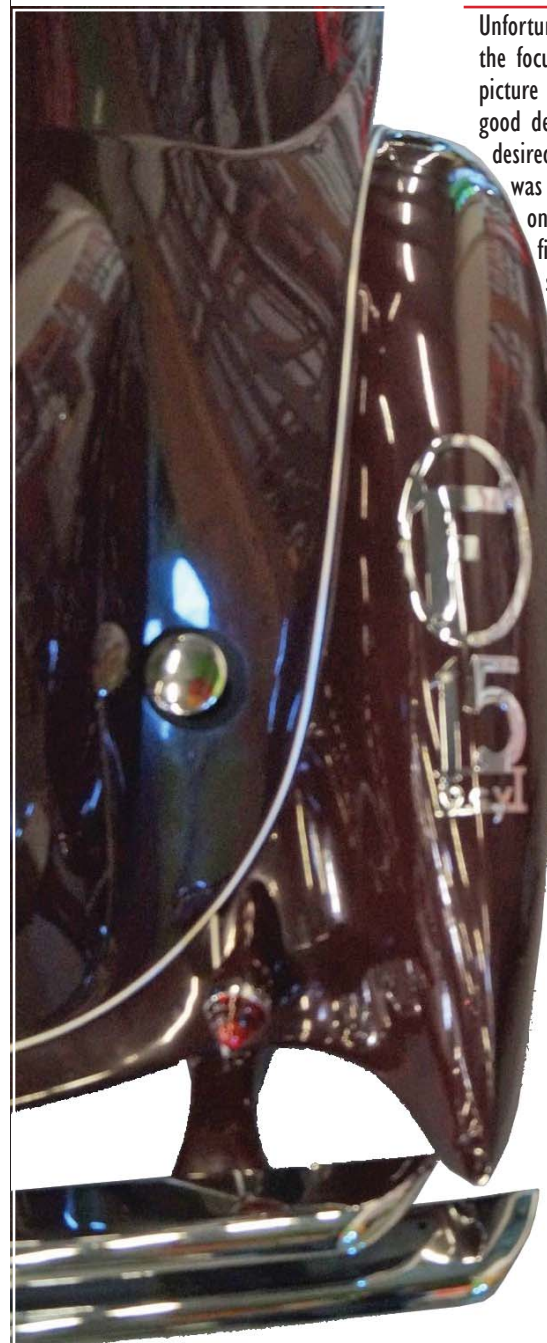
CONDITIONS DE VENTE ET DELAIS

- Nos prix s'entendent départ Usine, emballage en sus, facturé au plus juste prix.
- Toute commande devra être accompagnée des arrhes, soit Frs 10.000 », par chèque ou mandat à notre ordre.
- Expédition effectuée par nos soins en port dû contre remboursement.

DELAIS. — 10 jours dès réception de commande.

Nos prix sont susceptibles de modification suivant majoration de matières premières ou hausse de salaires.

T. A. I.
Tôlerie Automobile et Industrielle
Usine, Bureau et Atelier de Montage
49, 51, 53, rue d'Aguesseau, BOULOGNE-SUR-SEINE
P. P. Tél. : MOL. 25-11, 25-12 R. C. Seine



Unfortunately, the focus on this picture leaves a good deal to be desired, but it was the only one I could find that showed this interesting view of a Splendilux.

since 1938.

Marius Renard then built several 11 and 15 under the name of MR. One client bought four cars delivered to Ste-Maxime on the Côte d'Azur [including a 15 sedan and a 15 découvrable] which were destined for Algeria, and we do not know what became of them... His creations took part in several shows and concours d'élégance [notably Enghien and Bois de Boulogne]. A few cars were exported to Belgium. Until 1953 he only transformed Traction, while Mézille and Marchand [an accessories dealer in Lyon] took care of the sales.

Clabot

The Clabot company, located at 15, rue du Pont d'Ivry in Alfortville, tackled the body of the Traction Avant 11CV from 1947. For the proprietor, Robert Clabot, the principle is as follows: we take a cabriolet [or sedan] body of which we only keep the monocoque, the wings and the bonnet being sent to salvage, and we design a new car. If this is a convertible, the base car is bound to be pre-war, but it will incorporate a line directly inspired by the achievements of the other side of the Atlantic at the time. The current count is that we are aware of 12 convertibles B and 11BL, two coupés and a sedan.

Louis Miter [LM]

The coachbuilder Louis Miter

Splendilux

was based in Paris at 18 avenue de la Porte de Champerret, not far from the automotive bastion of the inner western suburbs. Miter offered bodywork components [wraparound wings, integrated headlights, new bonnet, bumpers, running boards, decorative metal strips, wheels...] adaptable without welding except for the boot. They are integral with the shell and appear to be its continuity.

Emile Tonneline [ET]

Emile Tonneline, a coachbuilder based at 26 rue Louis Blanc in Courbevoie, adapted very well to this new aesthetic trend, and his extensive equipment gave the Traction the appearance of a special body, all of which was reversible. The wings are replaced by larger ones with semi-integrated headlights at the front; the bonnet can be customized. A new boot quickly became available in response to the competition.

Splendilux did not confine themselves just to the various models of Traction Avant. They also carried out work on the diminutive Renault 750. A Splendilux 750 even appeared in the 1960 movie 'Zazie dans le métro'



ET offered a range of special rounded aerodynamic grilles [with or without flap] which proved to be successful despite the competition. Some were even fitted to police-owned Traction as they allowed the addition of a second dynamo for radio communications or in cases allowed the Traction to be equipped with a Cotal electromagnetic gearbox.

These elements were available for 7, 11 and 15 with a variety of accessories [wheels, running boards, door flames, bumpers, decorative metal strips, hubcaps, interior equipment...], these additional parts being chosen by the customers. The ET modification was

quite successful in the face of other more exuberant and expensive achievements.

Thanks to Nico Michon, Olivier de Serres, Philippe Combette and Christophe Houzet for some photos and details.

This article, by Dominique Bellere, originally appeared in 'Traction Avant', the magazine of La Traction Universelle, in January 2020. It has been further augmented by material found by the Editor.

Conceptualisation

Citroën concept cars have always responded to the canons of unconventionality in search of innovative stylistic solutions. We have collected six of the most extravagant prototypes from the 1980s to the present day: here is their story.

In 1980, the French manufacturer presented the Karin at the Paris Motor Show, a concept car created by designer Trevor Fiore, who was responsible for the Citroën

Top: Trevor Fiore's Karin and below the Activa I which was, arguably, Citroën's first foray into the field of sports saloons.



roën style centre at the time. In addition to the surprising pyramidal shape, the composition of the interior designed to accommodate three people was also astonishing. The driver's seat was central and positioned slightly ahead of the two passengers, positioned one on each side. The main controls were near the steering wheel, adjustable, while the on-board computer constantly communicated the state of the road. On the outside, the

front headlights took on the shape of those of the SM, launched ten years earlier. Karin anticipated the square shapes of later models such as the BX, AX or XM.

Eight years later it was the turn of the Activa I. The car left the most classic and recognisable Citroën styling canons to venture into the field of sports saloons. The Activa I was a concentrate of innovations: in

Conceptualisation



In addition to the advanced aerodynamic study, the car aimed to increase driving pleasure with some new features such as four-wheel steering and independent, and active hydraulic suspension. The innovations continue inside: head up displays and other screens provide information on the car's driving and behaviour. Despite a line of great appeal and cutting-edge solutions, Activa I will never be mass produced.

Breaking conventions, rewriting rules, revolutionizing lines, always surprising: these are challenges that distinguish the brand's approach in proposing its idea of innovation. In this spirit, in 2010, Citroën presented the Revolte and Survolt concept cars, betting on plug-in and electric hybrid vehicles with an attractive, high-performance design. A small urban, ultra-chic concept car, Revolte combined elegance and dy-



namism thanks to its liveliness. All the modernity of Revolte is expressed through its original design inspired by the iconic 2CV. The citycar had an innovative interior, bold colours and materials and cutting-edge technology just like plug-in hybrid propulsion. Survolt, on the other hand, was the sporty and even more outgoing version of Revolte, with the aim of further subverting the codes for a new interpretation of the peppery citycar.

Six years later, Citroën creates the CXperience concept, also on display in the exhibition that Auto&Design created at museum Mauto of Turin to celebrate its 40th anniversary. The car combines power and driving pleasure, combining a strong silhouette with cutting-edge technology, in a bright and protected environment, thanks to sensory isolation for passengers seeking maximum well-being. Wraparound seats, single armoured steering wheel,

Conceptualisation

dashboard and seat back in walnut, interior lighting, air purification, 19" central touch display, new 'Share with U' application for sharing rows among passengers, plug-in hybrid drive chain: CXperience was a concentrate of innovations.

The latest Citroën concept cars present the brand's vision for the future of mobility. Ami One Concept, presented at the Geneva Motor Show in 2019, is



a response to new urban mobility needs. It is accessible to all, electric, shareable, 100% electric, ultra compact and can accommodate up to two people. For its part, I9_I9 Concept, created to mark the brand's centenary, aims to be an electric mobility solution for longer journeys with an absolutely innovative approach in terms of well-being on board, performance and technological solutions. An aerodynamic and

technological object, with a design inspired by the world of aeronautics: the cabin is enclosed in a transparent capsule suspended on the large wheels at the four extreme corners of the car.

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Dashing Design

Ergonomics, design, technology. The Citroën Study Centre, the French manufacturer's design soul, has always paid the utmost attention to these three elements, and Citroën cars have historically remained references for functionality, comfort, style and 'useful technology'. The interior design is no exception: since the introduction of the DS 19 in 1955, the dashboards of Citroën cars have never ceased to amaze, with extraordinary technical solutions, never eccentric for the sake of being so, but always oriented towards functionality that becomes safety in the daily use of the car. Having grouped all the car's main controls around the steering wheel so that they could be operated easily without distracting attention from driving, in 1974, with the launch of the CX, Citroën demonstrated its capabilities by introducing an entirely new concept of dashboard: the 'lunette'.

A masterpiece by designer Michel Harmand of the Citroën Style Centre in Velizy, the 'lunette' has tapered lines and groups together all the elements of the dashboard, including the innovative illuminated rotating drum speedometer, which is easy to read. With the 'lunula' there are no longer the familiar secondary control levers, such as headlights, arrows, horn and windscreen



1] Since the introduction of the DS 19 in 1955 the dashboards of Citroën cars have never ceased to amaze.

2] While, arguably, the dashboards of the DS became less innovative over time nothing would have prepared the world for Michel Harmand's dash of the CX at its launch in 1974.

3] With the 1985 re-style Michel Harmand renewed the look of the CX without losing any of its peculiarities. This is it in Turbo II form.

4] The Series I Visa with its single satellite to the left of the wheel and its often underestimated heating/ventilation control on the right [1978].

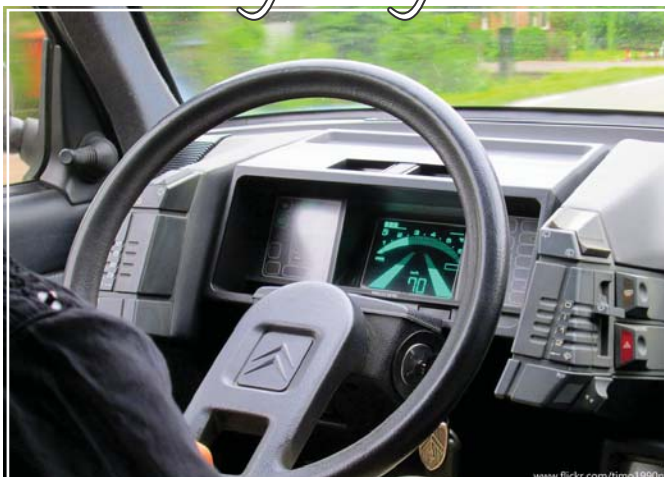
5] The GSA Pallas [1979] with two satellites. It always amuses your Editor that the largest item on the display is the diagram telling you what has gone wrong.

wipers, because all these functions are entrusted to two 'satellites', located on the left and right of the steering wheel where the controls are located: as well as having an ergonomics that makes them easy to operate using only the fingertips, these allow you to drive the vehicle without ever taking your hands off the steering wheel, which in the case of most CX models is also fully servo-assisted, even when returning from standstill and realigning after curves and overtaking.

The CX's dashboard will be the first in a long series of memorable automotive design objects, including the 1978 Visa, the first compact car equipped with a 'satellite', then the 1979 GSA, which had two satellites, and finally the 1982 BX, which had a dashboard with controls capable of beautifully combining a 'space-age' aesthetic with the typical Citroën functionality.

In 1985, with the total restyling of the CX for the 1986 model year, Michel Harmand completely renewed the look of the car without losing any of its peculiarities: the dashboard was 'dug out'

Dashing Design



to increase the distance from the passenger who, in addition to having a large and comfortable carpet-covered shelf, could experience a new feeling of spaciousness. The satellites and the 'lunette' are modernised in design and adapted to the new regulations that require all controls to be grouped together. In accordance with these new requirements, first with the restyling of Visa and BX and then, four years later, with the arrival of Citroën XM, the levers will return around the steering wheel.

Obviously, it's not a simple return to the past, because Citroën's switches have the same functions as the satellites, and on XM they even go so far as to transfer the controls of the radio and other secondary functions to the only race of the steering wheel.

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Three views of the Series I BX dash. The top and centre pictures show the dash of the ultra-rare [only 3,000 were made] BX Digit, with its digital display. The bottom picture is the GT version showing its conventional dials. Your Editor prefers that of the TRS with its revolving drum speedo and digital tachometer.

For Sale

UNLESS OTHERWISE STATED ALL PRICES SHOWN EXCLUDE RELEVANT GOVERNMENT TAXES AND CHARGES.

1950 CITROËN 11B

My 1950 Citroën B11 Normale [209030] project is sadly going to be for sale, as I'm no longer able to get back into restoring it. The car used to be another member's car [Peter Fitzgerald] and was named 'Moriarty' way back then. In any case, it is complete, although the interior is a bit of a mess, partly disassembled interior by previous owner ~ and I kept it the way I got it... The crown wheel and pinion are worn beyond repair and would need to be replaced if restored to original. I have acquired an ID 19 engine and 4-speed gearbox with the intention of fitting that to facilitate better maintenance and drivability. There is also a spare rough boot lid and a second spare wheel. Along with it is an original set of parts list and workshop manual as well as a complete photocopy and scanned versions as PDF. I have a few photos of it out of the 'barn' when I poured a concrete slab in the barn in readiness to start working on the car a couple of years ago... \$10,000.00 ONO. Contact Details: E-mail joe.hovel@gmail.com or 0499 050 609. Joe Hovel, Bendigo. [44/02]

1971 CITROËN DS 21

Very extensive restoration carried out. New paint, upholstery, carpets, roof lining, exhaust system, electrics, dashboard, and all mechanicals. Drives superbly, and is close to a new vehicle. More photos and refurbishment invoices over the last 4 years available on request. WA Reg: IGNU 024, \$43,000 Stuart Pekin ~ Perth 04 0423 1712 [44/01]

CITROËN 2CV

1986, 60K kms. Recent import from UK ~ fleeing Brexit!! Was to be used as a Company Rep's car, but things have changed. Car is in very good overall condition, but needs some minor tidying up and cleaning to be really Great! Full set of new Michelin tyres. I put the car through Licensing some 6 months ago for my client, with no issues. WA Reg: IGUG 262, \$22,000. Stuart Pekin ~ Perth 04 0423 1712 [44/01]





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