

Nash-Healey



December 2010

NEWSLETTER



As promised, in this issue we explore the differences found from one series of the 1951 production to the next.

The image to the left is a copy of the initial sales brochure for the 1951 Nash Healey.

Many thanks to Reggie Nash for both the photos and the expertise in distinguishing the differences in the two series

Reggie Nash's beautiful 1951 Panelcraft Nash Healey



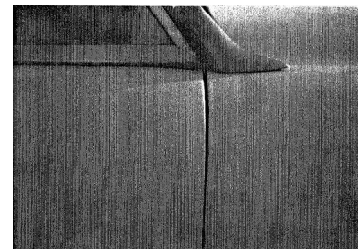
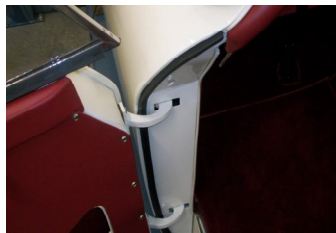
This is the 5th 1951 Roadster produced. Owned by Reggie Nash of Richmond, Virginia.

1951 Differences in Production Series

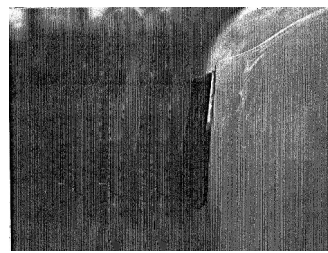
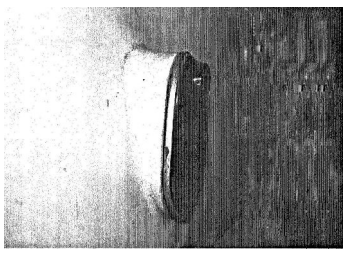
The photos used to identify the differences between the series have been provided by Reggie Nash. Some of the images used for comparison have been reprinted here from the August 1984 issue of the Nash Healey News.

The production of the 1951 Nash Healey appears to be clearly defined in two series. The first series, built in 1950 consisted of 36 units and the second series, built in 1951 consisted of 68 units. Numerous differences are evident between the two series while some inconsistencies appear within the series. As with all Nash Healeys, individual cars may have totally unique features.

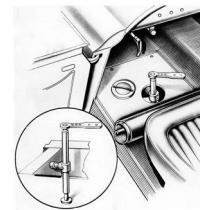
The early series features an angular cut on the front side of the top of the door as shown in the first two photos. The door on the later series rises in a straight line.



The taillights on the first series protrude much further than those in the second series.

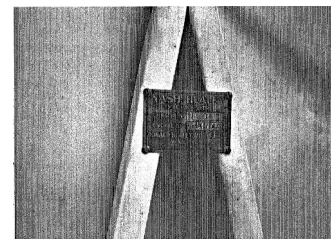
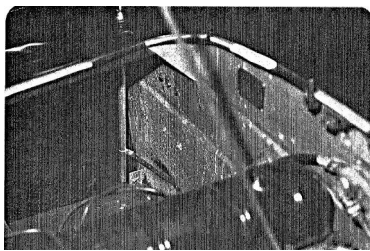


The built in car jack was a unique feature



BUILT-IN CAR JACK

The shape of the firewall is another difference. In the first series the firewall was a vertical plate and the brass ID plate was mounted here. The second series firewall tilts sharply inward and the ID plate was moved to the underside of the hood.



The hood latch and lift differed greatly from the first series to the second



The early car's hood support rod hinged from the front and was rested on the intake manifold when the hood was opened



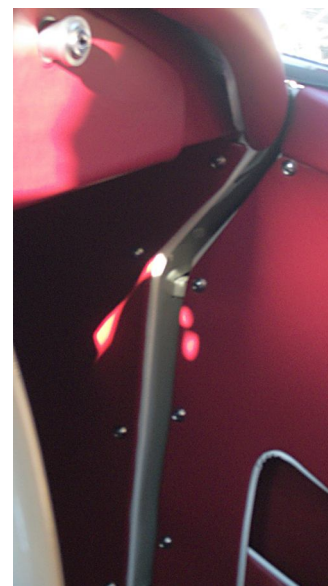
The location of the clutch, brake and accelerator pedals initially featured the accelerator in the center. This was a holdover from European Racing models and was new to the American public. It was discontinued after about car number 30.



The earlier cars featured S.U. Carburetors



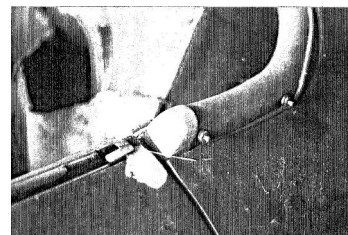
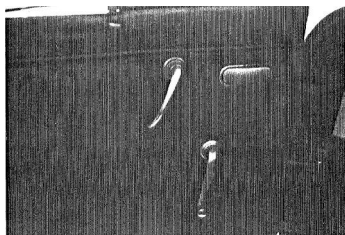
Note the gap on the front edge of the closed door in the first series. A later redesign showed better fit



The earlier cars had a key lock only and no trunk lift pull. A locking trunk lid handle was added on the later cars



Earlier series cars featured pull up windows. These were later replaced with wind up windows. In the later series the rear crash pad was finished with chrome end caps and the top of the door glass was protected by chrome molding



The headlight rim is much narrower on the earlier cars. Below is an image of an earlier headlight rim, followed by the earlier headlight, then the later one.

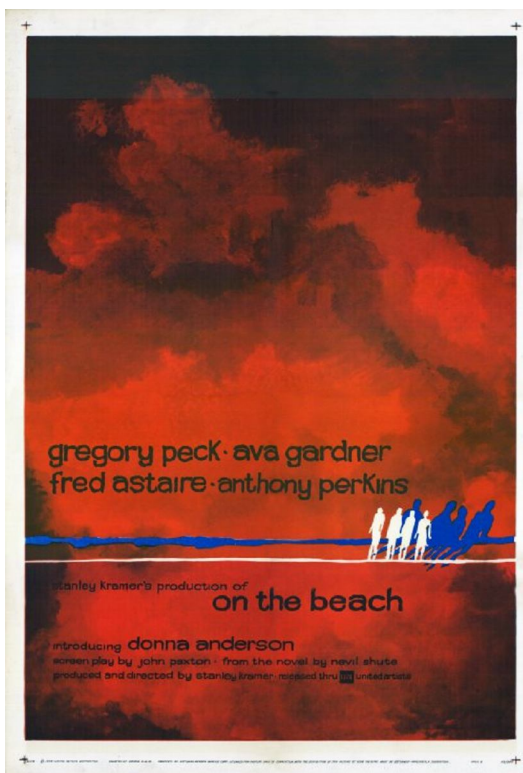


This photo of a later series dash shows no glove box door



These photos show first the full wheel cover on the first series, then the small hubcap on the first series





On the Beach (1959) is a [post-apocalyptic drama film](#) based on [Nevil Shute's](#) 1957 [novel of the same name](#) featuring [Gregory Peck](#), [Ava Gardner](#), [Fred Astaire](#) and [Anthony Perkins](#)). It was directed by [Stanley Kramer](#)

The basic plot is a US submarine and its crew pop up in Melbourne, Australia after WWII to learn that there are but a few weeks left before the bad stuff drifts down to Oz and wipes out the remainder of the human race. The characters make their best efforts to enjoy what time and pleasures remain to them before dying from radiation poisoning. Scientist Julian Osborne ([Fred Astaire](#)) and others organize a dangerous motor race that results in the apparent violent deaths of several participants.

While film buffs may discuss this motion picture in terms of the complicated relationship between male and female leads (Gregory Peck and Ava Gardner, respectively) or the handling of the complete annihilation of all human kind, what is really of interest are the sports cars used in the film.

For the most dramatic stunts, sacrificial cars were towed behind the stunt drivers and released at speed to meet their doom. In total eight racing cars met their end in the making of this film: a Jaguar coupe, an MG, an Austin-Healey, a Corvette, a Nash-Healey, a Jowett Jupiter, an MG Special, and a Porsche there. The 1951 Nash Healey meets it's demise hurtling over a cliff.

Notes from Kent

Over the last few months, I have been contacted by Kent Martin, who was a most enthusiastic Nash Healey owner from 1956 to 1963. Mr. Martin started the first "Nash Healey Association" based in Aurora, IL.

I will include excerpts of Kent's letters in the next few issues

The article in the last issue mentioning a 1951 burning provoked this response:

The owner obviously ignored something we all knew to do in the 1950's. You ALWAYS install a battery disconnect switch on a Nash Healey and you NEVER FAIL to turn it OFF everytime you turn your back. The joke went (and was somewhat true) like this. When you walk away from an old Brit car, as soon as the car sees you round the corner of the building, it will burst into flames. I have had two cars, one the '52 Nash Healey do that very thing. NEVER EVER electrically trust these cars completely.

Kent also included the following note:

The 1951 Nash Healey used "Ten-Ex " Snaps to secure the convertible tops. They did not use American "Lift the Dot" snaps. The Ten-Ex snaps are much superior, showy, foolproof and historically authentic.

Items for sale

1952-54 Nash Healey Roadster Windshields	\$695.00
1953 Nash Healey Coupe back Windshields	\$695.00
1953 & 1954 Nash Healey Coupe Windshields	\$695.00
1954 Nash Healey Coupe back windshield weatherstrip.	\$450.00
All Nash Healeys extended front suspension caster adjuster	\$350.00
All Nash Healeys front stabalizer bar (3 times stiffer)	\$395.00
Nash Healey rear motor mounts recast in urethane for \$95.00 each on an exchange basis only	
Contact Jim Walton nshjw@aol.com or	
Dennis McAllister denmca@comcast.net	



Feedback

The following information comes from Richard Kauffman who was the President of the former Nash Healey Club

On " Susan Slept Here" - Dick Powell owned a 1953 Nash Healey Roadster

On the Ted Willians Special – Ted sold the car and it was in a wreck on the New Jersey Turnpike. It was taken to a garage in PA. and not heard of again.

Bob Segui asks the following.

Do we have a list of how Nash Healeys have done over the recent years in car shows?

I know that since I have owned the car, the car has received a 3rd, a 2nd, a couple of 1st and even a "Best of Show". John Hunt's car has done well in shows, Jim Walton is always receiving awards, Stephen Mole has won awards and Paul Supan's car has won awards. There are probably other people out there that have shown their car and won something.

Would it be possible to ask the members of the list that have shown their car, to send in a list of shows with dates that the car was entered in, and how it did?

It might also be interesting to see how Nash Healeys have done in races or rallies. I know that Leonard McCue races a 1953 coupe.

A list of both Nash Healey prize winners and Racing Winners would be great. I will put together a form and get it out to everyone with the next newsletter. As everyone sends me their wins, I will compile a listing and circulate it. Should be interesting.

Nash Healey Models

A question from Al Ruckey in our online group resulted in these photos of models of the 1951 Nash Healey. Photos from Reggie Nash.



A Holiday Wish

With the festive season upon us, it is time to reflect on the past year and give thanks. We are so very fortunate to enjoy these wonderful cars and the fellows they create among us. We hope you have a joyous Christmas and health and prosperity in the New Year.

Thank You

As we approach the end of 2010. I would like to thank everyone who has helped in the production of these newsletters. Your input is invaluable and appreciated by all. I would also like to send a special thank you to our on-line gurus, who graciously answer so very many questions and help so many. We all so appreciate the time, effort and willingness to share your wealth of information and knowledge.

As always, please send your feedback, ideas and photos to

jbrookes@moradnet.ca. We will be away for January and February but still available online. Your next newsletter will arrive in March. The plan is to focus on the 1952, so if you have anything to share, please send it to me.

I have not included a registration form in this issue, but for anyone not yet registered, one is always available by contacting me at jbrookes@moradnet.ca. If you know of someone not registered, please forward them a copy of this newsletter or ask them to contact me.