

The TRIUMPH

September 2021

TRUMPET

The Triumph Car Club of Victoria Magazine



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Syd Gallagher †
Roger McCowan
Graeme Oxley
Fay and John Seeley
Lionel Westley †

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Past copies of *The Trumpet* are available in the Members' section of the Club website www.tccv.net. The Webmaster can provide the necessary password to access this reserved area. Design and production of the *Trumpet*: Fran Madigan, editor@tccv.net

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EDITOR'S NOTE

by Fran Madigan, TCCV member #904

Hello, and welcome to spring! It's been a cold winter. At least if coronavirus restrictions continue, we can now look forward to a little sunshine.

This month's front cover story is about David Kelly, who joined TCCV in early 2019, and his red 1975 Stag convertible. And for all Stag drivers, Dave McLean has provided a tip for Stag rear brakes.

Ever wondered how the U.S. version of the TR5 – called the TR250 – and the TR6 compare? Alan Andrews has submitted an article from an issue of *Classic Motorsports* magazine which tells us all the answers.



This is my first *Trumpet* as editor, and my thanks go to both former editors Roger and Linda Makin and former graphic designer Roger McCowan for their 'handover' notes and advice. At our Zoom Annual General Meeting on 18 August, Roger Makin was re-elected as president but, after five years, he and Linda have stood down as editors. Roger McCowan has been a TCCV member since its inception, and the editor and graphic designer (on and off) for 16 of the Club's 38-year history, as well as graphic designer for a further 11 years. On behalf of the TCCV,



many thanks to each of you for your commitment and all the wonderful past editions of the *Trumpet*.

The *Trumpet* will only ever be as good as the articles you submit, so we have included some notes in this edition regarding contributions and also a few tips on how to photograph your car.

While we may be unable to attend events or even drive much further than our immediate neighbourhoods, take advantage of sunny spring lockdown days and get busy writing and snapping.

PLEASE
DON'T MISS
THE DEADLINE!



COPY DEADLINE
for October *Trumpet*
Friday 1 October

Please forward to editor@tccv.net or
contact Fran Madigan on 0403 133 063

TRUMPET CONTRIBUTIONS

Dear Editor, Please
find below ...

All members are welcome – and encouraged – to contribute articles, letters to the editor and any other notes of interest for publication in the *Trumpet*. And unless they are time-sensitive, **they can be submitted any time** – not just by the deadline for the next edition. But all contributions should conform to a few simple guidelines.

The written word

Written articles should not use UPPERCASE words, except for acronyms and initialisms such as EMR or TCCV. This includes headings. If emphasis is needed for individual words or phrases, use *italics* or **bold**.

... I have attached jpgs
of the images I would
like ...

Images

If you are sending diagrams or photographs, they should be at a resolution of at least 1,000 pixels image width – as we need 300 PPI (pixels per inch) images. Most modern mobile phones and iPads can take images that are 3,000-4,000 pixels wide.

Ensure that photos and diagrams are sent as separate attachments, along with the separate Word or Pages document (rather than embedded

within the email). Some programs try to be 'helpful' by reducing the size of photos and images – they might look OK on the screen, but are very poor quality when printed.

If you write an article about a TCCV event at which you (or others) have taken lots of photos, please use your discretion and include only a small selection, perhaps choosing those that relate to specific comments in your article. As a rule of thumb, we can typically accommodate one photo per 100 words, so if your article is between 450 and 550 words, we can probably include up to five photos. That said, you can provide a couple of extras to allow us some flexibility in the final layout.

... I have checked all the
web addresses ...

Check your references

If your article includes any references to websites, please include the URLs and double-check they are correct.

These are preferred guidelines and, as with everything, there will be exceptions. For example, our member profiles/cover stories often require a higher proportion of photos to illustrate their content.

You should send your contribution to editor@tccv.net well before the deadline if possible – particularly if you want it included in the forthcoming issue. This allows the editorial team time to follow-up with you if they have any questions.

... Thank you. No, thank you.



WHAT'S AROUND THE CORNER?



Due to the ever-changing COVID pandemic restrictions, **please check the TCCV website for the very latest calendar details. Go well.**

SEP. 15 / TCCV – General Meeting
7:30pm **Venue** Manningham Club,
1 Thompsons Road, Bulleen

**SEP. 26 / Shannons American
Motoring Show**
Venue Yarra Glen Racecourse

COVID-19 restrictions permitting,
Arrangements **CANCELLED** three
weeks before the event.

Enquiries to **Iain Ross, m** 0409 027 392, or
email imgross@bigpond.com

**OCT. 7 to 11 / TCCV 16th
16th Combined Vic & ACT
Triumph Clubs Rally** Wangaratta

Book Gateway Quality Inn Wangaratta, 2937
Riley Street, Wangaratta.

Phone (03) 5721 8399. Thirty five rooms
have been reserved at the **CANCELLED** hotel. The
rooms are reserved under "Triumph Car Club
of Victoria" – mention that when you book.
Rooms have been reserved from check-in
Thursday to checkout Monday, but you can
vary that when you book.

OCT. 20 / TCCV – General Meeting
7:30pm **Venue** Manningham Club,
1 Thompsons Road, Bulleen

**NOV. 14 / Beaumaris Concourse Car
and Bike Show**
Venue Beaumaris Shopping Centre precinct,

Reserve Road, Beaumaris
All participants to arrive and park between
8 and 9:30am, so the event can be opened
to the general public at 10am.

NOV. 17 / TCCV – General Meeting
7:30pm **Venue** Manningham Club,
1 Thompsons Road, Bulleen

**NOV. 20 / Come & Try Day: Phillip
Island Grand Prix Circuit**
Your chance to drive your classic around
Phillip Island Grand Prix circuit at pace. On
the day there will be three information
sessions, two track sessions with an
experienced instructor, one track passenger
session in your instructor's car and one solo
session. There are designated women and
junior run groups. All for \$295, or \$245 for
MSCA affiliated club members and \$195 for
under 18 junior and women members.

For more information contact **Bruce Astbury**
email mscapresident@msca.net.au



To register

DEC. Christmas Picnic 2021
Venue & details TBA
Booking cut-off date is midnight, **Friday
10 December 2021**. Please register
your attendance before that date. After
the closing date, contact our Event
Coordinators.

Events Coordinator: Peter Welten
m 0409 511 002 **email** events@tccv.net
or ann.welten@bigpond.com



For the most up-to-date and
complete calendar for the year.
TCCV events are labelled with
"TCCV".

PRESIDENT'S REPORT

by Roger Makin, TCCV member #861

Roger's Road to Recovery

I was hoping that for my second year
as President I would be able to change
the title of my President's Report, but
it appears we are still far from being
recovered from the effects of the virus
and being able to hold meetings and
events again.

The AGM was held via Zoom for the
second year in succession and was as
successful as these types of meetings
can be thanks to Secretary David's
computer skills. For those that did not
connect, I would again like to thank the
efforts of the outgoing committee and
volunteers for their work throughout
the past most difficult year. I would also
thank returning committee members
and, in particular, welcome Pam Baker
and Paul Newell as new committee
members. The volunteers who take on
most important roles also responded
well with several members not involved
before taking on roles. Fran Madigan
as Editor and partner Jimmy Carreras
as Graphic Designer I am sure will add
a new dimension to the production of
the *Trumpet* magazine. There are still
a few volunteer positions we have not
received a response for, so do not be
surprised to receive a call asking if you
would be willing to assist.

The listing of events in the *Trumpet* is
almost impossible with cancellations
having to be made, often with only 24
hours' notice. We will still continue to do
so, but please access the TCCV website
that our Webmaster Alan keeps up to
date for the latest information.



I know several members entered the
Bay to Birdwood that has now been
postponed until October 2022. The
event was to be held on 26 September
and, if Victorian restrictions allow,
perhaps we could organise our own
mini event and send a report and
photos to the B to B organisers who I
know would appreciate the thought.

The Canberra club has advised that it
will not be attending the Wangaratta-
based event in October and other
events are being cancelled every day, so
again, visit the website for up-to-date
information.

I think Lockdown Fatigue is starting
to get to us all and perhaps we are
lucky to have our cars to work on as a
distraction; however, please keep an
eye on your fellow club members, and
should anyone be in need of assistance
of any sort let one of the committee
know to see what can be done.

Lastly, and most importantly, I, on
behalf of all members, would like to
pass on our best wishes to Life Member
John Seeley who is not well. I am sure
we will still see John and Fay in their
TR7 at many more events when
restrictions permit.

Take care and stay safe.

THE COVER STORY

PIMENTO, NOT MIMOSA

By David Kelly, member #938



In 2016, to the amazement of friends and family, I did something truly radical and sold the Valiant Regal Hardtop that had been part of my life for over 25 years. As much as I loved that car, I was on a mission to try something new.

The idea of a Stag, though, did not arrive fully formed; it evolved, aided by the appearance in the neighbourhood of a certain Mimosa-hued Stag that not only caught my eye ... it caught my ears as well. That V8 burble was the clincher!

I've also got a soft spot for yellow cars. So, when TCCV member Alan Edge, whom I'd met a few months earlier during my real estate days, rang out of the blue to say he had a Stag for sale, my first question was: "What colour is it?" "Red" came the reply. "Darn," I said, "I was hoping you'd say Mimosa." "Come and see it anyway," suggested Alan, "it's called Pimento, I'm sure you will like it."

Al was right. I came, I saw and I liked it. And the '75 Mk II Stag has been my

pride and joy ever since. My partner Gwenda has no interest in cars but even she concedes it is a thing of beauty and, provided the sun's out, never says no to a run in the Stag with the top down.

My first Triumph it may have been but I was no stranger to the marque. In fact, my first ever car ride, at just one day old, was coming home from the maternity hospital in 1953 in Razor Edged splendour in the old man's Triumph 1800. It must have made an impression because I've been obsessed with cars ever since.



My first car, inspired by helping my cousin with a ground up resto of his TR2 (see, I told you the marque and I had history), was a Wolseley 6/80 that I tinkered with throughout my late teens.

When I got my licence in 1972 behind the wheel of my brother's Mk II Cortina, the Wolseley wasn't quite ready to go over the pits, so for the first 18 months of driving I made do with an FE Holden handed down from my late uncle's estate. With the Wolseley finally on the road, I drove it for about a month before swapping it for a Mk II Zephyr. After that the cars just kept on coming, over 120 of them by rough count to date, of just about everything from Alfas to Zephyrs,

and now a Triumph.

Do I miss the Valiant? Of course, and plenty of others too: a VH Valiant Hardtop that's super rare today; the Alfa Sud GTi; a '68 Cadillac I sold too soon; the Golf Mk VI GTi; and even the 6/80. But the one bonnet I patted after every trip was a Tiger Yellow CM Valiant Wagon. I just loved that car.

I tell myself I don't really have a dream car but truth is right now I'd gladly give any of the following a good home: Rover P5B; Jaguar XJ6; RR Silver Shadow; Buick Riviera; Dodge Dart ... the list goes on.

Professionally, I've spent years in art education before moving into real estate in the mid-nineties. I've also freelanced for several classic car mags over the years: as with cars, my career has been diverse.

For a long time I drove nothing but Chryslers and even restored a '58

Plymouth Belvedere Hardtop that has earned awards by the dozen. The one thing I learned from that experience is that I'd never do it again.

Even so, I do like to tinker which, now that I'm retired, makes the Stag ideal. As good as it is there's always room for improvement. Having since bought a Mk III Zephyr to keep the Stag company, as well as having an art practice to indulge, I am seldom bored.

Apart from that Michelotti styling, I love the Stag's urbane character; it is a joy to drive while that V8 burble makes every trip a delight. It's no fireball, especially with the auto, but as my 8-year-old grandson Harry so eloquently put it: "Pop, it's not really a sports car is it? It's more of a grand tourer." Couldn't have said it better myself.

P.S: Looking forward to showing it off at the next club outing once the plague is over.



LETTER TO THE EDITOR

By Iain Perrott, TCCV member #820

Firstly, may I congratulate the new committee. At our first Zoom AGM, during general business, the evergreen topic of active membership was discussed and was kicked down the road again, I feel, for another day.

In my opinion the question is, is VicRoads just using car clubs as a conduit to confirm that our cars are over 25 years and fall within other registration requirements, for the handing out of Red Plates? If so, car club memberships are just being used as an intermediary for that purpose. The more absentee members we have the stronger the club appears on paper and the membership number just gives bragging rights, also extra leverage for club advertising revenue.

Or conversely, is VicRoads expecting us and other car clubs to be running a strong inclusive active club for the privilege of receiving heavily discounted registration? If so, then we would fall short, as other clubs would, if audited on active membership.

I think the TCCV sells itself short. As I see it, we have a very friendly, vibrant strong club. The members that are always there who support the monthly supper meetings, the fabulous runs which sometimes include our ACT & Riverina cousins (and I have heard SA would like to join us on some events), our Sunday lunch runs, etc., all of which are so well run by Peter and Graeme, and fully backed by a strong committee. Last but not least Denise, with her well-

kept books which makes it all possible.

What more could one ask for? And why would you not be an active member?

The trouble with membership participation recording is the increased workload put upon the committee. Terry Roche put forward an excellent proposal of using our log books as proof of attendances, but someone has to sort out the private and club runs. I also feel with a \$700 saving on registration, some absentee members may become creative with their log books which puts a heavier workload on our committee to collate attendances for registration renewal.

My proposal is that the member does most of the work. When a member receives their membership renewal they would download an attendees form which the member would fill in their name and club number. The form would state the points gained by attending various events and the number required for membership renewal. Then over the next 11 months the member would date and fill in the event they are attending. However, the downside is each event they attend would be signed off by a club officer on the day.

Once the member has acquired the quota (say 3 or 4) they would mail or leave the form at one of the monthly meetings and that's the end of it for that year.

The only work for the membership team would be to tick off the returning forms for the members' renewals. Country members would be exempt.

They invariably attend club runs in their area. Those members who fail the required attendance would apply to the committee for discretionary renewals. Should there be any queries they could be checked on the events attendees list, which is the obligation of the member to enrol themselves.

In conclusion, one day some other authority may kick the can and we will find ourselves paying an additional \$700 PA per car registration, sales transfer tax, and the value of our cars plummet. So we, and other like-minded genuine classic car clubs, should get our houses in order to fight the good fight before that inevitable day.

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While the information is believed to be correct, no responsibility is accepted for any statements of opinion or error or omission.

Triumph TR250 vs. Triumph TR6

Story and photography by David S. Wallens and Tim Suddard

Posted in 'Features', in the September 2014 issue of *Classic Motorsports* magazine

Submitted by Alan Andrews, Webmaster, TCCV member #572



Most all sports car enthusiasts know the Triumph TR6, the iconic sports car from the first half of the 1970s. It was a huge success on both the road and the track. Then there's the TR4, the brand's model that helped define the 1960s.

The one-year-only TR250, however, tends to get lost in the shuffle. It marries the Michelotti-designed TR4 body with the six-cylinder engine that makes the TR6 such a brute.

Is it the best of both worlds or a wayward blip in Triumph history?

Up until the 1953 release of the TR2, the Triumph brand was associated with family cars and saloons, not sporting machines. While MG offered true sports cars both before and after the war, Triumph had no such animals in their line-up.

The TR1 show car, displayed at the 1952 London Motor Show, changed all that and gave birth to the TR2 production machine. Where the MG T-series still had cycle fenders and a pre-war look, the Triumph was thoroughly modern.

Okay, so maybe the chassis, engine and suspension came from the brand's production sedans, but the body was totally cutting edge: low-cut doors, bullet-shaped headlight housings and flowing rear fenders that terminated in simple taillights. The TR2 immediately turned Triumph into one of the world's most important sports car producers.

The quite similar TR3 replaced the TR2 for the 1955 model year. Triumph made minor tweaks, but the bulk of the car was a carry-over – even for the later, refined TR3A and TR3B iterations.

Despite this sameness, the brand's reputation only grew.

Something new and exciting appeared for 1961: the TR4. The boxier yet still soft body provided room for a real trunk plus windup windows. Underneath was another big upgrade: rack-and-pinion steering. The chassis and drivetrain, though, could be called carry-over items, all dating back a decade or two. Fans still ate up the new car.

If there was something close to a major update during the '60s, it was the independent rear that coincided with the 1965 release of the TR4A. Plus, a revised frame was part of the new package. The rest of the car was made up of, you guessed it, carry-overs.

Big news was on the horizon for 1969, though, in the form of the TR6. The German design firm Karmann squared off the nose and tail to create a contemporary look, while more grunt came courtesy of the 2.5-litre, inline six-cylinder engine slipped under the hood. The Triumph sports car had moved upmarket – even though the rest of the car contained recycled items.

Sandwiched between the TR4A and the TR6, though, was a short-lived model that merged the classic TR4 body with the TR6's six-cylinder engine. In the home market, it was called the TR5. Americans knew it as the TR250, and it was only available for the 1968 model year.

Two sides of the same coin?

The British-market TR5 really was a game-changer, as the car's inline-six received Lucas fuel injection. Total

output was some 150 horsepower, 45 more than the outgoing TR4A.

American-spec examples didn't receive the intake setup, though. Two tried and true Stromberg carburetors topped the six-cylinder engine, limiting output to 104 horses – no performance gains here, but the switch resulted in fewer headaches.



Triumph made almost three times as many American-market cars than British-market ones. According to *The Triumph TRs: A Collector's Guide* by Graham Robson, Triumph delivered 8,484 copies of the TR250 to our shores; another 2,947 Triumph TR5s were built for British buyers. After only 15 months, Triumph ended production of both models, as it was time to switch to the TR6.

From the outside, the TR6 looked simply meaner. Up front, Karmann smoothed the blister required to clear the intake and moved the headlights to the edges of the blacked-out grille. New front fenders completed the work. Out back, they squared off the tail, replacing the old tail fins with large, horizontal taillights and more blackness.

Triumph TR250 vs. Triumph TR6 contd.

Beneath the skin? Yes, more of the same. The American market received the federalised, 104-horsepower engine also found in the short-lived TR250. Nearly everything else underneath was a carry-over, too, and despite some updates, it remained so until the end of the TR6's model run in 1976. The wedge-shaped TR7, its successor, would be all new – and would also usher in the end of the company.

Despite growing competition in the marketplace and the car's dated form and structure, the TR6 was still a success. Nearly 95,000 units were delivered – no previous Triumph TR model posted better sales figures.

Two-fifty equals fun

We're intimate with the TR6, but we admit that we hadn't spent nearly as much time with its predecessor. During the recent Speedfest at the Classic Motorsports Mitty, though, Coker Tire gave us a way to even the score. They loaned us the TR250 they had on display, allowing us to rack up plenty of seat time.

So, which car is better? Well, how do you like your bodywork? The TR250 perfectly captures the look of the '60s with its light chrome touches and friendly face. The petite tail fins tie up the styling nicely. The TR6, which we'd call one of the most successful facelifts in automotive history, turned the cute TR4 into something angular and raw. But really, is one better looking than the other?

The TR250's trunk opening is a bit narrower, but the liftover is much, much



lower. Is one easier to load than the other? That comes down to personal preference, so we'd have to call the styling contest a tossup.

The doors, dashboards and practically everything else found inside the TR6 came from the TR250, but their interiors aren't identical. The big difference? The seats. The TR250's classic seats look cool, but some might prefer the extra safety and support offered by the TR6's high-back buckets. On a 1,000-mile rally, perhaps the TR6 would get the extra nod here.

Want a quantifiable difference between the two cars? Look at their weights. According to the Moss Motors database, the TR250 sports a 2,270-pound curb weight. They list a 2,390-pound curb weight for the 1969-'74 Triumph TR6, and it's not as though it made up for that heft with horsepower. Decreasing compression ratios, in fact, sapped

power over the years. Climbing curb weights don't help the TR6's case. In fact, for the final two years of production – 1975 and '76 – curb weight swelled to 2,624 pounds thanks to the required increased crash protection.

An objective look

Taking an objective look at the pairing, we can see that: the TR250 combines the classic Triumph styling with the smooth six-cylinder engine of the TR6. The earlier model also retains the better riding, if not better handling, independent suspension introduced on the last of the TR4s.

The real trick, of course, may be finding one.

DID YOU KNOW? British Racing Green

British racing green, or BRG, is a colour similar to Brunswick green, hunter green, forest green or moss green (RAL 6005). It takes its name from the green international motor racing colour of the United Kingdom. This originated with the 1903 Gordon Bennett Cup, held in Ireland (then still part of the UK), as motor-racing on public roads was illegal in Great Britain. As a mark of respect, the British cars were painted shamrock green.





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PHOTOGRAPHING YOUR CAR



Car photography may seem difficult, but with a few handy tips, you'll be well-equipped to take some stunning car photos of your own. The Triumph *Trumpet* cover photo (June 2019) of John Johnson's TR3A is a great example of good car photography.

If you can

Make sure to clean your car first! Unless a 'dirty' car is the look you're going for.

EXTERIOR SHOTS

When

The time of day can make a big difference.

It's best to shoot cars during the 'golden hours' – the hour after sunrise and before sunset – to limit the intense glare and shadows caused by midday sun.

If the sun is out, make sure it's behind you for even lighting. If you have to shoot at midday, work around harsh light with the help of trees and buildings that provide shade over the car, or use a filter (see technical tips below).

Location

Pick a location that complements the car. The less clutter or distraction in the background the better – the car is the star. Basically, try to keep the background simple.

The colour of the car will also help determine the best setting for the shoot.

Aim for a background that offers contrast to the car's hue and shade.

Darker cars look best against brighter backgrounds – lighter cars against darker backgrounds.



Framing

Always shoot the frame horizontally (say 'no' to portrait shots) with an even space around the vehicle. If in doubt, take the shot a little wider as it can easily be cropped later.

Keep the wheels of your vehicle pointing straight ahead. You want to

see the rims, not the rubber. If you are shooting at an angle to the car, turn the wheel so you can see the entire rim.

Take your photos from headlight height for all externals (yes, crouch down). This gives a better perspective, highlighting the car's silhouette and design elements.



Angles

Make sure to get the classic car 'poses' before you get too creative. Shoot the car from straight on, get side views and shots at 45-degree angle views of each corner of the car.

Next, get the detail shots, like close-ups of the headlights, grille, taillights, badges – get in tight on any details that make the car unique.

Snap shots of what's under the bonnet as well. Images of the engineering that make the car run are key.

INTERIOR SHOTS

Avoid using a flash unless you know what you're doing. If you do use a flash – use a soft or low setting

Open doors and windows to let more light in as well if you need to.

Detail shots are crucial for interior images, steering wheel, the stitching on

the seats and any other special features.

A little more technical – again – only if you can

- Using a tripod to capture steady shots is always a valuable tool.
- Use 35 mm and 50 mm lenses, these are the most popular for automotive photography.
- Use a neutral density filter if shooting in bright light.



TCCV OUTPUT PHOTO QUALITY

Horizontal not portrait – except if you are hoping to get your car on the cover of the Triumph *Trumpet* – for that we need a 'portrait' shot!

A resolution value of 300 pixels/inch (PPI) is required for the magazine.

Good luck – say 'cheese'!



How to photograph your car like a pro



7 Tips for Taking Better Photographs of Cars

And there are many more to help you.

TRIUMPH STAG / 2000 / 2500 / 2.5 PI – Rear Brakes Quick Tip

By Dave McLean, TCCV Book Librarian
TCCV member #743

When removing the drums from the rear brakes of the Stag, you may need to release the shoes.

Since these brakes are of the 'self adjuster' type, there is no adjuster wheel or knob to release them; instead, you need to access the self adjuster ratchet through the provided hole in the front face of the drum.

Although this operation is explained in general terms in the Service Manual, the specifics may be useful. Rotate the drum until the two access holes are aligned horizontally (picture 1), the adjuster ratchet will be visible through the forward hole. Picture 2 shows the tip of the adjuster as seen with drum on. In picture 3 the adjuster is shown engaged (with the drum off for clarity), and in picture 4 the adjuster is lifted (also with the drum off for clarity) which allows the lining return springs to pull the linings away from the drum. The drum should then be able to be worked off over the linings.

Remember that all brake dust is toxic, so an appropriate mask should be worn whenever working on them.

When work is completed, the brakes will self adjust to the correct clearance after several applications when driving.



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To see additional
TCCV technical tips
and go to 'Technical Pages'

A RECENT SALE

1969 Triumph Vitesse MkII Convertible

This red Vitesse sold earlier this year via an online auction by Trading Garage for **\$35,000**. There were 75 bids.



Location	Geelong, VIC
VIN Number	5C55102
Exterior Colour	Signal Red
Interior Colour	Blue Cloth
Odometer	40,989 miles
Transmission	Four-speed manual
Engine	2.5L 6-cylinder
Seller Type	Private

This 1969 Triumph Vitesse MkII sports convertible was in smart, restored condition and running strong, ready to enjoy. Under the bonnet was a swapped 2.5-litre in-line six-cylinder engine that outputs power to the rear wheels through a four-speed manual transmission with overdrive. In period, this was one of the fastest British sports cars and ran from zero to 100km/h in 11 seconds. This example shows 40,989 miles since new.

Triumph is best known for its sports cars like the Spitfire and the TR series, though the little-known Vitesse is becoming a cult classic – especially

in convertible and MkII guise as seen here. The MkII was released in the late 1960s and is the ultimate iteration of the Triumph Vitesse. It features performance superior to that of MGB and Sunbeam Alpine sports cars, but crucially, with four seats and large boot space. Enthusiasts favour the Vitesse MkII as parts supply is excellent, it's easy to work on yourself and it remains mechanically sound to this day.

Sporting a Signal Red over Blue cloth colour combination, this Triumph Vitesse was in great condition for its age, having gone through a thorough restoration in its life. The owner said that essentially every body part was replaced during its 1990s restoration, including mechanicals and a new 2.5-litre engine with a J-type overdrive and a 3.63 diff. A set of 13-inch wire wheels were equipped at the same time and are now wrapped in Uniroyal tyres.

The car was built in December 1969 and was delivered new to its first owner in England. It is number 266 of the last-build convertibles. It was subsequently imported to Australia in 2010, where it has had the same owner since. This owner had spent money on new equipment, including new seatbelts and brake lines to make it compliant in Australia.

The Signal Red paintwork with white striping was in excellent condition, as was the bodywork underneath. All four chrome wire wheels were in good condition and the rest of the chrome detailing on the body was shining. There still seemed to be a solid amount of tread on the Uniroyal tyres too.

MEMBERS' INFORMATION

by Roger McCowan, Membership Secretary,
TCCV member #8, membership@tccv.net

To our new members – **welcome to the Club**. We hope your membership meets all your expectations and we look forward to meeting you at the many events we have around the state, especially when permitted and in your area. If technical or originality help or advice is required please contact the club Car Advisor for your vehicle model (see the TCCV website for contact details).

Club Membership

As at 31 August, our total membership stood at 258, including these new members who joined during August:

James Boden Stag
Sean Riddifrod 2500S

By the end of August, 212 members had renewed their subscriptions and 6 members advised that they will not renew. I trust that the remainder (46) will renew very soon, remembering that the absolute deadline is **30 September**. If you have misplaced (or can't find) your renewal notice, please email me at membership@tccv.net and I will send the renewal notice by return email. Payments were due by **30 June**. A reminder that a Club Permit registration will not be issued unless you meet requirements set out by the TCCV, which includes being a current financial member.

Name Badges

Wearing name badges at meetings and events helps members get to know each other and identifies TCCV members at public events. Let me know if you require additional/replacement badges (\$10 each).

TCCV Membership

\$60.00 Annual Membership, with a **\$10.00** membership fee discount for eTrumpet in preference to a hard copy of the club magazine.

\$20.00 once off joining fee applies from 1 July to 31 December only.

Additional membership information, including an application form, can be downloaded from the club website.

Triumphs on the Web

Here are a few Triumph and motoring-related websites, but if you know of any good sites not listed, send me the link and it will be included here.

Georgia Triumph Association
www.gatriumph.com

The Triumph Home Page
www.team.net/www/triumph

TR Register New Zealand
www.trregister.co.nz/

The Dolomite Homepage
<http://www.triumphdolomite.co.uk/>

Greg Tunstall Mechanical – Queensland
www.gregtunstallmechanical.com.au Lucas
MK1 and MK2 fuel/petrol injection
www.lucasinjection.com/

Triumph Sports Six Club UK
www.tssc.org.uk

Event Photos

The username and password needed for you to upload your photos to the Club's Shutterfly collection are available via the website's 'Members Only' section.

Information about Shutterfly is available in the 'Photo Gallery' section of the website. Email photos@tccv.net if you have any queries with the process.

CLUB  **CONTACTS**

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Webmaster	Alan Andrews	webmaster@tccv.net	0418 947 673

CAR ADVISORS

A number of TCCV members are subject matter experts when it comes to particular Triumph car models and are happy to assist other members as 'car advisors'. If you need any help or advice about your particular model, see 'Contact Us' on the website for contact details of the relevant car advisors.

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