

# CITROËN CX

aerodynamic elegance



Michael Buurma  
Julian Marsh

# Contents

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<b>6</b>	<b>Foreword</b>
<b>8</b>	<b>Introduction</b>
<b>10</b>	<b>Creation</b>
<b>56</b>	<b>Presentation</b>
<b>80</b>	<b>Evolution Series I</b>
82	- model year 1975
94	- model year 1976
130	- model year 1977
154	- model year 1978
170	- model year 1979
180	- model year 1980
194	- model year 1981
208	- model year 1982
220	- model year 1983
232	- model year 1984
244	- model year 1985
<b>254</b>	<b>Evolution Series II</b>
256	- prior to series 2
266	- model year 1986
286	- model year 1987
292	- model year 1988
299	- model year 1989
300	- model year 1990
301	- model year 1991
<b>302</b>	<b>Annexes</b>
304	- production figures
310	- chassis numbers
314	- colours and upholstery
330	- buyer's guide
334	- thanks & sources



# Foreword

I was about 12 years old when my dad got a CX Pallas. It was beautiful, brown, and left me many great memories. A couple of weeks ago, I had the chance to drive a CX and was amazed how, almost 40 years later, even the smells came back to me.

Today, I am fortunate to have the position that Robert Opron had before me. What he and his team did with the CX is still inspiring to me, to us.

What makes the CX still so unique is its silhouette. It is the core of Citroën's DNA to manage to develop a silhouette that, even 50 years later, is recognisable. Unique, functional and a class leader in in aerodynamics. But also its interior, the concave instrument panel, the floating cluster with the rotating coloured drums used for the speedo and rev counter. Creative, advanced, courageous.

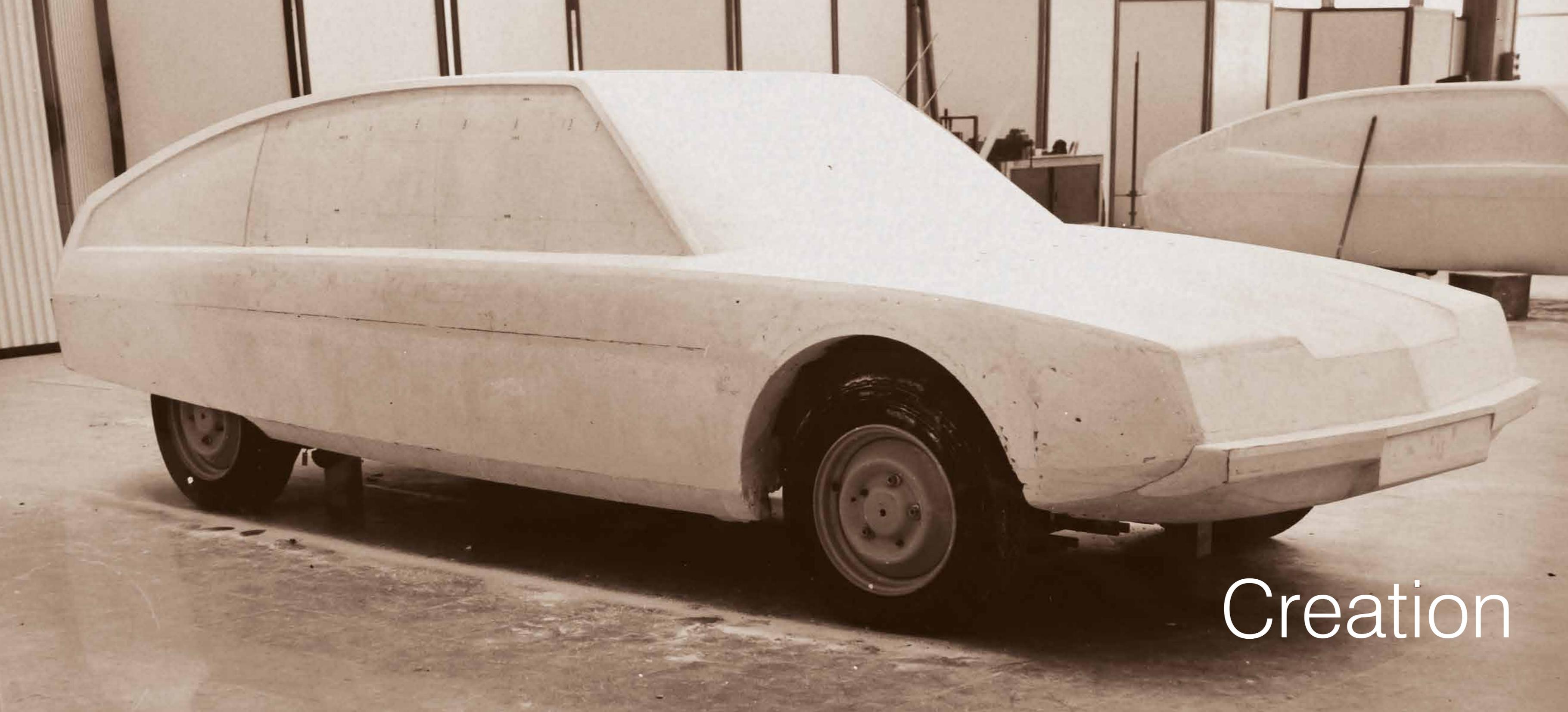
I feel privileged to continue the legacy of those great designers like Robert Opron who, with cars like the CX, showed how creativity could be the foundation of an amazing brand like Citroën.

Thank you to Citrovisie for this beautiful book... again. A great work bringing us back to the heart of the creation of this amazing car. Looking at all those archives, photographs, reading the story, you really understand the combination of hard made work and technology needed to put such a complex object on the road.

I think I can talk for all car designers if I say that, creating such interest through cars we have designed is a dream, an achievement. I feel that, through our work and passion, we contribute to people's happiness.

That is what the Citroën CX represented for me as a child.

**Pierre Leclercq**  
Head of Citroën Design  
October 2021



Creation

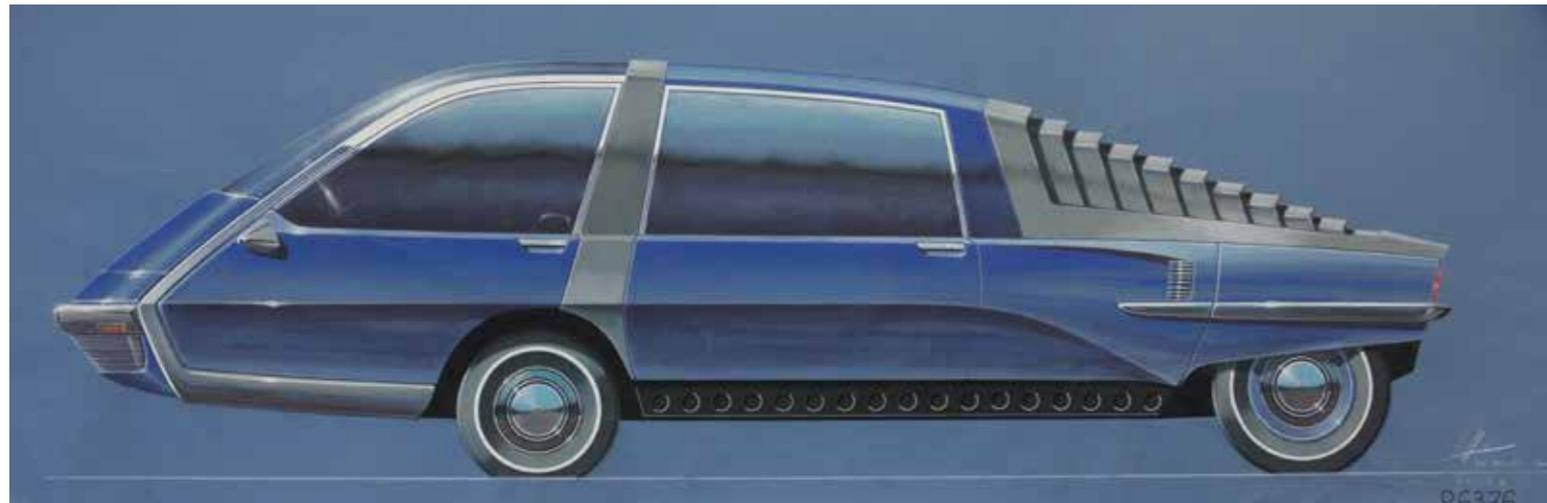
## The bureau d'Études

In the early 1960s, Flaminio Bertoni was responsible for the styling of new models at Citroën. Bertoni, an Italian who had been with Citroën since the early 1930s, had previously worked on the design of the Traction Avant, the 2 CV and the DS, among others. In addition to Bertoni, there were a number of employees with more technical roles, such as André Estacque, employed since 1944, and André Barthélémy, Michel Bouzinac and Auguste Génovèse, all of whom had been part of the Citroën Bureau d'Études or development department since 1954. In 1962, the team was expanded with the appointment of stylist Robert Opron, who had been with Simca from 1958 and then worked for a while at a firm designing household appliances. A year later, designer Michel Harmand was added to the team. Bertoni got along fine with the talented Opron, but their collaboration came to an abrupt end when Bertoni suddenly died in early 1964 after a short illness. The 32-year-old Opron was asked to take charge of the design department. The death of Bertoni and the promotion of Opron meant that extra manpower was urgently needed within the design team so Opron approached Jean Giret, with whom he had worked at the household appliances firm. A deal was quickly done, after which Opron and Giret became colleagues for a second time. With the arrival of Giret, the group of key employees who would form the basis of the CX team was complete.

Pierre Bercot, who had been working there since 1937, was head of the Citroën management. Initially for a long time as a close associate of director Pierre Boulanger, but after Boulanger was killed in a car accident in November 1950, Bercot took over the helm. Bercot was an educated person: he had a degree in law, spoke several languages and was a great lover of art and culture. He saw the car's emerging popularity in the 1960s as an important step in the history of mankind, bringing mobility within the reach of all. Bercot was convinced that this was just the beginning. In keeping with the spirit of the 1960s, he had high hopes for the possibilities offered by technological innovation and



△ Pierre Bercot gave the Bureau d'Études the freedom to explore even the most imaginative creations and technologies, such as the futuristic vehicle below.



△ The ID and DS models were getting older. The cars were complex and therefore expensive to produce. Here is the millionth car leaving the assembly line.

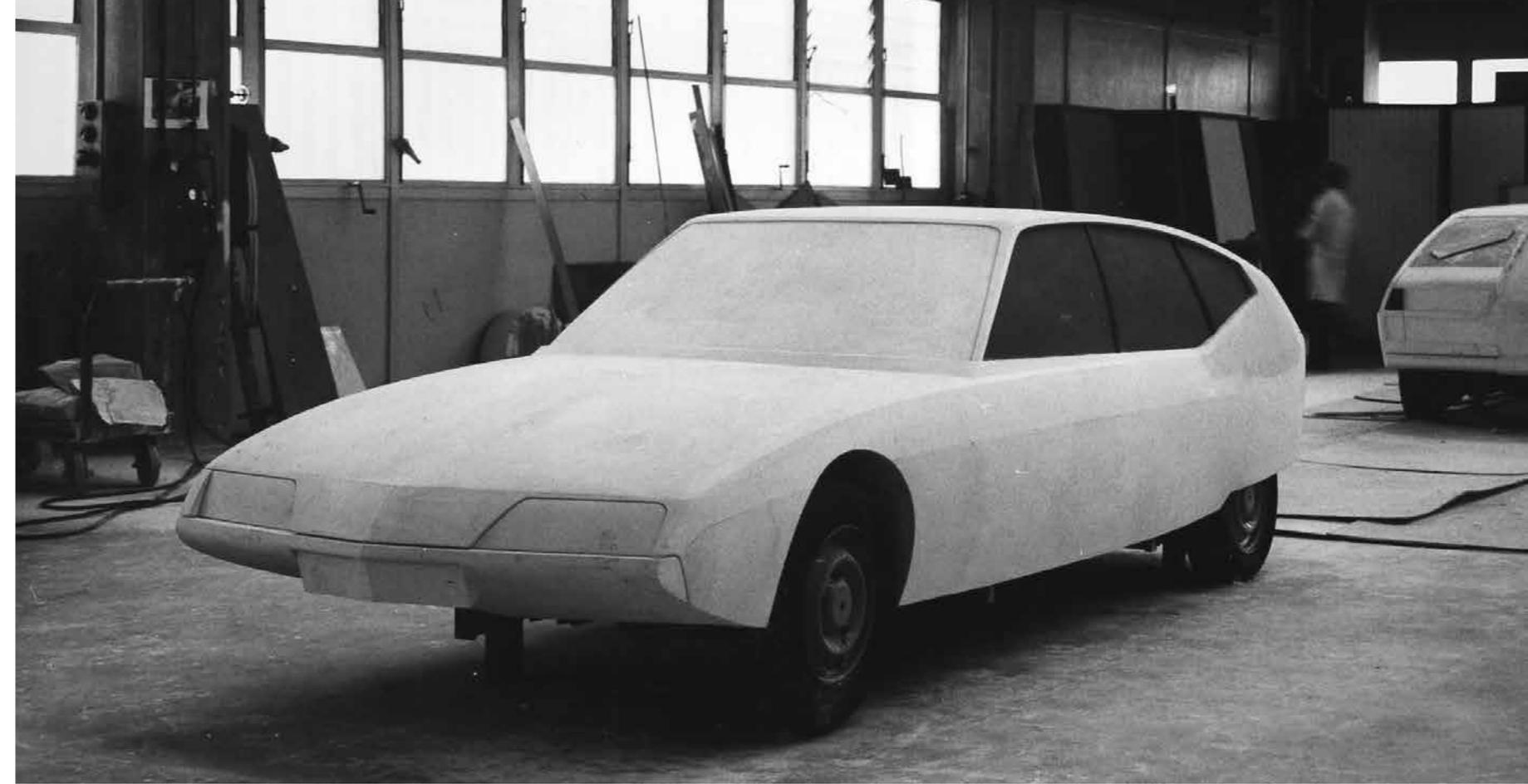


△ In the mid-1960s, a redesign of the rear of the ID and DS was investigated. This Project, which was discontinued, may very well be the basis of the later CX in terms of lines.

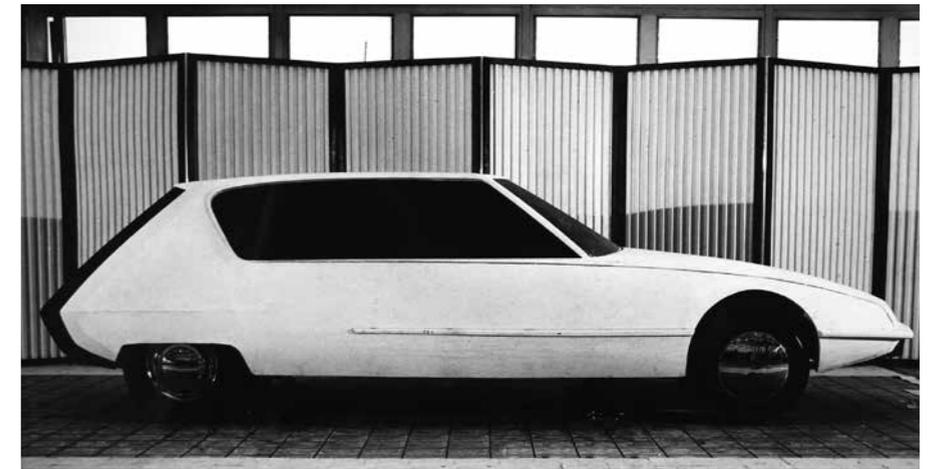
gave the Bureau d'Études great freedom to research and try out the most extreme concepts. At one point, they even worked on floating cars that looked like flying saucers. The sky was the limit, nothing seemed impossible.

Unfortunately, Bercot seemed less interested in commercially viable designs, so the optimism from the second half of the 1960s onward was overshadowed by the fact that Citroën did not offer a mid-range model. There was a gap between the 2cv and Ami 6 at the bottom of the range and the ID and DS at the top. This was a strategic mistake, given that in the 1960s it was precisely this segment that experienced the greatest expansion and Citroën was unable to benefit from this. The continuous growth experienced by Citroën that had started after the war, in which each year's sales surpassed those of the preceding year, came to an end. In addition, the existing models were starting to age. Although the ID and DS received a new and modern front in September 1967, their design under the skin still dated from shortly after the war. It was very complex and relatively expensive to produce. In 1968 Citroën's general management therefore came up with the plan to replace the ID and DS with two different models: a smaller one in the Renault 16 and Peugeot 504 class and a large one for the top segment, in much the same way the BX was replaced in the 1990s by the small ZX and the bigger Xantia. Work started with the small one: Project L.

▷ December 1969. A design proposal by Luc Louis. In contrast to the designs on the previous page, there are few extravagant styling details in this model. The styling of a driveable prototype (see later in this chapter) is based on this design, and in particular on the left side.



△ February and March 1970. While the first prototypes were already on the road, the design process continued. These two designs were created by Henri Dargent. It is interesting to note that not only elongated Berline models have been thought of, but also a more hatchback-like design. Something that Renault and Opel/Vauxhall would also try decades later with their (not very successful) VelSatis and Signum.





△ Although Michel Harmand mainly worked on the interior, he also did considerable work on the exterior. The photos on these two pages date from the period March to June 1971 and are marked 'véhicule L mini'. The model does indeed look smaller than the models on the previous pages.



▽ The left side of the model was revised again after taking the top photo. Not only have the window pillars been changed and made dark, the shape of the rear wheel arch has also been slightly changed.



▷ In the autumn of 1971, Project L's appearance began to approach the definitive shape. The front and rear were close to the production version and the rear wheel cutaway was present and there was also talk of a concave rear window.



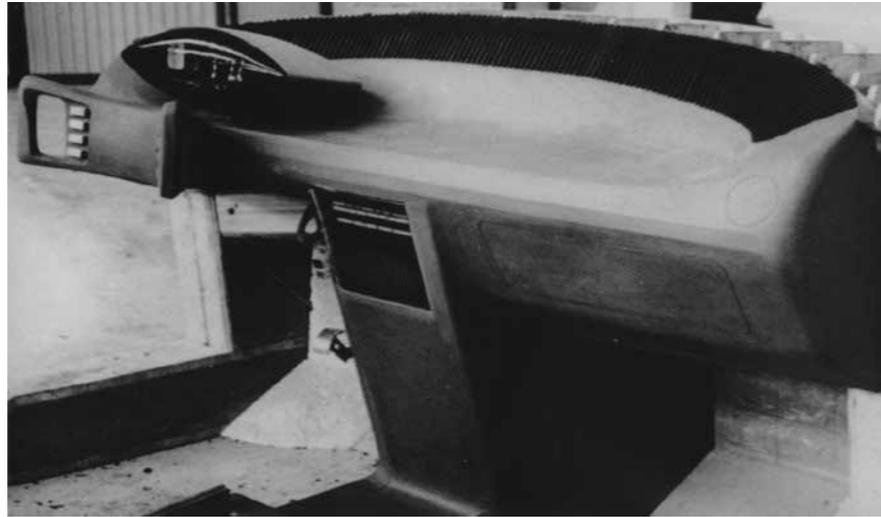
△ December 1971: the design was almost ready. From now on, the designers confined themselves to changes at the detail level such as the shape of the grille, the door handles and the rear lights.



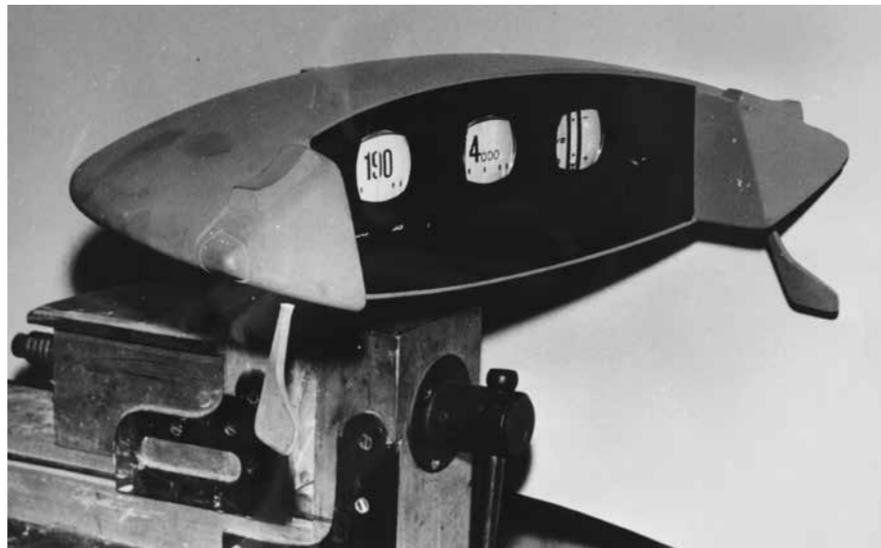
## Interior

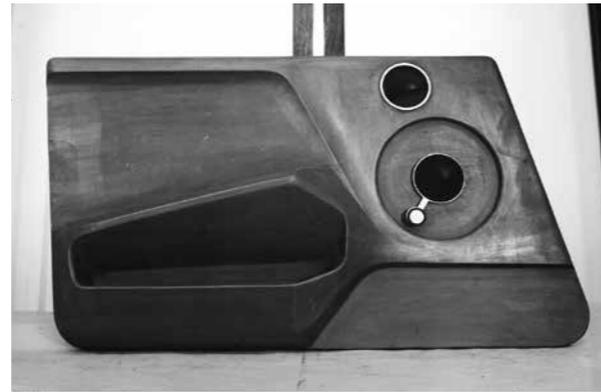
Designer Michel Harmand was responsible for the interior design of Project L. Harmand was a lover of science fiction, from which he drew a lot of inspiration for his designs. In addition, the coherent and logical grouping of instruments was a recurring theme in his work. As early as 1964 he was working on the design of a dashboard in which all dials and indicator lights were grouped in a single unit. The advantage of this was that everything was within the driver's field of vision. Harmand continued to refine this theme and in 1969 he invented a housing in the shape of a rugby ball for Project L which he called 'la lunule', the crescent moon. The unit was glossy black and seemed to float just above the otherwise empty dashboard. All the indicator lights and dials were mounted in the lunule. The speedometer was most spectacular: the numbers were printed on a cylinder placed behind a magnifying glass. By rotating the cylinder on its axis, different speeds appeared behind the lens. Inspired by the lunule, engineer Pierre Balmé, who worked on electrical systems, suggested that all controls be housed in the unit and positioned on either side of the steering wheel so that each switch could be operated without the driver having to take their hands off the wheel. The technical department worked out the system and the basis for the design of the dashboard was ready.

Up until 1972, the interior design would be further refined with comfortable seats, beautiful one-piece door panels (easy to assemble and thus well within the goal of avoiding the complex assembly methods of the DS) and fine details such as the interior door release, reminiscent of a revolver trigger.

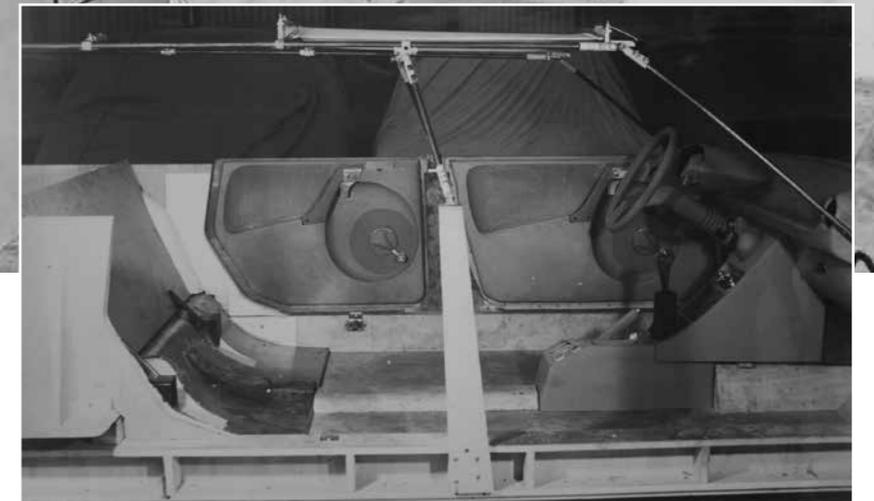


- ▷ One of the first models of the dashboard that Michel Harmand made shows a conventional design with four round dials and levers on the steering column.
- △ However, there were also more extreme models, such as the proposal above from 1969, where there was no longer even a steering wheel. This design led to the proposal below in October 1971, featuring a crescent-shaped design that also incorporated all kinds of controls.





- △ Various details were further developed in models, such as the door panels in March 1972 or the seats in November, all by Michel Harmand
- ▷ by the way. Although the bottom door panel is already very close to the final design, the seat (fortunately?) bears no resemblance to the final version at all. In the lower door panel, note the trigger (the silver coloured part at the top) that opened the door.



- △ The interior was further refined and all individual parts came together in a wooden box with a tubular frame attached to mimic the window pillars and the roof. The semicircular globe on the centre console, above the radio, is probably the ashtray.



Presentation

## Preparations

At the beginning of July, a few pre-production cars were used for a press file photo shoot. One car went to the Swedish Arctic Circle, where a series of photos were taken by André Martin in Lapland. This car was finished in the colour Sable Cendré with a Jersey Caramel fabric interior. Meanwhile an almost identical car was photographed in France. A few days later, four trucks containing a total of 28 CXs left the Aulnay factory en route to Gällivare, a small town in Swedish Lapland, near the Arctic Circle. The trucks carried a number of CX 2000 models \* in the colour Sable Cendré with Jersey Caramel interior; some CX 2200s in the colour Bleu Delta with a Jersey Bleu Vert interior, fitted with Diravi; \*\* and some CX2000 Économiques.

During their long journey they were noticed twice by the motoring paparazzi and a German journalist managed to get a photo of a CX protruding from a tarpaulin in a parking lot in Helsingborg,

▽ Illustrator Mark Stehrenberger made this impression of the new large Citroën for an English magazine in early 1974. The angular body depicted bears no resemblance to the fluid lines of the CX but is not unlike a Simca 1307 or a VW Passat.

Sweden. His photos appeared almost immediately in the 1 August 1974 issue of the Swedish magazine Motor and the British magazine Car. A Swedish journalist also took pictures, but these would not be published until after the official presentation.

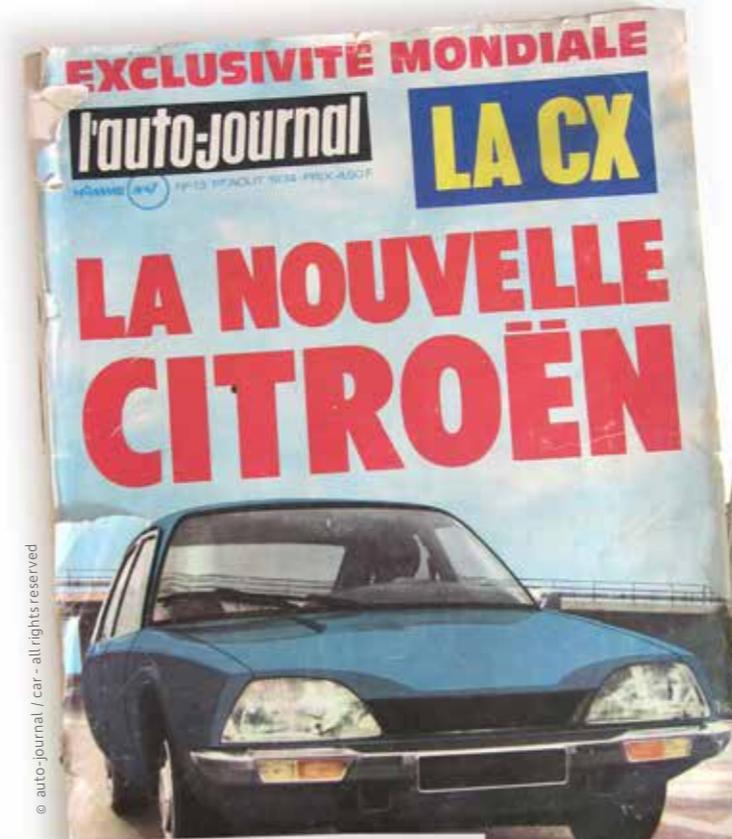
\*\* A description of the various models follows later in this book.  
\*\* Diravi is a type of power steering. A more detailed explanation follows later in this book.



△ A German magazine also had a drawing made. Apart from the front it looked much more like the final design.

▽ The always well-informed l'Auto-Journal was closer to reality with this drawing. On 1 August 1974, this French magazine published the name of the new Citroën, accompanied by some drawings: CX!

▽ The photos of one of the CXs on the trailer appeared in various magazines and caused a serious disagreement between Citroën and transport company Walon, who had promised to transport the cars discreetly.



### PÅ VÄG TILL NORRLAND

Så här ser nya stora Citroën ut. Nyligen har den provkörts av pressen uppe i Norrland och vi skall återkomma med en rapport i nästa nummer. Det lär dock dröja innan vagnen dyker upp på svenska vägar om den nu kommer i serieproduktion. Kanske Peugeot, som nu äger Citroën, har andra framtidsplaner. Bilden tros då transporten med de nya vagnarna passerade Helsingborg.

shipped by road or sea, the makers recommend that the suspension be pumped up to the full-clearance position.

The appearance of the CX shows a close family resemblance to the GS, specially around the tail. There is every suggestion that clean aerodynamics have played an important part in the design of the CX, as they have done in the D and G series cars.

So the CX promises to be the car of the decade. Next month we'll bring a full description and driving report, so stand by to be coked on your heels.

Meanwhile, turn to page 22 for mes Ensor's in-depth investigation into Citroën-Peugeot merger—and others that may grow in its wake.



Embr  
from V

VOLVO will major on their new n Although v current 144 244/264 ser of the comp through to The pack same as th accommod before, in p deviation fr styling and of front en customer



△ The car with registration number 153 AAX 75 was extensively photographed by André Martin in Lapland. The fact that this was still a pre-series model was evident from the chevrons, which were not in the grille, but on the bonnet air intake.



▷ A few days after the Lapland photo session, André Martin photographed another almost identical CX 2000 in France. The only two visible differences were the registration number (52 AAX 75) and the chevrons, which on this car were in the grille.

NON PUBLIABLE AVANT LE :  
26 AOUT 1974





△ A look at the interior. Note the 'lunule' housing on the dashboard, which contains all the lights, instruments and controls.

- ▷ The 'lunule' in close-up. As with its predecessor the DS, the speedometer also shows speed-related braking distances. The tachometer (absent in this model and replaced by a panel with two chevrons) worked on the same principle as the speedometer: numbers on a rotating cylinder. On the left are the controls for the indicators, hazard flashers, horn, windscreen washer and wiper; on the right are the switches for the lights, switching between dipped-beam and main beam, the headlamp flasher and the dashboard lighting.



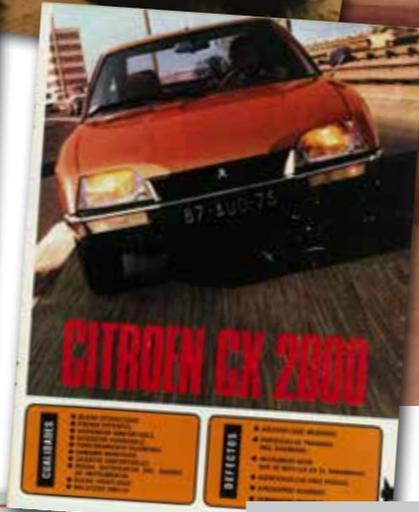
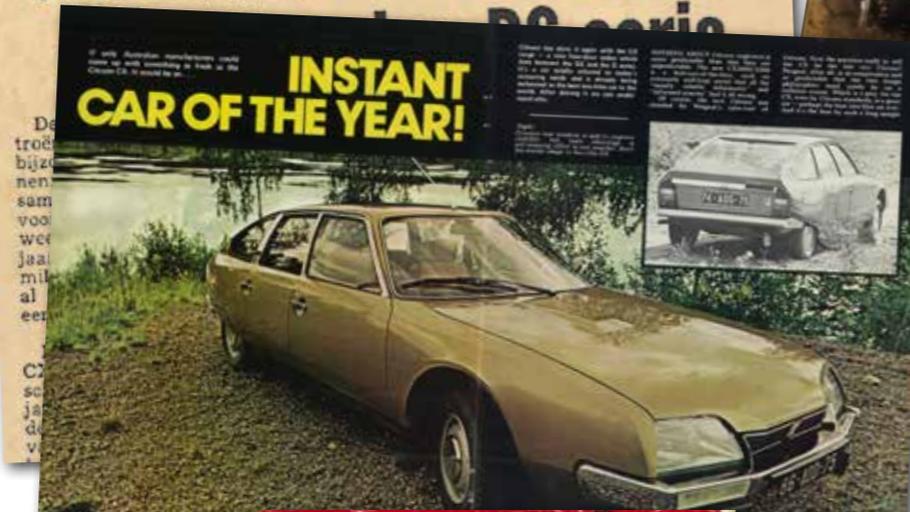
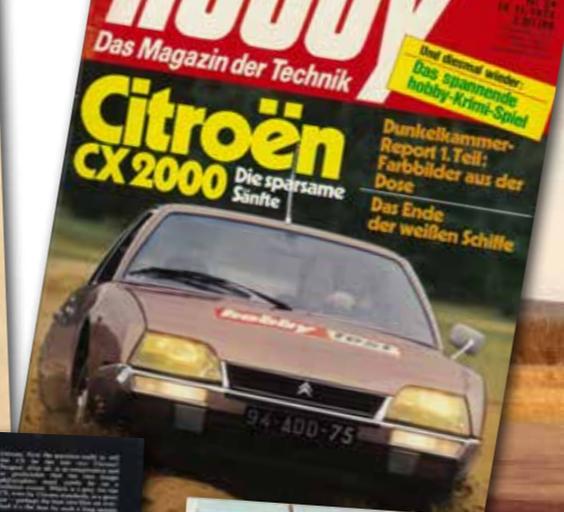
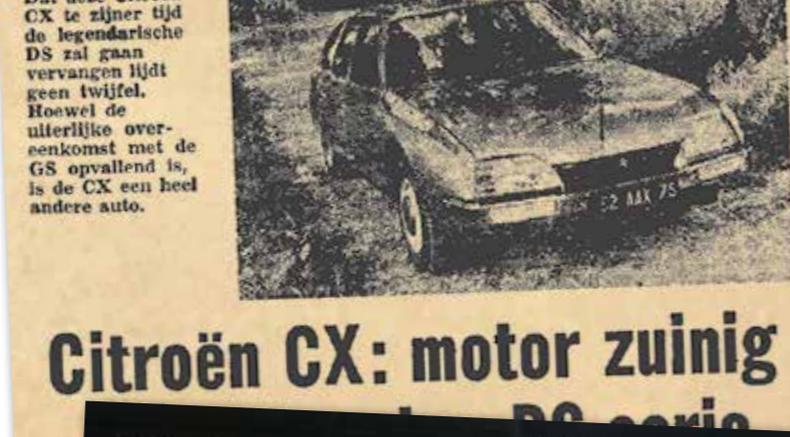
## Presentation to the press

From the second half of July 1974, four hundred journalists from thirteen European countries were invited to Gällivare in Lapland. Jacques Wolgensinger (from Citroën's PR department) and his wife Marlène (from the Service Compétition) arranged the event, assisted by Jean-Paul Cardinal and Alain Dubois-Dumée. In groups of about 50, the journalists were introduced to the new CX: its exterior and interior, the technology and, finally, of course, the driving characteristics, which could be experienced on a 420 km/263 miles track set out by Citroën. Nothing was left to chance: twelve mechanics had come over from France to maintain the CXs in optimal condition between test runs.

The introduction was a success: the press was very positive and enthusiastic articles appeared in French and foreign car magazines. The CX was called 'the car of the future', with excellent road holding, a quiet interior, high comfort and moderate fuel consumption. The active and passive safety features also appealed to the imagination. Finally, there was a lot of praise for the design: the exterior was praised as an excellent mix between the Citroën GS and SM, while the interior was mainly perceived as very futuristic.

- ▷ Unanimous praise from the national and international press at the launch. The cover of 'Le Point' magazine shows the two models available at launch, the 2000 and 2200.

© le point e.a. - all rights reserved



△ The journalists were transported to Gällivare in Citroën's private jet...



## Fuel consumption

In total, the press covered some 168,000 km/105,000 miles. Citroën carefully monitored fuel consumption during these journeys and the results were satisfactory. In its own magazine 'Double Chevron' they wrote: "Journalists don't have a reputation for being light-footed in testing. Well, despite this, the consumption figures are exceptionally low. The average measured over all the tests is 8.18 l/100 km (28.75 mpg) for the CX 2000 Economy, 10.06 l/100 km (23.38 mpg) for the 2000 and 10.74 l/100 km (21.9 mpg) for the 2200. The best consumption was achieved by a group of French journalists with 8.3 l/100 km (28.33 mpg) for the 2000 followed by the Spaniards with 8.95 l/100 km (26.28 mpg) for a 2200."



## Public introduction

After the press had been introduced to the new CX, it was the turn of the dealers and public. On 26 August 1974, the following press release was issued by the Relations Presse department: "The CX 2000 and CX 2000 Économique will be sold in France from 27 August 1974, with a price starting from 24,960 Francs including VAT. The CX 2200 will be available in January 1975."

On 27 August, the 350 largest Citroën dealers in France, accompanied by their sales managers were invited to Aulnay to pick up their CX demonstration cars. The general public could come and admire the CX in the showrooms over the following days. However, the real public launch took place at the Paris Motor Show on 3 October 1974.

At the Citroën stand, the emphasis in the presentation of the CX was on safety, both active and passive where the CX scored very strongly compared to the DS. The public was enthusiastic: the CX appealed to many non-Citroën drivers. DS drivers who were considering switching to a CX were initially less happy. They missed the handy steering headlights, the power steering, a fifth gear and noted that the interior space, especially the legroom, had been reduced compared to that of their trusty DS.

▽ Plenty of attention for the CX at the Paris Salon in October 1974. However, the complete madness that had occurred during the presentation of the DS almost twenty years earlier was not repeated.



◁ Citroën had cut out the right side of this model to allow a look at the interior and the technology.





27 AOÛT 1974 : CHATEAU de RIXENSART  
Présentation de la " CX " et des nouveautés de la gamme 75 à la presse et au réseau



- ◁ The presentation to Belgian dealers at Château Rixensart.
- ▽ The Dutch dealers pick up their demonstration CXs. Next page: the presentation of the CX on the AutoRAI in Amsterdam, February 1975.

▽ The first CX in Germany, August 26, 1974.



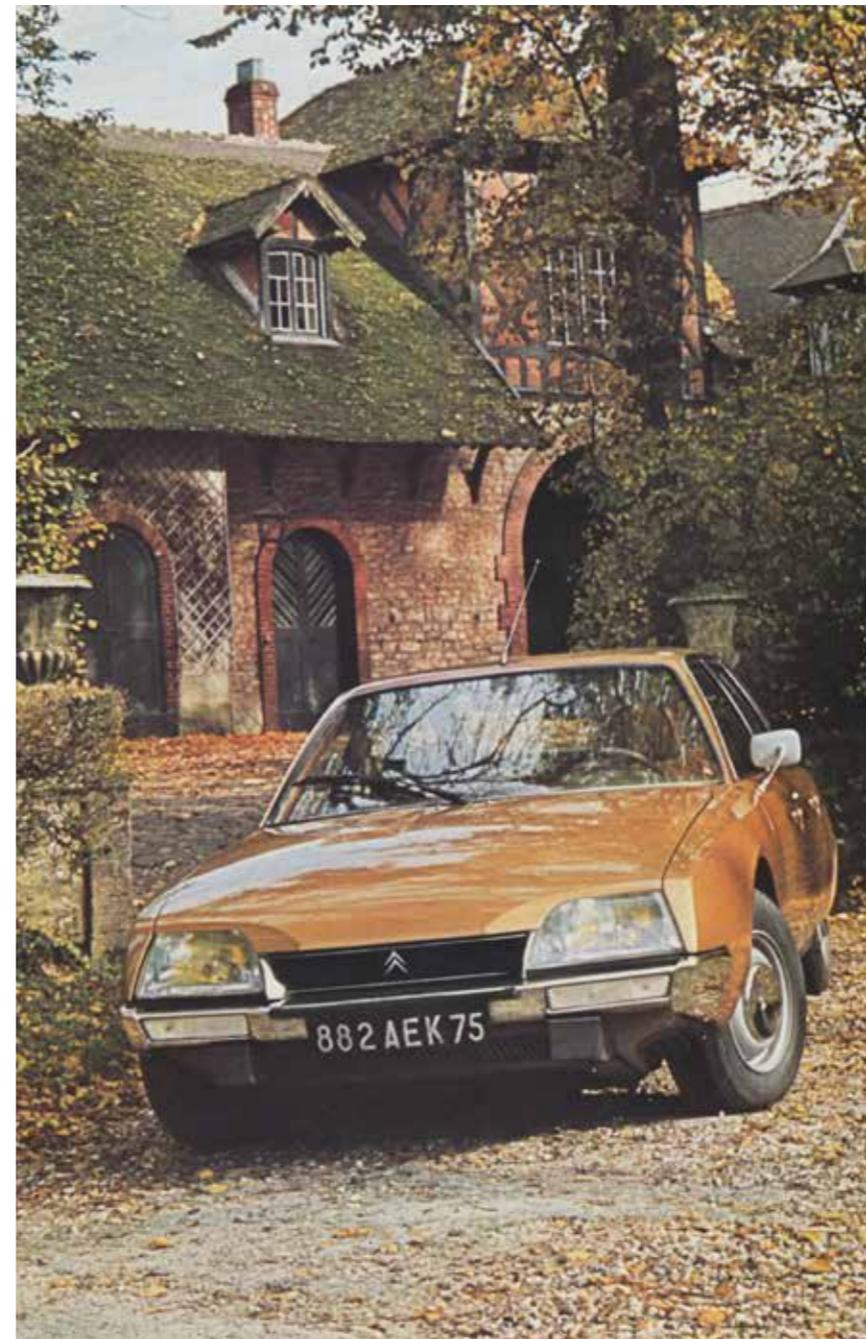
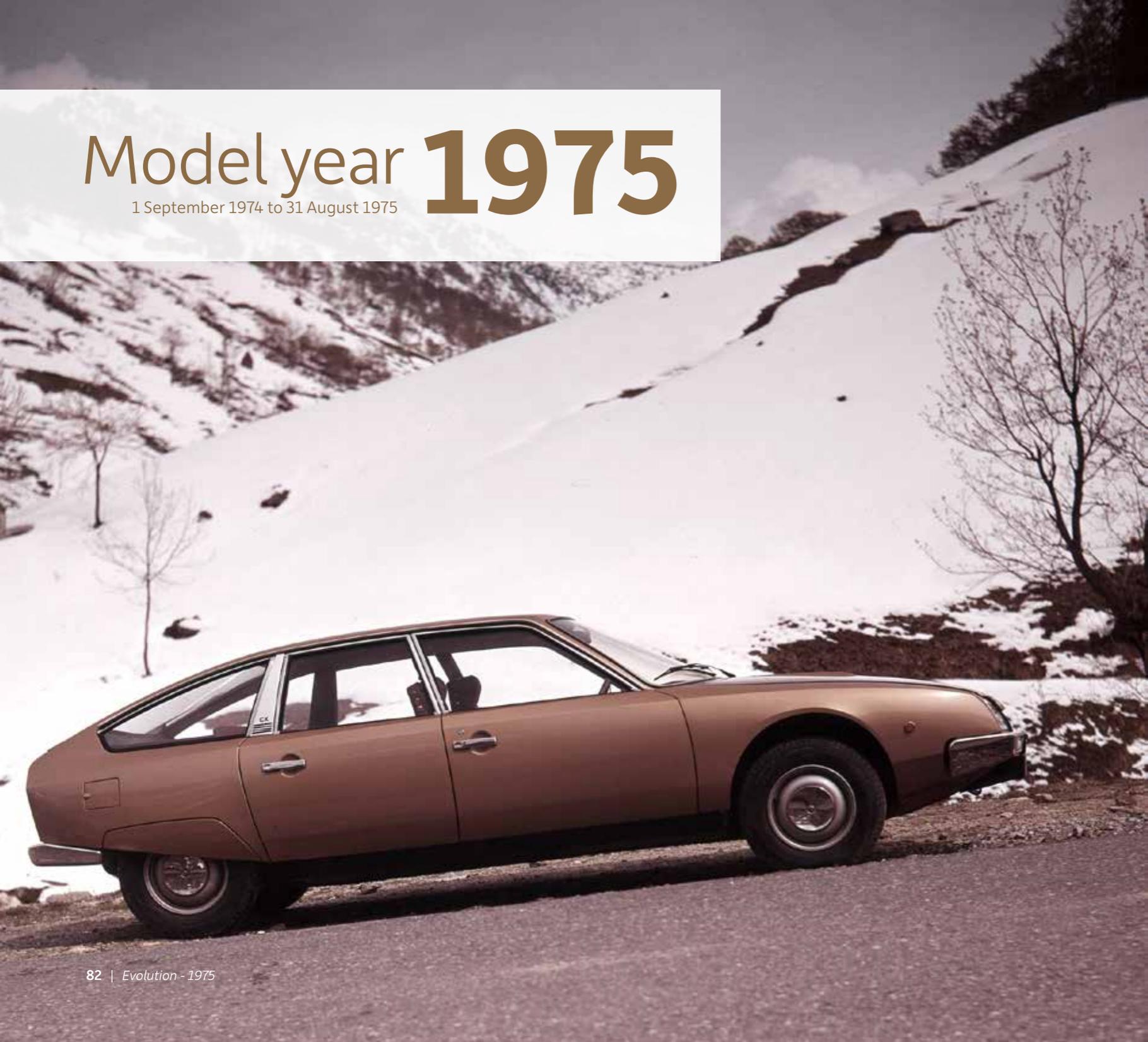
# Evolution

Series I 1975 -1985



# Model year 1975

1 September 1974 to 31 August 1975



## Summary

The CX Berline was available as the CX 2000 and CX 2000 Économique in France from 27 August 1974. The CX 2200 was added in January 1975.

The biggest difference between the CX 2000 and the 2200 was the engine. Both models were equipped with a water-cooled four-cylinder engine. The CX 2000 had a displacement of 1985 cc while the CX 2200 had 2175 cc. The numbers in the model names refer to the cylinder capacity rounded up. In addition to the different engines there were a number of minor trim differences, the most noticeable being the larger wheel trims on the CX 2200.

The CX 2000 Économique was all but identical to the regular CX 2000, with the exception of the gearbox. This had different gear ratios, which resulted in improved fuel consumption – a selling point given that the oil crisis was still fresh in customers' minds. The top speed of the Économique was slightly lower than that of the standard CX, and the acceleration to 100 km/h took a fraction longer.

As mentioned, only the CX 2000 and 2000 Économique\* were initially available; the CX 2200 was not available until January 1975. Yet 61 of these were produced in 1974, out of a total of 11,759 CXs produced that year.

◁ During the first model year, the CX 2000 was almost always featured in the colour Sable Cendré in press photos; the 2200 was always presented in the colour Bleu Delta. Because the CX 2200 was not available until later, the emphasis in the press photos was initially mainly on the 'brown' CX 2000.

\*The CX 2000 Économique was not available in all markets.

The **CX Pallas** was identical to the CX Super, with:

- chrome \* trim strips on the top of the doors;
- chrome-plated bezels with a black edge around the windows;
- a chromed exterior mirror;
- a chrome-plated exhaust tail pipe;
- chromed sill plating;
- longitudinal protective strips along almost the entire flank;
- protective strips on the bumpers and bumper corners;
- a cover under the rear bumper;
- specific star wheel trims;
- a 'Pallas' badge on the boot lid and the rear pillars;
- velour upholstery (leather upholstery was an option);

- front headrests;
- front seats with map pockets at the rear of the backrest;
- a 'Pallas' badge in the centre of the steering wheel;
- a chromed frame between the top and the lower part of the dashboard;
- a brushed aluminium ornament on the ashtrays;
- Tarragone headlining and sunvisors;
- interior lighting working on all doors;
- a map reading light in the front;
- rear interior lamps;
- long pile moquette floor covering;
- door panels, dashboard, steering wheel and console trimmed with leather-like material;
- velour moquette on the parcel shelf;
- carpet lining in the boot on the wheel arches;
- deep pile carpets.



- △ Citroën had the Pallas captured in extensive photo sessions. If you look closely at the interior photo at the bottom right of this page, you will see that this car is still a prototype from 1975, because the two central air vents are missing.

*\* In the documentation consulted in compiling this book, the distinction between chrome and stainless steel was not always carefully made. A part that was described as stainless steel in 1975 can suddenly be called chrome-plated in 1976, without it being clear whether anything had really changed. It has been decided to use the descriptions from the Citroën documentation in this book, even if they are sometimes inconsistent.*



- ▷ They also had big plans for the interior. For example, this new dashboard was intended to lift the Prestige to a higher level than the regular CX.

Not only the dashboard, but also the door panels have been redesigned.

The fact that Citroën ultimately stayed much closer to the standard CX with the Prestige trim is undoubtedly due to the cost of producing these new parts.



- ▷ The car in the photo is not symmetrical: on the left side it says 'Prestige' on the C-pillar; on the right the car is called Pallas. Did Citroën plan to supply the Pallas in two lengths and it was only decided at a later stage to call the longer version Prestige?



- ◁ November 1974: the near definitive prototype of the Prestige is ready. Only a few details, such as the mirror and the badges on the boot lid and the C-pillars, still differ.
- ▽ Also the vinyl roof covering has a seam, which would be missing on the production versions. This prototype was equipped with a glass panel between the front and rear seats.



In May 1976, the CX Ambulance based on the Break Super was presented. In this model, in addition to the driver and an assistant, there was room for two attendants and a patient on a stretcher. Two seats for the escorts were mounted to the right of the stretcher which was placed in the rear left of the car.

The roof of the Ambulance was raised over its entire length by mounting an add-on unit. In the back, of course, this benefited the headroom. In the front, the standard windscreen was retained and the space between the top of the screen and the roof was used as a storage cupboard, which could be reached by the occupants in the rear through an opening panel. In the raised part of the roof, an elongated window was placed on either side that provided some extra light. To prevent the patient from being visible, all windows



△ The CX Ambulance became available from the summer of 1976. The weather in the pictures is anything but summery.



◁ Over the years, numerous coach-builders came up with Ambulance versions based on the CX, but the very first design really came from Citroën itself: this plaster model dates from 1974.

▷ Citroën not only designed a CX Ambulance, but also worked on a hearse. In contrast to the Ambulance, the rear of this CX Corbillard, as such a car is called in France, was lengthened, because on a standard Break the bootlid could no longer be closed if there was a coffin in the back. This prototype was photographed in October 1975 but did not make it into series production, Citroën decided to leave that to the specialist coach-builders.



△ Coach builder Heuliez made this photo-realistic design study of a Corbillard, based on the CX Ambulance.



were covered with an opaque but translucent film. Due to the higher roof, the standard Break bootlid had been replaced by a two-piece unit: one part swung up and the other half was hinged at the bottom, just like the DS Break's bootlid.

Behind the front seats a partition was placed with a window in it that could be slid open so that contact was possible between the attendants in the back and the driver. Standard equipment for the CX Ambulance included a stretcher, a roof-mounted blue flashing light and a reinforced battery. The CX Break Ambulance normalisée,\* as the car was officially called, could be ordered from Citroën, but was produced by coachbuilder Carrier.

\* Normalisée meant that the car met all French legal standards for Ambulances.

# Model year 1977

1 September 1976 to 31 August 1977



△ Minister Friedrich of Economic Affairs presents the Gute Form prize to Jacques Sonnery of Citroën Germany.

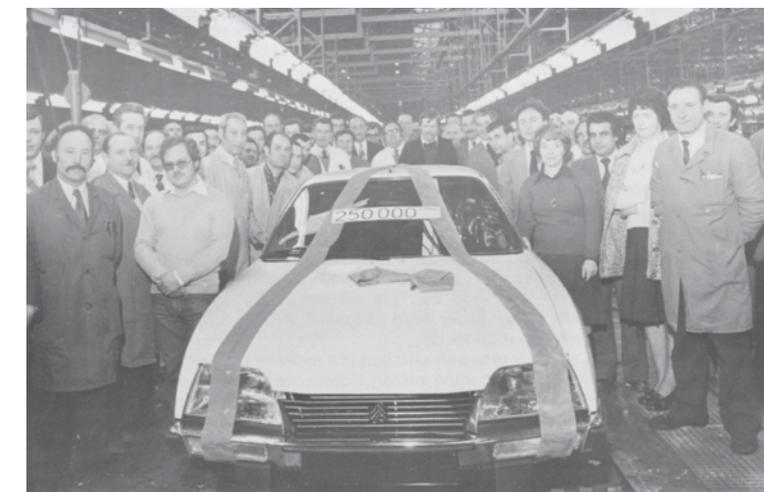


## Summary

The CX continued to be popular in 1977 with the diesel models accounting for slightly more than a third of sales. The factory was running flat out and the 200,000th CX was produced in model year 1977. In Germany the design was awarded the Bundespreis Gute Form 1976-1977, a prestigious design prize awarded for the first time to a non-German car.

The small changes in specifications and equipment that Citroën made at the beginning of model year 1977 did not result in any name changes. On the technical front, the most important news was that the 2347 cc engine from the CX Prestige could now also be supplied in the Super and Pallas. These 2400 models replaced the 2200 versions.

At the end of 1976, the CX Break Familiale became available, which, thanks to a row of additional seats between the rear and front seats, offered space for eight people. The biggest news in 1977, however, was the arrival of the CX GTi in May. This car was equipped with the Prestige engine, coupled with a five-speed gearbox and an injection system. A car that appealed to the imagination, especially when supplied with alloy wheels and beautiful black and white leather upholstery...

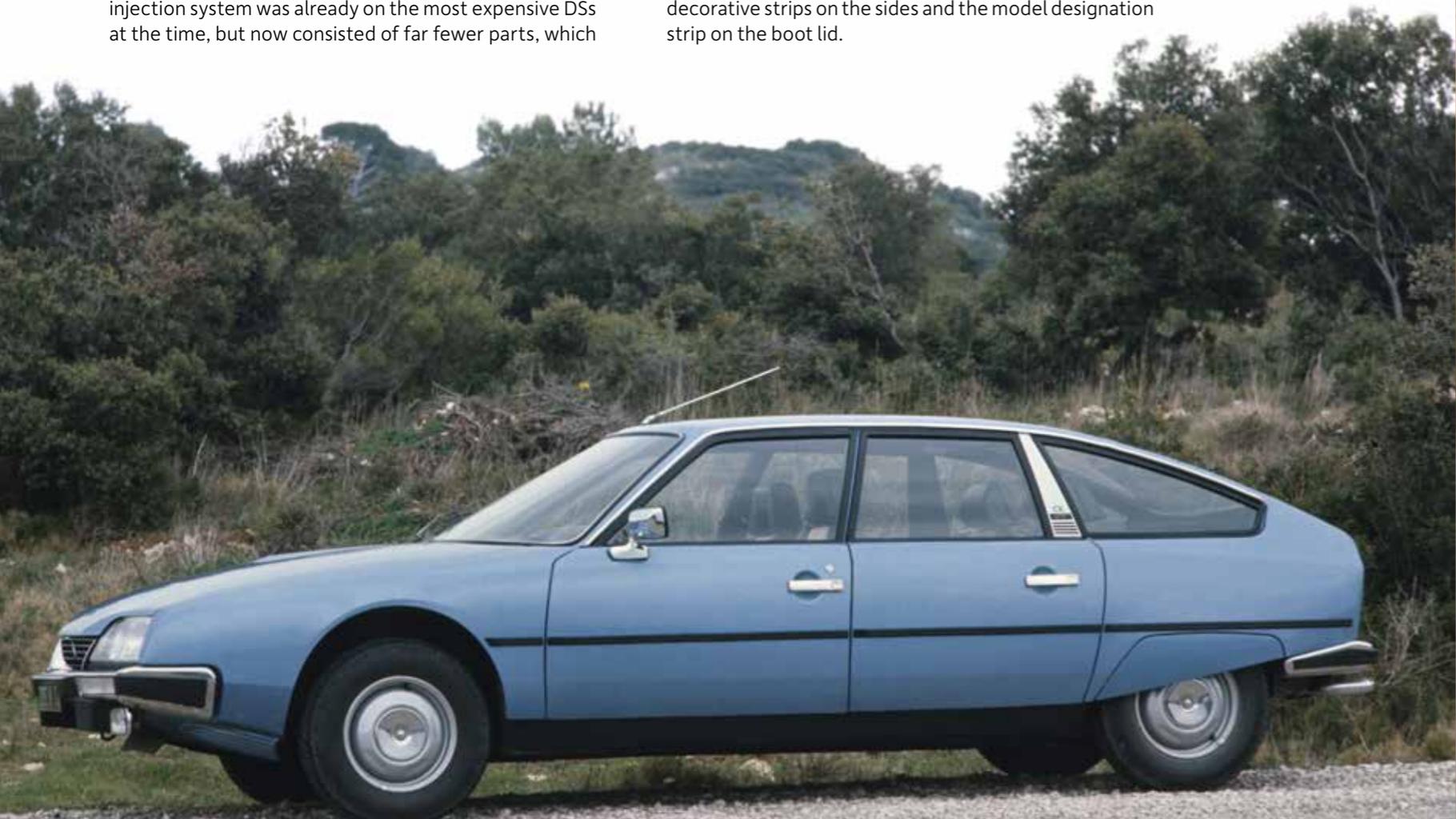


△ On 5 April 1977, the 250,000th CX left the factory.

**In May 1977**, Citroën presented the CX GTi, a model with the emphasis on luxury and sportiness. With its five-speed transmission and electronic fuel injection, the GTi was the fastest and most powerful CX to date \*, filling the gap in the market left after the disappearance of the DS23 injection.

The GTi was equipped with the Prestige engine, with improved performance thanks to the addition of electronic ignition and a Bosch electronic injection system. Such an injection system was already on the most expensive DSs at the time, but now consisted of far fewer parts, which

of course benefitted reliability. Thanks to the fuel injection, power was increased from 115 to 128 hp and the addition of a fifth gear increased the top speed to 189 km/h (117.5 mph). The additional fifth gear allowed for changes in the third and fourth gear ratios too. Because the emphasis in the GTi was more on sportiness and less on comfort, the suspension was set up differently; this was particularly noticeable in the damping and reduced body roll. To give the GTi a sporty look, various elements of the exterior were matt black, such as the window frames, the decorative strips on the sides and the model designation strip on the boot lid.



*\* This injection system was not quite a first for the GTi, as a few months earlier Citroën had delivered a special CX Prestige to the Elysée that also was fitted with this system.*





△ The twin round headlights and massive bumpers do little for the overall line of the car, although the designers have clearly done their best to make something of it. In particular, the way in which the rear bumper is connected to the rear wheel spat is quite original. The sidemarkers on the flanks, on the other hand, seem to have been stuck on haphazardly...



◁ The first diesels that Trend Imports delivered in the United States appeared to be adapted to the Federal American standards, but the later models, such as this one, were almost standard French cars, which of course caused problems in no time.

▽ CXA did things more thoroughly and professionally. All CXAs were converted by a team of mechanics in Oisterwijk in the Netherlands.



▽ CXA also looked at the possibilities of coming up with extra variants. An extended version was worked on together with the Belgian Pijpops company, while Chapron was hired for the production of a convertible. In this version, the rear half of the roof could unfold; the front half consisted of two removable panels. Neither the extended version nor the convertible ever reached the production stage, although some prototypes were built.



In 1977 Citroën also investigated whether the CX GTi could be made suitable for the American market. By installing a catalytic converter, it was thought that the emission requirements could be met. Perhaps the market studies, to which Citroën CEO George Taylor referred in an interview, were negative, or the costs of the operation turned out to be too high, or Peugeot did not want competition for its American dealers but for whatever reason, Citroën never sold the CX in the USA or Canada.

The CX was subsequently imported into the United States through a number of other channels. First of all, there was the company Trend Imports, which converted a CX diesel to comply with American regulations. Rectangular headlights and larger bumpers were added and this car was given a type approval with which the CX could be sold in the US. With the cars that Trend Imports then brought from Europe, almost all modifications were 'forgotten', which of course caused problems eventually. Legal action by the authorities meant the end of the exercise for Trend Imports. The company CINA also imported CXs in America, until Citroën took them to court in 1987 and put an end to it. Finally, there was the company CX Automotive (later renamed CXA), which marketed the CX in the US in a much more professional manner. The cars were purchased from Citroën dealers in Germany and Belgium and subsequently adapted to comply with American wishes and legal requirements in Oisterwijk, in the Netherlands. All references to Citroën disappeared, even the chevrons in the grille. A number of extras could be added to the car on special order, ranging from a sliding roof to the installation of white leather upholstery and the refinishing of the body. To underline its exclusive character, CXA limited itself to supplying only the most luxurious models: the Prestige, GTi and Break Familiale, which was called Estate. After conversion, the cars were shipped to New York, where they were delivered to the CXA building in Manhattan. They were then transported by trucks to the approximately 30 CXA dealerships in the United States. In total, about 2,000 CXAs were sold.



### Evolution during model year 1985

In October 1984, Citroën presented the CX 25 GTi Turbo at the Paris Motor Show. Thanks to a turbocharger, it achieved even better performance than the GTi: more power (168 bhp instead of 138), 40% more torque (the highest in its class) and an even higher top speed: up to 220 km/h (136.7 mph) and acceleration from 0-100 km/h (62 mph) in just 8 seconds.

Citroën had done more than just fit a turbo to the existing engine: large parts of the engine block had been redesigned. In addition, several other components were adapted to the higher performance: the anti-roll bars were thicker, the suspension was changed and the cooling of the brakes was improved.



△ ▽ More power, more torque, more speed... The CX GTi Turbo was a strong weapon in Citroën's struggle to give the CX a sportier image.



# Model year 1986

1 July 1985 to 30 June 1986



## Summary

On 28 June 1985, Citroën issued a press release with information about the modified Series 2 CX range. The information was embargoed until 10 July, the date on which the new models were to be launched in France. In other countries, delivery started a bit later.

The Series 2 had undergone a number of important changes, including a new dashboard that was more practical and plastic bumpers that were 'more 80s' than the chrome bumpers of the CX Series 1. In addition, there were some changes to type designations, and a few new versions were announced, of which the CX 25 Prestige Turbo and the CX 22 TRS were the most important.

The official introduction of the Series 2 took place at the Frankfurt Motor Show. By that time, the advertising campaign had also started, and as in 1985 Grace Jones was once again in the lead role. Here Citroën benefited nicely from the fact that Jones had enjoyed additional fame since spring 1985 thanks to her role in the latest James Bond film 'A View To A Kill'.

At the launch of the revised model, Citroën stated that the anticipated production in 1986 would be 42,000 units of which 55% would be exported. To use up the remaining stock of Series 1 bodies, a new series of Leader models, based on the 1985 CX model year, soon appeared. In addition, Citroën built the CX Concorde, a special series of luxury CXs in collaboration with Air France. However, that project died an early death and only a handful of Concorde were produced.

# Colours and upholstery



## Colour and trim

		CX 2000	CX 2200
Model year 1975		Front and rear seats Rear and sides simili Seat and backrest Jersey	Front and rear seats Jersey Venitien
Body colour	Code		
Beige Vanneau	AC 083	Caramel	Caramel
Blanc Meije	AC 088	Rouge Vermillon	Rouge Vermillon
Bleu Delta *	AC 640	Bleu Vert	Bleu Vert
Bleu Lagune	AC 639	Bleu Vert	Bleu Vert
Gris Largentière *	AC 082	Bleu Vert	Bleu Vert
Noir	AC 200	Bleu Vert	Bleu Vert
Rouge Soleil	AC 432	Rouge Vermillon	Rouge Vermillon
Sable Cendré *	AC 330	Caramel	Caramel
Vert Guerande	AC 530	Caramel	Caramel

- \* Metallic paint
- \*\* Option Targa Tabac
- \*\*\* Option cuir Caramel on Pallas, cuir Chamois on Prestige

## Colour and trim

		CX Confort CX Super	CX Pallas	CX Prestige
Model year 1976		Front and rear seats Rear and sides simili Seat and backrest Jersey **	Front and rear seats Jersey Velours ***	Front and rear seats Rhovylene ***
Body colour	Code			
Beige Vanneau	AC 083	Caramel	-	-
Blanc Meije	AC 088	Bleu Vert	Bleu Vert	-
Bleu Delta *	AC 640	Bleu Vert	Bleu Vert	-
Brun Roque-Brune *	AC 430	Caramel	Caramel	-
Gris Largentière *	AC 082	Bleu Vert	Bleu Vert	Chamois
Gris Vulcain *	AC 080	-	Caramel	Chamois
Noir	AC 200	Caramel	Caramel	Chamois
Rouge Soleil	AC 432	Rouge Vermillon	-	-
Vert Iroise *	AC 534	-	Caramel	-