



French Car Torque

Magazine of the French Car Club of Canberra



October 2020



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On the cover The Renault Fuego Turbo.

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The French Car Club of Canberra is soon to be on the Internet.

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Bonjour Francophiles,

As coronavirus restrictions progressively ease, we hope to return to regular club activities. Normally, in the first week of November, we hold French Car Day at the Telopea Park school fête, however, the fête was cancelled this year. We are now planning to hold the event in late November or early December and are in discussions with the Spanish Club to use a grassy area next to their clubhouse in Narrabundah. We may take the opportunity to combine French Car Day with the Christmas BBQ. More details as they come to hand.

Some club members, including myself, will be attending the launch of the new 2008 SUV at Canberra Peugeot & Citroen on Thursday 29 October. Club member, Tony Watson, has kindly agreed to display his fully restored 203 wagon beside the 2008 as a reminder of the Peugeot 2 series lineage.

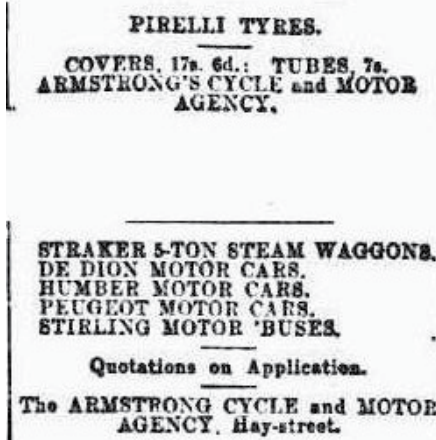
In an idle moment, recently, I wondered how old the oldest Peugeot in Australia might

be. In particular, I was keen to know if we had an older car than our Kiwi cousins across the ditch, where there is a 1903 Type 54 Peugeot in their national museum, Te Papa, in Wellington. I recall seeing the car on display in 1989, when the Peugeot Car Club Wellington (of which I was a member) visited the museum to celebrate 100 years of Peugeot motoring.

I started my search for the oldest Aussie Pug by logging in to Trove, the wonderful online database of the National Library. Using the keyword "Peugeot", I searched newspapers from oldest to youngest. Well, I didn't actually look at all of them – there were thousands – just the earliest entries.

The earliest newspaper entries (before 1890) are for "Peugeot Freres" saws, not cars. From the 1890s there are entries for bicycles, then motor bikes, then (finally) cars. The oldest newspaper entry for Peugeot cars was an advertisement in The West Australian newspaper in Perth, in November 1903. In the ad, Armstrong Cycle & Motor Agency, in Hay Street, offered Peugeot, De Dion and Humber 'motor cars' for sale, alongside Straker steam waggons and Stirling motor buses. Sadly, since the Kiwi Peugeot was a 1903 model, this ad did not allow me to claim trans-Tasman ascendancy on the matter of the oldest Peugeot.

After drawing a blank on Trove, it was time to call in the big guns – legendary local club member, Flash Flanagan and Peter Wilson (Peugeot Car Club NSW), both of whom are very



knowledgeable about old Pugs. Then I generalised the question to become, "what is the oldest French Car in Australia?" That's when Lisa Molvig pointed me to Rob Woolley, owner of a 1909 Renault, and also very knowledgeable about Veteran Cars (pre-1919) in Australia.

As I write this column, information is still being compiled and verified, but what I can say is that the oldest Peugeot in Australia is definitely older than the oldest Kiwi Peugeot and that there are also other pre-1903 French cars in Australia.

I aim to have the full story for the November issue of the magazine.

Meanwhile, this month's club meeting will be held at the Raiders Club Weston, at 8 pm on Tuesday 27 October at 8 pm, with dinner and drinks from 7 pm. We will also endeavour to have a Zoom connection for those unable to attend in person. Last month's Zoom attendees had trouble hearing some of the speakers, so I will try to improve that situation this time around.

On a sad note, the club would like to extend its condolences to the family of local Peugeot stalwart, Greg Delaney, who died earlier this month as a result of a truck accident.

Brad Pillans

2020-21 FCCC COMMITTEE

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Delegates to CACTMC

To be confirmed

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Lisa Molvig



CLUB EVENTS 2020

27 October 2020

French Car Club of Canberra: Club meeting, Raiders Weston Club, with dinner from 7 pm and the meeting at 8 pm. 1 Liardet St, Weston. Zoom facility will be available. See President's column.



FRENCH CAR DRIVES 2020

Program of French car drives, 4th Sunday of even month:

Program of events in 2020 subject to change.

December 6: Christmas BBQ

Lisa Molvig
Social Secretary
French Car Club of Canberra

reno1338@hotmail.com



Renault 4 limousine

CLASSIFIEDS

For Sale

Peugeot 407 diesel sedan

407 Peugeot diesel sedan, 140,000km, needs some mech attention, \$2500. Warren Saunders 0418 641 306.

Peugeot 203 station wagon NEW

203 Station wagon 1954 sapphire blue and white 2-pack paint, redone interior, strong motor, reco gearbox and brakes. On full NSW rego. \$15,000. Reluctant sale, due to health, Keith 0405 388 602

Peugeot 205 GTi NEW

205 GTi, 1987, 260,000 kms 1.9 litre, naturally Aspirated 4 cylinder, 99% restored with a few spare parts to finish the job. Currently on club registration. Very much an appreciating investment. \$18,600. Contact: Riccardo 0413 103 302. Email: rrosadoni@stjohns.sa.edu.au



Peugeot 407 HDi manual 2006

Peugeot 407 HDi manual 2006. 2litre hdi, rare 6 speed manual. Great condition and always well serviced. Good tyres etc. White Gold with tan/brown cloth interior. Just under 170,000kms. ACT Rego. Price negotiable, I want it to go to a good home. Email for more details and some pics or give me a call. Jim Taylor 0400 111 504 pug303@bigpond.net.au

Wanted

Peugeot 205 GTi armrests

Two armrests/door handles (interior) for 1988 205 GTi. Greg 0411 281 388.

Parts

Peugeot 205 rear reflector

205 rear reflector. Brand new, still in original package. \$220. Greg 0411 281 388

Peugeot 405 handbook and service book

Free 405 glovebox handbook and service book in wallet, Colin, 0414 484 398.

Wrecking

Peugeot 407 HDi's

Given my 2006 407 HDi is up for sale I'll be wrecking the spare cars I've acquired. Both have accident damage so things like lights may not be available. Otherwise 2 complete cars, both with black leather seats. Let me know if there is anything you need. Jim Taylor 0400 111 504 pug303@bigpond.net.au

French Car Club of Canberra Social Report

Lunch in Yass on Sunday 25 October

Drove to Yass and lunch at The Roses Cafe, 87-89 Comur St, Yass.

We had our own room at the cafe for our group, but numbers were limited due to COVID safety rules.



Canberra French Car Day

Planning is underway for us to hold a French car day display at the Spanish club in Narrabundah. It will be on a Saturday in late November or early December, details to be confirmed.



Marques in the Park 2020 cancelled

The President of CACTMC in consultation with the President of the American Car Club have jointly decided to CANCEL Marques in the Park this year.

The reason for the cancellation is primarily due to the requirement to develop, and have approved, a CoViD Safety Plan in time for this year's event.

While the many clubs that regularly attend Marques in the Park will no doubt be very disappointed, the organisers sincerely regret to inform, that due to the expected number of participants, they have no alternative but to cancel this year's event.

Rest assured Marques in the Park will be back on next year – bigger and better than ever. Your understanding and cooperation is appreciated.

On behalf of CACTMC and The American Car Club,

Peter Atkinson
Secretary
Council of ACT Motor Clubs

Lisa

Dealer change of ownership

Canberra's Rolfe Subaru has been bought by the Janrule Automotive Group and re-branded Subaru Canberra.

It has appointed Jon Dudok as dealer principal following a 25-year career in the industry that started with Canberra Toyota in 1995 as a lube mechanic.

The purchase of the Subaru dealership adds 28 staff to Janrule's payroll, making it one of the biggest and most awarded dealership groups in the Australian Capital Territory.

Canberra-based Janrule started in 1974 and now has more than 350 employees across 12 different dealership locations at Belconnen, Phillip, Fyshwick and Gungahlin as well as operating a hire-car outlet at Canberra Airport.

Rolfe Subaru has been owned by Richard Rolfe since 2006. Mr Rolfe, who with his wife are AMs in recognition of their work with the community, bought the Subaru and Audi franchises in Canberra.

He later added Infiniti, Peugeot and Citroën. Audi Centre Canberra has, under Mr Rolfe's ownership, been national Audi Dealer of the Year for five consecutive years, from 2006 to 2011.

The Rolfe family also has a BMW dealership and Mazda franchises in Can-

berra.

The new owners of Subaru Canberra, Janrule Pty Limited, is a wholly owned subsidiary of Nick Politis' WFM Motors Pty Limited which is the major shareholder in Australia's biggest vehicle retailer, Eagers Automotive Ltd.

Janrule represents franchises including Toyota, Lexus, Volvo, Mitsubishi, Subaru, Honda, Peugeot, Citroën and Enterprise Car Rental, as well as having one of Australia's biggest used-car operations.

The WFM Group operates dealerships across Sydney, Melbourne, Brisbane and Canberra as well as internationally across the United States, England and France.

Peugeot going in to classic car restoration – a Peugeot 205 GTi 1.9 the first

15 October 2020

Peugeot is going into Classic Car Restoration with *Aventure Peugeot*, with the first restoration project a Peugeot 205 GTi 1.9.

Car makers with a storied history find good business in restoring classic cars from their back catalogue – like Jaguar Land Rover Heritage – not only creating a useful revenue stream in the process but ensuring their his-



toric cars survive. Although the restoration by a manufacturer will usually cost you a chunk more than using a classic car specialist.

Most of the in-house restoration projects are by 'premium' car makers, but now Peugeot is joining in the classic restoration game with *Aventure PEUGEOT*, aiming to restore classic Peugeot's back to prime condition.

The cars will be restored at the workshops of the Musée de l'Aventure PEUGEOT





in Sochaux, France, and once completed will come with a Certificate of Authenticity before going on sale.

Peugeot say the museum's specialists will restore cars to as-new condition using already obtained parts, traditional subcontractors and even 3D printing for stuff they can't get hold of.

The first project is the restoration of the iconic (and it really is) Peugeot 205 GTi 1.9, a car so good it's still compared to modern hot hatches (including the very good Peugeot 308 GTi 270) despite only boasting 126bhp when new, but its chuckability and loveability made it a really terrific little car.

From next year Peugeot are up for restoring your tired and jaded Peugeot Classic too.

Cars UK

Alpine news

Barry McAdie

Covid-19 has been a major disrupter of life in general and motorsport in particular.

First off, we were unable to make our annual trek to Bathurst for the Great Race last weekend. Our camp site of 12 places at McPhillamy Park next to the track remained vacant as it was decreed that no campers were to be allowed and there was an absolute limit on crowds in the stands due to Covid-19.

When we had a DNF in Targa High Country last November in my 1969 Alpine

A110, my navigator and I vowed to be back this November. But alas, it has been postponed to 5-7 February next year. So instead of battling snow as we did last year, we may perhaps face bushfires!!

My navigator is Rodney Apcar, who is also President of the Renault Car Club of Victoria. We were both looking forward to participating in our new Alpine A110s, along with other Alpine enthusiasts, in Classic Adelaide late next November. But Covid-19 struck again and we learned this week that it has been cancelled.

But there has been some good news. The Renault works team in Formula 1 is to be rebranded Alpine for next year in an attempt to





up the marketing for the Alpine brand. Rodney has been working hard to convince the powers to be to have a demonstration run of Alpines at the Melbourne GP to celebrate the entry of the Alpine brand in Formula 1. I will be there for sure.

There have been some celebrities that have acquired the new Alpine. There is James May, of Top Gear fame, and Jim Richards who has previously won Bathurst. And now Fernando Alonso, who is rejoining the F1 team for Alpine next year, has a new Alpine A110S.

Let's hope the effects of the Covid -19 virus is gone by Christmas at least so we can get on with our motorsport and other car activities.

Jay Leno's Citroën SM is the best car France has ever sent to America

At 50, this Maserati-engined GT still feels and looks like the future

Mate Petraný

24 September 2020

Despite being one of the most innovative carmakers of the previous century, Citroën just never had the cash flow to develop a sporty engine worthy of its bigger cars. In 1955, the classy DS was supposed to launch with a new air-cooled flat-six engine based on the 2-cylinder 2CV block's design, only to end up with an upgraded four-cylinder lifted straight from the old Traction Avant.

When it came to developing a much more luxurious successor to the DS, Citroën solved its engine problem by acquiring troubled Maserati instead, mostly to get its 2.7-liter 90-degree four-cam Tipo C114 V6 engine for its most ambitious 2+2.

Following that transaction in 1968, the Citroën SM launched in 1970, combining all the technical innovations of the DS in a much more sophisticated package, all designed with the American customer in mind.



This GT resulting from the French company's "Project S" featured a 170 horsepower V6 with front-wheel drive, a precise five-speed manual that's a real joy to use, inboard brakes for minimum unsprung weight, and a patented Hydro-pneumatic suspension that provided power to the steering and brakes. The centre-mounted headlights would even turn with front wheels to help drivers see better through the corners.





Citroën SM

A blend of Citroën Engineering and Maserati Performance.

This two door, four passenger Gran Turismo Coupe combines luxury with performance.

Citroën provided the design and engineering: hydro-pneumatic suspension, front wheel drive, power disc brakes, proportional braking, independent 4 wheel suspension and a unique power steering system that provides power as required. The Maserati 2670 cc V6 engine yields 180 horsepower and 140 mph top speed. The interior features adjustable seats and steering wheel, re-settable trip-meter, tachometer and a master alert system to warn of any failures. The Citroën SM combines the finest qualities of a luxurious sedan with Gran Turismo.



SALES AND SERVICE THROUGHOUT THE U.S.A. AND CANADA. CHECK THE YELLOW PAGES. FOR DEALER LIST. LITERATURE AND/OR EUROPEAN DELIVERY BROCHURE, WRITE: CITROËN CARS CORPORATION, DEPT. NYS, EAST. 40 VAN NOSTRAND AVENUE, ENGLEWOOD, N.J. 07631, WEST. 12615 BEATRICE STREET, LOS ANGELES, CALIFORNIA 90046.

What's more, if real trouble hit, the SM would still continue on three wheels, just like a DS, and a number of more recent Citroëns.

While you could indeed write a letter to the Citroën Cars Corporation in Englewood, New Jersey, or at Beatrice Street, Los Angeles, the French made a few errors while targeting the same customer base as Mercedes-Benz.

First off, the SM's headlight system was deemed illegal by the federal government. That may have been easy to delete for the U.S., yet due to its integral variable height suspension, the car also did not get an exemption from the NHTSA's 5 mph bumper

regulation introduced for 1974. That meant after just two years on the market, Citroën found its SM banned from America.

Mechanics more used to Fords and Chevys had no clue how to service these cars either, yet even standing still, Robert Opron's brilliant design made the SM the absolute star of any boulevard. Futuristic yet efficient with its low-drag body and large glass hatchback, the SM is a 140-mph tourer that can also be used off-road.

Having purchased it some 35 years ago, Jay Leno's 1972 example shows 110,000 miles today. It's been maintained by specialist Jerry Hathaway, retrofitted with the European headlights, but otherwise kept completely original. With its mushroom-operated brake system, always re-centering steering, and unbelievably comfortable ride, it's never given Leno any trouble at all.

The Drive

The Lone Peugeot – a story from the 1968 London to Sydney Marathon

Neil Dickie

It is more than 50 years since an event described as ‘the greatest motoring adventure of all time’ started in London with 98 cars and crew setting off on a 10,000 mile rally across 10 countries to finish with a dash across Australia from Perth to Sydney.

The Daily Express/Daily Telegraph London - Sydney Marathon was the brain-child of newspaper tycoon Sir Max Aitken of the U.K. Daily Express, and soon after, the Australian publishing tycoon Sir Frank Packer of Sydney’s Daily Telegraph came on board as an equal sponsor.

The event attracted significant interest from the major manufacturers of the day – with Ford being the most popular entry, coming from factory teams entered by Ford U.K. (Cortina Mk 2); Ford Australia (Falcon GT) and Ford Germany (Taunus). In addition to the 11 Fords prepared by the factories, private entries of mainly Ford Cortinas comprised another 19 who started the event.

The second most favoured vehicle was the BMC (Austin) 1800 “Land crab”



1968 Marathon Logo

with 4 entered from BLMC (Leyland) U.K. and Australia, plus another 7 private entries. The Volvo 144s was a popular choice, and although supported

by the factory, were all private entries mainly from Australia crewed by known rally drivers such as Ken Tubman and Bob Holden. The Daily Telegraph as one of the sponsors entered 3 of the recently released Holden Monaros with experienced crews from the Australian rally scene headed by David McKay.

An official team from the USSR comprised 4 Moskvitchs, and 2 tiny DAF 55s were entered as the “Dutch National Team”.



J Cotton Peugeot 404 at Marvel Loch Control W.A.

Chrysler (Rootes) entered a Hillman Hunter with Andrew Cowan and one of the 3 Citroën DS 21s was a factory entry driven by Lucien Bianchi. Simca had recently released their new 1100 model and enthusiastically fielded a 3-car team. The remaining vehicles of the total 98 entries were mainly private owned entries and in the case of the Mercedes, and Porsche drivers, the vehicles were “unofficial” factory supported entries. The remaining collection of other makes were mainly independently prepared and sponsored although the British Army, Navy and Air Force collectively entered a total of 7 vehicles, including a Land-Rover converted to 2-wheel drive.

The Marathon organisers during the planning stages had initially approached the major European makers to gauge interest in the event - particularly from Citroën, Mercedes, BMW, Peugeot, Porsche, Fiat, Volkswagen and Saab who had all successfully competed in motorsport in recent years. Peugeot's lack of interest in supporting a team was surprising, particularly given their recent success in the East African Safari rally with the 404, winning the last 3 events from 1966 to 1968.

When the entries closed on July 31,



1968, 3 Peugeot 404s were included on the list. Janine Berjou and Marie-Theres Patouc, both experienced French rallyists were driving a Peugeot, British driving instructor Peter Wilson had listed a Peugeot 404 injection on his entry form, and an entry from Ireland from tyre remoulding firm Kentredder also listed a Peugeot 404 injection. By the time of the start of the rally on November 24 from the Crystal

Palace Stadium in London, the French entered Peugeot had withdrawn, and Peter Wilson had decided to drive a Ford Corsair instead, accompanied by two passengers who answered his ad for “co-drivers to share expenses on a trip to Australia”! Australian Ian Mackelden signed up looking for a cheap trip back home. The Irish entry was the only

Peugeot to drive up the starting ramp at Crystal Palace.

A Peugeot 404 was the logical choice as a suitable vehicle for the Marathon as far as John Cotton was concerned. Cotton was the Managing Director of Kentredder Ltd (Ireland), a process for retreading tyres (similar to the Australian Bandag process). In his spare time, John was also a handy rally driver, entering several events such as the Circuit of Ireland and the RAC International Rally in Britain. In the 1966 RAC event, John Cotton teamed up with friend and navigator, Paddy McClintock in a Peugeot 404 and finished 27th with the 63 who completed the event out of 146 entries. He also entered a 404 in the 1965 and 1966 Circuit of Ireland competing against the likes of Paddy Hopkirk, Roger Clark, Andrew Cowan, Vic Elford, Tony Fall and Rosemary Smith, among the most successful rally drivers of the era. The Peugeot finished around 24th position in both events, out of an entry field of close to 100.

For the 1968 London to Sydney Marathon, John Cotton again enlisted Paddy McClintock as navigator, and invited Miss



Sylvia Kay, described as “a secretary working in the Channel Islands” as the third crew member. John Cotton saw the event as an opportunity to promote his retreading business, and the Peugeot ran on re-treaded Pirelli tyres for the entire 10,000 plus miles to Sydney.

The Marathon was a tough test of driver

[J Cotton Peugeot 404 at Mingary Control S.A.](#)

and machine and was heralded as a hugely successful event, and the surprise winners out of the 56 cars that reached Sydney on 18 December 1968 were Andrew Cowan, Brian Coyle and Colin Malkin driving a Hillman

Hunter. The drama of the crash of the team that had led the field halfway across Australia – Lucien Bianchi and Jean-Claude Ogier in the Citroën DS 21 near Nowra, just 100 miles from the finish, was headline news and Citroën was already planning an advertising campaign on a winning result.

Chrysler (Rootes) was caught off guard, trying to create a last-minute marketing campaign to promote the virtues of the “Hot Hillman Hunter”! Paddy Hopkirk was second in the Austin 1800 “Land crab” and one of the Ford Falcon GT’s finished third. The Australian Ford team also won the teams prize with the two other Falcons finishing fifth and eighth. Sir Max Aitken, who envisaged the Marathon would provide a much needed boost to the ailing British car industry, when he heard of the elimination of the second placed German Ford Taunus, and the Citroën during the final day of competition was reported as saying, “Thank God, it would have been a disaster if it had been won by a Frog or a Kraut”.

Car number 83, the single Peugeot 404 injection finished in 27th place. Unfortunately, there is little information available about the adventures of John Cotton, Paddy McClintock and Sylvia Kay and their efforts to bring the Peugeot home with no formal support, and very few photos of the Peugeot exist. The books written by competitors, Andrew Cowan (“Why Finish Last”), David McKay and John Smailes (“Bright Eyes of

Danger”), Nick Brittan (“Marathon”), and Innes Ireland (“Marathon in the Dust”) published soon after the event, hardly mention the Peugeot, and magazine articles and press reports of the time tended to focus on the leaders in the event.

Two excellent books published in 2016 and 2018 to commemorate the 50th anniversary of the Marathon – “The 1968 London to Sydney Marathon” by Robert Connor and “Race across the World”, by John Smailes, contain much research, photos and details provided by competitors not published previously. Of car number 83, no more information is contained.

Paddy McClintock entered the 25th anniversary running of the event in the “1993 Lombard London to Sydney Marathon” organised by 1968 entrant Nick Brittan. Paddy naturally chose to drive a Peugeot 404 again and was joined by David Dunn. Out of the 106 “classic” cars entered, Paddy was accompanied by five Peugeot 504s and another Peugeot 404 entered by a Dutch crew. This time the 404 finished 56th out of 86 cars who made it to Sydney. The 404 finished ahead of Andrew Cowan driving his 1968 Hillman Hunter, with a Porsche 911 driven by Francis Tuthill winning the event, a Ford Falcon from the 1968 event was second, and a



J Cotton Peugeot 404 Brachina Gorge S.A.

Peugeot 504 finished third driven by Safari veteran Mike Kirkland.

Paddy McClintock became very involved in filming and marketing in Ireland and maintained his interest in motorsport for all his life. Paddy died in 2018. Further research on John Cotton and Sylvia Kay has so far revealed no more detail. The fate of the Peugeot 404s in which Paddy McClintock competed in the two “marathons” is also unknown.

French bicycles

Lisa Molvig

Many of you will know that I am a collector of French bicycles, in addition to owning a Renault 12 and Peugeot 308 car. I wrote about my first Peugeot bike in a article for ROAR magazine in 2004, a 1975 Peugeot mixte. Since then I have collected many other French bikes, including Peugeot, Motobecane and Gitane. These are all from the 1970s and 1980s and include small wheel, mixte and diamond frame versions.

As part of my research and support of French bicycles, I joined several Facebook groups to obtain information and share the enthusiasm. The first one I joined is a mostly Australian group of classic, ie pre-indexed gears, Peugeot bike enthusiasts called The Misguided League of Peugeot Followers. <https://www.facebook.com/groups/895292577218288>

Here I have discovered that many of these bicycle owners also own French cars.

So I am not the only one who combines the ownership of 2 and 4 wheel French vehicles.



1989 Citroen BX 16V with two Peugeot mountain bikes on roof racks. Photo Chris Wilson



BX Citroen with road bikes (Peugeot PR10 and PX10) at French car day in Brisbane in 2019 – photo by David Wilson.

Recently I have joined these other Facebook groups to get information about my other French bikes. These groups are international.

Vintage Motobecane Bicycle Enthusiasts

<https://www.facebook.com/groups/346479049643318>

Peugeot, Motobecane and all French bicycles

<https://www.facebook.com/>

[groups/1622540677982251](https://www.facebook.com/groups/1622540677982251)

Gitane bicycles

<https://www.facebook.com/groups/154950624602070>

Peugeot Vintage bicycles

<https://www.facebook.com/peugeotvintagebicycles/>



In future articles I will include other information available on the internet about French bikes.

Lisa Molvig

Interview Robert Broyer

Where designers and especially design chiefs of car brands now stand on a pedestal, names from the past are less well known. Who has heard of Robert Broyer, a spirited 82-year-old who drew the designs of a number of extremely well-known Renault models between 1961 and 1973?

We meet Robert in front of his house in the Saône et Loire. He is pleased with our arrival in a Renault 12 TS. To an acquaintance who is passing by at the time, he proudly mentions that he designed this car 56 years ago. And that car is not the only Renault he drew.



Chausson

Once seated in his living room, he begins his life story. "Before my military service, I got my first job at Chausson. I started in the gearbox department as a mechanic where they developed them for the brand's buses.

I was particularly interested in working at Chausson because the company built bodies for other manufacturers. They made various derived versions of existing cars such as station wagons and vans".

Mécanique Populaire

Actually though, Robert's drive to create goes back much further. By the time he was 11 years old, he was already designing all sorts of things. "My father died when I was 10. We then moved back to

the countryside, to Villefranche sur Saône to be precise. I very much loved the modern things that were happening around me, but they didn't happen in the countryside. I was very happy with my subscription to Mécanique Populaire, a French translation of the American Popular Mechanics. In that monthly magazine I read all about new inventions,



In Chausson, Robert Broyer first worked on gearboxes for buses.

including those in the field of cars. Readers Digest was also popular with me. I became passionate about the progressive role the Americans played in those days. It became so

clear to me that I had to do something with cars.

At that time Robert was already drawing and sculpting and making his own toys with clay, among other things. He studied at the Lycée Technique and was trained as an aerodynamicist at the Conservatoire des Arts et Métiers.



Drawing board

Robert: "After working for a few months at Chausson on gearboxes, I went to the body shop where Chausson was preparing to build the Floride for Renault. I was added to a team that worked on a huge drawing board measuring 10m x 2m. On the white aluminium sheet the car was drawn full scale. This was the reference for the modelling of the production machines. This drawing formed the intermediate phase between

the model and the first phase of production. All sides of the car were drawn on it. The side and half a front, back, under and upper side. There I learned to work very precisely with a magnifying glass. Work that required a lot of experience. I thought it was



Project 114, Ghia's proposal.

great to learn this under the guidance of two specialists. They quickly noticed that I worked very precisely

and that I had a sense of volume. Important qualities for my later career.

A nice fact is that the Renault 12 was fully ready a year before launch but the market launch was postponed because the R6 had to appear first.

Robert returned to Chausson in November 1960 after his military service in Algeria: "I don't remember what I did in the first few weeks, it didn't make any impression on me. But at the

beginning of 1961, Renault wanted to have bodywork made so that the chassis of Project 114 could be run on public roads. Project 114 was the car that was to replace the Frégate. The real bodywork was drawn by Philippe Charbonneaux and Michel Beligond (Renault Centre de Style). Charbonneaux's proposal was soon nicknamed Zeppelin and was not chosen".

Design file

"Renault was in possession of photographs of the yet to be launched Lancia Flavia and based on that style I had to make a model in half scale (2.5 metres long). I worked hard on that and the result impressed Renault. At that time I was still employed by Chausson. They often did this kind of work for Renault. A week after I presented my design file, I was

employed at the Renault Centre de Style with the main merit that I had a feeling for volume”.



The central beam on the bonnet of the Renault 4 was Robert's first assignment at Renault.

Robert's first official assignment was to modify the bonnet of the Renault 4 that was about to be launched. The pre-series models had a flat bonnet in the centre that lacked sturdiness. There had to be a central swage to give more stiffness to the sheet metal. More than 8 million Renaults 4 saw the light of day with this swage by Robert. He remembers working on it for about 15 days.

In the 1960s the design department at Renault was not an independent entity as it belonged to the bodywork department and was headed by Robert Bertaud. He had five

to six designers working for him. Bertaud drew the cars, the others did the details or drew on the instructions of the chief. In addition, there were a number of external parties. One example is Charbonneaux who had worked on the Renault 8 as an advisor. In addition, the Italian Carrozzeria Ghia played an important role in the person of director Luigi Segre. On the basis of its own Selene design study from 1959, the Renault 900 prototype and also the design proposal for the 114 were created.

Robert: "Charboneaux already worked much less for Renault at that time. He was supported by his wife (from the champagne house of Lanson). At the beginning of my time, he came to talk every Thursday each week but the discussions were never car related. Project 114 was eventually abandoned.

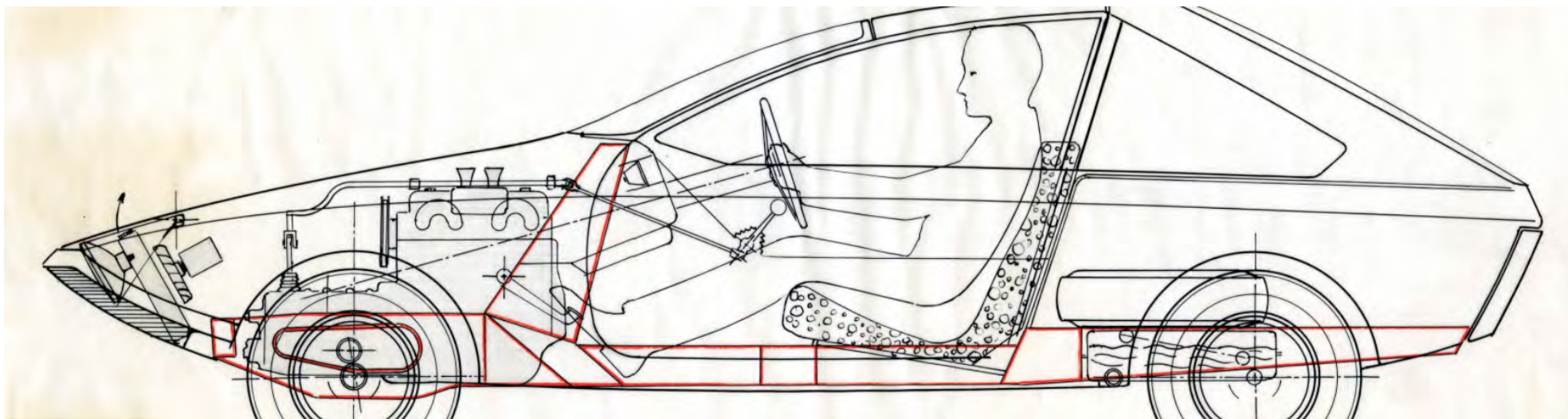
Luc Louis

The Renault 16 project was then launched (115), a more compact car compared to the 114. It had to be a revolutionary model, a so-called transformable. Plenty of drawings and models were made. That of Luc Louis came very close to the final Renault 16. Especially the side view of this model which was almost final. The car also had the special gutterless roof construction, which was patented by Renault. In its original design,



The very first model of the Renault 16 by Luc Louis.

the rear bumper had a U-shape and was connected to the roof edge along the tailgate by means of the upright rear lights. It was jokingly called Salvador Dali's moustache. The front of this proposed model already had the familiar V-shape in the middle and originally double headlights. At his instigation, Louis even gave



The original drawing of the arrow-shaped coupé based on the Renault 4.

the car flip-up lights.

Simca

Robert: "The honour of designing the Renault 16 is often attributed to Charbonneau or Gaston Juchet but it really is Luc Louis who designed this famous Renault. Based on his proposal, Gaston Juchet has adapted the front and rear as seen from the production version. The interior of the Renault 16 is also by Juchet. Charbonneau has only given modest advice".

At the same time Citroën was developing a model in the same segment, the project F. Citroën was very surprised when the Renault 16 was unveiled because project F had a similar design and also had the now patented roof construction. It was a catas-

trophe for Citroën which was forced to abandon the whole project even though the preparations for production were already in full swing. How could such a thing happen? Robert knows the story: "At the end of the fifties, Simca was very ahead with its design department but at some point the department fell apart and several designers found work at other manufacturers. Luc Louis joined Renault and Robert Opron was hired by Citroën. Both brought with them the same history as former colleagues, and in this case that led to two similar cars. Renault was fortunate to be the first".

"Renault put together its Bureau de Style in the early sixties and liked to hire people from Simca because of their design advantage. Michel Belligond (among others the designer of the Alpine

A310) also came from Simca. In fact, he went to Citroën in 1970 because of his still good contacts with Opron. For a long time I was the youngest in the department, I was at least 9 years younger than the rest. This means that I am now the only survivor at 82 years of age."

Renault 5

A competition was held at the start of every new project. Several designers made drawings and their own scale model. Not only Renault's own designers, but also studios such as Ghia and Coggiola. Robert: "Gaston Juchet had direct contact with the marketing department and this information was passed on to us during meetings. Everyone got to work with a package of requirements. Everyone brought in their own personality and ideas. Usually it was Gaston and I who produced the scale-

models.

At the end of the sixties the project started that led to the Renault 5. The Renault 4 was too expensive to produce. There had to be something new, but we had no idea what it had to be. The basis had to remain that of the Renault 4. Five stylists worked on a preliminary study. I wasn't part of it. My colleague Michel Boué had no inspiration at first. In such a case, you talk to colleagues. I gave him some ideas, especially about the bumpers, and he included them in his design. The management was delighted. It's funny to know that at first it was only a preliminary study. It was not at all clear that it would be worked out into a final production model. Gaston Juchet developed the Renault 5 into the real car. There was also a competition for the interior. I took part in that competition and in the end my design was



The interior of the Renault 5 is part of Robert Broyer's work.

chosen. The upholstery materials are again the work of Michel Boué together with Glowinsky of Couleurs et Matières, a niece of Pierre Dreyfus.

Asymmetrical headlights

Robert Broyer's most famous Renault model is the Renault 12. A model whose basic shape was created more or less by chance at an early stage. Robert: "It was 1963 and in between we worked on free assignments, which were not based on a programme. Cars at that time were pulled by the front, so to speak. Take the Citroën DS. Chevrolet came up with the Corvair.

A car with a horizontal design with a balance between the straight front and rear. Many brands copied that concept. Think of the Renault 8, Simca 1000 and various Fiat models. I didn't think the Corsair was a dynamic car. On the contrary, I wanted to design a car that was blunt and then coming to an arrowhead".

Starting from the chassis of a Renault 4, Robert Broyer drew an arrow-shaped coupé and made a scale-model of it. Later, when the Renault 12 project was launched, the management asked him to convert the basic design of this arrow-shaped car into a production model. And so his proposal for this four-door sedan was born.



One of the first prototypes of the Renault 12 with specific hubcaps, closer rear lights and a gutter on the C-pillar.

Twenty projects

"In my first design, the car had two headlights on the right and one on the left. The bulbs at that time were not yet of enormous quality. You either had a good lamp for near or far. The two outer lamps for good near visibility were supplemented by a third lamp for better visibility further ahead of the car. The asymmetrical headlights according to the European standard were not yet available at that time. In the preliminary phase of the Renault 12, some twenty projects and models were created from which two were selected and worked out in full scale. Entries came not only from Robert, but also from Béliogond, several from Ghia and also from Pierre Mignon, who had made the changes to the R8 to create the



The two 1:1 scale models (Broyer and Ghia) in the middle of the other Renault models and certain competitors.

R10.

"The styling of the Renault 12 began in January 1964 and exactly one year later (7 January 1965) the two models of choice were presented. The date of presentation can be read on the license plates. My car had the three headlights at that time. Initially mounted in a backwards inclined grille, later in a more upright version".

Photographs show driving prototypes with single round headlights, making the front very similar to the later Ford Corcel, which, on the same base as the Renault 12, was developed at the same time. But the management wanted a front that showed a family connection with the Renault 16. This was followed by a proposal for lights that exactly followed the shape of the wings. The

V-shape in the grille was also a fixed feature. The next step was angular headlights that still followed the shape of the wings with a rim around them but that became too expensive so a financial compromise was chosen.

Repainted

Robert: "The rain gutter was not extended backwards but curved down directly behind the rear doors. Dreyfus liked that. Later (model year 1975) that feature came back after all. The reason was also financial. It happened regularly that during the production there was damage to the rear wings. In that case a large part of the bodywork had to be repainted. That necessity disappeared after the rain gutter was extended to the rear". Another great story is why the boot lid of the



The large headlights that follow the contours of the front wings have not been translated into the production version.

Renault 12 is so inclined. Robert: "That was prompted by the construction of the rear axle. It did not allow large weights to be carried far behind the axle. So the luggage space in the rear wasn't allowed to become too high. That

meant finding a solution for the spare wheel that didn't fit under the bonnet. For example, there was a prototype of which the right part of the boot lid was higher, so that the wheel could be transported standing upright underneath. Another option was to place the wheel flat in the boot with the option of mounting it outside on the tailgate if the maximum volume was required. To do this, there was a round hump on the boot lid".



The almost definitive Renault 12 with as a visible difference of the inverted V-shape on the front grille.

Models

The models of Robert's designs in the Renault 12 project were built by Ghia, who like Béliogond, also took part in the competi-

tion. Robert: "Béliogond was a great modeler, but his designs often didn't match the fixed reference points, so that an engine, for example, didn't fit".

Surprising to hear that

Robert Broyer never rode in a Renault 12 in his life. "Designers always live and think in the future. When a model comes on to the market, it's many years after the design phase has been completed. It just didn't happen. I once drove the Renault 14, which was also designed by me, as a loan car from the garage".

A particular fact is that the Renault 12 was fully ready a year before launch but the market launch was postponed because the R6 had to appear first. After all, the Renault 12 was so modern for that time that a year later was no problem.

Many Renault models and projects bear the signature of Robert Broyer. Think of the Renault 14 already mentioned, the interior of the first generation 20 and 30, the SAVIEM J-series, the Renault 50 and 80 tractor series, the concept of the Renault 40 (early seventies), the Ligier coupé based on the Renault 14 (1975-1977), the 4 Rodeo and the later 5 Rodeo, the front of the 6 Rodeo and much more.



Robert Broyer shows the folding windscreen of his 4 Rodeo. On the right, a sketch of the same car.



The Renault 50/80 tractor series was designed by Robert Broyer.

Centre Technique Renault

Why did Robert Broyer leave Renault in 1973? "All my years at Renault the design department consisted of a handful of people, a maximum of five to six. We had our offices at the Centre Technique Renault (CTR) in Rueil-Malmaison. In 1973, a new building was built and the design department was to grow considerably in manpower. Gaston Juchet



Two other examples of Robert's creations, the Renault 14 and the interior of the first Renault 20 and 30.

remained director of bodywork design. I was asked to become director of interior design. And I thought that was too limited. I then established myself as an independent contractor and did many more projects for and with Renault. Later in the seventies I was asked to succeed Gaston Juchet without him knowing about it at that time. I couldn't do that in all conscience as we had worked together too long and too well for that".

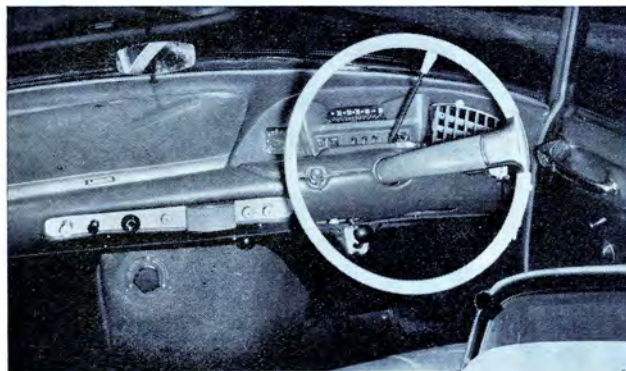
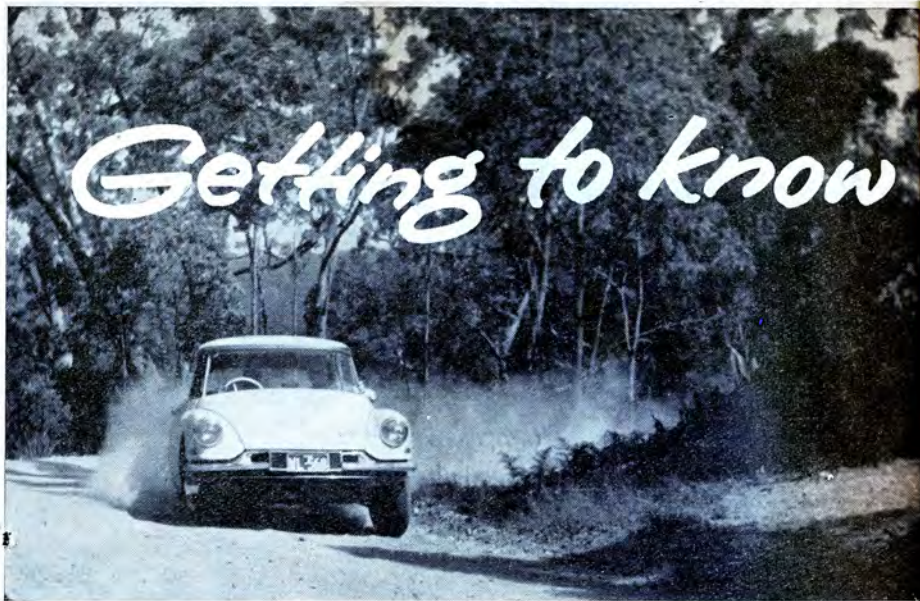
Gas cookers, kitchen taps...

Robert Broyer worked for Audi for a number of years. One of his models there is the Audi 100, which came onto the market in 1982. But he's still working on a daily basis. He designs anything and everything.

Gas cookers, kitchen taps, aeroplanes, household goods and of course still cars, because he will never be able to let go of that old love.



The Renault R14 coupé designed by Robert Broyer, almost made it into production.



"... you whirl on around the corners with your suspension pumps holding the Goddess rigidly upright beneath you ..."

"Safety is real ... that crazy curved steering column can't skewer you; there's padding up above, at both sides, and down below ..."

"... comes an obstacle, you flick the height lever, and the pumps take over." And how easy it is to work underneath this car!

Single nut on each rear fender, when released, allows the entire fender to be removed for maintenance—another common-sense feature of the Goddess.



12 WHEELS, November, 1958

by STEVE G. SIMPSON

the GODDESS

Somewhere beneath all that outer-space styling, down amidst that maze of pumps and pipes, there lurks a car that's very human, very engaging . . .

IT'S said that there's nothing new under the sun — but after a long day driving around in a Citroën Goddess I don't believe it. When I got home late at night after some 250 miles through scorching heat, blinding dust, and over an assortment of very kind of roads N.S.W. can dish up, I was still marvelling periodically, as new, amazing discoveries kept right on cropping up!

For the DS19 is not only "different" — it is just about as unlike a car (as we know the term) as anything on wheels can possibly be.

Look at it, and it's something that just whizzed in from Outer Space. Drive it, and the impression is heightened. And even after you've driven in it all day long, you're still finding out new things, radical things, amazing things about this car, which when it was released two years ago, at one stroke rendered all other vehicles ten years out of date, and which, even today, is still so far out in front of the herd in all things save sports-type performance, that just to ride in it becomes all over again a new experience.

The above is a pretty strong state-

ment to make about a motor car, but it is justifiable. Here's why.

When the war ended and Citroën decided to build a successor to their popular traction avant models, they proceeded in a fashion which has come, over the years, to be regarded as typically French. In other words, strange as it may seem, they behaved logically!

First they discarded every known thought about a car — tore all preconceived ideas to pieces, as it were — and then considered carefully each individual point before commencing to pool ideas. Obviously no item of established automotive practice won a place in their new car unless the designers were wholly convinced that no better way of accomplishing that particular objective could be found. For that reason, no doubt, the Citroën Goddess has four wheels and not five or six. If five wheels, or six wheels would have done a better job they'd certainly have used them.

For this reason alone the Goddess is "different".

It is also different — refreshingly so — for the reason that it results from a rare designer/engineer combination. We are so used to seeing

cars these days that look different, yet are completely unfunctional; and which have got that way simply because, despite the engineer's bitter protests, that is the way the stylist said it ought to be!

In the Goddess' case, every single facet of the car is obviously resultant from a plan. From the hydro-pneumatic suspension through the indirect interior lighting and the flat, low floor to such "minor" details as the way in which the glove-box opens upwards instead of downwards, there is evidence of everything's having been carefully thought out.

Sit down in the car and try the pedals; and first you're struck by the way the accelerator rests in a below floor recess, while only a few short inches away from it reposes that small rubber-shod button which controls the brake. A bit unusual, you think — but is it better?

You soon find out that with your heel acting as a natural fulcrum, your foot swivels swiftly from one to the other without any need for its being lifted — thus improving your "action" time immeasurably in the case of an emergency.

(Continued on page 65)



"... look at it, and it's something that just swept in from Outer Space. Drive it, and you've a hundred new surprises yet in store ..."

"... I've travelled in ambulances—but I'd sooner nurse broken bones in a Goddess any day ... No wonder country doctors like this car!"

WHEELS, November, 1958 13

GETTING TO KNOW THE GODDESS

(Continued from page 13)

It has, in fact, been so planned for that very reason.

Safety is a very real thing in the Goddess. That odd one-spoke wheel is readily collapsible on impact, and that crazy curved steering column also has a purpose in life in that it is impossible to skewer yourself on it should there be a head-on smash. The floor is padded deeply with sponge rubber, beneath the carpets; the sides ditto under their upholstery, and even the roof lining has its share of head-preserving softness underneath. In other words, you can roll over in a Goddess (although we don't quite know how you'd manage to overturn one in normal usage) and still stand a remarkably good chance of emerging from such an episode unscathed.

But most of all I, particularly, appreciated the way in which a back seat passenger can doze off with his head resting against the side lining, and not be tormented by the incessant drumming and vibration which assails his skull in practically every other car we know.

The Citroën is a relaxing car in other ways besides.

You can, for instance, drop the front passenger's seat to a fully prone position whilst the car is in motion, and what a blessing this can be if back and front seat passengers, for instance, wish to change places while the car is in motion! And (having travelled in more than one ambulance) I can state positively that, were I sick or nursing broken bones, I'd glide along the road a lot more comfortably in a Goddess than in any normal-type ambulance.

It's easy to see why this unusual car is proving popular as the mount of country doctors!

I never cease to marvel at the inert-gas suspension. While it has, in its way, a rather "dead" feel; there can be no doubt but that it soaks up road shocks in a most remarkable manner, whether on "high lift" or "low". Naturally, when the car is pumped up high into the air for the purpose of clearing road obstacles it must necessarily be somewhat less stable than when its suspension is set at minimum clearance of 5" — but from the driver's point of view the difference is unnoticeable. We deliberately tossed the Goddess about on loose surfaced roads in an effort to produce instability. No dice.

A flick of the lever adjusts the suspension to your choice of three clearance heights, and this adjustment may be done while the car is moving. It is awkward, however, for the driver to reach this selector lever, since, having been designed for left-hand drive, it is on the near side of the front compartment and some distance away from his hand.

Another odd point about the Goddess is the manner in which that peculiar suspension automatically

compensates itself to changes of load. When you leave the car, for instance, and turn to walk away, suddenly there is a whirr from deep amidst the mechanical depths which causes you to turn around . . . and there, before your eyes, is the car pumping its own front end down some two inches. Correct height reached, the machinery stops until you remount; then, following a brief moment of depression as your weight causes the car to settle a little, the pumps go into action again and you can feel the Goddess "swelling up" beneath you.

It is all distinctly odd and rather eerie!

The suspension is admirable, too, on corners. There is no body roll after the first brief instant, because the self-adjustment pumps take over the chore and keep matters straight. In fact the "opposite" is more often the case, so that you tend to emerge from your corner with your Goddess leaning slightly inward like a motorbike rider!

We repeat, it is a most unusual car!

The power brakes are exemplary. Not only are they well-nigh impossible to make fade, they seem also to be free from the "grab" tendency which besets many of their fellows. The tiny button which is used to apply them takes some getting used to, but, regardless of vehicle speed and road conditions, it always produces stern, commanding results. But the thing which looks like a foot-brake but is actually a parking, or emergency brake, is of a different order. When stood upon firmly, it will park the Citroën immovably on any steep hill; but should the occasion arise for it to be used as an emergency footbrake let us make no bones about saying that the driver should adopt a definite long-term type plan regarding any proposed stopping manoeuvre.

We did manage, with difficulty, to halt the Goddess on a 1 in 4 grade by using this brake alone — but only through the process of the driver using all his strength and being supplemented by the weight of a rear seat passenger applied heavily on his shoulders! And even then it took best part of half a mile.

The big four-cylinder engine lopes along the road in mighty fashion, and seems quite capable of maintaining sustained cruising speeds of 75 m.p.h. — maybe more. But there is a certain pronounced four-cylinder beat at some speeds, although this smooths out above 60 m.p.h.

At high cruising speeds the Goddess is one of the quietest cars I've driven, there being a virtual absence of wind noise even though the front windows are open. Proof of the uncommon streamlining's effectiveness lies in the way in which onrushing wind blows right past the driver's window and not in through it. This is demonstrable by holding a lighted cigarette, complete with ash, near the window when it is wound down an inch or two and the car is in fast motion. The ash is sucked away into the slipstream only at the extreme top forward corner of the door.

I know that the pundits seldom

recommend one's resting one's elbow on a window ledge, lest an arm be amputated by a passing car; nevertheless a great many drivers do travel in this fashion and the fact that they still wear two arms apiece today is no doubt a tribute to their astuteness . . . or else, could it be that the pundits are wrong in citing the rarity as the usual? In any case, in the Citroën you may travel with the elbow resting naturally on the window sill in either front or back compartment and it is the only car I know which permits of this.

The styling is at its very best on a hot day, such as the one on which I drove it; for with all the windows down the car becomes a true open-air tourer, and a remarkably dust-free one to boot.

It is easy to keep writing about the Citroën's multifarious wonders, and it is thus perhaps easy to overlook its one or two faults. These do exist.

The Goddess is not, in my book, a happy car to drive around in traffic. The automatic clutch arrangement is slow in operation and, to the unskilled driver, is difficult to change gears with smoothly. With sufficient practice it is possible to upshift and downshift at any speed with both smoothness and despatch; but initially (and in some drivers' cases, I fear, interminably) there is a definite time-lag which causes the gears to shift quite some time after you've moved the lever. This can be disconcerting. And in traffic, any attempt at getting away rapidly from a standstill almost invariably results in a classic jack-rabbit start — the clutch not having engaged fully until revs have been built up, at which stage it comes in with a noticeable clunk.

Neither did I fully approve of the power steering; although, give it its due, it's probably the best of its kind extant today. Still, there is the inevitable tendency to wind on far too much wheel on a corner, as well as the necessity to "unwind" manually when emerging from it. This results from a "deadness" that no power layout I've tried yet seems to have succeeded in eliminating.

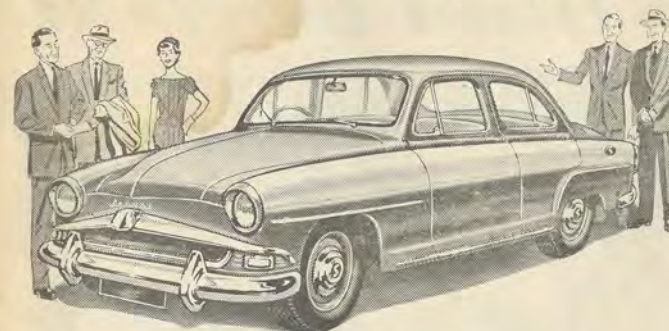
These things apart, the Citroën Goddess is quite a car.

There's a rare pleasure to be had in driving it, say, over a twisty bituminous road such as the 112 miles which separate Sydney from Newcastle. Come the straights; and you rush along fast in ghostly silence with the car squatting firmly, yet shock-free beneath you. And then you plunge on into the bends, selecting your intermediate gears early as the hills approach — for this car doesn't hang on so very well in high — and around you go; up, down, left, right, with your front Michelins humming blithely away to themselves and your suspension pumps holding you rigidly on an even keel; and as you get the feel of this car more and more you suddenly realise that you're sweeping along through those twistlers with the speedo registering a steady sixty, and your car is enjoying every blessed moment of it.

Yes, like I said, this Goddess is quite a car.

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CG24FP

WHEELS, November, 1958 65



Present in person

Brad Pillans (President),
Greg Francis,
Leigh McEwan,
Lisa Molvig,
Neil Sperring,
Jim Taylor,
Barry McAdie,
Neil Birch (Secretary),
Barry McAdie,
Colin Handley,
Mitch Jamieson-Curran

Present on Zoom

Peter Minson,
Paul James,
Paul Ballard,
Chris Carder,
Bernard Wright

Apologies

Flash Flanagan,
Adam Rustowski,
Allan Lance,
Ian Brock,
Peter Rees.

Introduction

1. The meeting opened at 8:05 pm.
Brad welcomed everybody.

Minutes of the August meeting

2. Barry McAdie moved the minutes be accepted as a true and accurate record of the meeting, seconded Lisa Molvig. Carried.

Matters arising to be dealt with during the meeting.

Financial report

3. Not much progress yet on setting up a new club bank account. It was suggested that one of the old club's accounts could be renamed, however, almost certainly, a new account will need to be set up

Paul James will talk to the outgoing treasurers of the two old clubs.

Paul was asked to open account for the new club as a matter of some urgency.

Our Car Club subscription needs to be paid; Brad will do this and be reimbursed.

General business

4. Barry reported that all Renault members (including Citroën owners) have had their details loaded into the Our Car Club Database. There was a general discussion on some of the capabilities of the Our Car Club product, such as special email lists. Barry to take on the role of membership secretary as well as maintain the Our Car Club database.

5. FCCC's Council of ACT Motor Clubs affiliation fees have been paid. Brad was told by the CACTMC President that concessional registration will continue in the name of the old club until they are transferred to FCCC. There was some discussion about the validity of this statement. Brad asked Neil Sperring to raise the matter at the next meeting of the CACTMC.

6. **Club Magazine.** Some discussion about the first edition – it was well received.

7. **Social events:** Next outing will be to Roses Café in Yass for lunch on Sunday 25 October, see magazine for details.

8. **Council of ACT Motor Clubs (CACTMC):** Shane Rattenbury has approved the long-awaited 60-day registration scheme. There will be a "modified Historic Vehicle category. Target implementation date 1 July 2021.

9. **French Car Day:** The Telopea school fête will not be held this year. Greg Francis suggested hold it at the Spanish Australia Club in Narrabundah, on the same date. Greg will follow this proposal up.

10. Following a discussion on membership, Greg Francis moved that the date membership is due for renewal is the date the renewed membership starts. The motion was seconded by Leigh McEwan, the motion was carried.

11. The committee was asked to look at the possibility of a family membership.

12. **Club web site and email:** Mitch said it appeared the all versions of the club initials have been taken. After some discussion there was general agreement that something like FrenchCarClubCanberra be used as a Domain name. Mitch will follow up on this.

Close, next meeting

13. The Meeting closed at 9:23 pm.

The next club meeting is scheduled for the Raiders Club in Weston, on Tuesday 27 October 2020.

