



**Name:** Ogle Design  
**Founded:** 1954  
**Based:** Letchworth, UK  
**Key players:** David Ogle, Tom Karen, David Keech



**Name:** Italdesign  
**Founded:** 1968  
**Based:** Turin, Italy  
**Key players:** Giorgetto Giugiaro, Aldo Mantovani



**Name:** Michelotti Design  
**Founded:** 1941  
**Based:** Turin, Italy  
**Key players:** Giovanni Michelotti



**Name:** Bertone  
**Founded:** 1912  
**Based:** Turin, Italy  
**Key players:** Giovanni Bertone, Nuccio Bertone, Lilli Bertone



**Name:** Pininfarina  
**Founded:** 1954  
**Based:** Cambiano, Italy  
**Key players:** Battista Farina, Sergio Pininfarina, Paolo Pininfarina



# Designer BARGAINS

PHOTOS: WWW.MAGICCARPICS.CO.UK

## Sam Glover explores five designer classics that can be yours for under £2000

**B**aggy polyester trousers with stripes down the legs. Yours for £4 from a budget high-street haberdashery. But slap on a logo or the name of someone Italian, and the price rockets tenfold. Curiously, the same isn't true when it comes to cars. The Daewoo Tacuma, styled by Pininfarina, Turin,

does not fetch a premium over the Daewoo Nubira, penned by the manufacturer's own design department, Bupyeong-gu. Happily, because the portfolios of the biggest names in car design span all walks of vehicle, it is possible to pick up many of their finest works for very little money. A Fiat X1/9, for instance, has all the

Bertone design pedigree of a Lamborghini Miura, but a pristine example can be secured at a hundredth of the price.

Here, we take a look at eminently affordable classics from five of the world's most prestigious stylists and consider whether they live up to their designer labels.

# MICHELOTTI DESIGN: 1963 Triumph 2000

**COST NEW: £1094**  
**VALUE NOW: £250-£2100**

Triumph top-man Harry Webster was approached by a well-established Italian designer offering to style the company's new small car for the sum of £3000 – naturally, he agreed. The Herald entered production three years later and its massive global success (they were also assembled in India and Australia) consummated Triumph's relationship with Giovanni Michelotti, a happy marriage that would spawn the majority of the marque's future models.

Realising a need to counterbalance arch rival Rover's proposal of a 2000cc executive saloon, Triumph began work on a competitor, codenamed Zebu, in 1957. A new six-cylinder engine and a selection of associated mechanical bits were developed, intended to be sheathed within a stunningly daring body from the pen of Michelotti. Sadly, the project floundered due to doubts regarding the mass appeal of the car's appearance – along with an economic slump that threw the company into financial embarrassment.

Following a merger with Leyland in 1961 and a subsequent coup in the upper echelons of Triumph, the project received a revitalising dose of cash, enthusiasm and new blood. Michelotti whipped up an all-new monocoque body in three months, and engineers in Coventry swiftly set about rejigging project Zebu's running gear to suit. The results were very warmly received at the 1963 London Motor Show.

Michelotti's body was daring but wonderfully refined, quietly beckoning potential buyers toward the future of the automobile, not thrusting it upon them with fins and garishness. Particularly in Mk II guise, for which it received a Stag-like nose job, the 2000's styling offered a perfect combination of grace and butchness, pervading a reserved dignity that set it aside from the more aggressive Rover P6.

Inside, a sumptuously sculpted dashboard quickly gave way to a more traditional British design, with big slabs of teak and a few much-needed ergonomic improvements. Both interior styles boasted the quality of carpentry and reassuring solidity of a good Regency wardrobe.

In all forms, Triumph's flagship was a wonderful car to drive, offering well-rounded performance that perfectly suited its looks. The silky straight-six doled out power with seductive smoothness, and did so with impressive urgency in 2500PI form.

Sound deadening was supreme, and all-independent suspension handled corners and undulations with aplomb, appealing to sporting motorists and pottering pipe-smokers alike.



TRIUMPH 2000 MK2

## 1963 Triumph 2000

**ENGINE:** 1998cc/6-cyl/OHV

**POWER:** 90bhp@5000rpm

**TORQUE:** 117lb ft@2900rpm

**0-60MPH:** 14.1sec

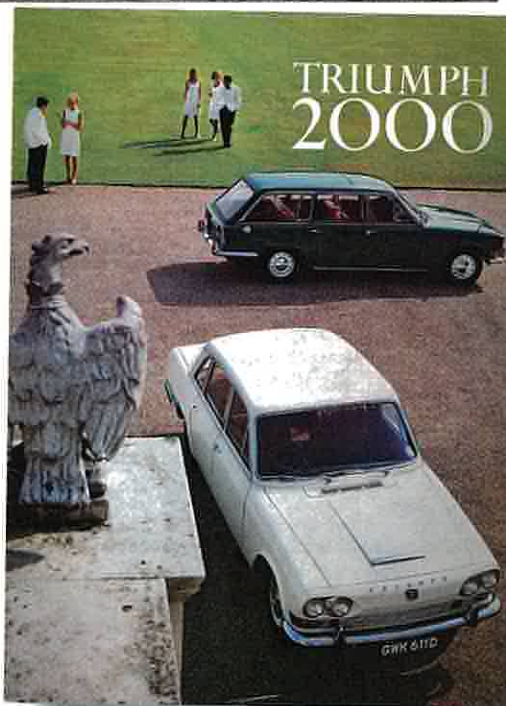
**TOP SPEED:** 94mph

**MPG:** 25

**LENGTH:** 175.0in (4445mm)

**WIDTH:** 65.0in (1651mm)

**WEIGHT:** 2562lb (1163kg)



## Quintessential Michelotti designs

### 1959 Triumph Herald

The car that kicked off Michelotti's relationship with Triumph. It was fast, fun, frugal and would have been pretty if the panels had fitted properly.



### 1966 DAF 44

Van Doorne's Automobiel Fabriek decided its Variomatic car needed to look less Dutch than its predecessor, so bought in some Italian flair.



### 1984 Reliant Scimitar SS1

Michelotti reached for his ruler to aid Reliant's attempt at cornering the wedge market. The plastic-bodied SS1 was nippy and entertaining.



## BERTONE DESIGN: 1972 Fiat X1/9

The Fiat X1/9 began as a fascinating conflict of interests. Fiat desired a cheap, front-engined rag-top to slot into its new 128 range, while Bertone wanted to design a pint-sized mid-engined supercar in the image of its successful Lamborghini Miura and Lancia Stratos.

Nuccio Bertone was commissioned to cook up both front- and rear-engined concepts, but the designer spent most of his time slyly working on a prototype with a 128 engine in its midriff.

He badged his creation the Autobianchi Runabout, and presented it to Fiat in a casual sort of way alongside the two proposals the company had ordered. Top-brass was initially sceptical, but in the light of new ESV safety regulations in America, which threatened to outlaw conventional convertibles, the idea of a rigid, mid-engined targa-top began to look more appealing.

When the board was presented with some very fetching sketches of how the car could be realised in Fiat form, project X1/9 was given the green light. Into an immensely stiff structure that owed much to the rally-led development of the Stratos, Bertone slotted a 128 engine, gearbox and subframe, incorporating independent suspension. Following a few gearbox tweaks to make the wheels turn in the right direction, the entire assembly was rotated through 180°.

Visually, the super-Fiat was undoubtedly a product of Bertone pedigree. An exemplar of the firm's 'folded paper' school of design, its crisp lines looked super-futuristic in 1972 and aged gracefully over the subsequent 17 years of production. With diminutive dimensions on its side, the X1/9 was one of the prettiest cars to emerge from the wedge era, possessing a delicacy that was absent in most of its larger, more expensive brethren. Predictably, its interior was modern and angular.

On the road, straight-line performance didn't stack up well against competition from the likes of MG and Triumph, but when the going got twisty the Fiat was in a class of its own. Sharp steering and a wonderfully pert chassis led to fantastic handling, encouraging even the most inexpert of driver to experiment with self-induced oversteer.

Much to the credit of its designer, the X1/9 sailed through the harsh ESV test which had led to its creation. Few American cars passed, though, so the US authorities subsequently abandoned the scheme.

**COST NEW: £3080**  
**VALUE NOW:**  
**£500-£2750**



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The 1000 cc engine of a 128...  
 And that makes a left hand...  
 One can consider the better...  
 The 1000 cc engine of a 128...  
 And that makes a left hand...  
 One can consider the better...



- 1) 1000 cc engine
- 2) 128 gearbox
- 3) 128 clutch
- 4) 128 steering wheel
- 5) 128 dashboard
- 6) 128 instrument panel
- 7) 128 gear shift
- 8) 128 handbrake
- 9) 128 door handle
- 10) 128 door lock
- 11) 128 door hinge
- 12) 128 door latch
- 13) 128 door trim
- 14) 128 door weatherstripping
- 15) 128 door sill
- 16) 128 door seal
- 17) 128 door hinge pin
- 18) 128 door hinge bush
- 19) 128 door hinge nut
- 20) 128 door hinge bolt
- 21) 128 door hinge washer
- 22) 128 door hinge cap

### 1972 Fiat X1/9

**ENGINE:** 1290cc/4-cyl/OHV

**POWER:** 67bhp@6200rpm

**TORQUE:** 68lb ft@3600rpm

**0-60MPH:** 15.3sec

**TOP SPEED:** 93mph

**MPG:** 26

**LENGTH:** 153.5in (3899mm)

**WIDTH:** 61.8in (1570mm)

**WEIGHT:** 1995lb (906kg)



## Quintessential Michelotti designs

### 1972 Lancia Stratos

The X1/9 inherited a raft of design principles from the rally-developed Stratos, thus saving the baby Fiat a great deal of testing abuse.



### 1974 Lamborghini Countach

With the Countach, Bertone had an opportunity to take his mid-engined fetish to a new level. The result was ridiculous, but in a very good way.



### 1983 Citroën BX

Being asked to design a successor to the DS and CX was a great honour. The mechanicals were dull, but Bertone ensured the styling was weird.



## OGLE DESIGN: 1973 Reliant Robin

The Reliant Regal had an image problem. Since its launch in 1953, the model range had amassed a plethora of negative associations, notably 25mph pensioners, crude construction and acrobatic cornering. The Tamworth company's three-wheeled formula clearly needed an injection of glamour.

When sprucing up the Regal in the early Sixties, Ogle master-designer Tom Karen had thrown in a proposal for whole new body. The design firm had also worked with Reliant to good effect on the Turkish Otosan Anadol and Scimitar GTE, so was eminently qualified to develop its new tricycle.

Rather than attempting to disguise the Robin's wheel deficit, Karen's design celebrated its three-wheeledness. Instead of stretching four-wheeled styling conventions to fit, he started with a clean sheet of paper, creating a body that looked significantly unlike anything that had preceded it. Its stylish, perfectly proportioned shape was one that even the most adamant of four-wheel campaigners would find pleasing on the driveway.

Eschewing the orthodox boot of the Regal, the Robin sported a rakish hatchback in the style of the Scimitar, aiding interior access and dog-carrying capacity. Up front, the cabin was intended to impress, with simple, sporty-looking controls arranged in an ergonomically pleasing manner.

The advanced, hard-wearing body was bonded to a sturdy steel box-section chassis, housing an array of mechanical components designed and manufactured in-house. A four-speed synchromesh gearbox and delicately engineered all-alloy four-pot provided lively propulsion, shifting the car to 70mph considerably faster than the Mini 850. Handling was a vast improvement over its predecessor, though hard cornering still made the driver lament the lack of a stabilising fourth wheel.

The efforts of Ogle and Reliant paid off splendidly, with over 10,000 Robins finding homes in the first year of production alone. Their loyal market – bikers, 17-year-olds and those of advancing years – bought them in spades, but a whole new sector of budget motorists was also tempted. Dealers reported taking increasing numbers of Escort, Mini and Viva vans in part exchange from tradesmen, and frugal families lapped Robins up as second cars, their low tax band contributing to piffing upkeep costs.

**Reliant Robin.**  
You can't beat it for all round economy.



**COST NEW: £801**  
**VALUE NOW:**  
**£250-£1200**

### 1973 Reliant Robin

**ENGINE:** 747cc/4-cyl/OHV  
**POWER:** 32bhp@5500rpm  
**TORQUE:** 40lb ft@3500rpm  
**0-60MPH:** 22.0sec  
**TOP SPEED:** 72mph  
**MPG:** 50  
**LENGTH:** 133.0in (3378mm)  
**WIDTH:** 56.0in (1422mm)  
**WEIGHT:** 1003lb (455kg)



The original Regal redesign proposed by Tom Karen.

**THANKS TO:** The Robin's designer Tom Karen for his help researching and finding images for this feature.



## Quintessential Michelotti designs

### 1962 Ogle SX1000

David Ogle's first success cloaked a Mini's underpinnings with a dashing glassfibre body. The prettiest car ever powered by an A-series?



### 1968 Scimitar GTE

Tom Karen had the task of turning the under-developed Scimitar SE4 into a glamorous grand tourer. Princess Anne approved of the results.



### 1970 Bond Bug

Based on a chopped version of the Robin's three-wheeled chassis, the Bug was one of the most bonkers things you could buy for a grand.



## PININFARINA: 1958 Austin A40 Farina

**W**ith an uncharacteristic lack of patriotism, the Duke of Edinburgh told BMC head honcho Leonard Lord that his cars 'were not up to the foreign competition'. Perhaps as a result, Lord employed the services of Pininfarina when the time came to replace the A35, which, despite selling strongly throughout the Fifties, was now looking increasingly twee. What Austin needed was a modish and innovative new car to keep tabs on impending competition from Ford and Triumph.

Already wielding a strong reputation for being a deft hand on the drawing board, Battista Farina excelled himself with his first major supermini commission. Shunning the traditional three-box construction of preceding Austins, Farina's scribbles took the form of a two-door sporting estate. BMC's claim that the car offered 'a glimpse into the future of small car styling' was not inaccurate – a couple of decades later, its basic shape would be the norm for all budget people movers.

Although Farina's lines were tweaked towards the dowdy by Austin's ever-so conservative design department, they still maintained a stylishness hitherto unseen in budget British motors.

From its distinguished snout to the trailing edge of its doors, the shape was bold, dynamic and unmistakably Italian in origin. The curtailed rear-end made matters rather more interesting, appearing satisfyingly cropped, almost racy, from some angles, but frumpy from others. Internal packaging was excellent, with ample accommodation for four grown-ups and 18.5cu ft of boot space with the rear seat folded.

Although the British motoring press was happy to brush over the fact that the small, downward deploying boot-lid did little to tap this space, the issue was plain to see. Austin responded two years later with the Countryman, which had a top-hinged rear window.

The view from behind the steering wheel was excellent, with a low scuttle, slim A-pillars and Cycloramic windscreen offering brilliant visibility. The dashboard's styling befitted the car's modest selling price, but it sported a raft of cunning anthropometric considerations, all important controls lying at, or at least close to, the driver's fingertips.

Beneath the skin, the Farina inherited the majority of its running gear from the outgoing A35, resulting in reasonable performance, excellent fuel economy and ease of operation second to none.



### 1958 Austin A40 Farina

**ENGINE:** 948cc/4-cyl/OHV

**POWER:** 34bhp@4750rpm

**TORQUE:** 50lb ft@2000rpm

**0-60MPH:** 35.6sec

**TOP SPEED:** 73mph

**MPG:** 35

**LENGTH:** 144.2in (3663mm)

**WIDTH:** 59.3in (1506mm)

**WEIGHT:** 1680lb (763kg)



You don't happen to own a cello yourself?  
But ask yourself what ordinary car carries awkward  
objects as harmoniously as the Austin A40.



No cello in your family? You may not realize it, but you'll find an Austin A40 wherever all the music.  
What places you squarely in the prospective-owner category is the number of objects around you that can be every bit as awkward, every bit as troublesome to carry as a cello.  
Your wife, for a start. Think how awkward she might become if you hadn't enough space in the car for the carport and the laundry and the new toaster and the groceries!  
The Austin A40 gets around all kinds of

dynamic obstacles by having a back seat that folds away, and a tailgate that opens wide. Tuck the lawn mower for the walk, tennis and bags and St. Bernards all tuck away neatly in the A40.  
For everyday purposes, it's a passenger car for four. Pretty to look at, quick on its feet, reliable as Big Ben.  
So stop wondering about the cello. Think of all the jolly jaunts in your life. Then think of the Austin A40.

**AUSTIN**



Austin A40 (including 007-11 P.T.) £522-0-11

MAKED BY BMC SERVICES (EXPORT), LONDON, ENGLAND  
THE ALLEN MOTOR CO. LTD. LONGBRIDGE, BIRMINGHAM, B1C 2DQ, ENGLAND  
THE BRITISH MOTOR CORPORATION LTD. 100, WHITE CHURCH LANE, LONDON, W.1

## Quintessential Michelotti designs

### 1966 Alfa Romeo Spider

Pininfarina's boat-tailed charmer was ideal for sporting motorists. It stayed desirable for decades, despite Dustin Hoffman's efforts.



### 1968 Ferrari Daytona

The Daytona was easily the most dribbled-over grand tourer of the Sixties. If you fancy one now, a decent example will set you back £150,000.



### 1983 Peugeot 205

Ubiquity has made the 205 look bland. But blur your eyes slightly, and its prettiness and near-perfect proportions swim into focus.



## ITALDESIGN: 1974 Volkswagen Scirocco

The early Seventies were interesting times for Volkswagen. Its range of rear-engined Beetle variants was showing its age, and sales had tailed off accordingly. The NSU-developed K70 wasn't selling particularly well either. The hierarchy at group headquarters in Wolfsburg, Lower Saxony, had watched Audi pulled back from the brink of ruin by its new range of modern, front-wheel drive saloons, and reckoned that this was the way forward for VW too.

The Volkswagen Group had already developed an excellent set of oily bits for the Audi 80, and basing its next generation of car around these seemed a logical move. It was decided that the styling of the new models – christened Golf and Passat – should be delegated to Giorgetto Giugiaro's newly established design agency, Italdesign, based in Turin.

Meanwhile, the long-established German coachbuilder Wilhelm Karmann GmbH of Osnabrück was getting worried. Production of the Beetle-based VW Karmann Ghia had been a lucrative part of its business for almost 20 years, but the arrangement was now living on borrowed time.

The company approached Giugiaro during the Golf's gestation, suggesting that a glamorous Karmann-assembled coupé based on the same platform would be a good plan. Giugiaro thought so too, and presented designs for the Scirocco to Wolfsburg less than three months later. The management liked what it saw, and proposed slipping it into production at the Karmann plant a few months before the Golf was launched.

A dab hand at designing coupés and still warm from working on the Scirocco's brethren, Giugiaro's dashing 2+2 was both very handsome and perfectly in-line with VW's new design language. Bold creases connected an imposing four-eyed snout to a daringly tapered tail, neatly pairing sporting glamour and hatchback practicality.

Despite sharing Volkswagen's A1 floorpan, an eager 1.5-litre straight-four engine and the majority of its mechanical components with the Golf, the Scirocco felt a more sporting performer thanks to a lower centre of gravity and a more purposeful driving position. In motion, it was a class act.

At its launch in 1974, reviewers had nothing negative to report, firing praise at all facets of its design. *Road and Track* magazine called it 'exciting to look at, delightful to drive and technically fascinating'. Sadly, production standards at Karmann weren't the same as those elsewhere in the Volkswagen empire, and many Mk I versions have long since dissolved. ■

We have no idea who this gent is, but he's smartly dressed, therefore probably German.



**COST NEW: £1995**  
**VALUE NOW: £350-£2200**

### 1974 Volkswagen Scirocco

**ENGINE:** 1471cc/4-cyl/OHV

**POWER:** 70bhp@6000rpm

**TORQUE:** 81lb ft@3500rpm

**0-60MPH:** 12.7sec

**TOP SPEED:** 102mph

**MPG:** 33

**LENGTH:** 155.7in (3955mm)

**WIDTH:** 64.0in (1626mm)

**WEIGHT:** 1930lb (876kg)



## Quintessential Michelotti designs

### 1975 Lotus Esprit

A plastic 2.0-litre sports car made in Norfolk didn't sound glamorous. But Giugiaro made sure that it was, with tessellating triangles.



### 1980 Fiat Panda

Cheap, reliable, and devoid of curved edges, Fiat's diminutive 126 replacement dragged peoples' cars screaming into the Eighties.



### 1981 DeLorean DMC-12

Brushed stainless steel, Renault engines and an untrained workforce sounded like stupid sports car ingredients. But the DMC-12 was awesome.

