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Austin Times

A NEWSLETTER FOR ENTHUSIASTS OF AUSTIN PRE-1955

AUSTIN TIMES, your favourite Austin newsletter, will soon be entering its fifth year of publication and the whole team would like to take this opportunity of thanking you for your loyal support and continuing enthusiasm.

Along the road we have shared stories about lorries, buses and coaches, cars of course, and explored a few oddball topics.

I hope there will be lots more of that, but do please remember, your editor, Aïda, and even Bent, only have a limited knowledge of the history of Austin pre-1955.

For that reason we need to hear your thoughts and ideas. You don't have to write a full-blown article.

Sometimes a one sentence letter will spark a story. MN

femme fatale?

The very first Austin subject I featured when we launched *Austin Times* back in 2002 was the BS1 designated Sixteen.

I chose this model for a number of reasons.



Photo David Chaundy

Very early on the Sixteen got wire spoke wheels and a louvred bonnet but still looked like a sophisticated 'Heavy' Twelve.

by
MARTYN NUTLAND

It had always been a personal favourite because I grew up with one. As a consequence I cut my mechanical teeth on this big post-War saloon and thus felt that I knew a little about them.

So I penned the words; Peter Hooper, owner of a lovely example in Australia, supplied some first rate photographs and 'Times', I suppose

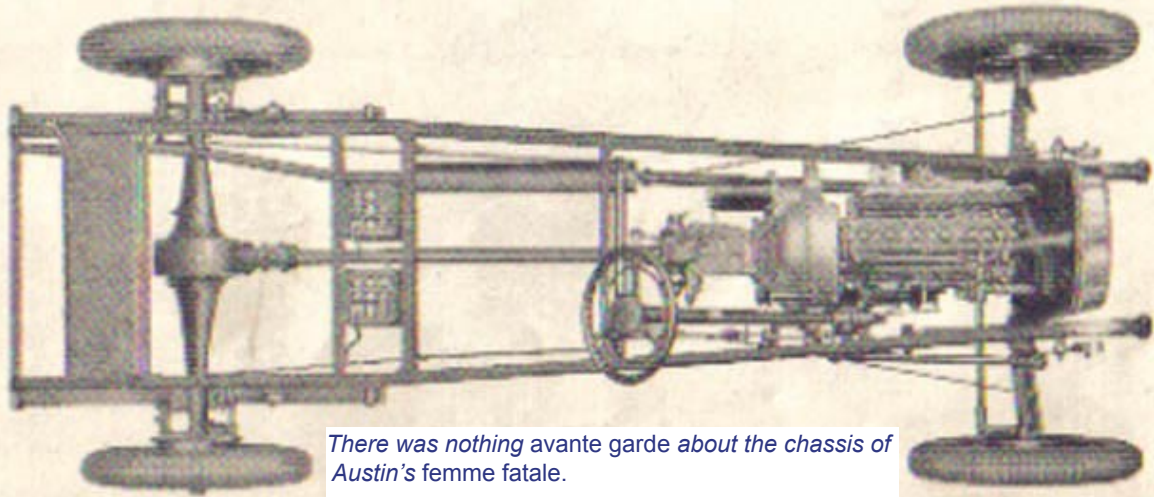
Sixteen's relationship to Twelve is obvious.



I should say, burbled, rather than roared, into life. Along the way devotees like Graham Thomas, in my native Wales, has kept the pot boiling with pictures of his immaculate Sixteen plus a wealth of peripheral information.

This has enabled me to return to the model many times with snippets and short features, but as we stand on the threshold of another 'Times' year I thought it might be fun to look at the vintage Austin Sixteen that, after all, provided the social and marketing blueprint for all those of that type which followed.

In 1926 the economic climate for many was dismal. A million out of work and rising. Half as many again, from the ranks of those who had employment, on the streets for a divisive fortnight in the mid-summer. Yet the financial situation at The Austin Motor Company had largely stabilized.



There was nothing avante garde about the chassis of Austin's femme fatale.

Gone were the 'make-or-break' days of the Seven. The baby was finding its feet. And although the commendable four cylinder Pre/Post-War Twenty had never achieved the acclaim, and certainly not the profitability, it deserved, the Twelve Four – whose launch actually preceded the Seven's - was developing into one of the pleasantest and most respected touring cars of the Vintage era.

Time then to raise the stakes.

We've seen before, how, in the mid-1920s a vogue for six cylinder engines was sweeping America and spreading to Europe. There had been 25 new models to this 'spec' at the 1926 Paris Salon and a good few crossed the Channel for the Olympia show to join a dozen British offerings. Naturally Herbert Austin was in on the act, but unlike the French, who primarily wanted to compete with the Americans in foreign markets, Austin saw a domestic demand. His approach was a new Twenty with two extra cylinders.

Ostensibly this car would parallel the four cylinder model although the newcomer undoubtedly had a 'nefarious' intent to oust her stout hearted sister as soon as the opportunity arose.

The new Twenty was actually launched at that 'six pack' London event of '26 and was billed as a vehicle of 'exceptional smoothness of running, capable of carrying a body of more than ordinary capacity'.

Ostensibly this car would parallel the four cylinder model although the newcomer undoubtedly had a 'nefarious' intent to oust her stout hearted sister.

The engine size was 3.4 litres from cylinders of 79.5 x 114.5 mm and to minimize the length of the cast iron monobloc, mounted on an aluminium crankcase, the timing – chain and sprockets – was arranged between the last pair of the eight main bearings. To clarify: one of these was immediately in front of the flywheel and the other - number seven – behind the crank throw for number six cylinder and thus ahead of the chain sprocket.

Power output from all this was 58 brake horsepower at 2600 rpm.

Apart from a new ball change gearbox the other chassis details were pretty much the same as on the 'four'.

It seems unlikely any examples reached the



The delay getting the cars into the showrooms is almost certainly attributable to the design team working to resolve the roughness in the engine.

customers until June 1927 and then a mere 10 came through before the end of the year. The consensus was that the usurper was not even 'as exceptionally smooth' as the four cylinder model and it could also give a somewhat un-limousine-like snarl from its exhaust when coming onto overrun!

The delay getting the cars into the showrooms is almost certainly attributable to the design team working to resolve the roughness in the engine which, if truth be told, was not simply a case of the unit lacking the refinement of the four but being decidedly uncouth at speed.

At root, of course, the problem is perennial with six cylinder crankshafts. It even bedevilled Rolls-Royce until the late 1930s. Longbridge's difficulties may have been exacerbated by having moved the timing arrangements to the back of the engine although the comparatively low revolutions at which side valve Austins ran should have counteracted that to some extent.

In any event, and as the likes of Lanchester and Royce realized, the answer is a vibration damper. Austin's, unlike Henry Royce's, was a masterpiece of simplicity. There was a central disc with a tapered boss to fit on the nose of the crankshaft. Two steel rings sandwiched the disk and gripped it by friction. Inertia in the rings tended to make them rotate at constant speed and when the crankshaft and its disc started to vibrate the friction built into the design damped out those harmful oscillations.

The arrangement was so successful that Longbridge was noted for the refinement of its 'sixes' until that inauspicious day, in the early 30s, when the 'Light Twelve Six Harley' was born.

Although the damper had been designed to combat a specific shortcoming in the new Twenty the Sixteen benefited just as much.

The Sixteens 'cogs' were in a 'box very similar to the 'Heavy' Twelve's with the light-a-Woodbine-between-selections gate change and the 'sugar spoon' style latch protecting reverse.

The original plan was to pop the Sixteen engine into the Twelve chassis and one can imagine the 'vociferous consternation' in 'Experimental' when it was found to be too big.

That caused the car to miss the 1927 London Motor Show while the Twelve's track was widened from 4' 4" to 4' 8" and the bonnet lengthened and heightened. Examples were coming through by March the following year and these early examples looked very similar to the Twelve even down to out-dated artillery spoke wheels.

An 'Austin Six' insignia on the radiator matrix facilitated putting one over on the Jones's next door with their Twelve, badged simply with a script 'Austin'. But that wasn't enough in the one-upmanship-stakes for either the fabric and deluxe saloons available or the two-seater and Open Road tourer. More needed to be done.

The Burnham saloon that appeared in August 1928 had more width and length inside, a single



Burnham saw Longbridge move to the 'modern' saloon.

pane screen, three side windows on each flank and doors that extended downwards to conceal the chassis side rails.

There was also a copiously louvred bonnet, sporty Rudge Whitworth-made wire spoke wheels and an extended fuel filler spout which enabled the tank – still under the driver's seat – to be filled without removing the cushion.

It was marketed, for some reason as the Austin Sixteen Light Six, although in fact, there was no 'Heavy' six, unless it was the sister Twenty. So this may just have been a device to create an aura of modernity distinct from the 'Heavy' Twelve.

The heart of the Sixteen was its 65.5 x 111 mm engine of 2,249 cc capacity a volume that remained approximately the same for all Sixteens – the post-War BS1 was 2,199 cc. The vintage car developed a modest 36 brake horsepower at 2400 revs

The manifolds were arranged to provide a hot spot for the Zenith U Type updraught carburettor that drew its petrol from the tank by that time-honoured device – the Autovac. But if fuel supply followed accepted traditions the ignition system broke new ground with a magneto rejected in favour of battery and coil.

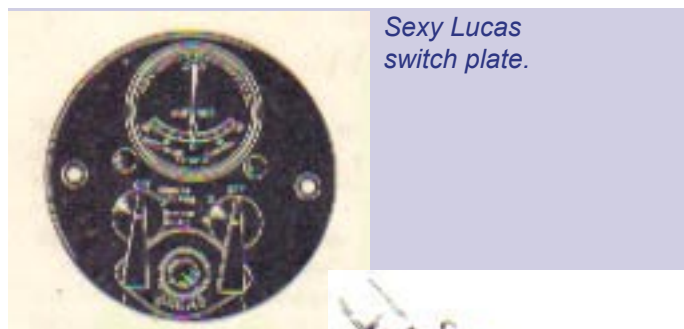
The engine had three point mounting, one anchorage at the front and two at the rear, and drove through a single dry plate clutch to a four speed gearbox but without that feature of the new Twenty - a ball change. The Sixteens 'cogs' were in a 'box very similar to the 'Heavy' Twelve's with the light-a-Woodbine-between-selections gate change and the 'sugar spoon' style latch protecting reverse.

This was to go in 1929 for the '30 season in favour of the modern stuff from across the Atlantic, and the Twelve got it too.

There was other modernizing at that time including chromium instead of nickel plating for the bright work, Triplex safety glass all round, not just for the windscreen, and a lowered frame. While a 10 gallon fuel tank was placed at the rear instead of this item being in that more intriguing situation, beneath the driver's bum. The dogma on this one, that Sir Herbert would not be shaken from, was keeping as much weight as possible within the wheelbase.

Not nearly so up-to-the-minute as these improvements was a transmission brake applied by the hand lever to a drum, mounted just aft of the gearbox, through an externally contracting shoe.

The main braking system operated on all four wheels and combined cables and rods, but in common with most Austins of the day, was not the car's strongest point.



Sexy Lucas switch plate.



and Bakelite sector box.

Overall the Sixteen had an air of quality and refinement but was now a curious blend of transatlantic thinking – ball change gearbox, battery and coil ignition – and 'olde Englande'.

The one piece transmission shaft imparted its drive through a helical bevel while the axle itself was a three-quarter floating type. There were semi-elliptic leaf springs all round, damped by Armstrong friction shock absorbers at the back and Andre at the front.

The chassis was a simple ladder frame with the car's batteries living about three-quarters of the way along on either side of the transmission shaft. Two six volt items connected in series were used.

Steering was by worm and wheel in an adjustable gearbox.

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The steering wheel boss was topped by a charming Bakelite sector box for the hand throttle and advance and retard levers plus the dip switch – all this was a 1929/30 innovation. Yet by contrast there was a somewhat gimmicky horn ring beneath the wheel's three solid, celluloid covered, spokes.

On the instrument board we find, from Smiths Instruments, a miniature of a clock that could have graced many a comfortable sitting room, as well as that lovely auto electrical item, the Lucas switch plate incorporating an ammeter and the 'summer and winter' charge controls. Don't forget, all these cars had 'third brush' voltage regulation.

Under the bonnet there were some clever wheezes in the best tradition of fine automobiles - mounting the dynamo and water pump in tandem and gear driving both. Thus the fan belt was simply that, with all it meant in enhanced reliability.

In addition there was a host of detailing to delight. No common or garden dip stick for the Sixteen, but a notched measuring rod attached to a float in the sump and protected at the top by a small detachable screw cap. As oil was poured in through the filler orifice, itself

complete with a screw cap and gauze filter, the rod rose until the notch reached a pre-determined point indicating the sump was sufficiently full.

The steering gearbox had an elegant knurled ring at the bottom of the column to enable the thrust to be taken up.

For the radiator cap there was a Boyce Motometer thermometer and enough kit in the toolbox to enable the fortunate owner to start a small engineering works, items such as a spanner for the third motion shaft nut and an extractor for the steering worm wheel all being included.

Thirties Austin model designations are never the easiest to follow, not least because of engine options. The Sixteen's situation is no different and complicated, as usual, by sharing names with close relative the 'Heavy' Twelve.



Burnham that went to Paris was so silent that bystanders could not believe it was running. This is it in the Bois de Boulogne.

However, Burnham is the classic closed Sixteen for the vintage period just as Windsor was for the Twelve. Although my understanding is, there are Burnham Twelves and Windsor Sixteens! There was also a New Windsor saloon of both models, an Open Road tourer and a mouth watering, two-seater called the Harrow.

It was a Burnham that was prepared for the 1929 Paris Salon in the *Grande Palais*, just to the Seine-side of the Champs-Élysées. The works demonstrator and what we would call a 'courtesy car' used to transport guests at important events, it had Sir Herbert Austin's name, inscribed on an ivory plate, attached to the dashboard.

The crankshaft and flywheel had been hand balanced at the Works and the valve events given particular attention. The outcome was a car so smooth and silent, bystanders were not

Thirties Austin model designations are never the easiest to follow, not least because of engine options. The Sixteen's situation is no different and complicated, as usual, by sharing names with close relative the 'Heavy' Twelve.

convinced it was running until the bonnet was lifted and they saw the ancillaries revolving!

By the early 30s naming policy had settled down. Six-lights became Berkeleys and four lights Westminsterers while the open cars continued as were. But for 1933 there was a new model named the Carlton on an extended wheelbase – 10' instead of 9' 4". Otherwise the *status quo* in the Sixteen camp continued.

The Carlton, though, could be fitted with an 18 horsepower engine. This is significant in the Sixteen story because it was a new unit and we now see major rationalization of the range of power plant.

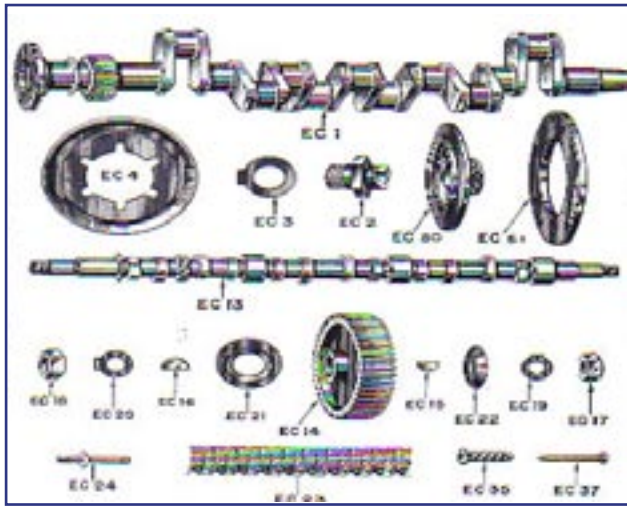
The '18' was a 2,510 cc (69.5 x 111 mm) side valve (of course) developing 43 bhp at 2600 rpm. But the block and crankcase were integral and the crankshaft, carried in four main bearings, had the timing at the front.

For the 1934 season the Sixteen was to get a version of this down scaled to the dimensions and capacity of the old eight bearing type.

There was already a four cylinder Twelve to the formula, 'air-dropped' in to rescue the Light Twelve Six Harley from its pusillanimous original engine. Finally the Light Twelve Six which was in the mode of the 18, 16 and 'Light Twelve Four' was reworked to give 1711 cc instead of 1493.



'Stretch limo', and how much more elegant they looked in those days. This is a long wheelbase Carlton in service with the police. The model was also available with a new 18 horsepower engine.



This detail from a parts book clearly shows the components of the camshaft drive that was the Sixteen's Achilles heel.

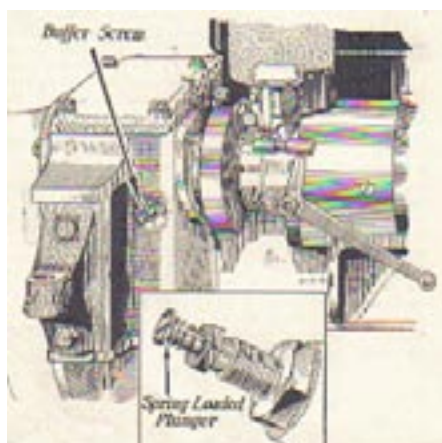
Soon cowled radiators with sloping grilles and enclosed spare wheels were to become the norm and the 'vintage' Sixteen was truly dead, although the model designation lasted, pre-War, until 1936 and was revived, as we know, in 1945.

The early cars are from a period when Austin had an all-star cast. Seven, Twelve, Sixteen and Twenty. We have seen here how, rather more than its sisters, both large and small, it was a nicely balanced blend of Herbert Austin's traditional values and what he had seen in America. Having avoided the teething troubles of the six cylinder Twenty it was the epitome of six cylinder refinement. Not surprisingly it avoided the quirkiness of a baby sister who could throw the toys out of the pram at the least provocation and had more get-up-and-go than the other 'middle sibling' the 'Heavy' Twelve.

So is the Sixteen the perfect vintage Austin. Indeed, is it the perfect, if you will forgive the pun, middle of the road, vintage touring car.

Well not quite.

The middle classes certainly liked it. Doctors and lawyers; well-to-do businessmen; all the cornerstones of English provincial society. The



The ingenious 'buffer screw' in all its glory! See text for an explanation of how it was used.

Achilles heel that lurked beneath the Sixteen's bonnet – to mix metaphors this time – was not going to rear its head in their ownership.

But later, by deign of the unconventional location of its camshaft drive the Sixteen was to be mercilessly culled by unsympathetic keepers and ill-informed, and probably also rude, 'mechanicals'.

At the back of the aluminium crankcase, just ahead of the right side engine mounting and just astern of where the drive for the dynamo emerges, there is, what Austin termed the buffer screw.

This is a simple and ingenious device to tension the timing chain and take up wear. It consists of the hollow buffer screw itself, a spring loaded plunger operating within it, and a lock nut.

The car's operator is supposed to depress the plunger with their finger from time to time and ensure there is between 1/64 and 1/32" movement – not travel within the tactile detection range of the average digit, one has to admit.

If the limits are exceeded the lock nut is released while the buffer screw is turned to make an appropriate adjustment.

Persists the handbook: *'Care should be taken that the screw is not tightened to the extent that there is no movement on the plunger, but on the other hand, there should never be more than 1/32 in movement'*.

This is aimed at a different breed of motorist. As the years rolled by handbook and knowledge were lost; road grime and, to paraphrase the popular song, gin and rum and destiny played funny tricks, so when a worn chain jumped the sprockets, or just slipped, for want of that simple adjustment, the engine became totally inoperative without major work. And for a car that by then was worth about twenty five quid, the scrap yard loomed large.

In addition, it is easy to think that a crankshaft running in eight main bearings is about as solid as the rock of ages. Not so. That damper needs to be in first rate condition and correctly set up or catastrophic breakages are in store.

Finally, the Sixteen's connecting rods always were long and relatively thin. Seventy five years down the road a Klaxon should be blowing somewhere as a warning of their mortality.

Vintage Austin Sixteens need love and consideration. But unquestionably the rewards are there.



We're privileged to have as a reader, Tony Mealing, who will be well known to many as the writer in the Austin Ten Drivers' Club magazine on all things Austin and technical. Tony sent this photo of his wife, in her Light Twelve Four, circumnavigating an obstruction on the road nearby. As we've just been discussing Austins of this period it seemed appropriate, and hope to bring you more of Tony's pictures in the future.

Spot the Austin(s)...



No one had a go at spotting the Austins in this charming view of King's Lynn sent to us by New Zealander reader, Ron Day and published in October/November's 'Times'. So your editor's going to have a shot. First off we have a Twelve or Sixteen approaching through the parked cars. It's impossible to tell which (HS1 or BS1 respectively) from this distance. It could, of course, be a pre-War HR1 Twelve but that's unlikely purely on the grounds of rarity. Then on the left there's a K8 van and a Cambridge Ten next to it, and, I think, another six cars on, with what could possibly be the later GR1/GS1 Ten next-but-one towards the top of the square. And that's not to mention yet another Cambridge looking rather lonely in the middle of Market Place.

In this issue you will find a number of stories that don't relate directly to Austins. However, we hope that you feel accounts like that which follow are relevant, provide information to help you enjoy your Austin and/or an opportunity to spread the word on the wonderful world of the Longbridge company.



If Steve Diamond has his way we could see scenes like this again.

Trunk call

The French have a fetching format for old vehicle events. It's to mix most everything with everything else. So expect a Bugatti Type 37, alongside a Delahaye fire appliance, next to an early 'tin snail' with a Rosengart thrown in for good measure.

Well UK readers could soon be seeing the same formula on home ground; and in spades. That's if Steve Diamond has his way.

Steve's not a classic vehicle 'nut' *per se* but he enjoys a trip to a preserved railway and watching the odd road run.

It was while attending one of the latter, for lorries, he came to the conclusion that they didn't present a true picture of the past. This was because they traversed busy roads, were heavily outnumbered by modern traffic and the vehicles were segregated by type to run in separate classes.

'What I envisage,' Steve told Austin Times, 'is using a section of classic A road, now bypassed, between two fixed points'.

by Aïda Maurice

Two candidates are the A6 between Kendal and either Penrith or Carlisle, and the old A30, now unclassified, between Exeter and Launceston.

The idea springs in part from themed days on steam railways where a particular decade is chosen and locomotives, rolling stock, road vehicles and memorabilia gathered to delight people who, themselves, often wear period clothes.

On Steve's runs classics would be mixed together and travel back or forth just as they would have done in the appropriate era.

'Any cafés and pubs along the route would be invited to participate with the incentive of greatly increased takings for the day,' he explains.

'The objective is to recreate a realistic atmosphere. Perhaps we could have coaches and lorries representative of companies that actually

used that road and cars taking people on holiday with suitcases tied on roof racks or towing period caravans’.

He went on to stress that only the quietest roads could be used. ‘The examples I quoted are virtually deserted, especially on Sundays, so disruption would be minimal and I’m sure local people would enjoy the event almost as much as the enthusiasts, not to mention the benefit to local shops. There could also be a fund raising element,’ he said.

If you like the idea and think you could help Steve get it off the ground with that most varied and prolific of vehicles, the Austin, give him a call on 01929 426860.

Don't forget Chanteloup

AN EARLY CALL last issue from those intrepid organizers of the Chanteloup road run and hillclimb, so if you haven't already done so put June 2 and 3 in the diary now.

It will be the ideal antidote to the presidential elections, underway in France around that time, and we can virtually guarantee Nicholas and Segolene will be competing elsewhere!

On Saturday it's the 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.



Single-seater Austin racer on the hill at Chanteloup.

OBITUARY

CLIVE HADLEY 1942-2007



Clive Hadley (standing) at the Shelsley Walsh 100th anniversary celebrations in 2005. Murray Jamieson's son, David, is sitting in Bert Hadley's famous Twin Cam Austin Seven.

IT IS WITH great sadness that we report the death in January of Clive Hadley.

He was the son of Bert Hadley, arguably the best-known of all the Austin Works racing drivers and the most successful with Murray Jamieson's incredible Twin Cam Seven.

Clive was a generous and enthusiastic supporter of the present day Austin Seven racing scene as embodied in the Bert Hadley Memorial Championship, promoted by The Pre-War Austin Seven Club, the largest international organization purely for the Seven.

It was he who presented the club with a championship trophy some 10 years ago and he was a familiar and much loved face at the various rounds in the competition almost until the time of his death.

A proud moment for all concerned was when Clive attended the Shelsley Walsh Centenary Celebrations in 2005 and saw his father's 'Twin Cam' run in anger for the first time in more than 60 years.

Austin Times and the editor extend their sincere condolences to wife Jean, and Clive's family and many friends in the Austin movement at this sad time.

We know many of you rely on friends to show you *Austin Times*. Please remember that providing you receive it electronically it is FREE and if you make contact we will be delighted to send it to you direct.

Survey, Guide heighten FIVA profile

Those international champions of the old vehicle movement, the Federation International Vehicules Anciens (FIVA), have had a higher than usual profile in recent months.



Photo Luc Wynen

European classic scene has many elements.

Normally awareness of their good works are dependent on the diligence of motor club officers in disseminating the contents of their UK representative body, the Federation of British Historic Vehicle Club's (FBHVC) newsletter.

But most of us are aware of the research undertaken in 2004/5 and published last year that snapshots the pan-European scene and they have just followed through with a guide on operating historic vehicles that is of value to us all.

Naturally the British survey was handled by the FBHVC and gathered data between July 1, 2004 and June 30 the following year. The previous study took place in 1997.

To gather the data some 215,000 personal questionnaires were sent to 320 clubs for their members. Clubs subscribing to the federation got a 'corporate' form while yet another went to traders supporting our hobby.

It probably comes as no surprise that the UK accounts for a quarter of all the old vehicle activity in Europe. There are nearly a quarter of a million individuals involved not counting people in clubs and societies not affiliated to the FBHVC.

Enthusiasts represented by the federation

have well over half a million machines from traction engines to *motocyclottes* and roughly three quarters are in usable condition.

Sadly 67 per cent travel less than 900 miles a year and about a quarter under 300. Annual 'historic' mileage is 350 million; about 30 per cent down on 1997.

Other slightly worrying statistics are that 45 per cent of the enthusiasts surveyed were aged between 41 and 60, an amazing 47 per cent were between 61 and 80 and only six per cent under 40. Predictably, perhaps, 97 per cent are male. Much food for thought on all of that.

However, we do get out and about by making over a million visits each year to the events that turn us on, keeping 150 museums nationwide open for four million more 'non-enthusiast' visitors.

Furthermore we keep 2500 firms going, 27,400 people in work, more than three-quarters of them permanently. And that's not to mention the jobs and revenue our activities provide for folk like hoteliers and café and restaurant proprietors and, almost everyone along the routes we traverse.

It's estimated that directly generated revenue contributes more than three billion pounds to the domestic economy and earns 320m in exports.

If you want to pore over all this information you can buy a copy of the survey from the FBHVC and also get aggregated results for the whole of





Europe. Try www.fbhvc.co.uk to achieve this. The British version of the guide I mentioned is not so easy to obtain as the federation don't have the funds to send it out willy-nilly but your club should be able to help you get it. The document has the impetus of the European Union behind it, but again, is an FIVA initiative because in 2005 it became a signatory to the European Commission's Road Safety Charter.

by
AIDA
MAURICE

This is part of the EC's ambitious target to halve road deaths by 2010.

However, it is difficult for the international federation to have a direct influence because accidents involving historic vehicles are rare. FIVA perceives its role as maintaining the present high levels of road safety achieved by owners of old vehicles and the booklet, though lightweight, is a brilliant step in this direction.

The style is clear, informed, but above all, readable. There are 12 A5 pages covering five topics including everything from maintenance to how to behave on the road and at an event.

Perhaps, as Austin enthusiasts and to get the most benefit, we need to dip into each section and glean an overview. For example, the section that deals with 'knowledge and understanding' points out our need to know the capabilities of our vehicles and their characteristics. 'Many historic vehicles are able to travel at similar speeds to modern traffic, but lack the same levels of handling, adhesion and braking'.

Well not many pre-war Austins other than

sports Sevens are able to travel at today's speeds, but a lot of the larger post-War cars can and the advice on road holding and braking are potentially life saving

Super cartoons by John Castle are liberally sprinkled through the 'chapters' and the one on 'knowledge and understanding' depicts a Bugatti bursting its gearbox after, one presumes, a less than competent change.

And that is a valuable insight for newcomers to the hobby. How

many of us were once caught out by the Seven's clutch, frustrated by the 'Heavy' Twelve's ponderous gate – perhaps even its gait! – or frightened by Austin's interpretation of braking? Don't expect our vehicles to perform like the Porsche, or even 1990s Peugeot, with which they share the garage.

Possibly the two most valuable sections are those covering consideration and understanding, and participation in events.

These are particularly relevant as the FIVA feels that in a Europe that has seen significant change in traffic conditions in the past 25 years, we need to compensate. It recognizes that our cars are frequently the centre of attention which is an excellent opportunity to set an example of courteous, considerate and safe driving.

Almost the final words of the text are especially apposite. 'Always remember you are an ambassador for the historic vehicle movement'.

No one should feel this is another rule book to impede our hobby. The FIVA displays a commendable degree of sensitivity to the enthusiasts' requirements.

External mirrors, 'flashers', luminous clothing and even flashing beacons on ESVs (Exceptionally Slow Vehicles) are recommended and dip and switch (very sensibly) and typical Austin pre-War sidelights are all frowned upon, but authenticity is not. There are sensible recommendations to accommodate everyone.

Get your hands on *Guide for Users of Historic Vehicles* if you can and if you want more information on the EC Road Safety Charter try

http://europa.eu.int/comm/transport/roadsafety/charter_en.htm

Coming soon...more on the warplanes built by the Austin Motor Company. BENT HORSINGTON'S on the case.

It's that man again

We keep telling you about NORBERT MARTINOT in the south of France and his struggle to restore that most attractiver version of the Ten, a Clifton.

Norbert still needs help with the hood frame and dickey cover and has sent some annotated(!) photos.

If you can help him please get in touch, with the editor in the first instance.

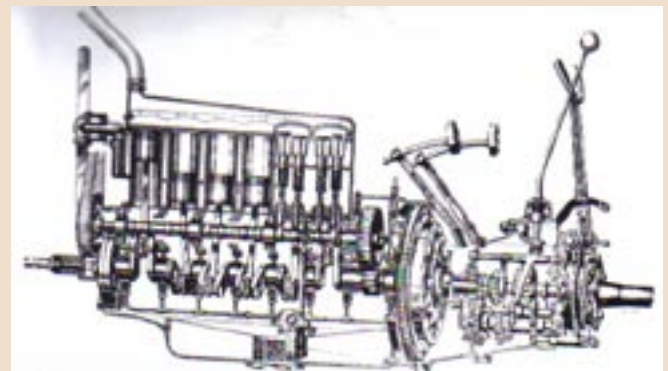


WE BEGAN BY talking about the vintage Sixteen, so here's a poser on that subject to finish.

The drawing at the bottom of this panel appeared in a magazine many years ago and illustrated an article by Wilton Oldham on 'Austin Sixes'.

It purports to be just that, but look at the camshaft drive, having read my piece, and tell me what version you think it is?

TO FINISH AS WE STARTED



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Safe and happy Austin motoring to you all in 2007