



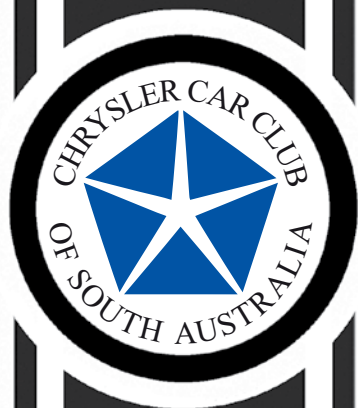
# ***Torqueback***

OFFICIAL MAGAZINE OF THE CHRYSLER CAR CLUB OF SOUTH AUSTRALIA



**MOPART Part One**

*Quinn*



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CHRYSLER CAR CLUB OF SOUTH AUSTRALIA INC

# Torqueback

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G'day there.

Welcome to issue 35 of the new **Torqueback**—entitled **Mopart, Part One**.

In this issue please allow me to indulge myself, with a subject close to my heart – *automotive art*. As many of you might already know, I love to draw – and I love to draw cars...

I'm lucky to have somehow made a career from this, so I think I know something about it. Well, enough to be able to talk about it here anyway. In doing so, I might also have to actually talk about myself too, so I hope that's OK by everybody ...

I just hope you all find it interesting.

And I wanted to do something different.

So, what exactly do I mean by automotive art?

Well, any kind of artwork associated with cars and car culture. It could be an illustration on a poster, the graphic in a decal, a stripe or a mural in a paintjob, a technical drawing from an instruction manual, a rendering of a concept, a painting of your own car to hang in your pool room, or a 'character' in a movie. Perhaps even just a particular remarkable car in its entirety itself. In a previous **Torqueback** I talked about how a design classic or a wild custom could almost be revered as a piece of art, like an exotic sculpture.

Eye candy!

There was so much that I wanted to explore (plus I have a couple of BIG special guests still to

come who couldn't make this issue's deadline) that I've ended up having to stretch this theme over two issues! (Of course the next issue after this one will be the **ACF Special**, but **Mopart, Part Two** will follow that...).

So during these next coupla magazines we'll take a look at a few different kinds of automotive art around the **Chrysler** brands, as well as cars in general. We'll overview some techniques, and map some styles and evolutions. I'll also introduce you to some notable exponents of drawing, painting, airbrushing, rendering, drafting and industrial design. We'll survey some advertising design history and look at how the car has been captured in popular culture – in comics, cartoon and film.

Eye candy everywhere!

By the way I'm deliberately not going into automotive photography here.

Obviously, photography has naturally emerged as the predominant medium for the automotive subject because of its power and convenience, and it too has its own history – of styles and evolutions. There are some amazing automotive photographers around – look no further than some of the folks who regularly and generously donate their beautiful lightburns to **Torqueback**!

There's a perception that photography is 'closer to reality' than any other visual created by the hand, maybe because it appears to be so objective. Conversely, a drawing or a



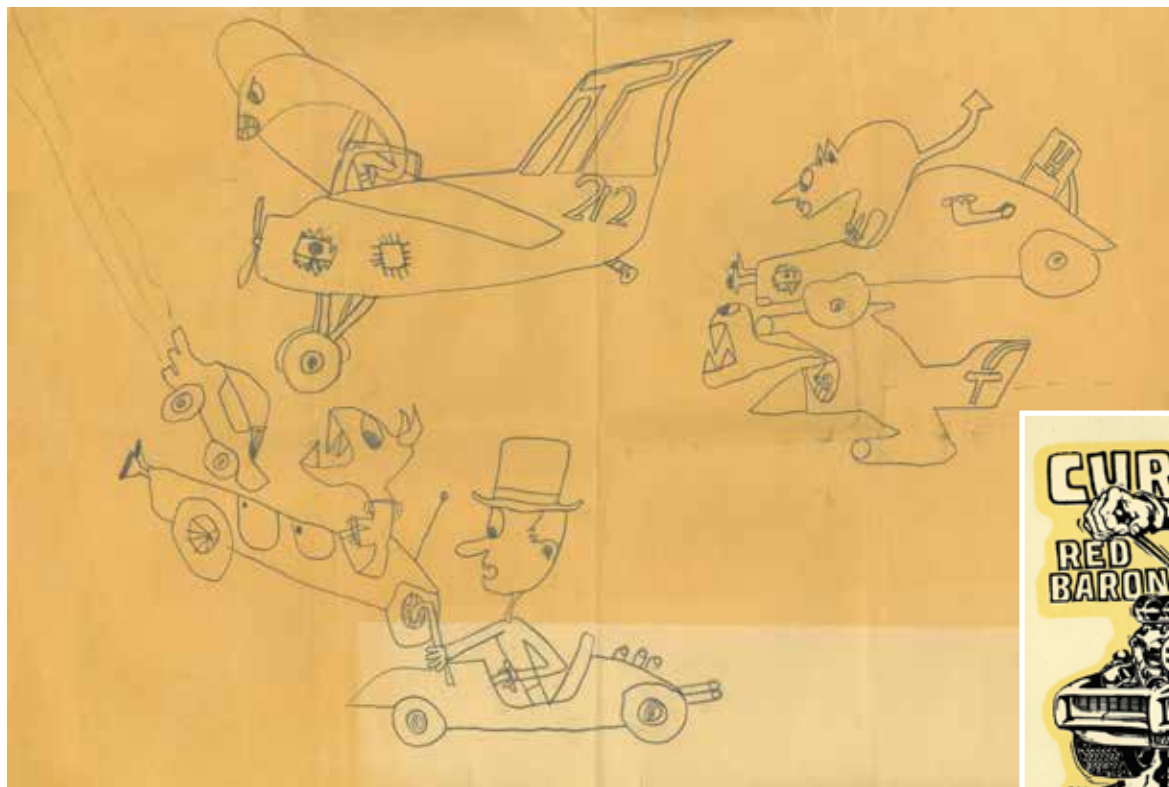
painting – whether on canvas or on a computer screen – can be so subjective, so it gives us and our cars a whole other dimension. Perhaps a different reality. Maybe because it is even a more personal experience.

Regardless of all these semantics, I've decided that automotive photography deserves to be a topic of its own. So we'll save that for another time.

Y'know, in a roundabout way, automotive art is actually how I came to own my Valiant – and hence how I ended up in the **CCCSA**.

Anyway I hope you enjoy this issue... something quite different. Have some eye candy.

Cheers,  
**Dave H**



Luckily, my mother saved the earliest drawing I ever did at age 5. Cars, planes and monsters influenced by the TV cartoon **Motor Mouse and Auto Cat** and this GTO monster car (right) by **Ed Roth**, which was upon a decal on the window at **Rhemac Motors** at Hill Street, Gawler South – where I would sit and gaze at in wonder while my dad put the family **Toyota Crown** in for a service.



Happy New Year and welcome to 2019!

Summer seemed to get off to a lacklustre start, but it's certainly hit with a vengeance this month.

Love an Aussie summer!

It doesn't seem that long ago that we were gathering at Tonsley for the 2018 *Adelaide Chrysler Festival*, and now here we are ramping up for the next one already.

Time flies.

I decided to take a break from being on the organising committee this year but have been keeping across preparations and it sounds like it's going to be another bumper show. After the Tonsley extravaganza, **Damian Tripodi** suggested we look at the Bendigo model and expand on our previous *Chryslers at the Port* events and stage a 'street show'. So, this year, the Adelaide Chrysler Festival will centre around the Port Adelaide docks and the **Hart's Mill** precinct. Dates are 22nd to 24th February.

Quite a few of the changes from last year have been kept, like free entry for vehicles and spectators. And, as per last year, there will be no judging or trophies. So hopefully it will retain the casual, social and relaxed feel that was generated in 2018. It promises to have a great 'historical' feel too, with cars on display in amongst the old Port buildings. Lots of the pubs and cafés in the area are also getting on board to help with keeping the punters fed and watered.

Keeping the event free is in large part due to the support of our sponsors, particularly the **City of Port Adelaide Enfield** and **Shannon's Insurance**, our major sponsors for 2019. We thank them and all our sponsors for their ongoing

contribution to making the Adelaide Chrysler Festival such a fantastic event.

I'm excited to check out this year's show. If you haven't already, make sure you check out the website at [cccsa.net.au/acf](http://cccsa.net.au/acf) and get your entry in as spaces are filling fast.

The other event that falls this year is the bi-annual *Kernewek Lowender* with it's *Cavalcade of Cars*. This seems to get bigger every time and is, in my opinion, becoming as popular as the *Bay to Birdwood* with cars coming from all over the state and country. Most people are now making a weekend of it and enjoying both the cars and the *Cornish Festival* itself. Accommodation books out fast, so get in early for what is a great weekend in May.

Closing on a bit of a sombre note, our thoughts are with those members who have recently lost loved ones or are battling illnesses at the moment. I won't name people here but know that your friends at CCCSA are thinking of you and your families.

Anyway, that's enough from me for this edition. Hope to catch up with many of you at the *ACF*.

Keep it Mopar!

– Iain



**Dodge** has its own special way of getting into the holiday spirit—and, you guessed it, it does indeed involve the *Hellcat*. Premiering in one of the automaker's new holiday sales ads is this wild Santa sleigh that's based on a Dodge **Challenger Hellcat Redeye**, that 797-hp supercharged muscle car that's already plenty ridiculous on its own.

From what we can see, the sleigh is a chopped-up Challenger coupe with two massive metal runners replacing the four wheels. The supercharged 6.2-litre Hellcat **Hemi V8** is said to be underhood, though we can't help but wonder how the sleigh gets all that power to the ground—er, air. Four chrome exhaust pipes sprout from the front fender, the windshield is lowered, the roof is mostly removed for an open-air feel, and there's a space for presents in the rear. The Hellcat logo with reindeer antlers in the front grille is a nice finishing touch.



Okay, I've got to declare it.  
I have a conflict of interest.

When I came up with the idea of having a cruise purely for **Valiant Chargers** I was unsure as to how popular it would be. There are quite a few registered club members with Chargers – but I didn't want to limit it purely to members and figured it was a good way to market our club to outsiders.

In the end we decided to run an **Aussie Charger Cruise** and blend it with the club picnic on November 30 last year. I was delighted when 35 chargers arrived at the Churchill Centre, many of which were non-members of the club. A number of people that gathered at the start did not participate in the cruise and several others did not join in the Christmas picnic festivities. But we have their contact details and we are hopeful of gaining some new members as a result.

Of the 20 or so Chargers that did it make it to the Gumeracha destination, it made for one of the busier Christmas picnics in some years and there were plenty of good carpark photos.

I was challenged on the concept by some who said *why should Chargers have their own cruise?*

The intent was to try and create a spectacle. One body shape, many different colours. I just happen to own a Charger but there is no reason that we can't run another cruise for another variety of **Chrysler** so if you have an idea, let me know. And look out 2021 which will be the

50th anniversary of the Charger. Is there room for a second 3 day event like the **ACF**, perhaps later in 2021?

*"The only thing that is constant is change".* Someone famous must have said that.

Technology keeps shifting the goal posts. Three years ago my teenage daughter created a **Facebook** profile for me almost as a joke. I had no interest in what teenage kids talk about online, but little did I understand that there is a whole world of people using social media to follow their hobbies. It costs nothing, you can view it on your PC or on your phone, and unless you choose to log on, it doesn't disturb you. Our **Buy, Sell and Swap** book is probably quieter than ever due to the number of cars and parts that are now offered for sale on Facebook pages such as **Chrysler Valiant Buy Swap and Sell**, the **VH-CM Valiant Appreciation Society** or perhaps the **Long Roof Valiant Club** (for wagons). These pages offer plenty of lounge room experts responding to any questions that you may have. They also offer our club the opportunity to promote events such as the Charger cruise to a huge cross section of people at no cost and often far more effectively than ads in print media.

So get on board and get your kids or grandkids to assist in getting you a Facebook account.

Something that put a smile on my face recently was the spontaneous Facebook response to **Cathy Groot's** purchase of another VJ hardtop. It is a super blue Regal with a vinyl roof and looks



like a very original car (although Cathy says don't look too close!) including still being three-on-the-tree. She posted a photo the day she bought it and I reckon she received about 100 responses from people all around Australia congratulating her, and commenting on how great it looks. It was a very genuine feelgood story – and I was pleased to hear that Cathy is finally back once again behind the wheel of her beloved hippo.

I'm also loving the amount of online interest that is being generated by our cruises lately – and we have a lot to thank **Damian Tripodi** for.

Enough talk. Let the rubber hit the road!

– Andrew I



**Anthony Hill** recently went to Bali for a holiday where he visited **Ka's Surf Art** gallery in Kuta. There he commissioned painter **Rheno** to do some oils on canvas of his Chryslers (albeit from photos) and Anthony was absolutely stoked with the final products. They look damn good!

**MAL HOLMAN - CAL**

With this issue of Torqueback focusing on Mopars and Art, I wanted to make sure that my interviewee was in some way related to the theme.

However, rather than thinking about Mopars and Art, I started to think about Mopars that are art... after all, any design can be considered a work of art, and this is particularly true of the cars that we all love.

Spurred on by a great book my wife got me for Christmas (check out *The Art Of Mopar* by Glatch and Loeser!), I wanted to capture some of the Australian Mopar Art story. So I was lucky enough to catch up with Mal Holman, an engineer who served with the design team at Chrysler Australia, including working on the legendary Charger project.

You might recall Mal appeared recently as a guest speaker at a monthly club meeting last year, and he is also currently helping Dave Heinrich with his new hardtops book.

*"I joined Chrysler in 1956, and in '58 I moved into the design area as a draftsman, and by '61 I'd moved into engineering as a project engineer for Valiant," Mal begins. "That was an era when everything was exploding: things were moving so fast, there were never enough people to do the job, and we relied heavily upon Chrysler Corporation in the US. They were the stylists and were the people who said this is what it'll look like. At the end of the R and S series, a fellow came into Chrysler Corporation by the name of **Elwood Engel**, and he was the chief designer. I call him a concept designer, as he never got down to doing detail, but he was a concept man."*

**Engel** was involved in the transition within **Chrysler** moving from the forward look into the so-called *fuselage* look, and was keeping in line with the auto industry mantra of keeping things changing.

*"By 1960, Chrysler had committed to taking the R and S Series Valiant, which were fully imported and assembled locally," Mal continues. "We made the local things like batteries, trim, tyres, all that sort of thing, and we also entered into a program that required us to achieve 95% Australian content within ten years. If you failed, it was a really big thing, so obviously we were going to achieve that one way or another."*

What became the AP5, AP6 and VC were based on the next generation **Plymouth Valiants**, and were designed in the US, but Australia began to take a bigger stake.

*"We sent an engineer over there in that era, he worked with them," Mal recalls. "Back in Australia, we did the detail. Australia principally did the interior panels; the exterior came from the styling studio. It would be fair to say that all the styling was generated by the Americans; we styled nothing locally other than the utility derivative, and the panel van, which was a derivative of the utility. The system is basically, in creating a new vehicle, you've got the details like what size it is, and what image it's going to create, and then you've got the artists, the stylists, and they get stuck into it with pen and paper, sketch after sketch, all of them greatly exaggerated, with big fat tyres... it's a think process. The engineers are not to go near them at that stage, otherwise it's going to end up looking like a shoe box!"*

As an engineer myself, I had to laugh with Mal... definitely a fair statement!

*"There have been cars in history that have been fully designed by engineers, and they look like it! So the stylists are given a pretty free hand. They work their way through dozens, if not hundreds, of rough sketches," Mal continues, "and it gets narrowed down by a project planning committee, which says this is the way we're looking, and then finally they say either that or that, and then they create a model. Quite often, it's a small one, one-fifth scale model, but in later years it was straight into the full size model. Now that's a massive task: it's built on a steel frame, very accurately, it's out of modelling clay, and it weighs about three and a half tonnes! So we don't ship them around the world! That styling model is the basis of the whole thing. At this stage, engineering is brought in to basically do the feasibility. They ask how are we going to make this thing, and for example, the R and S series were not an easy vehicle to make, with lots of lines and contours, and it was an expensive car to build. So Chrysler chose a simpler type of design for what we called the AP5 onwards, and there weren't as many creases and bumps. Mind you, those creases and bumps are what made the R and S series as strong as they are!"*

*"The other aspect of that is that Chrysler was a bit behind the ball in saying we will go compact," Mal admits. "Ford and General Motors were already heading down that road, so we had to cut about eight months out of the timing programme to still be able to launch when they did, and the only way you can do that is to cut down on your testing, as the tooling takes the same amount of time, the design is pretty well the same, so they said listen guys, it's coming off the drawing board and into tooling, there's not going to be time for testing! That's not quite true, because as you progress, you're virtually hand building a model, and it gets some testing, but by then you're well committed! To change a roof panel, in today's language would be a quarter of a million dollars' worth, to put an extra rib in it, or take one out, that's the sort of money that's involved. It is 1.2 billion dollars today to tool up a new car. And that's just the body, no engine, transmission, etc, just what you see."*

Over the years, Mal had the opportunity to work in a number of roles within Chrysler, and was well exposed to the whole design process.

*"The principle in auto design is firstly, you have to identify what size it is: length, height, width, how many is it going to seat, and then what sort of image do you want, sporting or otherwise, so that's called the product planning," he explains. "My final period with Chrysler was to manage*

Mal Holman shares a chuckle with our VP Andrew Ingleton on stage at the October monthly meeting in 2018.



product planning. That was the smallest division in the whole of the company, but the most powerful as the committee was all the directors! So we researched and got data from other departments: costing, styling, design and so on. But prior to that, I was heavily involved in the pure design programme, including a period in Detroit, which is where we did the VH program.”

While still drawing cues from the American designs, the **Charger** was certainly a significant contribution to Australian motoring styling.

“The sedan, station wagon and the two-door hardtop were styled and fully developed in the US,” Mal remembers. “I went over there in 1968 for most of the year, and we went from the styling into the design centre, and did all the detail work on it, and shipped it back progressively, and tooling started. So very few in Australia saw a three dimensional model, until a year and a half later when the first prototype was built. By then we were, in today’s language, 500 million down the road on tooling, so it wasn’t going to be easy to change! But then along came the planning committee, who thought that we probably need a car with a sportier image. The challenge was thrown out to Detroit, and they had given us a version of the two-door hardtop which we already had coming down the pipe line, and we wanted something with a shorter wheelbase, and more of a sporty flair to it, to appeal to the younger generation.”

“The stylist over there was a guy by the name of Bob Hubbach, and Bob was the man that did the initial sketches in Detroit, shipped them out here and everybody was enthused from day one!” Mal enthuses. “It was an exciting program, it got top priority as it was the managing director David Brown’s baby, and he said we want this, let’s make it happen, and it got priority everywhere it went. But it was also very secretive; very few ever saw it until it rolled off the production line. We did have the clay model here, it was under tight security, and to get the true three-dimensional concept, you can’t just do it in a room, you’ve got to put it outdoors with the environment, so we did that, and we had photographers and everybody trying to get a snap of it! We had great screen fences along the back of the styling studio, and there was just a little car park with trees and plants and a natural environment, and that’s where most of it was done. I guess the major exercise comes from the stylist or the artist, of which there’s not one, there’s several, and in the big studios like Dodge and Plymouth, they would have 20 of them there, but an international operation, Australia had two or three. But it was all controlled by Elwood Engel, the director of styling. He would say I want it to look like a cigar, or I want it to look like a sausage, or whatever, and that was his concept and they all followed suit! You’ll see in the bigger cars, Dodge and Plymouth, they went through a similar plan, from the forward look, into a bulkier type of thing, and that’s just the influence of that day.”

And the rest, as they say, is **Mopar** artistic history!

– Luke

Automotive PR, like any – and all – forms of advertising, has always been subject to both developments in technology as well as to style and fashion. Illustration in the car poster, brochure and merchandising has evolved over time just as any other print design.

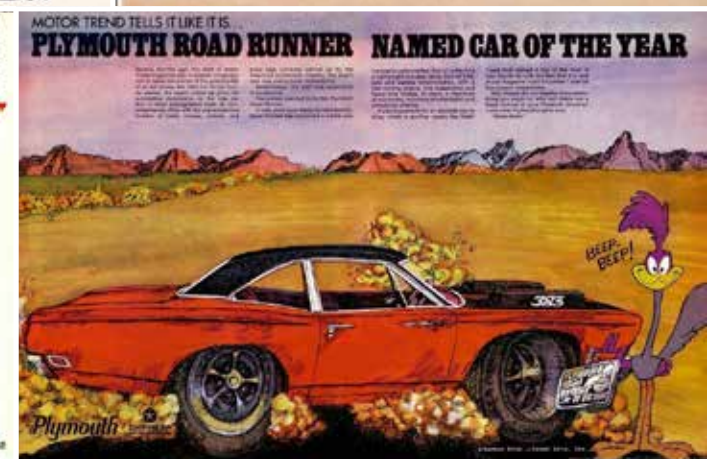
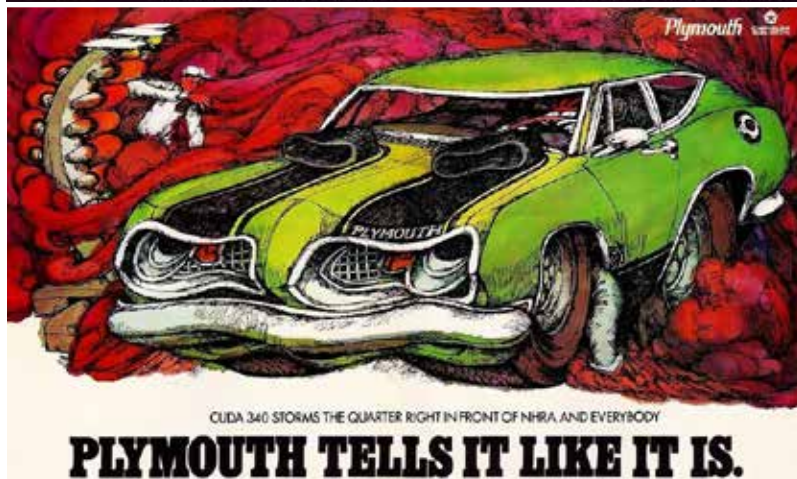
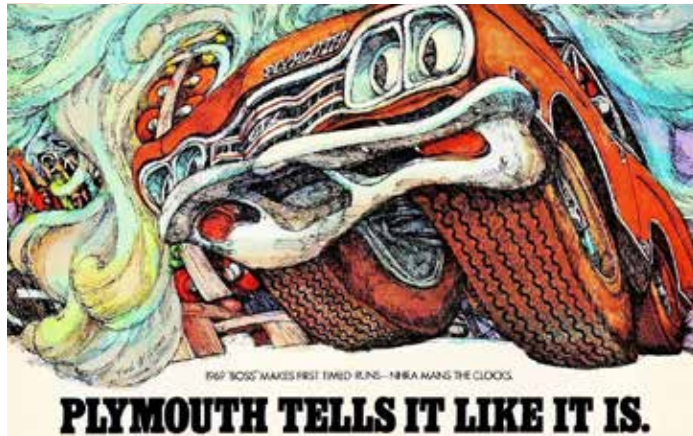
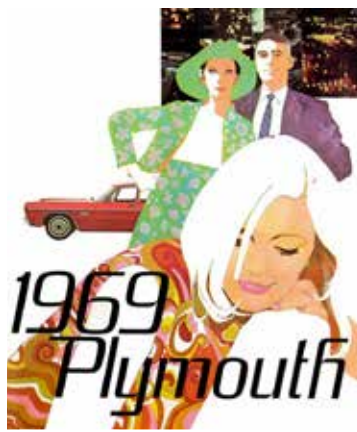
The ability to combine word and image in such an attractive and economical format finally allowed the lithographic poster to usher in the modern age of advertising.

In each country, the poster was used to celebrate the society's unique cultural institutions. In France, the cafe and cabaret was omnipresent;

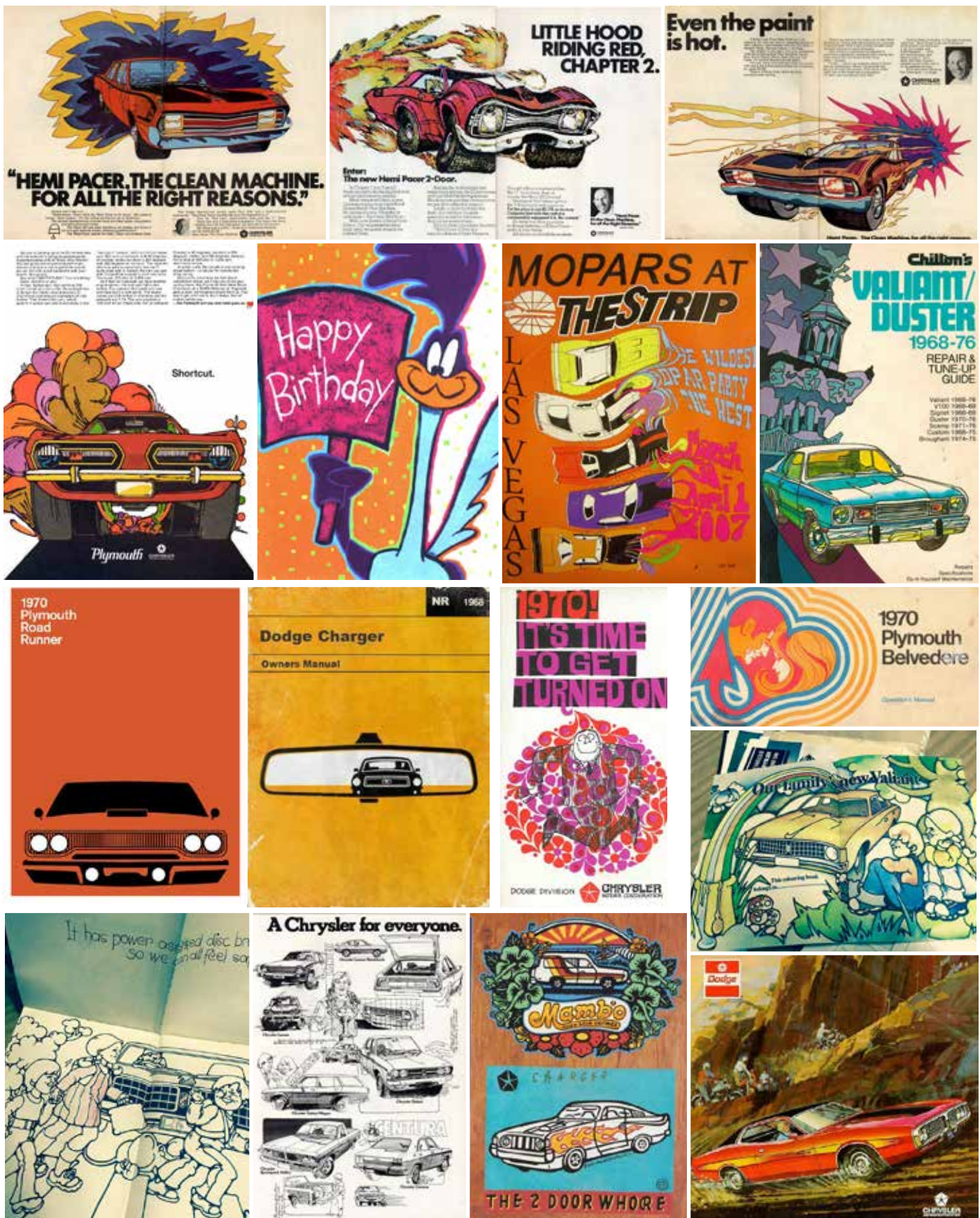
By 1900, Art Nouveau had lost much of its dynamism through imitation and repetition. **Leonetto Cappiello** rejected the fussy detail of Art Nouveau and focused on creating one simple image, often humorous or bizarre.

A key outgrowth of these modernist efforts was the German *Plakatstil*, or *Poster Style*, which was begun in









1905 by **Lucian Bernhard** in Berlin and in Munich by **Ludwig Hohlwein**. Minimalised naturalism and emphasis on flat colors and shapes made their work the next step towards creating abstraction – a new visual language.

World War I meant a new role for the poster: propaganda. The war ushered in the biggest advertising campaign to date, critical to the wartime communication needs

of every combatant: from raising money, recruiting soldiers, and boosting volunteer efforts, to spurring production and provoking outrage at enemy atrocities.

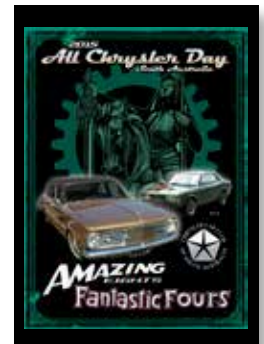
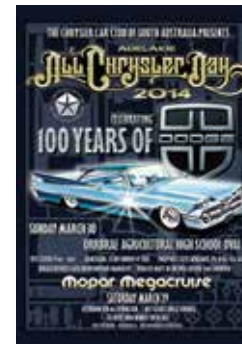
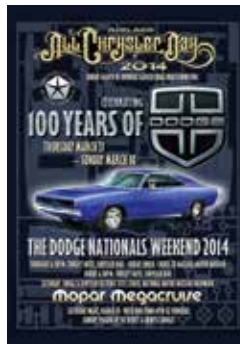
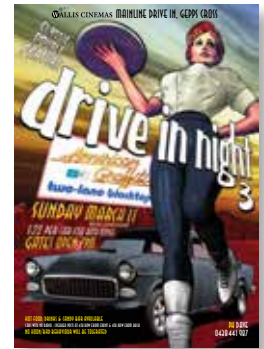
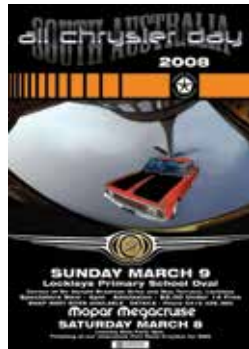
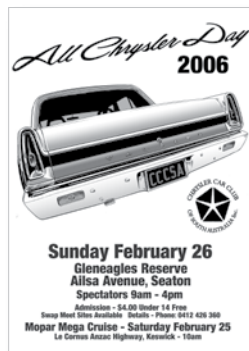
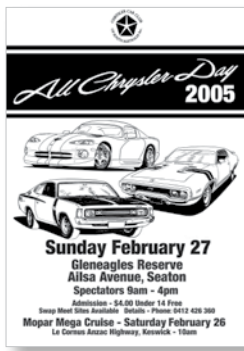
The lessons of brilliant American advertising in WWI posters were not lost on the Bolsheviks, who turned to poster art to help win their civil war. **Lenin** and his followers proved to be the pioneering masters of modern

propaganda, and the poster became a weapon of choice throughout the century everywhere.

After World War I, the modern art movements *Cubism*, *Futurism*, *Expressionism* and *Dada* became chief influences on poster art. At the same time, the first graphic design courses were launched in France, Germany and Switzerland. This was a key moment in the transition from

traditional straight illustration to graphic design in advertising.

This shift was quickly felt in the Soviet Union, where *Constructivist* art arose to help 'create the new revolutionary, technological society'. The Constructivists developed quite an 'agitational' style of poster composition, marked by strong diagonals, photomontage, and jarring colour.



By the mid-Twenties, these often disparate modernist approaches would coalesce into a major new international decorative movement called *Art Deco*. In this machine age style, power and speed became the primary themes. Shapes were simplified and streamlined, and curved typefaces were replaced by sleek, angular ones that would reflect the jazz age. Ever eclectic, strains of Art Deco would also manage to incorporate the exotic arts of Persia, Egypt and Africa.

And at this time the automobile was about to take over the world.

**A.M. Cassandre**, who popularised the air brush, which lent a machine-like surface to his images. His towering posters of the **Normandie**, **Statendam** and **Atlantique** ocean liners became icons of the Industrial Age. Art Deco, like Art Nouveau before it, spread quickly throughout Europe and to the US.

The famous **Chrysler Building** we all know in New York is a monument of Art Deco.

The poster again played a large communication role in World War 2, but this time it shared the spotlight

with other media, particularly radio and print. By this time, most posters were printed using the new mass production technique of *photo offset*, which resulted in the familiar dot pattern seen in newspapers and magazines. The use of photography in posters, begun in the Soviet Union in the twenties, now became as common as illustration.

After the war, the poster declined further in most countries as television became an additional competitor.

The last gasp of the lithographic poster occurred in Switzerland, where the government heavily promoted the printing industry and poster excellence.

Despite the looming tensions of the Cold War, the end of World War 2 ushered in a baby boom and a new consumer society with the arrival of television, jet travel and global brands fueling the way.

Advertising methods shifted to adapt to the times. A veritable 'poster boom' occurred in the early 1950s, driving forward two distinct styles, one consumer and one corporate. The first, now labeled the '*50s Style*', was brightly coloured and

whimsical. While the second, called the *International Typographic Style*, was more rational and orderly.

Posters done in the '50s Style used vivid colors and playful motifs to appeal to a broad audience. The '50s Style was applied to consumer services as well as products.

The International Typographic Style, or *Swiss Style*, was also perfectly suited to the increasingly globally connected world. Highly structured, systematic designs granted order and clarity to everything from highways and airports to product instruction manuals.

Influenced by *the Bauhaus* and **Tschichold's** famous book **New Typography**, this style developed in Switzerland in the late '50s and '60s. It employed basic typographic elements with strict graphic rules and often replaced illustration with stark, "modern" photography.

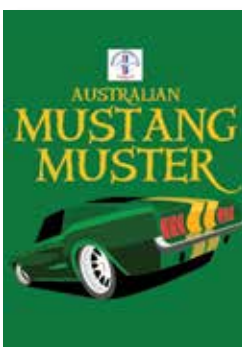
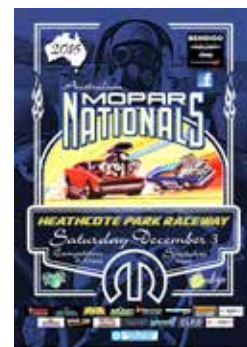
The orderliness of the fifties would yield to a more chaotic and revolutionary tenor by the mid-sixties. A new illustration style, one which borrowed freely from *Surrealism*, *Pop Art* and *Expressionism*, was more relaxed and intuitive and the first wave of a 'post-Modernist' sensibility.

The excesses of the drug culture and political alienation during the late 60s and early 70s led to a brief but spectacular *Psychedelic* poster craze in the US, which revisited the floral excesses of Art Nouveau, the pulsating afterimages of *Op-Art*, and the bizarre juxtapositions of *Surrealism*. And the French **May Day** protests generated a school of propaganda poster that harked back to the Soviet poster and cartoon art.

Chrysler advertising around this time was dominated by this style.

The International Style spread beyond Switzerland rapidly and became the leading graphic design style worldwide in the Seventies. By the early Eighties, the style began to give way to the Post Modernists, who sought to break the formal and dogmatic rules of the Swiss Style.

**Wolfgang Weingart** ushered in today's predominant graphic style loosely known as *Post Modern* design. Weingart experimented with the offset printing process to produce posters that appeared complex and chaotic, playful and spontaneous – all in stark contrast to his elders' teachings. Weingart's liberation of typography was an



important foundation for several new styles, from *Memphis* and *Retro*, to the advances now being made in computer graphics.

If you look at all the **Mopar** PR collected here in these pages, you'll see many of these various styles of illustration in advertising design.

And then, the photo took over...

Long before the modern concepts of advertising or commercial art, the ancient Egyptians actually kinda wrote with pictures in their hieroglyphs. And illustrated handbills were once handed out at the gladiatorial games at the colosseum in ancient Rome. By the middle ages the fine art of painting had become a commodity for the ruling elite – whether political, religious or wealthy. And by the renaissance, illustration had become a regular feature accompanying the first printed words in the earliest published books.

Today we communicate visually. We have visuals everywhere – from signs and billboards on the street to videos in our web browsers on our mobile phone. Advertising is now so integral to our lives and there's even a vast science and history behind it all.

So you're bound to see a car advertisement wherever you go...

Curiously, while advertising and commercial photography actually started during the 1850s, it never took hold as it was restricted by the technology at the time.

Then in the twentieth century, a perception somehow arose and took hold that a photo was 'better' than any (however) hand-drawn image, because (for a number of debateable reasons) it looked 'more real'.

So in the 1920s, more and more forward-thinking folks took up the camera and became photographers – to primarily create black and white photos, until the 1950s when colour reproduction became dominant. This revolutionary modcon that was the camera was suddenly on the rise.

In 1920, fewer than 15 per cent of illustrated adverts in mass-circulated magazines used photos, but by the late '30s almost 80 per cent did. And after the Second World War, there was a huge growth in the amount of money allocated for advertising – which resulted in a higher quality of photographs becoming cheaper and easier to access.

By the 1980s, photography had pretty much replaced illustration in advertising. And then with the rise of the personal computer, digital technology changed photography completely again. Nowadays, a digital photo is stored onto a computer to be manipulated, used, and created into advertising. Arguably, its made advertising much more ambiguous and offers more options for creating different methods of communication.

Today, modern advertising typically uses text, 3D graphics, photography and animation to attract attention.

It is estimated that 80 percent of advertising today uses photography to communicate it's message. Unlike text, a photo can evoke an instant reaction and association. It can be used to portray a product or to depict a culture, lifestyle or emotions. So you can use photography in print and online advertising to convey your message in seconds, thus inviting people to take a closer look at the specifics of your ad.

By contrast, the illustration has been relegated to a not-so- immediate or convenient solution for a visual, and a luxury at that. And for that matter 2D has now been usurped by 3D.

For a professional illustrator, this could all be a bit depressing. But...

If you look at the selection of car posters I've done over the past twenty or so years above, you'll see my own constant search over time for a different 'look' in my illos of cars – that maybe will defy a photo being 'better' there instead. You'll see me being influenced by previous styles of poster design back through history. And you'll see my drawings evolve in their sophistication as I got better at drawing these cars.

It's funny, but while I once strived to become skilled enough at Photoshop to turn my drawings into 'photo-like' realistic renderings (and I did get good enough that sometimes people have even mistakenly assumed that it was a just a photo), today I actually ask why bother. I could just go and use a camera to do that.

So you'll also see over time my art changing away from that zenith in the pursuit of achieving realism. Real does not necessarily equate to good.

And as a matter of fact, in future trying to go back and do completely the opposite. I'll be going simpler...

– Dave H

# showing cars: part one

## SURVEY

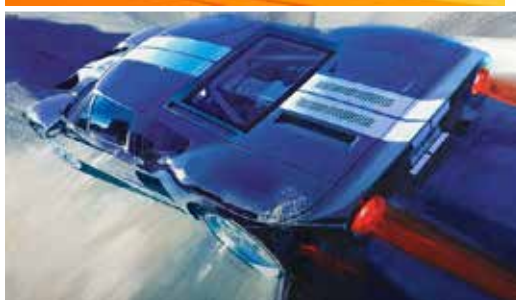
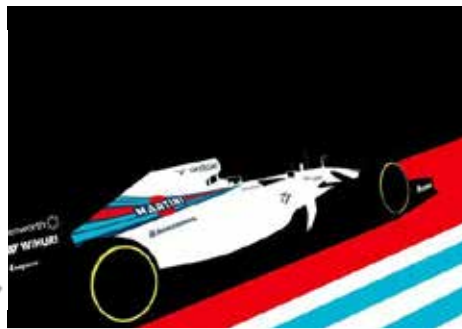
### CLASSIC EVENT SHOW POSTERS

Posters for car shows and motorsport meets are great examples of the principles of point-of-sale. They can demonstrate a broad spectrum of styles and fashions, using different elements of layout, colour, typography and of course illustration, to catch the eye and reel the viewer in to receive the message.



### MOPAR SUNDAY POSTERS





Pound for pound, I reckon the Mopar Sunday posters are the best carshow posters getting around the country. Certainly for Chryslers anyway. Respect!

These posters have a slick consistent design and feature beautiful 'wet plastic' renderings of some killer rides which are the duck's guts. I wish I could draw cars like this. If you're lucky enough to have somehow collected them all, they'd make up an awesome gallery in anyone's garage.

It's also a super event. The biggest and longest running all-Mopar motorsport event in Oz. Way cool.

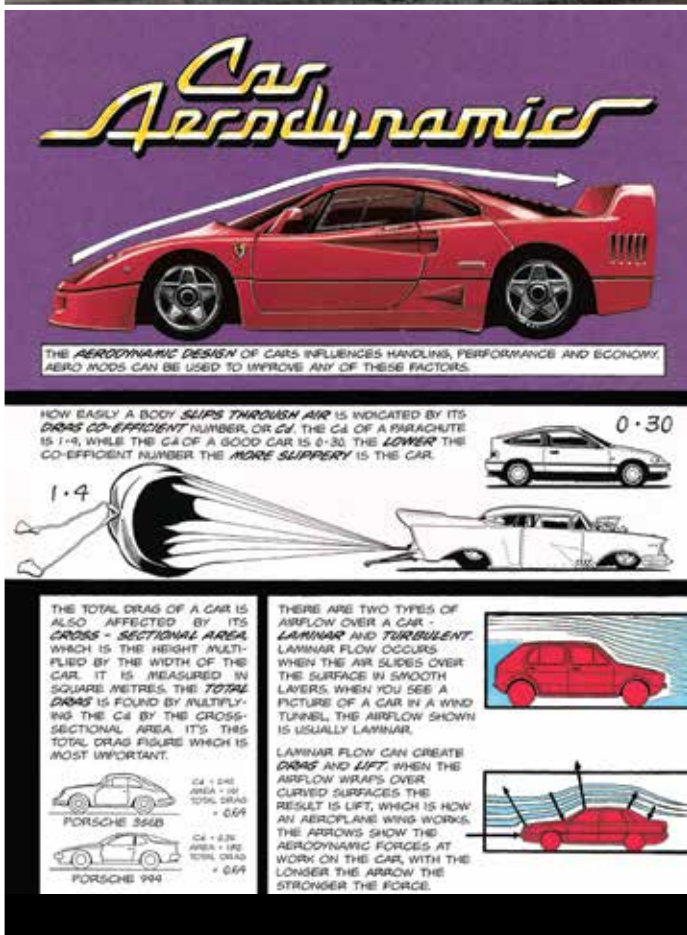
– Dave H

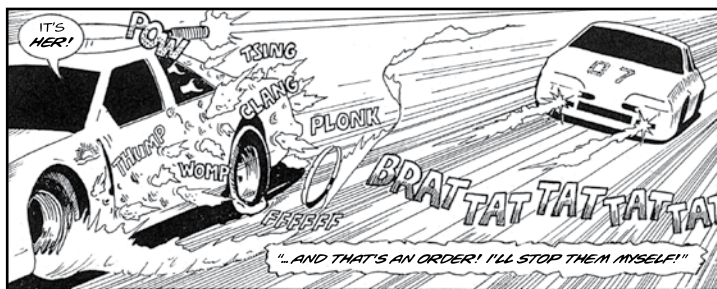
### YOURS TRULY...

It's kinda weird and hard (not to mention humbling) to write about yourself and not in the third person. But I figured it's probably about time Torqueback readers knew a little more about the bloke who has been putting out this magazine for the last eleven years now.

I'm hoping a lot of you might've made it to my exhibition *Bear Metal – Cars N' Comix* at the Tonsley Hotel during *All Chrysler Day* weekend back in 2016. But in case you didn't, just so you know I'm an illustrator and graphic designer based in Adelaide, probably best known for my work in publishing – particularly comicbook art, cartoons and caricatures. I've also worked extensively in advertising, game design, tattoo design and webcam animation. Feels like I'm reading out my resume...

By the way, I drive a gunmetal grey '73 VJ hardtop with a white roof, and I'm a life member of the CCCSA. Thanks for your support.





During the 1990s, after a few years toiling away as an underground artist, I was lucky enough to have my first comicbook **Earth** published by the groundbreaking indy label **Issue One**. With a broad roster of contributing artists and writers from both mainstream and alternative circles, Earth soon became a cult-favourite Australian comicbook in the tradition of **Blade Runner** and **Barbarella**. It was a sexy “gothic cyberpunk” sci-fi fantasy action strip set in a not too distant future.

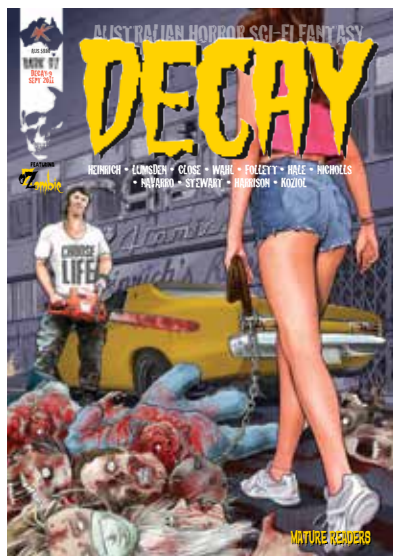
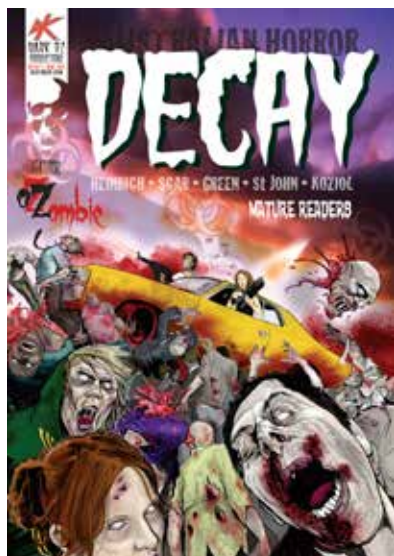
**Earth One** and **Earth Two** followed the adventures of the Peace Corps, paramilitary police fighting cyberpunk criminals and mutant gangs in the dystopian megalopolis of Republic City, morphed on the ruins of what was once the city of Adelaide. The adventures centre around two beautiful “Sanitation Police” officers, Amber Velasquez – our reluctant antihero, and her partner Shayla Augustine.



Take the grim dark days of the middle ages and its supernatural superstition, add the hi-tech of **The Matrix**, the high octane car chases of **Mad Max** (featuring Australian muscle cars) and place it all on the streets of **Judge Dredd**.

On the drawing board for some time, hopefully Earth will be returning in 2020 as **Cybergothica** (or Earth Three) when the editor will probably have to take a brief hiatus from **Torqueback**. Stay tuned!





### **DARKOZ Publishing – Darren Koziol**

**DECAY:** 24 issues, #1 published in March 2010

**Retro Sci-Fi Tales:** 7 issues

Plus several other titles:

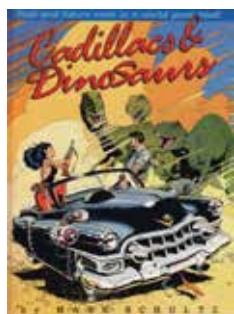
**Cthulhu, Sisters, Silver City** (Mad Max Fanzine)

I first met **Darren Koziol** at a **CCCSA** meeting in 2008. Besides a mutual interest in **Valiant** hardtops, he knew who I was from the 1990s Aussie comics scene, so we began talking about comics and self-publishing. He asked me for some advice about how to get started and showed me some prototypes of a comic he intended to publish one day called **Decay** – featuring Dan and Sally, two Adelaideans caught in a zombie apocalypse – and how he made his yellow VJ hardtop one of the principle characters as “*the Zombie Hunter*”. The art and writing was still quite embryonic but it showed lots of promise, and I could tell he was fair-dinkum. Not only that, but his enthusiasm began to rub off on me and inspired me to get back into comicbook making again myself. Thanks mate.

I had to warn Darren how self-publishing was going to be a rough ride, but he was determined to turn his dream into a viable business and took on board all of my thoughts. I suggested to him that he should make **Decay** an anthology, and to help generate interest and evolve the book invite other artists and writers to contribute different stories within the horror and sci-fi genres. So I gave him some names and email addresses. I’m glad he listened to me, because it worked – and as he branched out with other different titles, this soon became a successful mantra for him. Before too long he was producing a quality product boasting a stable of both amateur and professional contributors from all around the world.

Darren also invited me to do the first cover of **Decay** from which somehow I ended up designing the first nine issues. Since then I’ve done a couple of other covers and appeared in **Decay** and **Retro Sci-Fi Tales** a number of times along the way, which is always an honour and a privilege – as well as a lot of fun. Unfortunately, while I’d love to, sometimes I’m just too busy with other work to help him out – but he’s never forgotten me. Today, Darren’s publishing house produces other feature titles: **Cthulhu** (created by **HP Lovecraft**), **Sisters**; his own creation, and **Silver City**, the world’s best **Mad Max** fan mag. And his car has now become something of a celebrity at car shows from his comics.

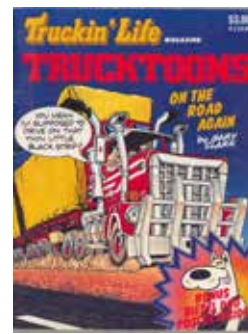
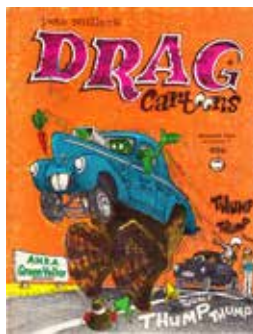
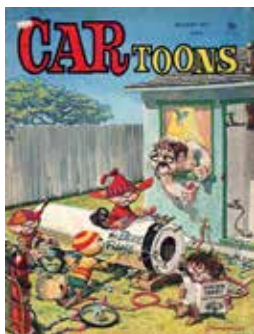
I’m very proud of my good friend and what he has achieved. Check out [www.darkoz.com.au](http://www.darkoz.com.au).



**Xenozoic Tales** (better known as **Cadillacs and Dinosaurs**) is an alternative comic book by **Mark Schultz** set in a post-apocalyptic future where dinosaurs have come back amid the leftover ruins of human civilisation. Originally published by **Kitchen Sink Press**, the series began in 1986 with the story **Xenozoic!** which was included in horror comics anthology **Death Rattle** #8. This was shortly followed by **Xenozoic Tales** #1 in February 1987. Kitchen Sink published 14 issues between 1987 and 1996 and it has since been reprinted by several publishers including **Marvel Comics**, **Dark Horse Comics**, and **Fleek Publications**. The series was well received and in the early 90s it won numerous awards. Despite this however issues started to be released further apart, eventually ceasing mid story arc in issue 14. Schultz’s art is simply amazing (in an old-school sense) but it soon began to take him such a long time to draw a regular comic with such impeccable detail and accuracy.

**Xenozoic Tales** also spawned an animated series on **CBS**, an arcade game from **Capcom**, a **Sega** CD video game from **Rocket Science Games**, action figures, candy bars, and a **Twilight 2000** system role-playing game. The comic book reprints from Kitchen Sink and Marvel, and the continuation from **Topps Comics**, used the **Cadillacs and Dinosaurs** name. The title “*Cadillacs and Dinosaurs*” and the likenesses of classic **Cadillac** car were used with the consent of **General Motors**, which now holds the phrase “*Cadillacs and Dinosaurs*” as a trademark – and has licensed it for the comic, the videogame and the animated series. Not bad for something that started out as an underground comic.





**CARtoons** magazine is an American publication that focuses on automotive humor and hot rod artwork. Originated by **Carl Kohler** and drag racing artist **Pete Millar**, it was published by **Robert E. Petersen Publication Company** as a quarterly starting in 1959. Editors over the years included **Dick Day**, **Jack Bonestell**, and **Dennis Ellefson**. It should not be confused with the earlier **Cartoons Magazine** of the 1920s.

While **CARtoons** folded with the August 1991 issue, since 2015 the magazine has been put back into publication by **New CEO Marc Methot** and is available across the US and Canada. Methot filed for the abandoned copyright with success and since then has been full time publishing the magazine ever since.

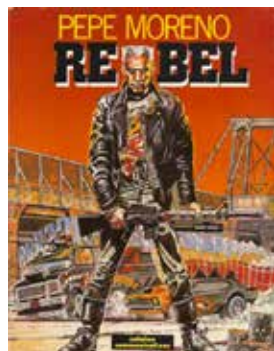
Closely related publications were **CYCLEtoons**, **SURFtoons** and **Hot Rod Cartoons**. Peterson also published three issues of **Choppertoons**, of which very little has been recorded.

**CARtoons** featured articles, comic strips, step-by-step how-to drawing pages and more. The first issue included a comic strip, **Rumpsville: The Saga of Rumpville**, illustrated by Millar. From the 1960s until 1975 it carried the **Unk and them Varmints** strip (by **Mike Arens** and **Willie Ito**).

Through the years, some now pretty famous artists were featured including **Alex Toth**, **George Trosley** (creator of **Krass & Bernie**), **Shawn Kerri** (one of the few women who drew for the magazine), and even the great **Robert Williams**.

Originally published quarterly, in 1962 the mag became bi-monthly. During the 1970s and 1980s, the magazine published eight issues per year. In 1975, the magazine underwent a complete overhaul with a new logo, new artists and new features. The late 70s and early 80s issues included iron-ons, a feature which ended in 1983, later replaced by a centrefold poster which often was a larger print of the cover art.

Perhaps inspired by **CARtoons**, there has to be an honourable mention too for Australian truckie journal **Truckin' Life** who have from time to time put out special editions of **TruckToons**. Very funny and very well drawn strips and gags by the likes of my mate and former Barossa Studios colleague **Alan Schofield**.



European alternative comics are usually full-on. I first saw **Pepe Moreno's** post-punk science-fiction epic, **Rebel** as a feature in **Heavy Metal** magazine during the 1980s. Set in an alternate reality in the wild streets of New York City, this is a **Mad Max** inspired classic following in the artistic footsteps of **Moebius**, **Tanino Liberatore**, and **Enki Bilal**.

Moreno delivers a brutal portrait of New York City in a future that never was. It's an urban battleground, populated by outcasts and misfits like the Rebels gang – and their guerilla war against the nasty powers-that-be... such as what's left of a corrupt government, for starters!

**Catalan Press** actually collected all of the episodes from **Heavy Metal** and put them into a graphic novel, although it is very difficult to find nowadays. This comic has some great car chases and became a huge influence upon my own **Earth**.

So if you love rods...



**Gunsmith Cats** (or **Gansumisu Kyattsu**) is a Japanese manga series written and illustrated by **Kenichi Sonoda**. It was first published in **Kodansha's Afternoon** magazine from 1991 to 1997 and was followed between 2004 and 2008 by a sequel series called **Gunsmith Cats Burst** which included the same characters and situations. The series follows the adventures of a team of beautiful young women fighting crime out of a gun shop in Chicago, as bounty hunters and private detectives.

It's very much like a **Charlie's Angels** scenario, and pretty formulaic in terms of story – but the comic is particularly famous for its detailed depictions of classic American muscle cars and European sportscars in exciting over-the-top car chases. Beautifully drawn.

Each series of **Gunsmith Cats** is available in collected volumes as a graphic novel. Highly recommended!



Critically-acclaimed **Kranburn** is a gritty punk comic by Melbournean **Ben Michael Byrne**.

In 1992 a mysterious plague ravaged the world. Totally unprepared for the fast spreading illness, mankind was made nearly extinct. Fast forward to the year 2015 and life has stuttered on brutally, mostly in the form of strongholds and settlements. This story follows the settlement of **Kranburn**, a small town built on what was once the rooftop car park of an old shopping centre.

Then the story explodes quickly into a great car chase that features the best use of a blackberry bush in a comic... ever.

Writer/artist Byrne has created a very real and believable world, filled with a cast of characters that all have their unique 'voices' and look. The dialogue has a wonderful Australian lilt to it, too – maybe too Australian for overseas readers – but I thought it really created a sense of place.

And the cars he draws are like mobile homes crossed with tanks. This indie comic is full-on.



## BIG DADDY

Ed "Big Daddy" Roth (March 4, 1932 – April 4, 2001) was a prolific artist, cartoonist, illustrator, pinstriper and custom car designer and builder who created the hot rod icon Rat Fink and other characters. Roth was a key figure in Southern California's Kustom Kulture and hot rod movement of the late 1950s and 1960s.

Roth is best known for his grotesque caricatures — typified by Rat Fink — depicting imaginary, out-sized monsters driving representations of the hot rods that he and his contemporaries built. Roth began airbrushing and selling **Weirdo** T-shirts at car shows and in the pages of **Car Craft** magazine as early as July 1958. By the August 1959 issue, his tees had become a full-blown craze with Roth at the forefront of the movement. An article featuring Roth along with fellow Kustom Kulture pioneers **Dean Jeffries** and **Pete Millar**. Inspired by Roth and **Barris Kustoms**, **Stanley Mouse** also began advertising his own shirts in the pages of **Car Craft**. Then lesser-known **Rendina Studios** and **Mad Mac** also joined in on the monster "weirdo" shirt craze, but Roth was certainly the man who widely popularised the 'monsters in hot rods' art form.

In 1959 Roth created the *Outlaw*. This fibreglass Kustom hot rod was featured in the January 1960 issue of **Car Craft**. The car was covered in **Car Craft**

and **Rod and Custom**, and appeared at custom car and hot rod shows. Other famous hot rods of his include the *Beatnik Bandit* (1961), the twin Ford engined *Mysterion* (1963), the *Orbitron* (1964), and the *Road Agent* (1965), among others. In 1965, Roth's surf buggy, the *Surfite*, was featured in the films *Beach Blanket Bingo*. One of Roth's personal drivers was a tangerine orange 1955 Chevy 2-door post with a Ford 406 cu. in. engine under the bonnet... he drove this car to his shop every day for years.

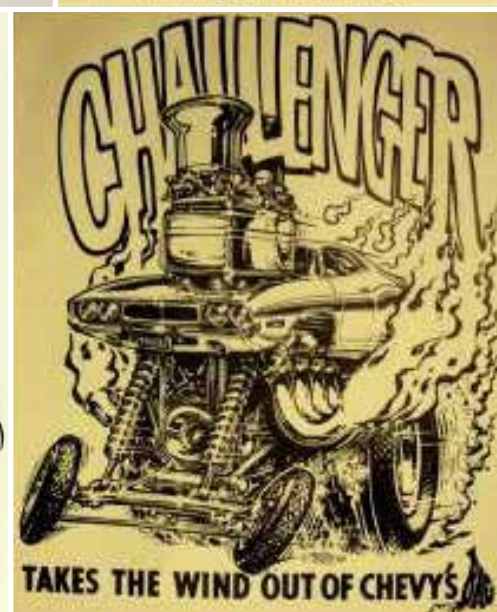
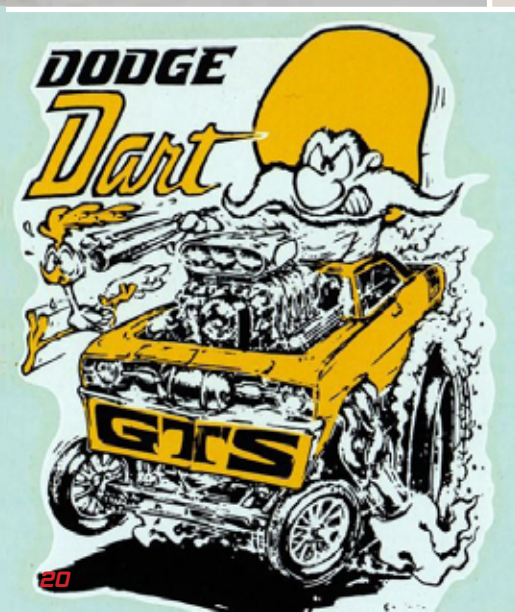
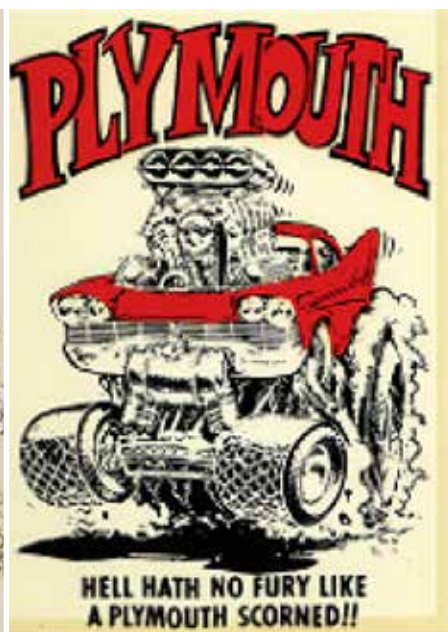
In 1962, **Revell** began selling plastic models of Roth's cars and monsters including Rat Fink, Brother Rat Fink, Drag Nut, Mother's Worry, Mr. Gasser and other weird creatures created by Roth. They continue to re-issue Roth's Monsters and Kustom Car kits.

Numerous artists were associated with Roth including artist **David Mann** of **EasyRiders** and Kustom Kulture icon Robert Williams who began working for Roth in late 1965.

In the mid 1960s Roth began customizing motorcycles. Mainstream motorcycle magazines refused to run his articles and ads, so he started his own now famous publication called **Choppers**, which featured articles on extending forks, custom sissy bars, etc.

Roth started his own shop in California around early 1959. For a period in the mid 1960s, he associated with various outlaw motorcycle clubs who congregated at his shop. Musicians, police officers, FBI agents and Hollywood would visit as well, providing an environment for one of Ed's most creative periods in Kustom Kulture.

What he is most famous for today.



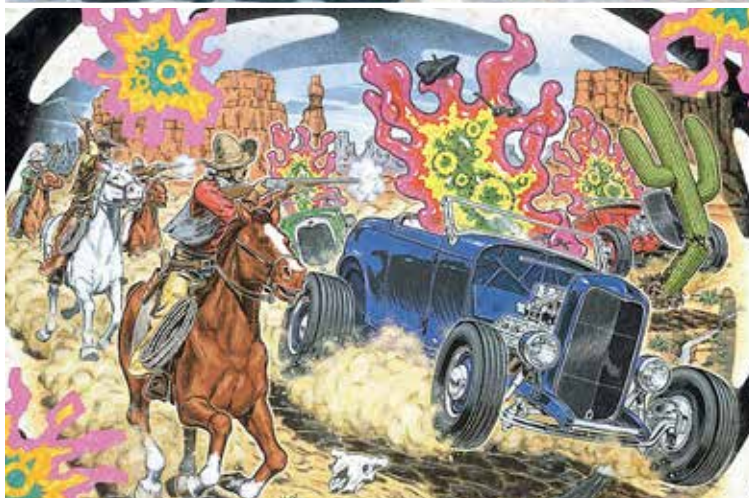
## INVENTOR OF THE RAT ROD

Robert L. Williams, often styled as 'Robt. Williams' (born March 2, 1943), is an American painter, cartoonist, and founder of *Juxtapoz* art and culture magazine. Williams was one of the group of artists who produced *Zap Comix*, along with other underground cartoonists, such as Robert Crumb, S. Clay Wilson, and Gilbert Shelton. His mix of California car culture, cinematic apocalypticism, and film noir helped to create a new genre of psychedelic imagery.

In the late 1960s, while doing advertisements and graphics for Roth, Williams was also a productive oil painter. It was during this period that he created his *Super Cartoon* paintings, which included *Appetite for Destruction* – later used by *Guns N' Roses* on their album cover. These paintings were meticulously

created in the style of the old masters, using hand-made paints and multiple layers of varnish. When Roth's studio closed in 1969, Williams joined the *Zap Comix* collective of artists. He flourished within the non-conformist, anti-establishment art movement of that time, along with **Robert Crumb**, **S. Clay Wilson**,

**Gilbert Shelton**, **Spain Rodriguez** and **Rick Griffin**. Then, in the 1980s, Williams became involved with the punk rock movement and found his next audience. Williams is also an automotive designer and rodder – and his famous primed 1932 Ford coupe is universally considered to be the first Rat Rod.



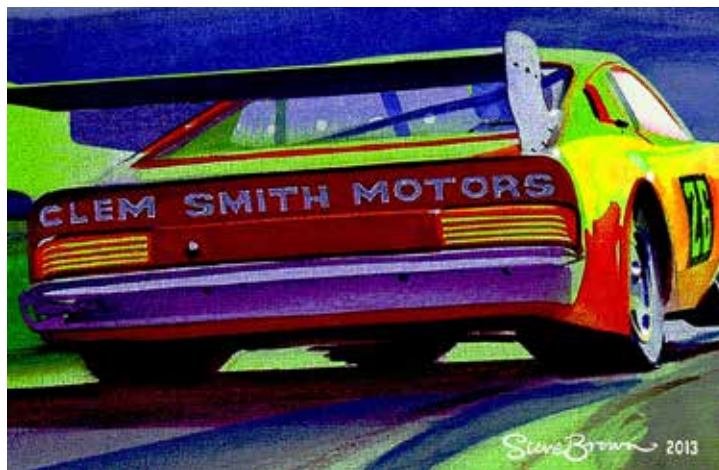
## CAR EVENT PAINTINGS

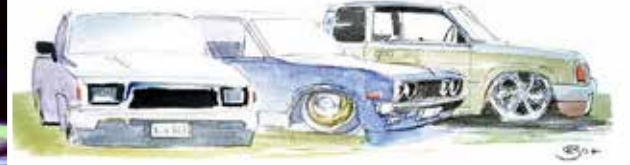
Allow me to introduce you to the phenomenal work of Steve Brown – who you may have seen at various All Chrysler Days and SMASA Show N' Shines over the years. Steve specialises in painting cars at shows, and mate he's bloody good at it.

Like me, you might have wandered past him sitting at his easel with his brushes and palette while capturing one of our cars in-situ (and believe me that's a VERY difficult and brave thing to do – I always need photo references myself). Not wanting to interrupt or bother him. And after peeking at what he was doing, you may have wondered 'wow, who is this guy?' Well, I tracked him down.

I discovered he's quite a prolific artist with a wide-ranging repertoire in traditional media, from straight visual documenting to very artistic interpretations. He's a 'manual' analog and digital artist, who is not about super realism or making substitutes for photos.

And I really like that. This guy not only has all the skills, but he uses them in many different ways. **Steve** is a real artist.





– Dave H

### ADVANCED AIRBRUSH

Many of us would be familiar with the airbrush murals of the panel van era back in the day. Some might call it quaint or nostalgic – but it's certainly not a dying art. And if anything, this amazing eye candy is enjoying a mindblowing renaissance even in this digital age.

Vic **Wayne Harrison** is Australia's best airbrush artist by a country mile. You'll see his fantastic art adorning the best customs and rods in the nation, as they scoop up all the top trophies at the **Meguiars MotorEx**. In 1992 he founded **Advanced Airbrush**, an airbrush art studio, school, gallery and supplies place. Wayne also established the **Airbrush Network of Australia** guild soon after. This cat is not only the grand wizard but the greatest champion of this retro art.

Advanced Airbrush's first projects included producing billboard skins and general signage. Many of these projects were large scale, measuring up to 18 stories high and about 15 metres wide, and often required numerous replications for distribution throughout Australia. Since commencing operations out of Melbourne, the business continued to grow and expand and is now

Australia's leading professional airbrush production shop. In fact it's been doing so well, Wayne is now opening a second shop over in Perth! His work has been seen on many well known Australian icons including **Buspak** advertising, the **2000 Sydney Olympics** buses, **Coca-Cola** cars and buses and signage, Australia's theme park **Wonderland**, and **Thredbo Resort**.

Wayne does all the custom **Microsoft X Box Celebrity 360** covers. He also created the **Virgin Maiden** for **Virgin Blue Airlines** and was the only guy to ever airbrush her on the entire fleet of **Virgin Blue Airlines** (over 80 planes). Not to mention he does lots of other things like tromp l'oeils and fine art pieces, but it's what he can do to a car or a bike that I reckon is the most unreal.

Do yourself a favour and check out [www.airbrush.com.au](http://www.airbrush.com.au). Respect!

– Dave H







## ANTHONY PIPICELLA

### AN OFFER HE COULDN'T REFUSE...

Ciao! Introducing **Anthony Pipicella** (aka **Pip** or **Ant Fanny**).

Interestingly, of Calabrian and Manchester heritage, he was born in exotic Whyalla where his Valiant came from. A **Blackfriars** boy, **Anth** grew up in cosmopolitan Salisbury but now proudly calls Lewiston home with his lady **Tammy**. And he currently runs **Uleybury Wines**, a 317 acre winery (with some 88 acres of vineyard) and event venue out near One Tree Hill with his son **Braden**. A self-taught winemaker, Anth started out qualifying as a barber in Gawler before becoming an OHS trainer up at the mines. He then reluctantly joined the family business, but has now turned it into a very viable cellar door. *The blood of Jupiter!*

Clever bloke. He should also be proud that his reds have won numerous gold medals and he's an award-winning woodoven pizza maker!

Italiano naturalmente!

Anthony owns a 1967 VC **Valiant Regal** in Bahama Blue – build #9115. He has the rego papers from April 14 1998, but this old girl is rich with family history – it first belonged to his *godfather*. No, not **Marlon** – a boilermaker for **Transfield** (a powerline company) by the name of **Mario Cumerlato**. Anth humbly describes this first car of his as a 'normal orange' 140 factory 225 Slant Six with a column shift auto. No Valiant is EVER unremarkable, mate.

*"Stolen?"* He jokes.

No. Anth still has the original books, an old Whyalla roadmap and a **Todd's Unipart Centre** sticker he found under the backseat when he first cleaned it.

After the old man passed away, his godmother **Bruna** offered this family treasure to Anth for \$800, plus another \$68 to register it. She invited him up to Whyalla for an interview (to see if he would be 'acceptable' as its new owner) and over a short black and a traditional *grappa* (a very special one-off as it was the last batch his late godfather ever brewed) the deal was done. She still went well and was in reasonably good condition, so the initial impression was good – for both parties apparently.

Anth recalls then getting the Val home was an interesting adventure.

The first mistake he made was loading the car onto the trailer backwards. Before he knew it, he was fishtailing down that big hill just outside Whyalla when the **Landcruiser** got to 60! So then of course, at Port Augusta he had to stop and turn the car around so the front was facing forward. D'oh!

The second issue was how everytime a big truck went past, the boot would fly open. Without fail, all the way home. A little disconcerting.

After leaving at 4am in the morning, he finally got this valuable heirloom home at 8pm.

Long day.

The VC then became Anthony's daily driver for about four years, before it got to the point where it was blowing smoke and he had the pull the head.

It just wasn't running right and he didn't have the money to get it back on the road. So Anth eventually parked her in a shed up at the winery where she would sit for the next eight years. And as usual, and as we all know *"life is what happens while you're busy making other plans..."* **John Lennon** was right.

Anth then joined the dark side for a while in a 2003 **Astra** turbo. It went like the proverbial clappers but the bloody thing cost him a grand every time to get it serviced. *"Bugger this,"* our shrewd businessman declared, *"I'll put the Valiant back on the road. Gotta be a better proposition..."* So a mate's father offered to rebuild the Slant. And when he pulled the head off, he found there were no top rings yet somehow she was still running! In particular, the number five top ring was broken and scarring the bore. Anthony had to hand it over to be rebuilt.

While the motor was out, Pip and his son sanded back and repainted the engine bay. They found no rust as it had always been well oiled – *"although it's still got all the same original rust elsewhere..."* he laughs.

The revitalised VC then became his daily driver again for another four years. A keen fisherman, Anth got quite used to its oldskool torque to hump his boat around places like KI, when one day at Port Parham boat launch somebody said to him, *"mate, why are using a classic car to haul a boat?"*

Anth thought, *"Um, yeah. I better get another daily driver, hey."* While he didn't have a shed, the VC then lived under a carport beneath a half dozen blankets and a car cover over its parts for a time. But he kept it going.

And Anth is determined to do it up. Strip the whole thing down to baremetal, fix all the rust and respray it again in Bahama Blue. With a blue vinyl interior, the back seats are immaculate although the front bench will need to be retrimmed. He plans to keep the stock rims and hubcaps, as a cruiser. And while he's kept it original to now, he's decided he just wants it to run well and be reliable – and concedes it'll require disc brakes to drive daily. Pip is also looking at a two-barrel carby, extractors and an electronic dizzy. *"It's all still in the planning because I'm always busy watering up at the farm..."* he chides.

Anth's missus Tammy has a beautiful fully restored 1969 **Morris Mini Deluxe** – which has to be the first **Minisport** – boasting a full shell and paint makeover. The sucker even has a whole new roof.

Now it's his turn.

A fella who was doing up a VC in Gawler once spotted the original **HMV** radio and asked him what he paid for the car. When Pip told him he offered him \$800 in kind, basically for the radio! Of course the reply was a quick and resounding 'no'.

After doing this interview over way too many vinos, Anth was telling me that Whyalla is actually an aboriginal word for 'windy place'. And that **Torana** is aboriginal for 'to fly' and **Monaro** for something else, apparently.

Um, that's fascinating mate... I guess. Thanks for sharing that with us.

What... they're not Italian?

– Dave H







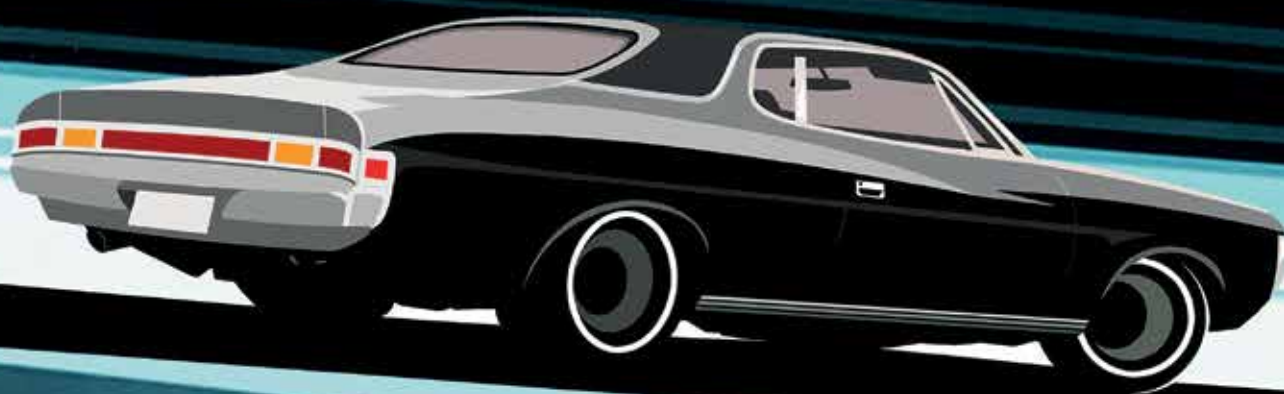
***Anthony Pippiciella***



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SUNDAY 25/11/18

The Annual Members Family Day and cruise was another huge success. This time we cruised to Federation Park at Gumeracha where the club held a BBQ and Santa made an appearance for the kids after lunch.

Cruisers brought a small present with them for the children with the child's name on it so Santa could pass it on. The cruise set off from Foodland Carpark at Frewville at about 10am for a leisurely stroll south.

In what has become another landmark for the club, the day also incorporated an *All Aussie Charger Cruise* (the brainchild of Andrew Ingleton) that left from Churchill Centre to meet us up at Gumeracha.



# vice president's motion

## AUSSIE CHARGER CRUISE

SUNDAY 25/11/18

In combination with the CCCSA Xmas Family Day, our venerable VP the right-honourable Andrew Ingleton (a ducktail man) proudly declared, in what must be a first, an All Aussie Charger Cruise.

This event was open to all owners of the Aussie legend from VH-CL models, starting at the Churchill Centre at 9.30 am to cruise off just after 10am before meeting up with the rest of the club at Gumeracha.

As Tonsley Park's finest wound their way through the hills, it was a spectacular sight with photographers lined up to take pics. Particularly when we called into the big rocking horse at Gumeracha. Great concept, Andrew!



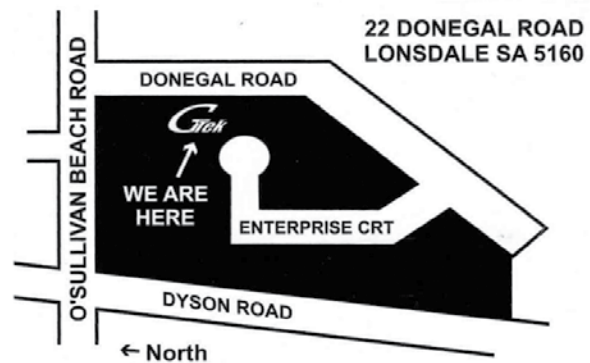




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## SATURDAY 1/12/18

After some scorching weather for the past couple of years, the 2018 Adelaide Motorsport Festival saw a slightly cooler start to summer and made for some great racing weather! Always looking to be bigger and better each year, the 2018 event held no prisoners with plenty of classic, exotic, sporting, and racing heritage on track and off track too.

There was the usual racing, which is always exciting to watch, as well as some special events including an *American Muscle Shootout* between a **Dodge Demon**, **Camaro SS**, and **Mustang GT** (of course, the world's fastest production car, the Demon, left the others for dead!). And some drag racing between a **Red Bull Air Race** acrobatic plane and a **Porsche GT2** (although the plane easily won), a sensational **Brabham BT62** (plane only just scraped by), and a **Leyton House** F1 car (and the F1 smashed the plane!). Even the holy trinity of **La Ferrari**, **McLaren P1**, and **Porsche 918** made it onto the track, but were more of an underwhelming trinity...

The **CCCSA** had a showing on both days of the festival, with **Leslie's** S Series part of the *Chrome Bumper* display on Saturday, and **Jason** and myself waving the flags on Sunday. The **Bergamins' Dom's** Charger was a welcome inclusion both days too!

Another great event, and looking forward to 2019!

– Luke



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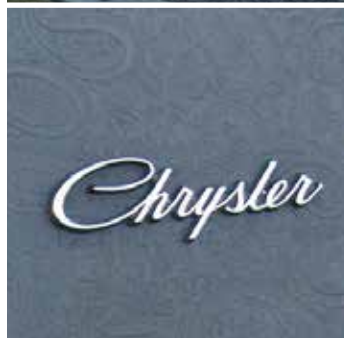
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SATURDAY 10/11/18

## HARDTOP CONVOY

Something you don't often see! One fine Saturday arvo back in November, a few heads were turning when this parade of hippos made their way along the roads of Semaphore South to **Glanville Hall** for the wedding of **Sharni Gill** and her groom **Dylan Humphrys**. A family friend, the beautiful bride asked me if I would provide my black CxC – and then I suggested a number of other hardtops. With the help of **Dave Heinrich** in asking for expressions of interest of owners to volunteer their cars, the CHs of **Martin Di Maria** (white), **John Ath** (green), **Ben Briggs** (yellow) and myself were a huge hit with the couple and their young friends.

– Roy



### SURFERS PARADISE MOST EPIC MEET

The Yank Tanks Display, hosted by the Cadillac Lasalle Club of Queensland at Pimpama City Shopping Centre between the Gold Coast and Brisbane, is fast becoming the biggest regular coffee n' chrome meet in the nation.

It's like *Jaf's Last Cruise* every second Saturday of the month! The edict is simple; show off your American classic, street rod, muscle car or lowrider – but no matter what you drive there are no pretensions and there are no rules. All makes and genres. It's not a show, it's a casual meet. And the latest January meet attracted over 700 cars! Sounds cool. Looks awesome!





## *the super charger*

DODGE CHARGER HELLEPHANT

### SENSATION AT SEMA 2018

The 1,000 horsepower, 950 lb.-ft. of torque “Hellephant” powers the 1968 Dodge “Super Charger” concept unveiled at SEMA.

Dodge recently revealed this stunning experimental monster at one of the world’s biggest and best shows – and word has it that it may become an actual package offering (yes, factory) if, as they tease, the interest translates into demand in 2019. This really defines the Second Gen Charger!

We’re sorry, but to say this engine is a simple turn key drop in for an original 68 R/T is not correct. Many modifications would need to be done. They would include among others a rebuilt modern front end suspension, complete new heavy duty transmission and drive train, plus a heavy duty rear end to handle that much torque. Without that, it would explode the old 8 3/4 pumpkin almost instantly. To simply drop it in, hook up the wiring harness without these modifications – including the necessary correct braking systems, would be the creation of an instant death trap of a machine. Just build the car the way it should be in order to handle that kind of power in spite of its insanity in the first place.

And that’s exactly what Dodge did.

There are many fans of that bonnet too, stealing the Demon scoop, but still a throwback to the classic Hemi scoop!

So the jury is in. The pundits are *definitely* interested! So don’t just build this as a ‘concept’! Use some of that Italian money floating around in the coffers and just put these into production already!!!



## WITH KOKONUT KUSTOMS AND SP TOOLS NORDIC

Well another SEMA has come and gone. And while planning for SEMA 2019 is already beginning, there still is a little time to recap last years event.

I had a few *twists* to my visit this time. More on that later. But first, the show itself. I am not sure how big SEMA can get but it seemed bigger again than in 2017! I am really in awe of the way they put this show together each year. The big 'feature' this year was security. Obviously we all knew this was going to be the case but it was a little tough getting into each hall this time. Lines were long and bag checks were more thorough than ever before. But that's all fine, since our safety is what they are trying to consider.

Of course the cars were again outstanding! But for me the big draw was the release of the all new 426 Hemi. I *Facebook Live'd* the engine from the Mopar booth. And yes, I now have thoughts of shoehorning that motor into something old in the not too distant future.

Lifted trucks were again prolific at SEMA 2018. I am not a real fan, but they are impressive to look at. Can't say too much about their offroad performance though, and I recently read an article on one that rolled over in only modest terrain.

I managed to catch up with all my SEMA mates. Courtesy of my good friend **Darrin Heise** from Canada, I got to attend the *Counts Kustoms VIP* event again with **Kustom King JD (John D'Agostino)**. And I had planned to hang out with **Richard Rawlings** from **Gas Monkey Garage** during my time in Vegas. Minor hitch to that idea, on my way to see him I find out he suddenly flew back to Dallas. Leaving me in LV with some prototype merchandise that I had with me to show him, and that was my main reason for attending in the first place. So now what?

I called Richard up that afternoon, and he said sorry man, but why not come up and stay with him and his wife in Dallas. So after some late night shuffling of my tickets, I ended up flying out after Friday night's *SEMA Ignited* in the very early hours of Saturday morning.

You see "R" had the debut of his new Gas Monkey Garage **NASCAR** at **Texas Motor Speedway** that Sunday, so I got to spend the day there, down in the pits – and then to watch the race from his corporate

suite on the start finish line! What an unexpected bonus for me, and an experience that I will never forget. Richard is a class act, that is for sure.

So all in all it was another unforgettable time in the US of A. Apart from the cars, the booth girls, and catching up with all the coolest people in the car building scene, I also got to chaperone two groups of Finns around SEMA. One, a media production company who was scouting SEMA for a new show they are producing later this year. And another group that included two Finnish builders, two drift drivers and the owner of **Amerikan Rauta (American Iron)** magazine. It was really fun to take them with me to Counts Kustoms VIP event, where they got to rub shoulders with some of the best builders who attended the show.

I have big plans for **SEMA 2019** which include organising a really big group to go over from Finland. Rent a big house or something, and if possible attend the 4 wide drag racing event that runs just prior to SEMA. Let's see what happens with that. Until next time, take care!

– Zoran Kanti-Paul





## quiet achiever

TESLA '49 MERCURY



### GREEN MACHINE

Jonathan Ward of is well known in car-modification circles, one of the best in the world, bringing to life the famous *Derelict* collection of cars as well as some seriously cool offroad builds. His shop ICON 4X4 is unique in the way it operates. Clients buy cars from the LA-based ICON and then have them built to whatever specs or desires they wish, and nothing is off the table when these blokes are in control of designing and building your dream car.

Their latest amazing creation was one of the real attention-getters at the latest **SEMA** Show in 2018. When one of **Jonathon's** clients wanted to build a **Mercury** but thought an LS was too boring, he raised a subject that really got Jonathan's attention – electric power.

Ward's plan didn't just want this to be another petrol guzzler converted to an EV, he wanted to push some barriers. The twin **AMR** electric motors reside where the transmission used to live and make around 500ft/lb of torque. The grunt is sent to the rear wheels through a beefy carbon and kevlar blended driveshaft with no transmission in between, meaning just one big torque curve hurtles you towards 120mph.

The body is dropped on a one-off chassis from **Art Morrison** with a four wheel independent layout, allowing the big **Merc** to soak up all the bumps effortlessly. Six pot **Brembos** are used on all four corners to pull the big beast up, electric power steering and integrated AC keep the driving experience comfy.

It takes just an hour and a half to charge **Tesla** batteries, with the entire electric system being co-developed with electrical company **Stealth EV** - the same crew that worked with **Chevrolet** on the E-COPO **Camaro**. Range? Over 200 miles.

The interior is a highlight in itself and features **ICON's** usual attention to detail. A tablet-style

readout has been incorporated into the dash and the 'gauges' used on the display use the fonts other styling cues of the '49 Merc. Even the air vents for the AC is been added in such a way that it looks like an OE addition, as Jonathon explains.

*"My OCD gets completely aggravated when I see magnificent customs and you look inside and the interior look like any others you can buy off of Amazon. So we went to great lengths to avoid that."* He said.

OK, so we know it's not a **Mopar** but this car could be the future of our pastime, folks. Very thought-provoking. This could be our saviour!





31/10-3/11, 2018

The world-famous SEMA Show takes place every early November at the Las Vegas Convention Center. Stunning originality is the hallmark of this, the largest automotive trade show in the world, which comes to life for a few short days once a year in Las Vegas.

SEMA is the premier automotive specialty products trade event in the world. It draws the industry's brightest minds and hottest products to one place, and provides attendees with educational seminars, product demonstrations, special events, networking opportunities and more.

The 2018 show drew more than 70,000 domestic and international buyers. The displays are segmented into 12 sections, and a *New Products Showcase* featured nearly 3,000 newly introduced parts, tools and components.

A highlight of the show is the annual *Mega Gallery*. Our West Aussie mate **Alan Smart** went along once again in 2018 and took these snaps of some wild exhibits there, including famous kustom kulture art by names like **Roth**, as well as iconic customs and movie cars by the likes of **George Barris**.

Alan was particularly stoked to see a *Round Australia Trial* car revered on display there too! Apparently the yanks were amazed and fascinated by this historical factory rally years before **WRC**, that once circumnavigated Oz!



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SUNDAY 28/10/18



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SUNDAY 28/10/18

Beautiful day for a club run to Strathalbyn for the Road Rats Hot Rod Show. Cruised from Foodland carpark at Frewville up the freeway. As usual there was lots of variety in hot rods and customs and chrome bumper classics.

– Damien



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Event	Date/Time	Location
Coffee N Chrome <i>facebook.com/coffenchrome</i>	Sunday March 3	Morphettville Racecourse
CCCSA March 2019 Monthly Meeting <i>Monthly Meeting - come and join and chat to fellow Chrysler enthusiasts. Visitors welcome. Meetings are informal and friendly. Dinner available from 6pm prior to the meeting</i>	Tuesday March 5, 7:30pm	West Adelaide Football Club, Richmond
Cars N Coffee <i>m.me/CarsNCoffeeVictorHarbor</i>	Sunday March 10, 8am-3pm	Victor Harbor
Chryslers By The Bay <i>facebook/Bay-City-Chrysler-Car-Club-Geelong; www.baycitychrysler.org.au</i> <i>facebook/Bay-City-Chrysler-Car-Club-Geelong; www.baycitychrysler.org.au</i>	Sunday March 10	Geelong
Old Skool N New Age Auto Show <i>m.me/OldSkoolNNewAgeShow; autoshow@live.com.au; http://www.offyarockerpromo.com</i> <i>Call Dave; 0417 765 877 or Steve; 0414 275 029</i>	Saturday March 16, 10am-5pm	Morphett Vale Football Club
Kustom Kulture Weekender: Hot Rod & Kustom Showdown <i>Hosted by Monarchs Hot Rod Club</i>	Saturday/Sunday March 23-24, 12noon-6pm	Highway Hotel, Anzac Highway
Central Victoria Poker Run <i>Call Mark; 0438 385 850 or Frank 0419 889 763</i>	Saturday March 30, leaves 11am (3 stops)	QEO Poppet Head, Bendigo VIC
Rock N Roll Rendezvous <i>Call 08 8568 4022 or email: rockandroll@history.sa.gov.au or visit: rocknrollrendezvous.com.au</i>	Sunday April 14, 10am-5pm	National Motor Museum, Birdwood
Roseworthy Show N Shine <i>Call Vic; 0422 227 359 or email; roseworthyhotel@gmail.com</i>	Sunday April 28, 11am-3pm	Roseworthy Hotel
CCCSA April 2019 Monthly Meeting <i>Monthly Meeting - come and join and chat to fellow Chrysler enthusiasts. Visitors welcome. Meetings are informal and friendly. Dinner available from 6pm prior to the meeting</i>	Tuesday April 2, 7:30pm	West Adelaide Football Club, Richmond

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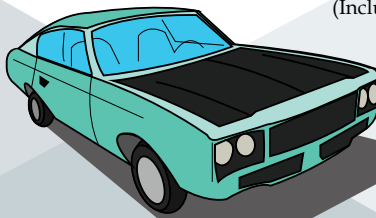
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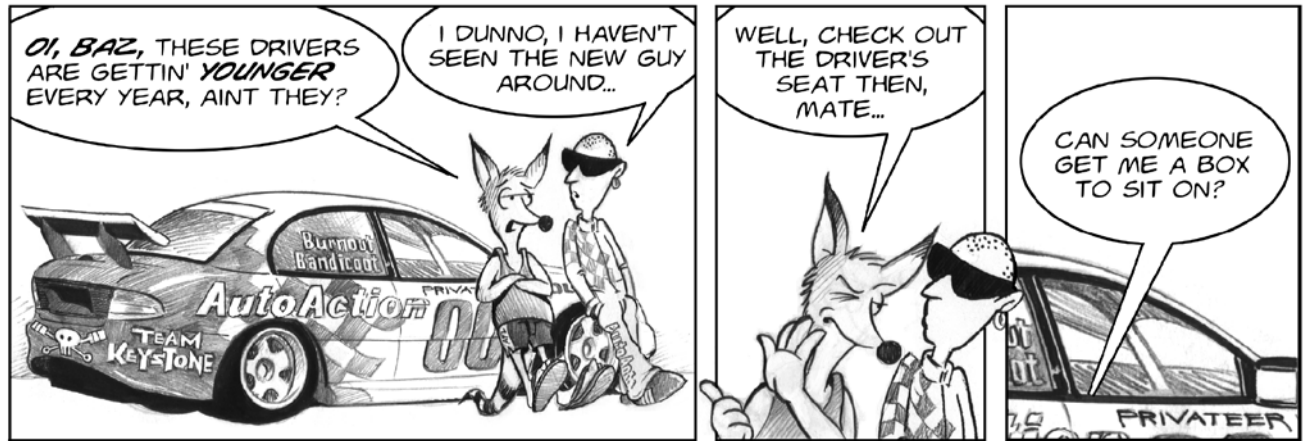
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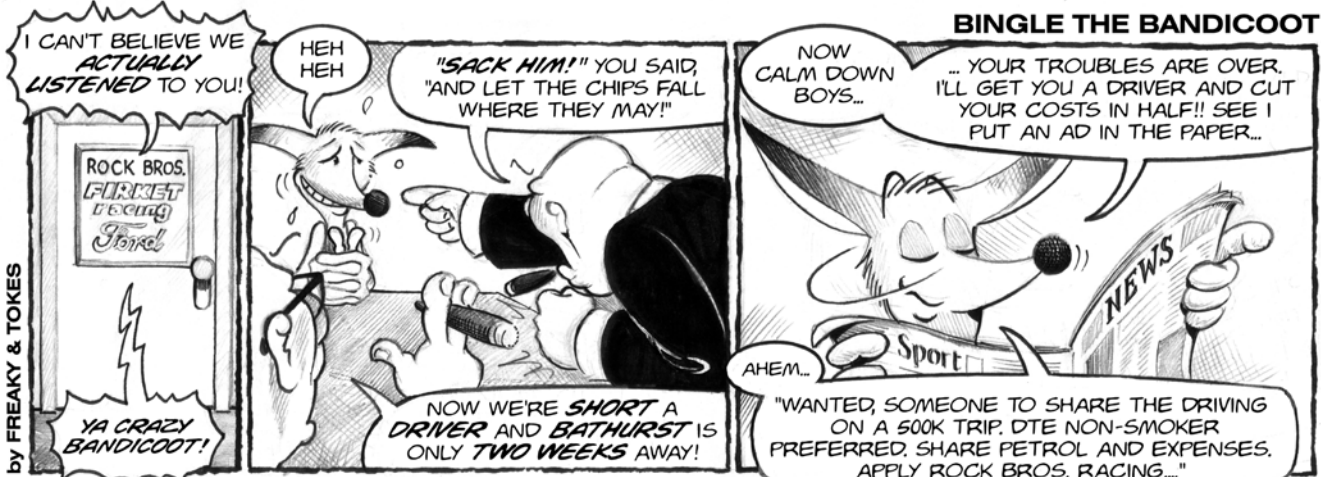


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