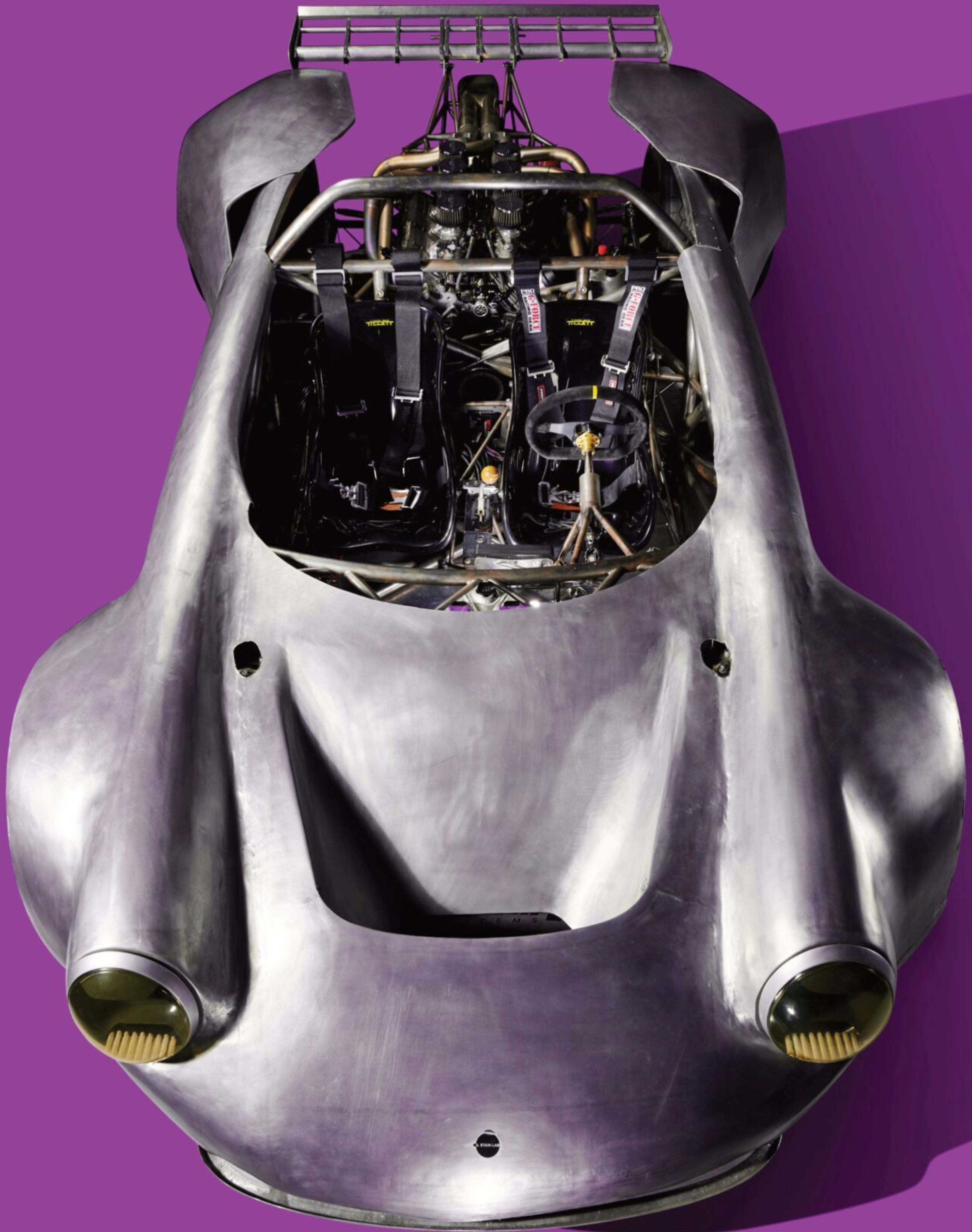


RETROMOTIVE

ISSUE 15



HALF 11

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LEXUS LFA

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FRONT END

NATHAN DUFF

Greetings and welcome to issue 15 of Retromotive

As I write, we are on the downhill slope into the silly season. The team are busily outing together content for the next issue of the magazine now – meaning we can have a little breather just after the Christmas period.

There has been a sentence attached to my bio at the bottom of this page for a few years now: “Nathan likes to pretend that he will actually finish the series 3 Land Rover which sits in his garage gathering dust.” Well, I think I am done with pretending and I need to be held accountable ... Others have tried and failed, but I think if I put it in writing here and now as some pseudo New Year’s resolution, I am hoping that will kick me into action once and for all!

I thought 2020 was going to be the year of the Landy, after all, I was stuck at home just like everyone else – but, somehow, I managed to find other ways to fill my time and offer up excuses for why work had stalled on the old girl: home-schooling, the magazine ... Netflix, of course! The Landy has sat there quietly mocking me every time I went into the garage to work on one of the cars: “Hey, you – yeah, Mr Gunna! When are you gunna fix me and get me on the road?”

2021 rolled around and I thought I would move

the old girl into the office, so I could take a break and do a little work on it here and there ... Yeah nah (Australian slang which means “no”) – ended up on a tilt tray and back in the garage at home ... So that is where I find myself at the end of 2021.

Like many others out there, I have been caught up procrastinating – brought on by perfectionism. My wife wants the space back, the kids want to take it on an adventure, and I just want to see it on the road!

I started out wanting to restore it to how it rolled off the assembly line – felt like I could not step outside of what was originally part of the vehicle. You know what? I have arrived at the obvious realization that I would get more out of the experience if I put my own stamp on it. Hello motivation! Watch this space ...

[EDIT FROM YVEE ... I bet that we will be back here, blaming perfectionism, on December 10, 2022. But, also, can confirm that Nathan is a perfectionist.]

Cheers, Nathan 12-10-21

As always, we love to hear all of your feedback to make sure we are delivering the best possible experience to our audience:

contact@retromotive.co

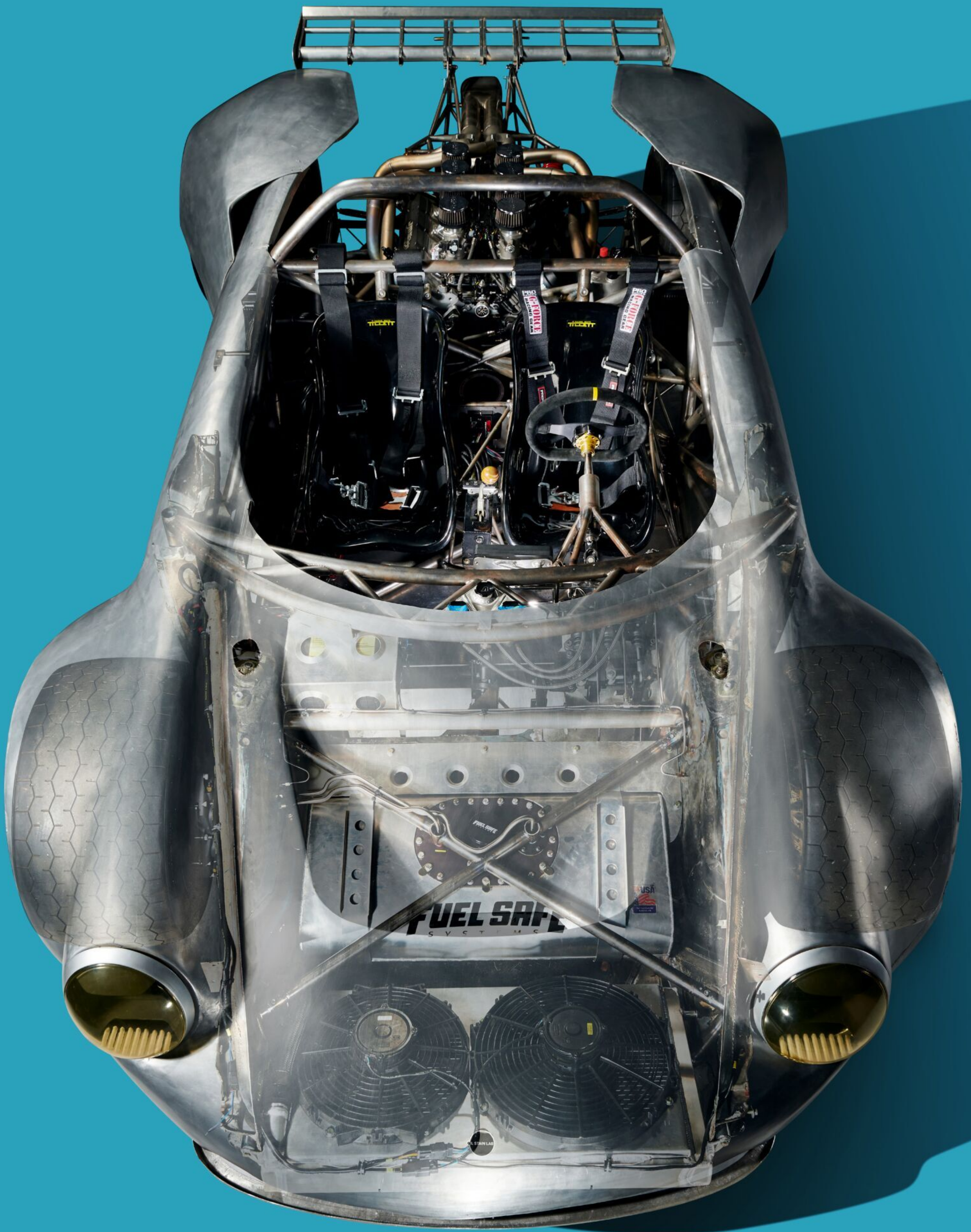


When he is not out shooting classics or putting the magazine together, Nathan likes to pretend that he'll actually finish the series 3 Land Rover that still sits in his garage gathering dust. Follow Nathan on Instagram @retromotive_editor

HALF11 OILSTAIN LABS

★ WORDS COLIN FABRI ★ IMAGES IAN WOOD

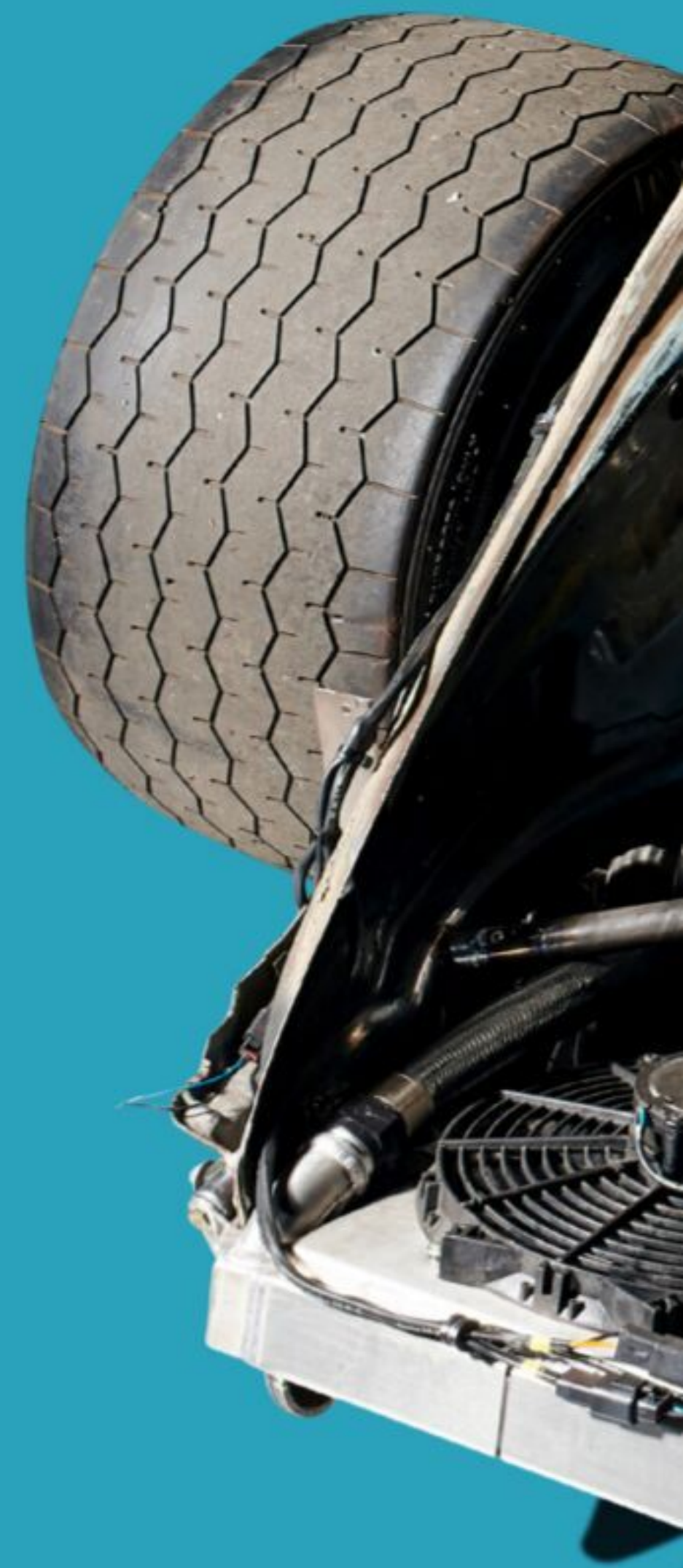
The Half11 project, from the minds of Oilstainlab, is a design-driven prototype vehicle that challenges all to define it. Oilstainlab is disrupting the world of coachbuilding, creating a new style of vehicle that blurs the lines between a hot rod, a Le Mans race car and a modern supercar.

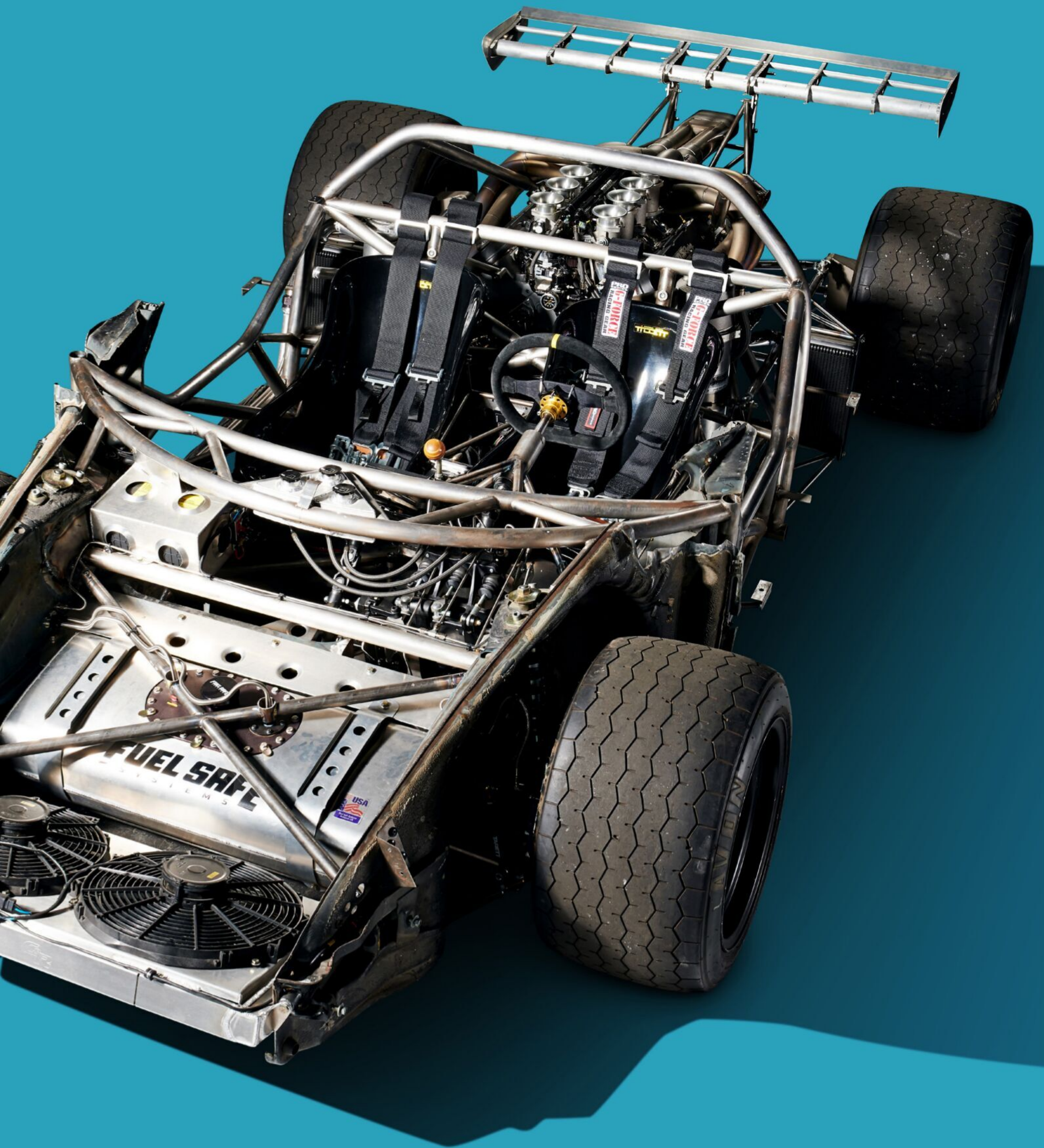


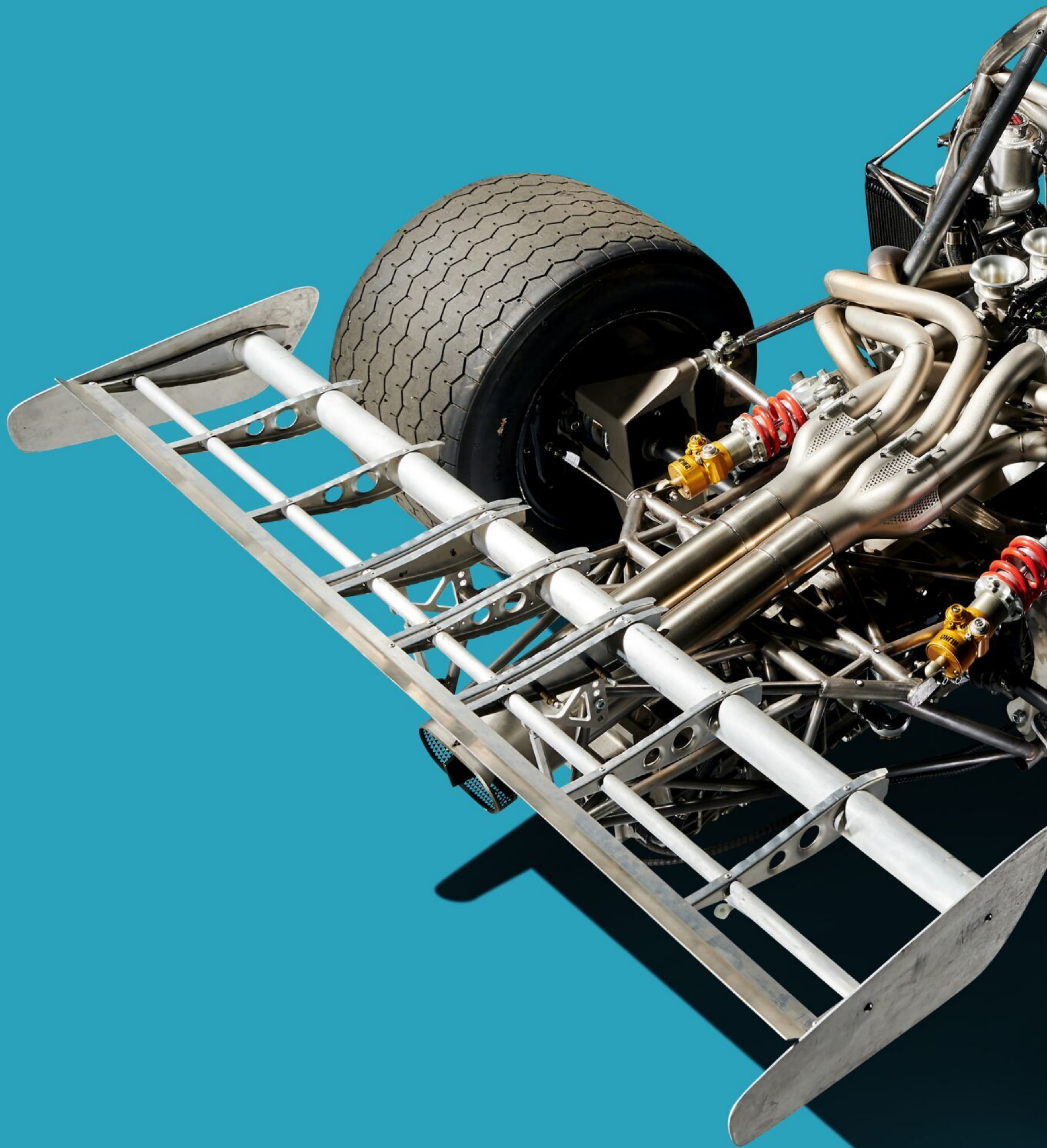
To understand the purpose and development of the Half11, it makes sense to look at its creators. Twin brothers Iliya and Nikita have spent their careers designing at various OEMs – working on production vehicles whilst setting automotive trends with their personal vehicles. Originally born in Nova Scotia, Canada, they moved to the US at 17 years old. Their combined experiences have allowed them to venture beyond their commercial lives to start their own company. Both brothers have worked in design departments for large vehicle manufacturers – initially at Toyota, then both heading over to Honda. After a successful career with Honda, Iliya moved on to GAC Motors and then to Canoo – an LA start-up that has developed breakthrough electric vehicles. Nikita moved to Hyundai to work on the Genesis models, and then went to General Motors Advanced Design where he explored the future

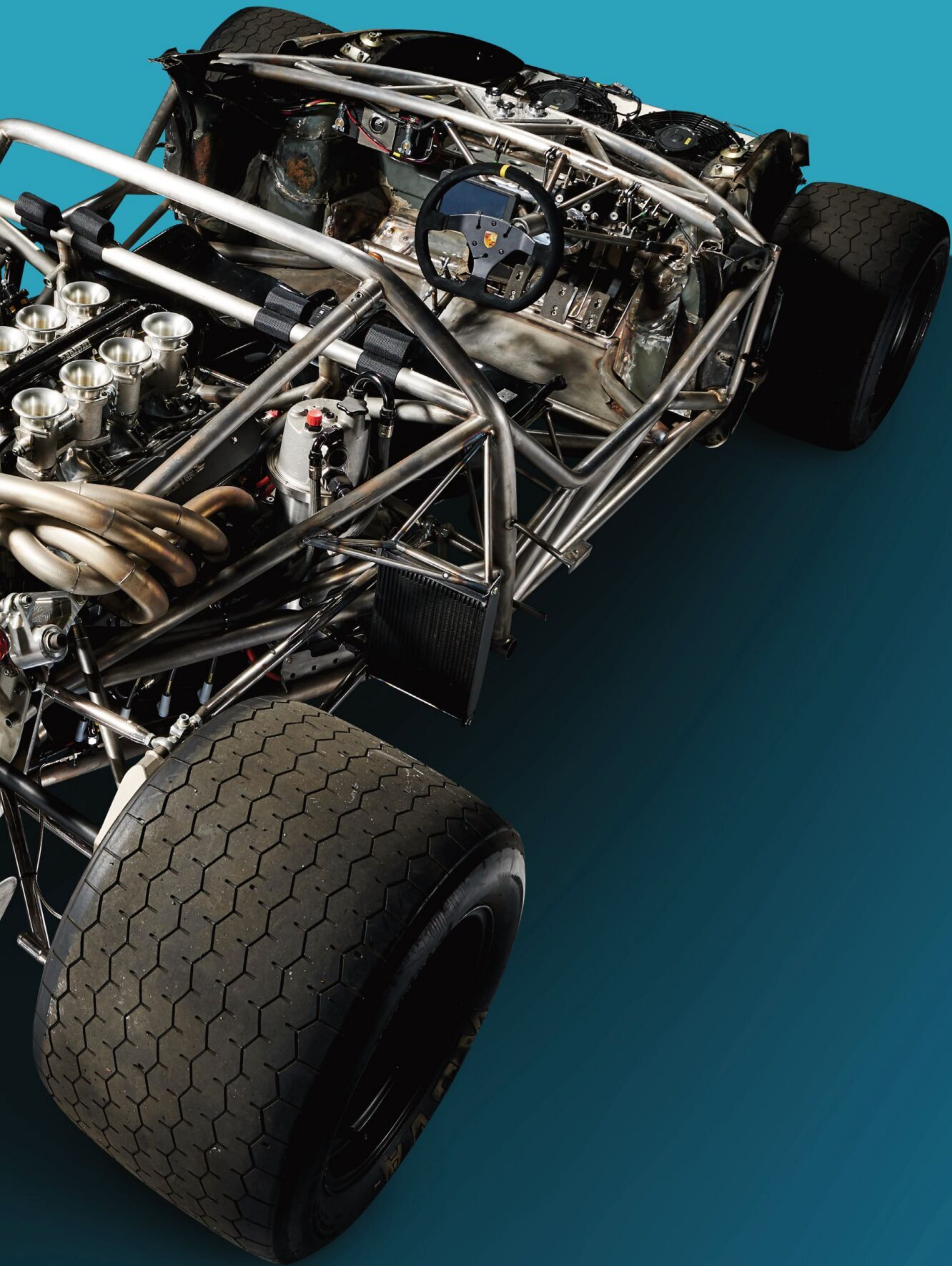
of transportation trends and the mobility space. Oilstainlab was started as a conceptual idea back in 2015 - a blank canvas to explore their design skills in a non-corporate environment. With everything falling into place, Oilstainlab became a reality and is now an official company creating its first visual business card, the Half11. The company name pays heed to the idea that cars have character and soul, and their imperfections define them. Oil stains are inextricably linked to both gear heads and car culture – the passionate motor enthusiast sporting oil stains on their clothes like a badge of honour.

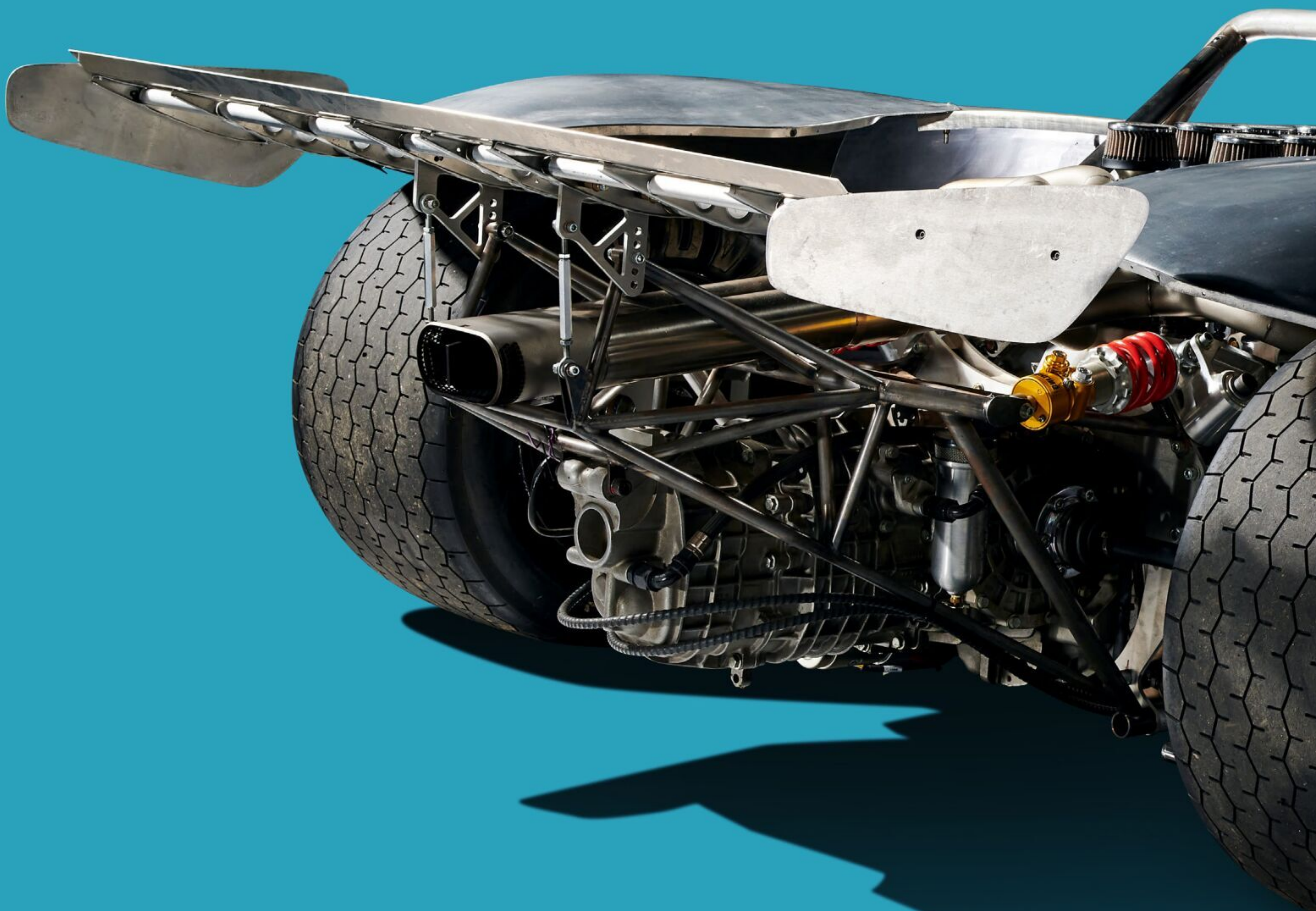
The Half11 had a slow start. ‘A Porsche 911 chassis came up that was incredibly cheap and we just had to take it right there on the spot. We didn’t have any idea what to do with it. It kind of just sat in the backyard for a time whilst we contemplated what we were going to do.’ At the time, the brothers already had collected a few other 911s, all with different looks and specifications. All the cars have different widths, starting











with the narrowest: an RS-fendered 911, then a turbo wide body, and the widest being a '74 RSR. 'We were having drinks at our little beer garden, discussing what to do with the chassis, and started talking about motorsport history and iconic cars. We were always fascinated with the 1970 Porsche 917, and wanted to pay tribute to that era.'

Amongst the brothers' passion for vintage motorsport is the Can-Am racing series that took place from 1966 to 1987. The Canadian-American series was dominated by Lolas, McLarens, and Porsche 917s. Subsequently, the Half11 was developed to answer

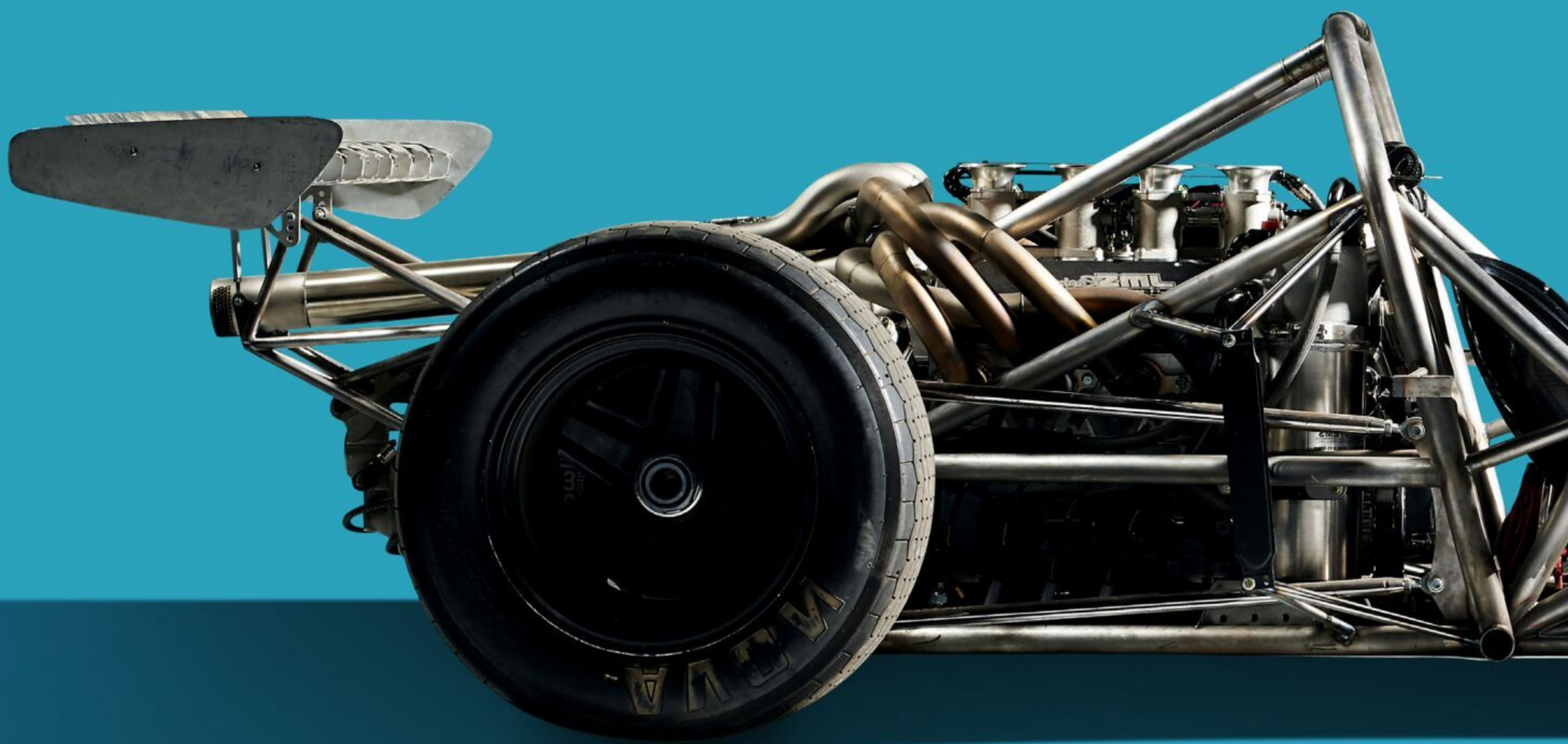
the question, 'what if Porsche had used the 911 platform to create their prototype race car during that era?' Iliya went into work the next day and created the Half11 sketch.

The design is based on a 911 chassis up until the B pillar. The body was always going to be made of aluminium, as they wanted the car to be authentic, bespoke and timeless. The brothers made all the body work from scratch, using the 500-dollar 911 chassis they purchased as a buck to form the aluminium around. The project has allowed them to learn new skills that they always admired. They took metal

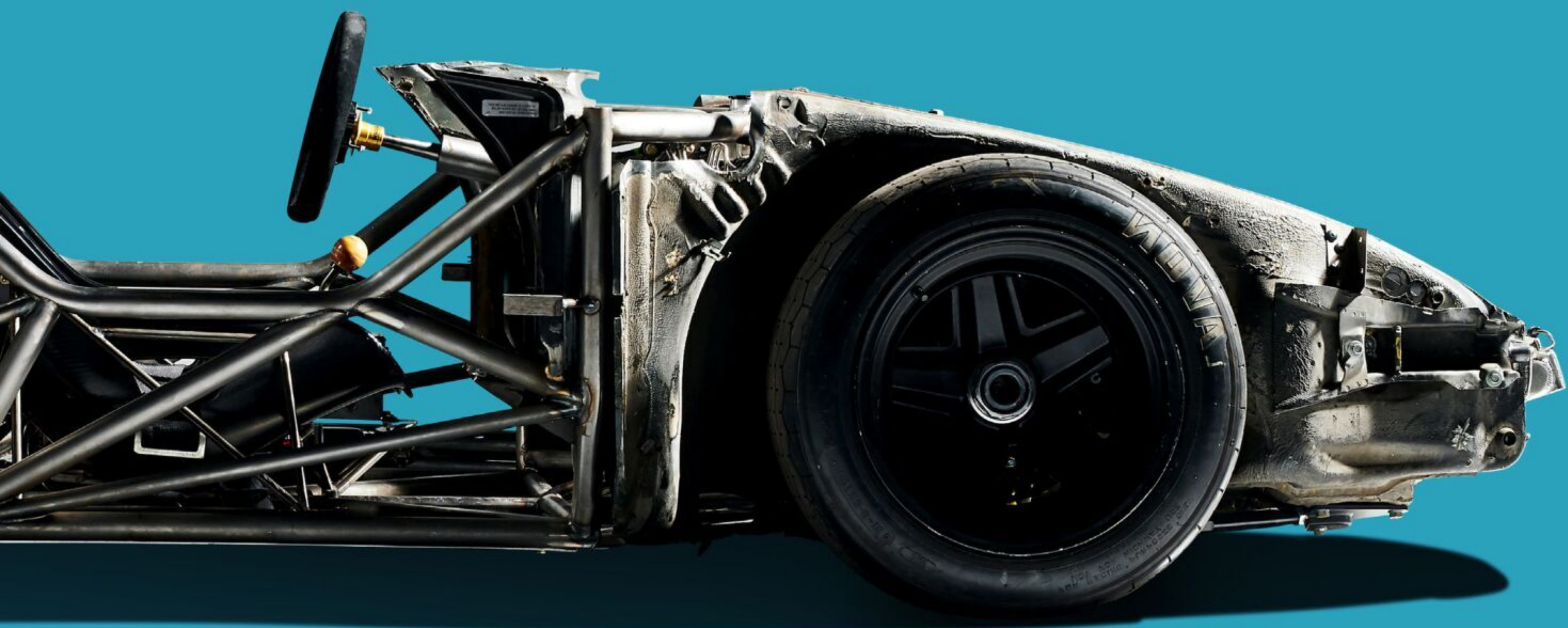


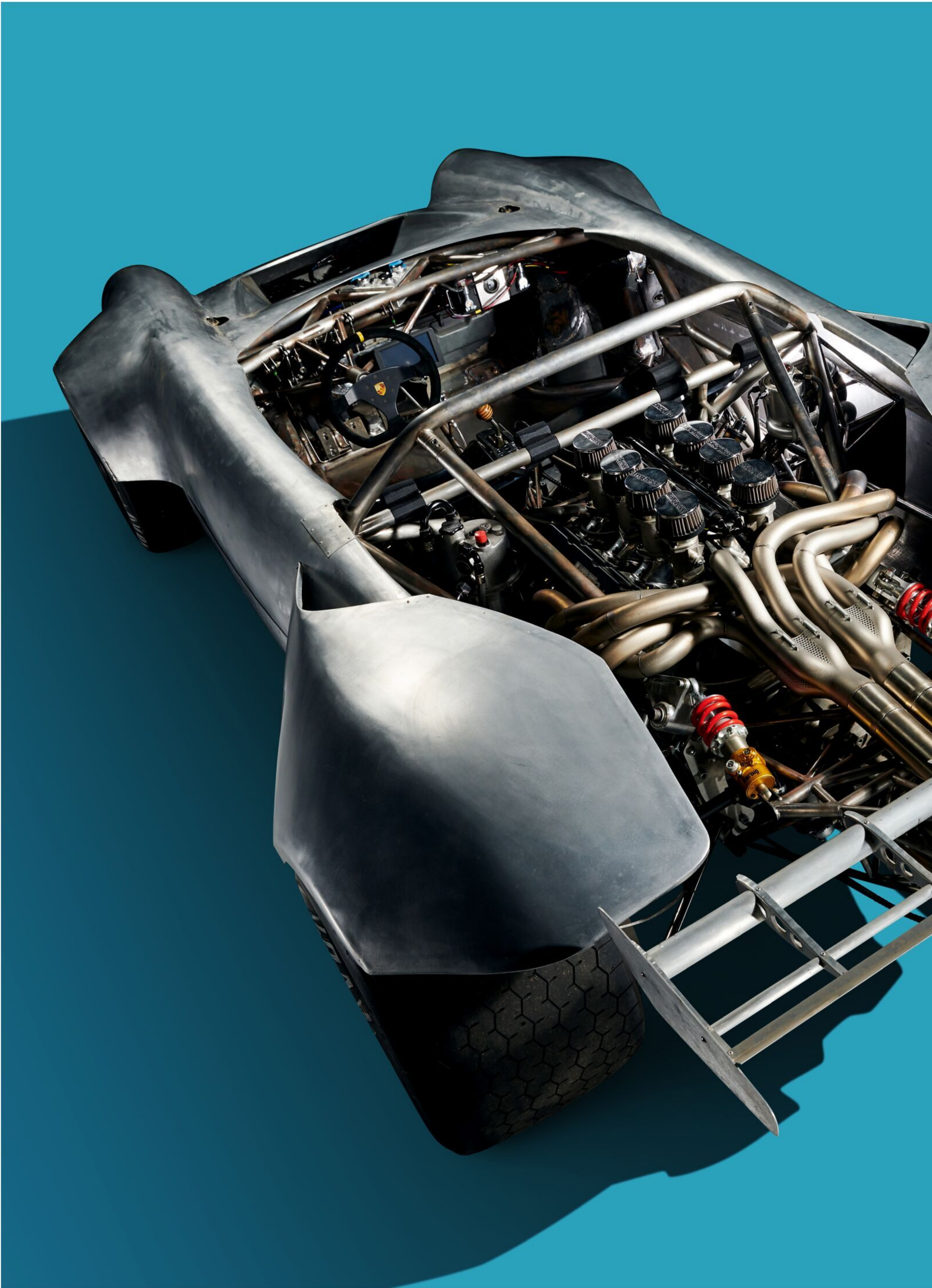
shaping classes to understand how to shrink and stretch the panels and to get a full understanding of what it would take to create a Half11. Jake Krojtc, their metal working mentor, is now responsible for creating the body and works closely with the boys to achieve the final result. Joe Scarbo is the mechanical genius behind Half11 – engineering and fabricating everything behind the B pillar. By using the chassis of the original 911, the Half11 can be street registered as a vintage vehicle in the US. For their prototype test mule, the use of a V8 LS engine allowed them to evaluate the water cooling

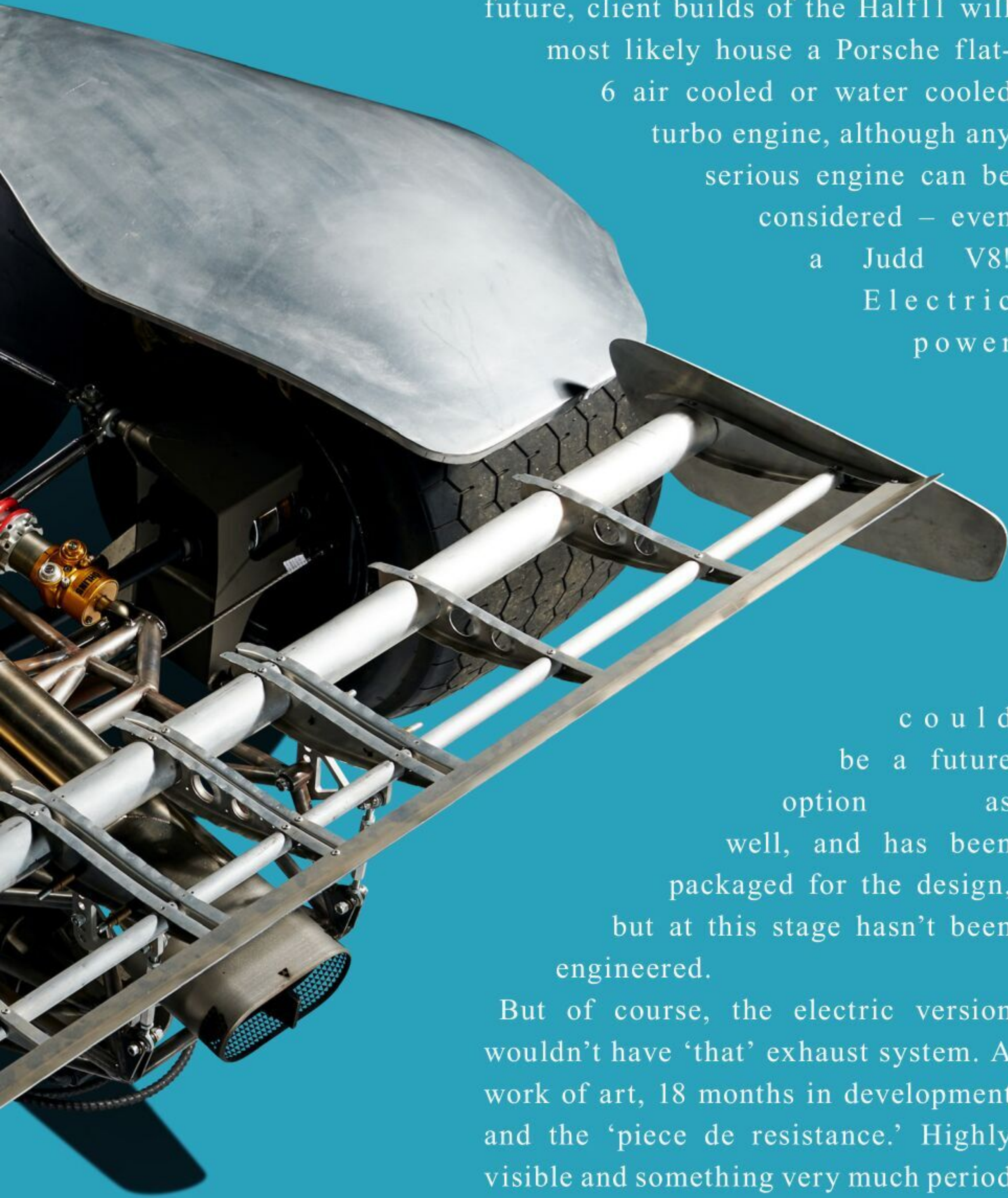
system, as well as produce an insane amount of power and torque. ‘Whilst not intended to be the final power plant it will allow us to fully stress test the chassis design. We want something we could drive anywhere, and the LS just suited the purpose.’ It’s based on the LS3, and significantly modified to create the horsepower and torque required. ‘We expect the car to weigh about 1600 pounds and have around 650 horsepower. I think that’s more than enough of a power-to-weight ratio for anybody to be terrified. We are going as extreme as we can and looking to chase the Can-Am power to weight ratios



‘WE WERE HAVING DRINKS AT OUR LITTLE BEER GARDEN, DISCUSSING WHAT TO DO WITH THE CHASSIS, AND STARTED TALKING ABOUT MOTORSPORT HISTORY AND ICONIC CARS. WE WERE ALWAYS FASCINATED WITH THE 1970 PORSCHE 917, AND WANTED TO PAY TRIBUTE TO THAT ERA.’





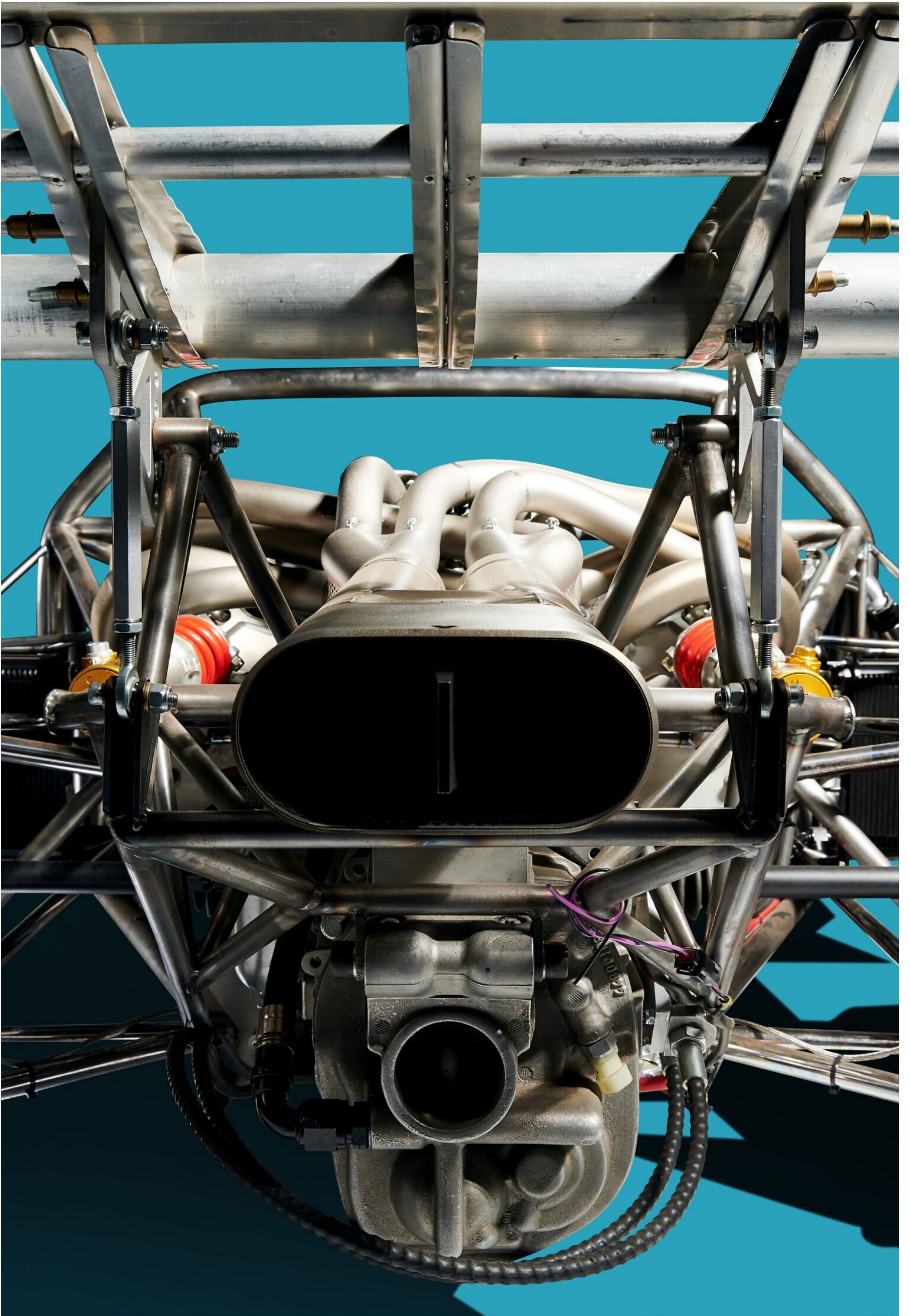


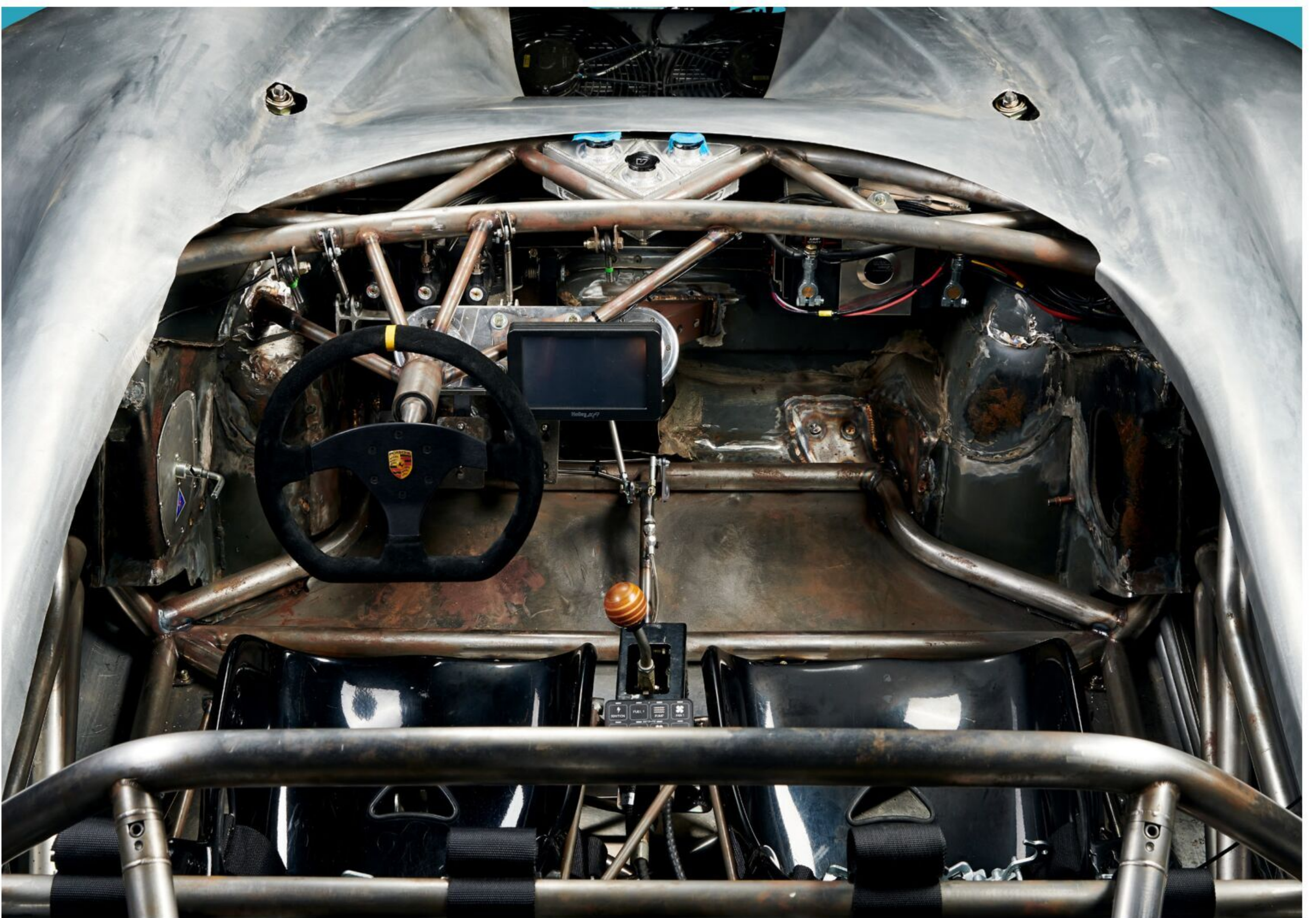
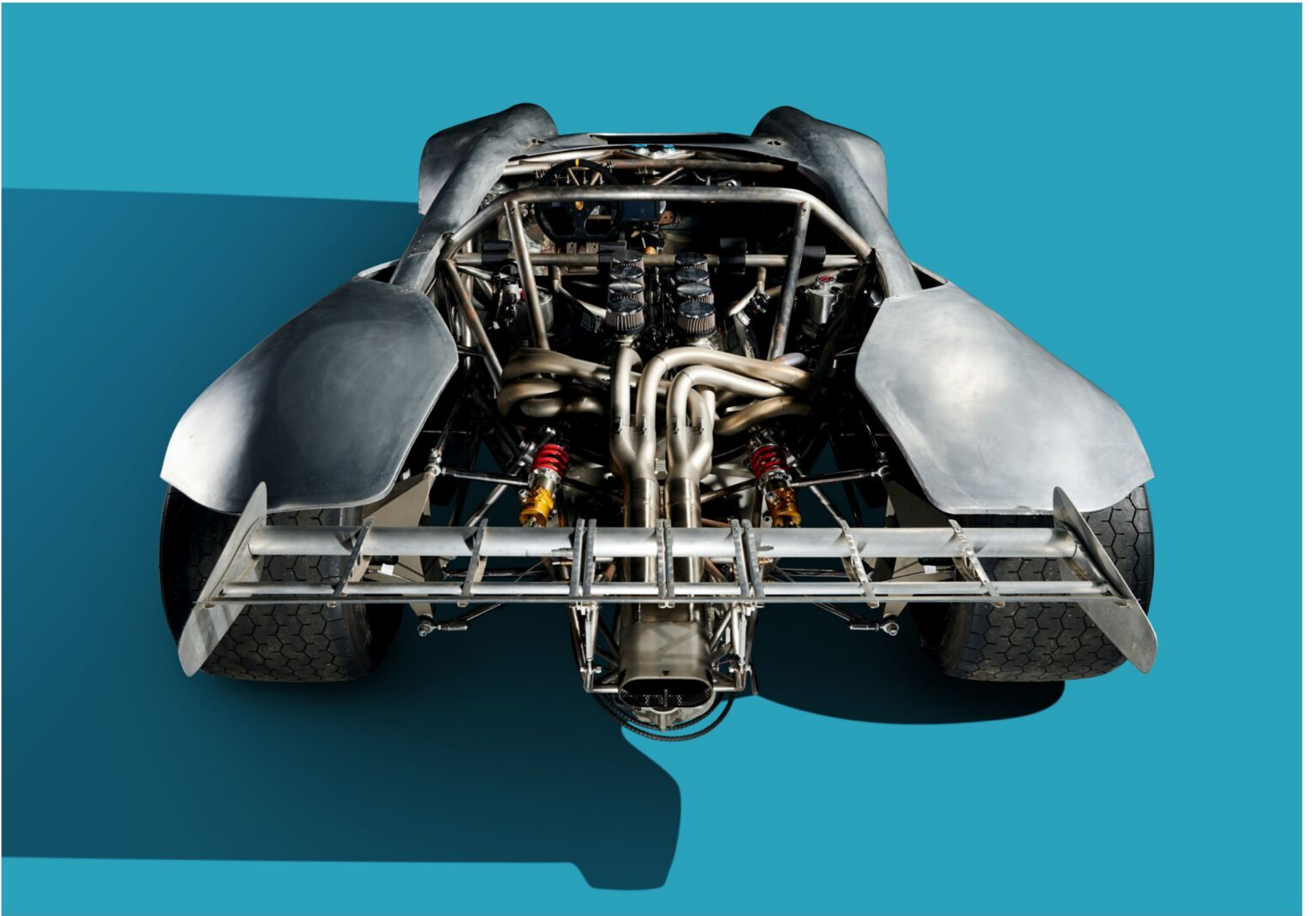
of the day.’ The gearbox and differential combination is provided by a Porsche 996 GT2 transaxle, inverted and now in its new mid-engine location. In the future, client builds of the Half11 will most likely house a Porsche flat-6 air cooled or water cooled turbo engine, although any serious engine can be considered – even a Judd V8! Electric power

could be a future option as well, and has been packaged for the design, but at this stage hasn’t been engineered.

But of course, the electric version wouldn’t have ‘that’ exhaust system. A work of art, 18 months in development and the ‘piece de resistance.’ Highly visible and something very much period looking. ‘Back in the day the exhausts

were sand-bent, not mandrel-bent like modern systems, they had a much more organic feel to them and we wanted that in our system.’ It did however pose a lot of technical problems and manufacturing issues. Since they had been designing everything using Computer Aided Design (CAD) software the tolerances were extremely tight and very different to the way things were done in the past. The exhaust is a crossover system, 4 pipes into 2 into 1 on each bank but crossing over with a spiral firing order. Inspired by the GT40 ‘Bundle of Snakes’ design, it’s now 3D printed from Inconel, an alloy predominately made of Nickel and Chromium. Inconel is very resistant to heat, incredibly light and the technology and material used by the Formula 1 teams. The devil is in the detail and the printed Inconel process allowed the manifold to be printed in a D shape to exactly match the exhaust port from the LS engine. The D shape transitions to fully circular at the collector providing a super-efficient exhaust gas flow, simply not possible with previous manufacturing methods. The brothers are excited by how the prototype is nearing completion - it’s almost to the stage of first fire-up and dynamic testing. ‘The oil and cooling systems are done, and we are currently onto the wiring process. Every piece







is bespoke, and delays in manufacturing have been common. Currently, the custom starter motor and shocks are delaying the first run.'

'Whilst the Half11 project was started to show what Oilstainlab does, and is capable of, along the way we have had a lot of interest from people wanting to buy one. We were amazed by the amount of interest, but have had to turn customers away because we are still developing the product and can't guarantee everything. As professional automotive designers, we take a lot of pride in our work. We don't want to take any deposits until we know what we can deliver and know that it's

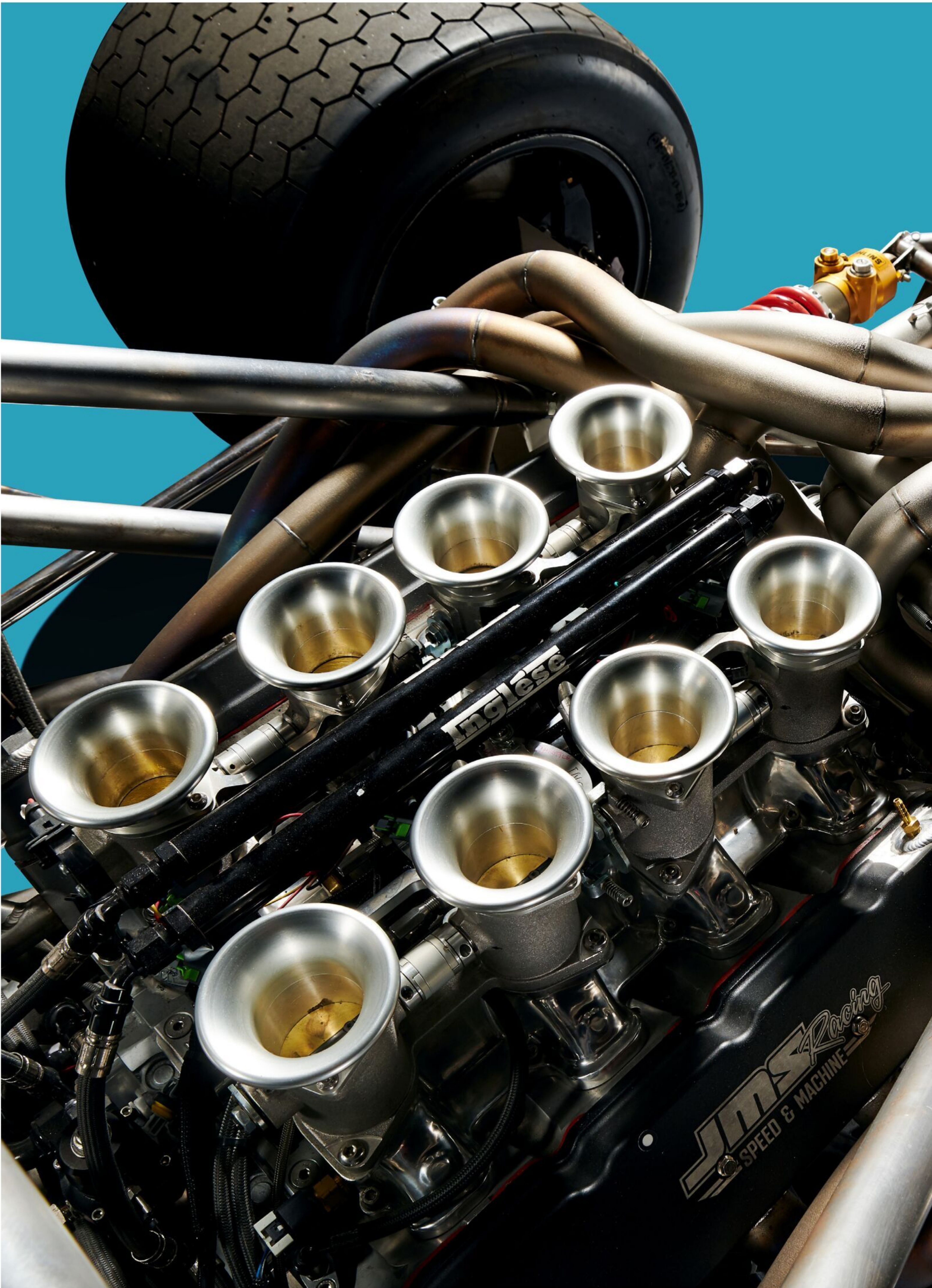
up to our standard.' The current plan is to create a run of 25 Half11's to match the period correct homologation rules of Le Mans in the 60's and 70's – how's that for nostalgic detail? 'The prototype for us is proof we can do what we planned. When customer builds start, each car would be unique in terms of its story telling element. For example, we envisage one that would be later in its Can-Am career, maybe with aero upgrades, and a possibly a Mille Miglia or Targa Florio open-top version. If it was me, I would really love it if someone spec'd a battle scarred one with one headlight, and marked with dents appropriate to its racing history,' says Iliya.

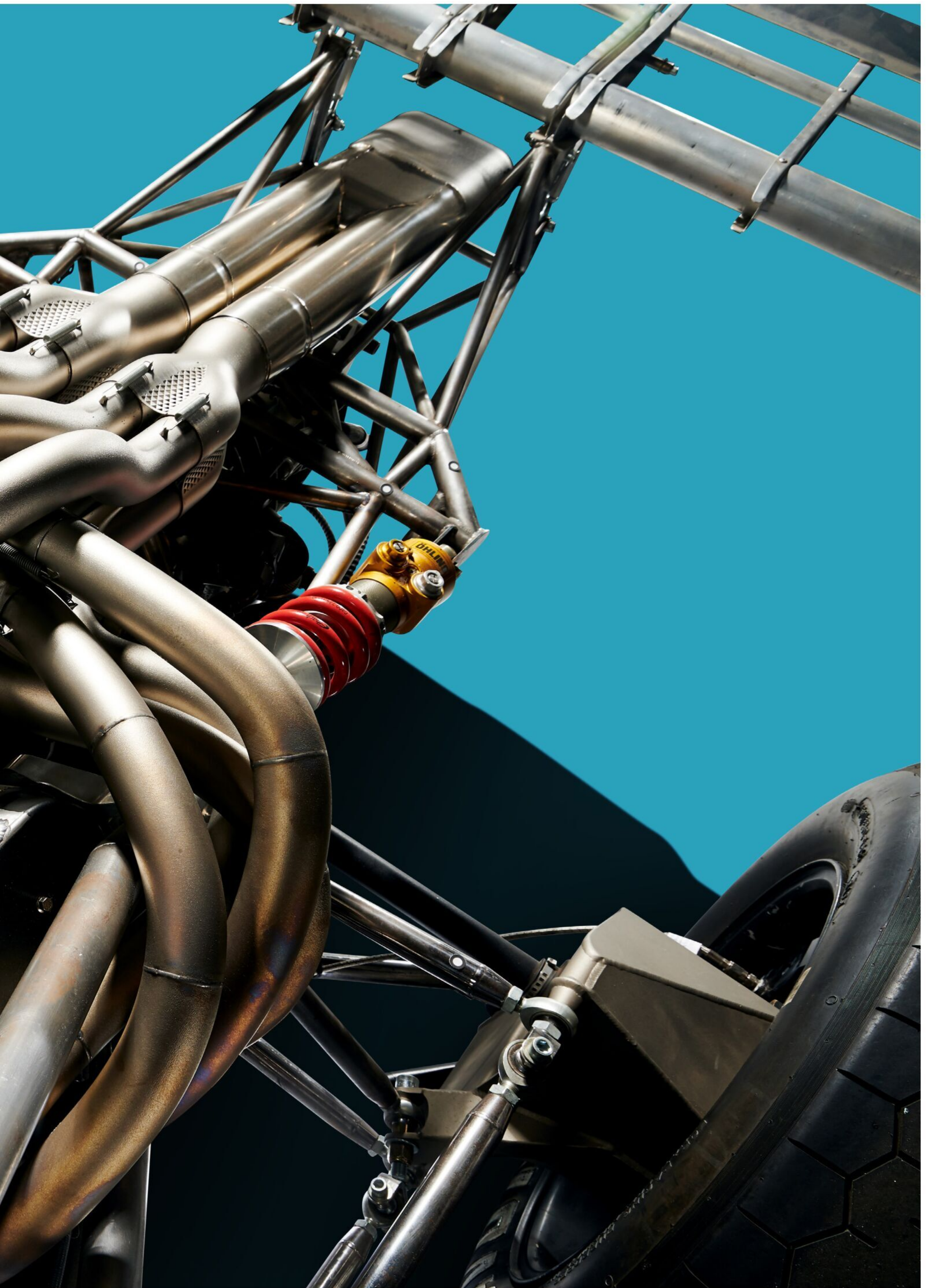


As designers for large companies, they have been involved with multiple show cars – which to regular folk it may appear that they are created by magic – but behind the scenes there’s a huge team of people. Conversely, at Oilstainlab, with just the two of them, the amount of work can be overwhelming. During the project, they ran into issues in certain areas, like wheels and brake packages that they design, only to then find out no one actually makes these parts at the size they want. ‘Days of chasing down parts and calling people, it’s this backend work that’s such a drain on time. The creative stuff is, well, the easy bit and we can do

it all day. The hard part is the tangible logistical stuff and this can be incredibly difficult. When you go into bespoke development of parts, there is countless hours of research and design and you end up spending two weeks on pieces no one will ever see, but we know it’s there’.

It’s this dedication to their craft that sets Oilstainlab apart as well as their intent to make each vehicle match the individual. Whatever the ultimate buyers see in each of these handmade gems may very well be different, however what they all will have in common will be the character and soul of its creators.





LEXUS LFA NURBURGRING EDITION

✦ WORDS MALIA MURPHY ✦ IMAGES DENNIS NOTEN







Ergonomics, value, durability, reliability — the defining markers of a Toyota. Its not-so-little brother Lexus is hallmarked for its quality, comfort, and luxury. The Toyota Motor Corporation has catered to every niche of the automotive industry for decades: developing everything from the stalwart alternative-fuel commuter to the roving overlander. We have even seen them dominate the sports-car segment with Supras, Celicas, and SC 400s, oh my! But there was one angle the seasoned Manufacturer had yet to explore: the supercar.

Sunday morning, nine o'clock. The Hakone Skyline shines in the distance, backlit by the morning's rays. Breathtaking as the scenery may be, it is not accompanied by the tranquil sounds of the surrounding flora and fauna. It seems as though nature has gone silent.

Until there, in the distance, a faraway hum draws closer.

What was once a peaceful panorama now comes alive with the distant screech of impending doom, the burgeoning cry of a predator chasing its prey. While this apex predator is not the top of the food chain, it certainly is adept at chasing the apex — a notion forever preserved behind the "A" in its name.

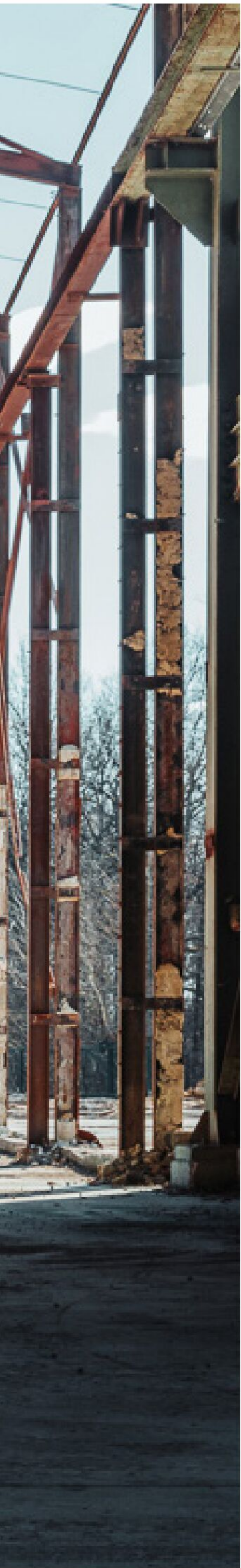
It is not an Italian exotic or a German grand-

tourer. But it *is* a Japanese legend; a banshee whose ten-cylinder voice is less of a screech and more of a tune, sung and played with all the passion you would expect from a seasoned Musician. With such lush lyricism, its musical exhaust is only rivaled by the best of the Philharmonics. Enter the Lexus LFA: a symphony on wheels.

<Top Gear> Veteran Jeremy Clarkson has long hailed the Japanese supercar as the best car he has ever driven. He has long sworn that, given the impossible choice of choosing one car straight from the Manufacturer, he would "like a dark-blue Lexus LFA." The beast wails at every shift, and Clarkson reckons that "it sounds baleful; it sounds like a wild animal that's sad about something — oh no, I got my paw stuck!" But <The Grand Tour> Host's love letter does not stop there. Much to his fellow Hosts' discontent, Clarkson insists that the six-figure supercar is money well spent. He said: "Arguing that the LFA is too expensive is like arguing that, at \$100-billion, the Mona Lisa is too expensive!" — a statement so clear in its meaning that there is zero room for misinterpretation. But if, like Clarkson, the majority of the world was as enamored by the LFA ... the sales did not reflect global enthusiasm.

Akio Toyoda was a born car enthusiast, surrounded by a family of automotive







A JAPANESE LEGEND; A BANSHEE WHOSE TEN-CYLINDER VOICE IS LESS OF A SCREECH AND MORE OF A TUNE, SUNG AND PLAYED WITH ALL THE PASSION YOU WOULD EXPECT FROM A SEASONED MUSICIAN.

visionaries. As the grandson of Toyota Motor Corporation's (TMC) Founder, Kiichiro Toyoda, and son of Engineer and TMC successor, Shoichiro Toyoda, Akio became well-versed in Toyota's mission of enriching the lives of people through the production of leading-edge vehicles. He recalls fond memories of his childhood, explaining how his father "would bring home all sorts of cars and [they] would go out and drive them together. From an early age he always asked my opinion." Akio's relationship with his father, and his own love of cars, would later transform into a catalyst for the new Lexus brand.

The birth of Lexus spurred an incredibly-potent domino effect: Shibetsu proving ground was designed in the late-1980s, and the Engineers began to stir. Its high-speed bowl, powerful chicanes, and slew of integrated testing gadgets were begging for a challenger — a supercar.

As intoxicating as the idea was, the concept was not necessarily TMC's bread-and-butter. High-volume production was the Manufacturer's staple, and a skunkworks deviation might not go over well with Toyota brass. Freshly promoted and ready to put his business degree to good use, Akio set out deciphering exactly what made supercars <super>. Determined and steadfast, he soon realized that it was

not about building a supercar, but rather building a foundation. A halo car's purpose is to invigorate the existing brand: a physical manifestation of the company's technological milestones — it was not intended to redefine it altogether.

In June, 2003, the first LFA prototype had been completed — under the TXS moniker. Soon after, numerous iterations were seen navigating Germany's infamous "Green Hell" sporting no less than retractable spoilers and carbon ceramic brakes. A year later, the North American International Auto Show in Detroit, Michigan would see the LFA on display as nothing more than a concept, while Lexus Executives remained mum on the topic of production: instead, opting to gauge public interest first.

In 2006, while Lexus had been preparing for its long-anticipated debut of their new performance F series, it seemed as though the LFA had garnered enough traction for production. Already a few years deep in the project, development was further inflated by the decision to re-engineer the entire car for use with a carbon-fiber monocoque, that would improve the supercar's power-to-weight ratio. After beating around the bush for three more years, newly-appointed TMC Chief Executive Officer Akio would go on to confirm the LFA's production status: allowing orders to be taken





TREATED LIKE THE INSTRUMENT IT WAS, LEXUS ENLISTED THE HELP OF THE WORLD'S LARGEST MUSICAL INSTRUMENT MANUFACTURER, YAMAHA. FINE-TUNING WAS CONDUCTED, AND THE RESULT WAS PERHAPS THE WORLD'S BEST-SOUNDING PRODUCTION CAR OF ALL TIME

just a few months later. In 2010, production started with one caveat for interested buyers: only 500 hand-built examples would be made worldwide, and they would cost a whopping \$375,000 each.

Finally released to the public, the LFA was ready to be embraced by the community and the industry. Surely, the fruits of Lexus' labor would not go unnoticed, and the little fish would soon bite ... but they did not.

The LFA's class competitors, like the Nissan GTR, were steering away potential buyers. The Toyota Motor Corporation's first supercar was as much as five times more than its competition, and its technology — like its air-bag seatbelt — was already dated. The passing of time had not healed all wounds, but rather created them. Lexus' supercar was almost bordering on irrelevance — until Journalists started to actually drive them.

Just a single lap behind the wheel of the LFA was a transcendental experience. Sixty-five percent of the supercar's mass was owed to carbon-fiber reinforced polymer; and stopping power was supplied via a colossal Brembo and carbon ceramic braking setup. The timeless exterior embodied the "form follows function" philosophy, with a menagerie of air ducts and scoops directing air through and around the vehicle. A speed-sensitive rear wing sits neatly tucked away until prompted to emerge

at higher speeds. Marrying these components together, Lexus was beginning to amass instruments for its symphony. Now, they only awaited the arrival of their conductor.

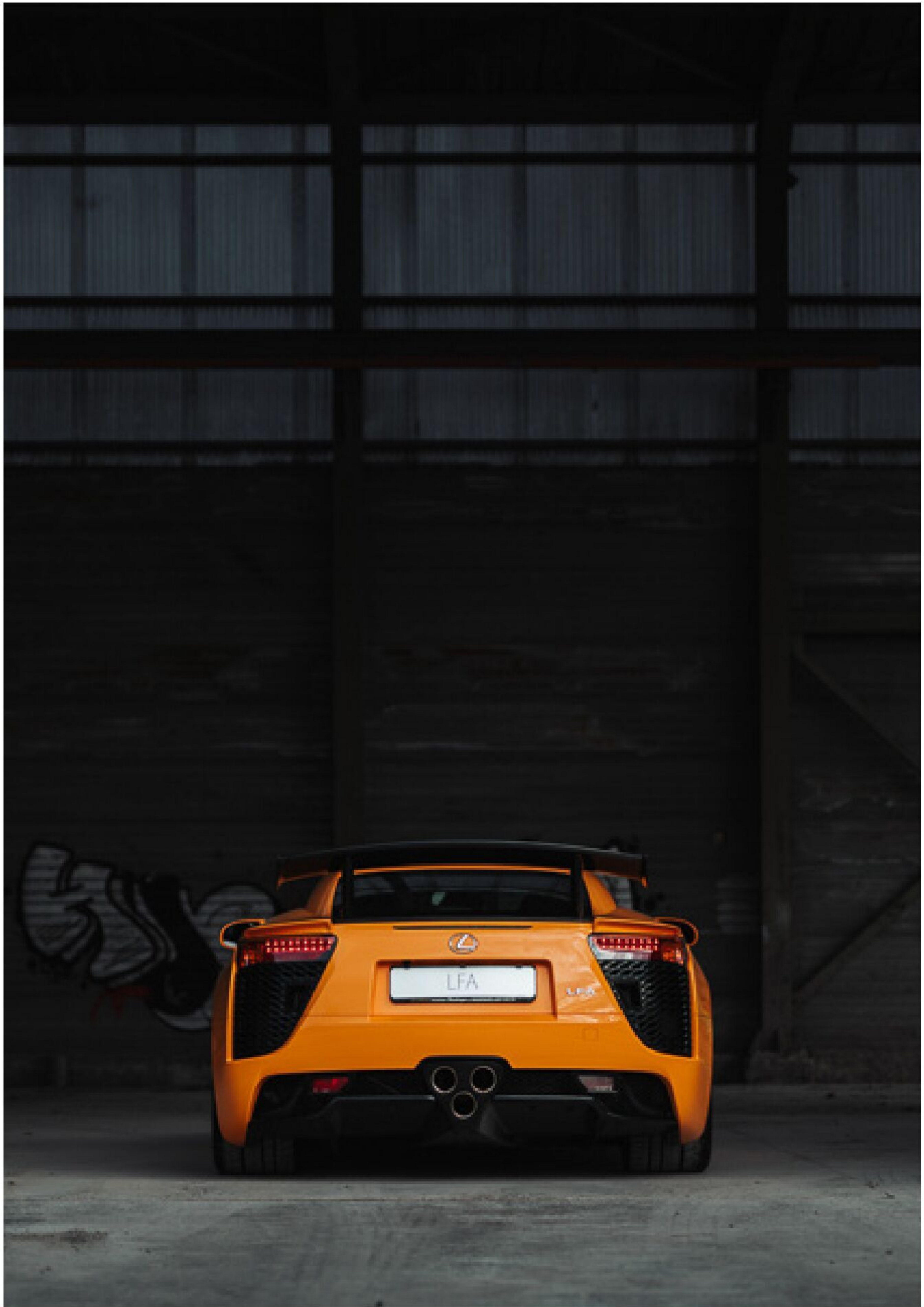
The heart of the beast completes the symphony. Utilizing a low-volume high-output methodology, Lexus equipped the LFA with a 72-degree 4.8-liter V10, that was smaller than a V8 and weighed less than a V6. Internals were forged from aluminum, titanium, and magnesium; and completed with the addition of a dry-sump system and ten individual throttle bodies. A 9,000 revs-per-minute redline governs the LFA's maximum output of 553 horsepower and 354lb-ft of torque: allowing it to rocket to 60 miles per hour in a velocious 3.6 seconds; and reach a triple-digit top speed of 202 miles per hour. Analog tachometer design was ditched in favor of a digital display, that could accurately follow the engine's 0.6-second jump from idle to redline.

Harkening back to its days of prototype testing on the Nürburgring, in Germany, Lexus announced, in 2010, that the road-going supercar would now be available in a more-exclusive competition-focused variant. The Nürburgring Package would feature aerodynamic adjustments — such as the enlargement of the front spoiler — and inclusion of new components — like the









A 9,000 REVS-PER-MINUTE REDLINE GOVERNS THE LFA'S MAXIMUM OUTPUT OF 553 HORSEPOWER AND 354LB-FT OF TORQUE: ALLOWING IT TO ROCKET TO 60 MILES PER HOUR IN A VELOCIOUS 3.6 SECONDS; AND REACH A TRIPLE-DIGIT TOP SPEED OF 202 MILES PER HOUR.

fixed rear wing. Combating the drag increase brought on by the bigger aerodynamics, the ten-cylinder's maximum horsepower rating was increased to 562 horsepower, with the single-clutch six-speed transmission shifting at a reduced rate of 0.15 seconds. Also, a ride-height reduction and exclusive wheels were included, with exterior options limiting would-be buyers to a smaller palette of four colors. If you did end up purchasing one of the 64 special-edition cars, you were expected to suit up for your package-included race lessons on the Nordschleife and encouraged to take advantage of your one-night stay at the Nürburgring's motor-sport hotel and one-year circuit pass. However, it was unlikely that you would surpass Akira Lida's 7:22.85 lap time around the Green Hell: An achievement which ranked the special-edition tenth among the world's fastest production cars at the time.

Treated like the instrument it was, Lexus enlisted the help of the world's largest musical instrument Manufacturer, Yamaha. Fine-tuning was conducted, and the result was perhaps the world's best-sounding production car of all time. Even with only two of its valves open, the LFA sounds like the auditory marvel it is. When the third valve on the titanium exhaust opens, the unmistakable tone is unparalleled. Piped into the cabin via three separate channels, the voices of the surge tank

and engine unite to form a melody so powerful, there is no need to play actual music. Akio and Lexus not only created a supercar, but an experience!

The Lexus LFA never existed for monetary compensation, it existed for the soul of the enthusiast. In the end, while the supercar's legacy was short-lived, its impact on automotive culture and technology has allowed it to solidify itself as one of the greats. Lexus' first and only supercar had done exactly what Akio set out to do: influence the future of the automotive giant in the luxury-performance niche. It passed its "manta ray" design language, raw power, and spirited soul down to the brand's F Performance lineup.

Automotive Journalist and Racecar Driver Chris Harris has called the LFA, "the best car [he's] ever driven around the Nürburgring!". Dutch Driver Sandor Van Ees insists on placing it among the "top [five] best cars [he's] ever driven!".

<Car Magazine's> Ben Barry has called the Nürburgring edition "the Bugatti Veyron of Japan", comparing Lexus' first supercar to the revolutionary French hypercar.

The Lexus LFA may have its "faults and irritations", like Jeremy Clarkson said, but it's still "so good, not even the people who made it know how to make it again". And that speaks volumes!

FERRARI TESTAROSSA

★ WORDS **JASON OVERLAND** ★ IMAGES **NATHAN DUFF**









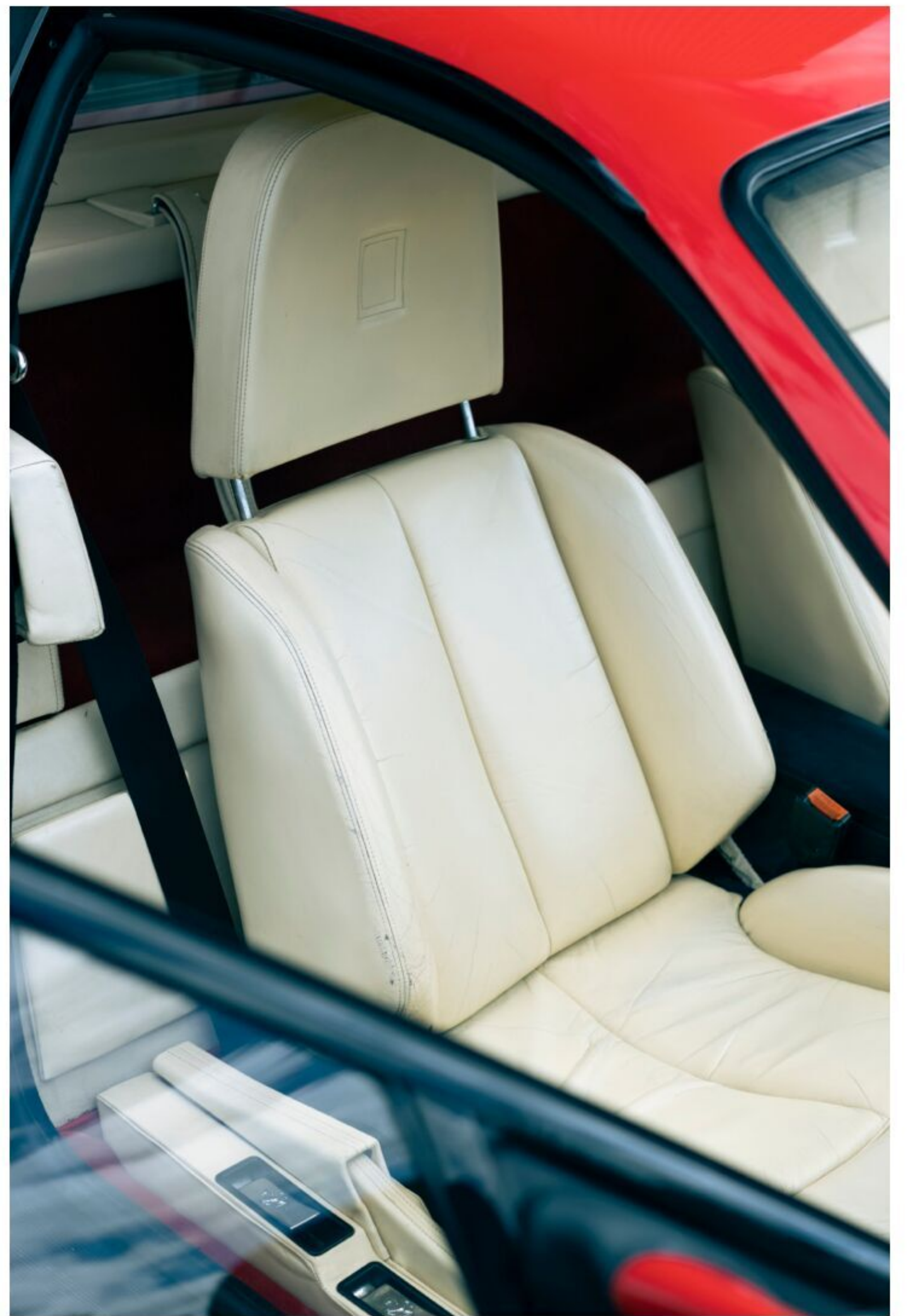
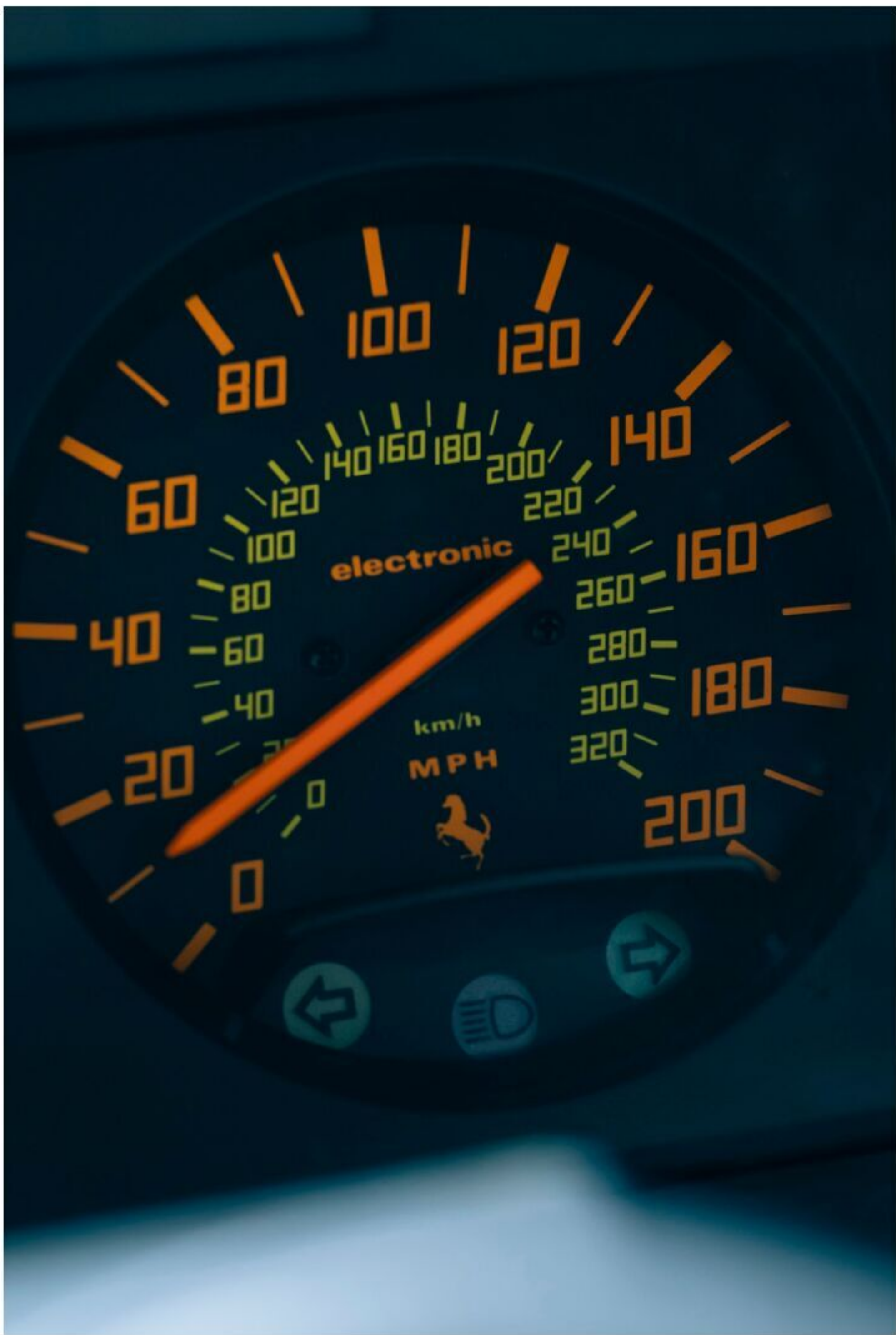
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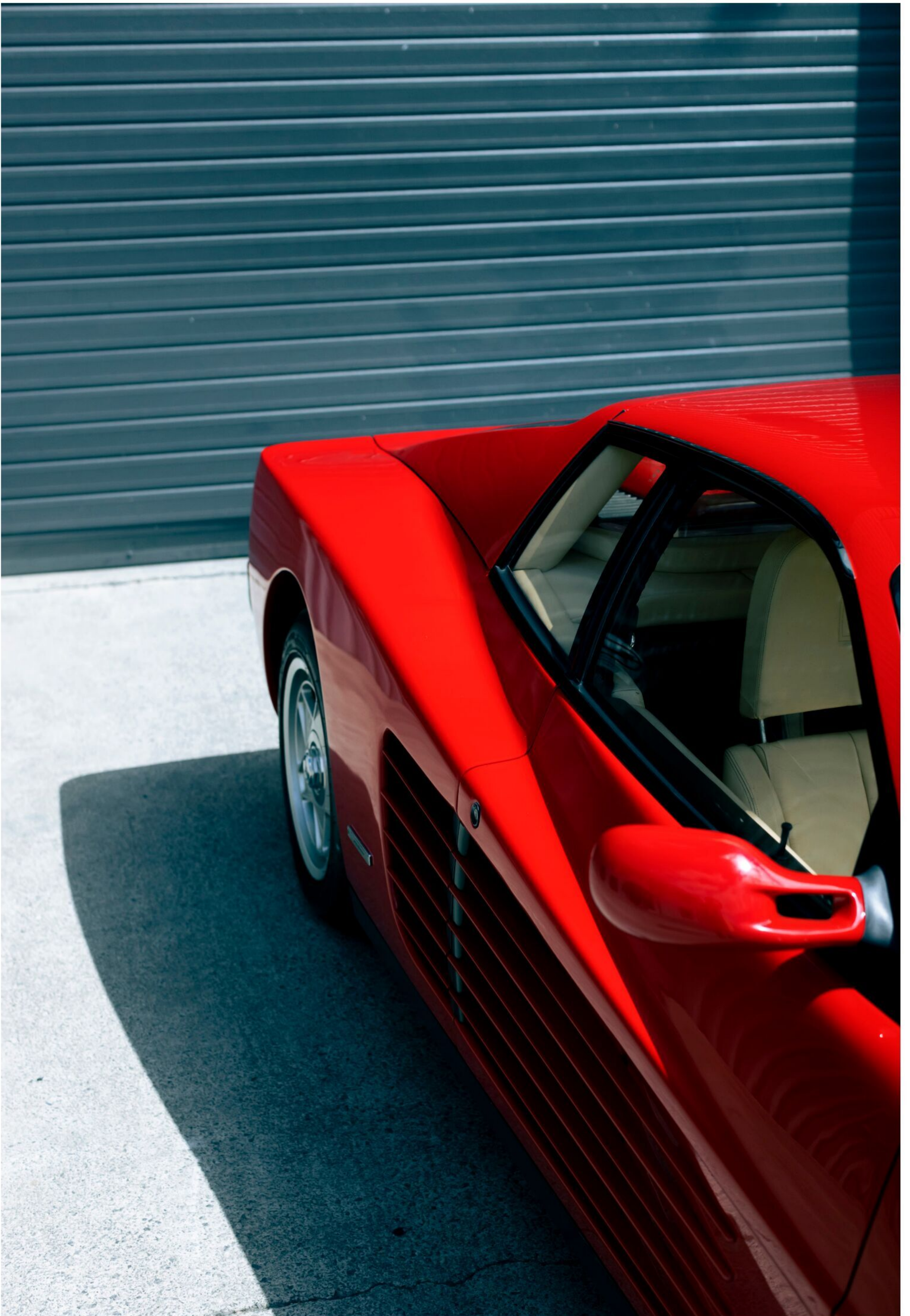
hat if, having reached the summit of Mount Everest – after all that effort and personal sacrifice – Sir Edmond Hillary simply turned to Tenzig Norgay and shrugged his shoulders

nonchalantly. It is a bit of a stretch to equate the scaling of Mt Everest to the purchase of your dream supercar; however, this was Spencer Mclean’s quandary. After working diligently toward his goal for years, he found himself sitting in his dream-specification Aston Martin –dark blue with cream leather – feeling underwhelmed.

Fortunately, the Salesman had a plan B! I suspect he had seen this before; so, without skipping a beat, he said: “Have you driven a Ferrari, sir?” It is funny how people see themselves in cars. Up until that point, Spencer had not seen himself as a Ferrari kind of guy, “Ferraris are for people who are full of themselves”. But, well after a short test drive in a 348, Spencer said: “Oh my giddy aunt, I have got to own one of these!” And that is how Spencer became one of “those” guys.

Except, the man I was sharing coffee with at “Coffee and Machine, the all Italian edition”, early on a bright Saturday morning in September is anything but “full of himself”. While I am sure Spencer is an interesting guy and he could have talked about himself, instead, he chatted passionately about his love of cars – in particular, sports cars of all makes. It started young with Spencer, at age seven or eight; and, like most of us, was influenced by popular media of the time. For a young boy growing up in England, in the mid-1970s, it was *The Persuaders* featuring Roger Moore and Tony Curtis. A quick google search reveals the opening scene in which Roger Moore is punting a butter-yellow Aston Martin V8 around the outside of Tony Curtis, who is, curiously, driving a Ferrari Dino.







ALL THIS 1970S GOODNESS AMOUNTS TO ABOUT 385 HORSEPOWER - THAT WAS ALL DON JOHNSON REQUIRED TO MATCH IT ON THE STREETS OF MIAMI WITH CONTEMPORARY AMERICAN MUSCLE CARS.

Being a child of the 1980s, my personal motoring reference point was the ice-white Ferrari Testarossa driven by Don Johnson in Miami Vice. You did not think I was going to write a story about a Ferrari Testarossa without mentioning “that show”, did you? Anyway, that is a neat segue to Spencer’s beautiful Rossa Corsa Ferrari Testarossa. This Testarossa is a series 2 with a whiff of complete authenticity about it and just the perfect amount of patina. Spencer has owned this Testarossa for about 12 years now; it is correct in every aspect – right down to the cast-alloy Momo wheels, twin rear-view mirrors, period-correct light-brown leather interior, correct gear knob and steering wheel. A peek under the rear cover reveals a neat, but not pristine, engine and the red cam covers for which the car is named – with Testarossa literally meaning “red head” in Italian. The car is on full Queensland (Australian) registration and the service stickers attest to a regimented maintenance program to keep the beautiful flat 12 engine purring – that Ferrari intended. Many Ferrari purists judge this second generation Testarossa to be the pick of the range. Although, it could be argued that the very last Testarossa – the F512 TR and M – moved the game on in terms of performance: deleting of the pop-up lights robbed the car of some of its character and design purity. While we are talking about design, let us brush up on where the Testarossa sits in the Ferrari world. As if the side strakes do not give it away, the Testarossa was conceived and released in the mid-1980s: making its official debut at the Paris Auto show, in 1984. It was preceded by the 512 BBi Berlinetta Boxer and shares that vehicle’s basic layout: being a rear mid-engine design with a five-speed manual gearbox. The engine is unique in that the engine sits on top of the transaxle; that, no doubt, helps with horizontal packaging. However, it makes the vehicle’s center of gravity higher than it could be.







THIS TESTAROSSA IS A SERIES 2 WITH
A WHIFF OF COMPLETE AUTHENTICITY
ABOUT IT AND JUST THE PERFECT
AMOUNT OF PATINA.

The engine is a development of the 4.9-liter flat 12 found in Ferrari Formula 1 cars of the late 1970s: With Jody Scheckter and Gilles Villeneuve taking first and second places for Ferrari in the 1979 Drivers World Championship using a derivative of this engine. The Testarossa engine carries the full range of 1970s Formula-1 technology: with a dry sump oiling system, overhead camshafts, multi-valve cylinder heads, and electronic fuel injection. All this 1970s goodness amounts to about 385 horsepower – that was all Don Johnson required to match it on the streets of Miami with contemporary American muscle cars. The only real competition came from the “other” Italian supercar company – Lamborghini – and I suggest you have already made up your mind whether you are team Countach or team Testarossa.

As the story goes, the Testarossa was designed to address some undesirable “character traits” of the 512 BBi, that centered around cooling a mid-engine car without poaching the occupants because the cooling pipes in the 512 BBi transmitted loads of heat into the cabin. So, in an effort to address engine cooling, Ferrari moved to twin side-mounted radiators; therefore, creating the most distinguishing feature of the Testarossa: the twin radiators complete with side strakes, that, aside from looking totally cool, address safety regulations in some countries.

The Salesman who offered Spencer a test drive in a Ferrari really started something. Spencer was hooked! Before the Testarossa, there was a 348 and a 328 – sadly being a left-hand-drive car, the 348 was sold before the move to Australia. Do not feel bad for Spencer because the 348 was replaced with a beautiful white carburetted 308. So the family moved to Australia; and, after getting settled, Spencer decided that he needed some more 1980s magic in his life – and the hunt was on for a Testarossa! In an act of utter faith, he entrusted the purchase of the perfect Testarossa to a friend in the United Kingdom, who selected this particular vehicle and sent it Down Under. The friendship endured, as it rightfully should, because, Spencer, your mate did you a solid – your Testarossa is beautiful!





So here we were, standing in the car park at “Caffeine and Machine, the all Italian edition” surrounded by stunning Italian sports cars and we found ourselves wedged between the Testarossa and a new Ferrari. The contrast between the two cars could not be more obvious! The Testarossa was a big car for its day; however, it is dwarfed by the new Ferrari with its massive wheels and imposing presence. I asked Spencer if he is interested in the “new stuff”. It is clear that Spencer is a Driver first and foremost, and his response supports my assessment: “New cars are too fast and they scare you to death!” Spencer described how it feels to get things “right” in the Testarossa. He loves the manual gearbox and the heavy steering, “if you pfaff it up, these things are unforgiving”, he said while he gestured to the Testarossa.

Being an all-Italian event, Alfa Romeos are everywhere: Spencer spoke about his love of the early 105 series, along with the Montreal – just a few cars down. Clearly, Spencer has a deep appreciation for Italian cars: probably something to do with the way Italians tread the fine line between form and function. We discussed what he is currently enthused by and the conversation moved on to the original Morgan aero 8, TVRs, and Corvettes; and his desire to find the perfect Ferrari 330 GT. The elephant in the room, of course, is Porsche; and, in particular, the most successful sports car in the history of sports cars ever – the 911. Simple: “Don’t like them!”. He goes on to tell me about his latest purchase: a Bentley R from the mid-1990s. Clearly, Spencer still has the English-car bug!

And what about Aston Martin? He smiled and sheepishly said he revisited his own personal Everest about seven years ago and purchased an Aston Martin DB7 – dark blue with cream leather.





DOME ZERO 1978 CONCEPT

★ WORDS DAMION SMY ★ IMAGES DOME.CO.LTD









The white-and-orange prototype shoots over the crest beyond the Dunlop bridge, headlights ablaze while its long skinny slab-sided body, glued to the ground, winds its way through the Esses toward Tertre Rouge and onto the Mulsanne Straight.

Ex-Formula-1 Pilot Chris Craft is at the wheel of car six: after qualifying fifteenth, was flying high in seventh after just three laps of La Sarthe. Now, after almost 40 laps, the British Driver is rapidly fighting back after fuel issues had forced him to pit.

Grabbing a gear with the throttle pinned, Craft charges onto Mulsanne: setting the steering dead-ahead for a determined 200-plus miles per hour in hot pursuit of the Porsches battling ahead. The cabin vibrates violently as the scenery blurs – but the rush is sharply interrupted when the roaring Cosworth DFV starts to splutter and cough. It is hopeless. It is not picking up fuel. Before the sun had set, both Dome Zero RLs were out of Le Mans 1979.

It was Minoru Hayashi, Dome Founder and a dreamer-doer in the vein of Preston Tucker – or perhaps even Howard Hughes – who had had the vision to create a prestigious racing car on the planet. Hayashi was proudly a self-described extremist, non-conformist, and motor-racing obsessed.

He had been determined to see a Japanese Constructor at Le Mans to show that his country's skill and talent was world-class – but that first attempt, in 1979, came against the odds. In fact, Hayashi almost threw in the towel. With little money, a teenage Hayashi's goal seemed like a naïve fantasy – like walking on the moon – until a chance meeting at Suzuka with up-and-coming Race Driver Tojiro Ukiya, in 1965. Noting Hayashi's obsession with weight-saving fiber-reinforced plastic (FRP), Ukiya asked the 19-year-old to develop his Honda S600 for track work, giving him ¥60,000 (\$170, at the time). The tiny budget saw Hayashi focus on two key areas: weight reduction and streamlining.

The diminutive S600 was given an FRP nose and hardtop, but teenage Hayashi had nowhere to work. Comedically, he ended up in his bedroom sanding FRP – covering his father's paintings in fine dust. (His father, by the way, worked as an Artist.)

THE STUNNING DOME ZERO CONCEPT
MADE HEADLINES AT THE 1978 GENEVA
SHOW. LONG BEFORE THE LEXUS LFA,
HONDA/ACURA NSX, OR EVEN NISSAN
MID4: THE ZERO SHOWCASED DOME AND
JAPAN'S SUPER-CAR CAPABILITY.





Hayashi said: “Mounted on the white body, the messy FRP parts were eye-catching, certainly – but in a negative sense. Noting this, Hirotoishi Honda [Mugen Founder], who became a friend of mine around that time, said, ‘It’ll be cool if it were anti-glare coated like a fighter plane!’ and bought a can of flat black paint. We painted the whole car using brushes – somewhat hiding the roughness of the finish.”

Despite its seemingly-crude upgrades, the coal-black S600 – dubbed “Karasu” (meaning “crow”) – won its first race at Suzuka. Sadly, 23-year-old Ukiya – who took that maiden victory – was killed only weeks later. Yet he had cemented the path for Hayashi – who named his next project in Ukiya’s honor: the 1966 Honda S800-based Macransa Tojiro III.

Working from cousin Masakazu Hayashi’s Kyoto workshop – who produced aluminum wheels – Minoru created the Kusabi (1969) and Panic (1971) before forming Dome Co Ltd – that translates to “child’s dream” – in 1975. With a new headquarters and factory in Kyoto, Japan, Hayashi looked to drum up support to pay for a racing program. Struggling for backers, he decided to build a road car to attract interest – and what better than a supercar!

The stunning Dome Zero Concept made headlines at the 1978 Geneva show. Long before the Lexus LFA, Honda/Acura NSX, or even Nissan MID4: The Zero showcased Dome and Japan’s supercar capability. It really did look the part: a futuristic wedge-shape mid-engine rear-wheel-drive supercar with a low 39-inch roofline.

Designed by Masao Ono, the dramatic body was made of FRP; naturally, upon a steel monocoque;





front- and rear-tubular subframes; hosting double-wishbone suspension with anti-roll bars. Dome's own W-1 two-piece alloys measured 13-inch with 185-wide Dunlops up front and larger 14-inch, 255-wide rears.

At 167 inches long and a generous 70 inches wide, Ono's Zero was similar in dimension to Lamborghini's Countach and – like Sant' Agata's wedge – oozed 1970s being a bona-fide supercar. In fact, such was its quintessential-super-car style that the Zero ended up being licensed by toy Manufacturers, proliferating as countless remote-control cars, model kits and accessories. Years later, starring in multiple <Gran Turismo> editions on Sony PlayStation. Peculiarly, this provided Dome an unexpected additional revenue stream ...

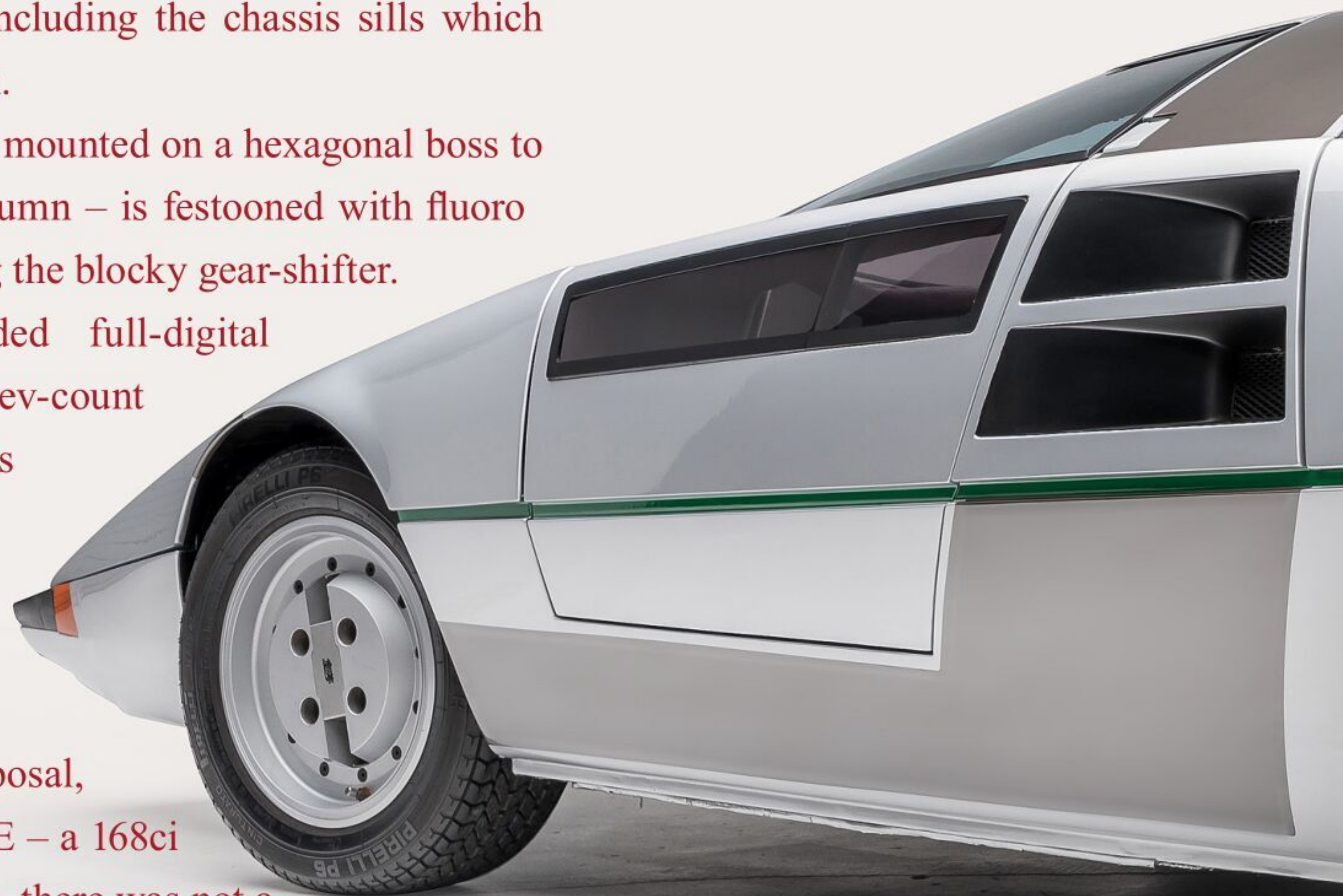
The mechanical package was not as convincing – that is, until you jumped into the driver's seat. Of course, like many supercars, component sharing was rife: from the Dome's Subaru-Leone (outboard) brake calipers, Toyota-Cressida half shafts, Honda-Accord steering column, and Toyota-Celica door handles.

The hydraulic scissor-doors reveal a pair of smartly-integrated bucket seats; the dash was made up of sharp angles and loaded with large high-tech switches; well-crafted suede covered everything below the waist – including the chassis sills which driver and passenger sit between.

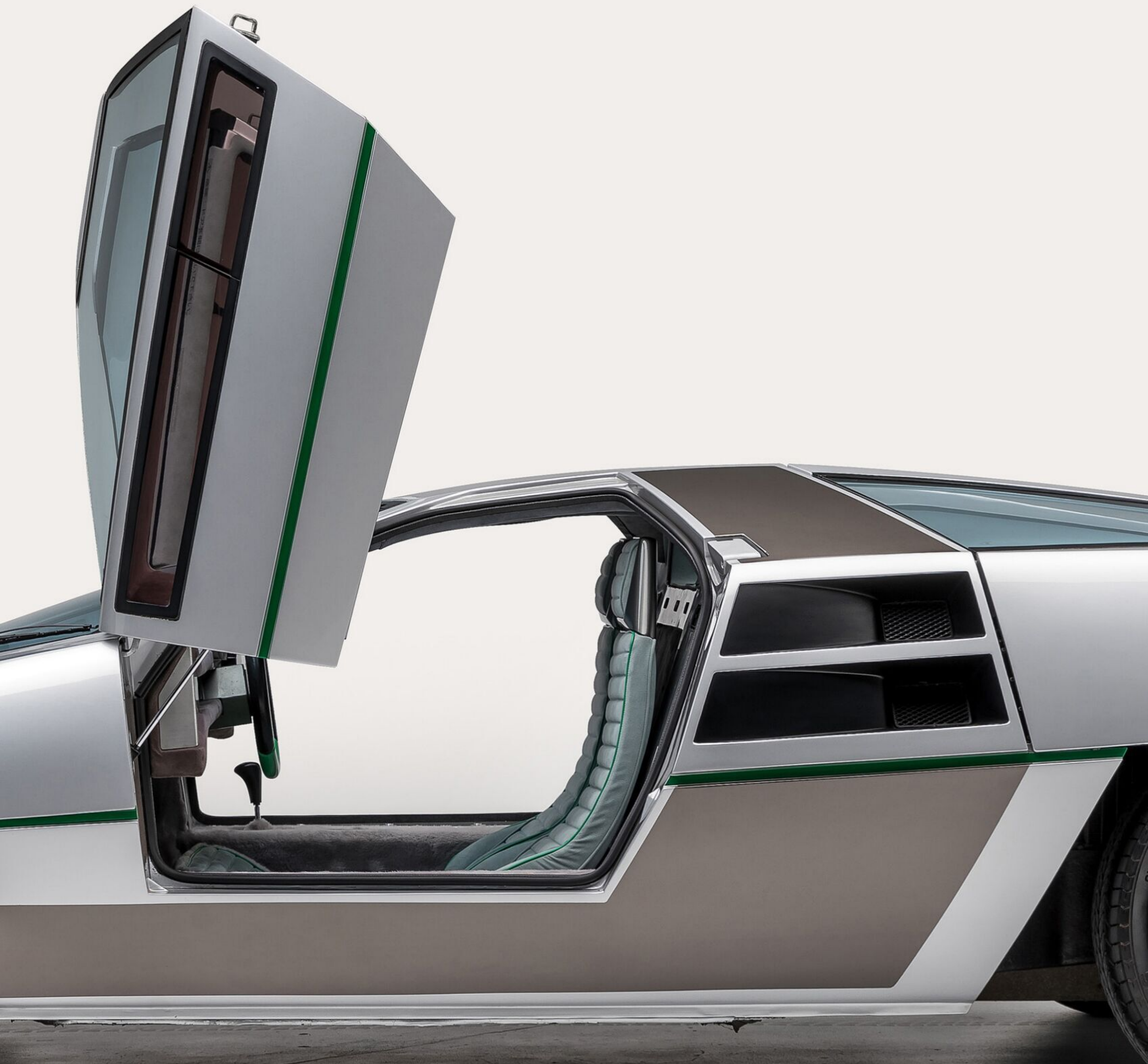
The two-spoke steering wheel – mounted on a hexagonal boss to match the six-sided steering column – is festooned with fluoro triangles and cladding, matching the blocky gear-shifter.

The production plans included full-digital instrumentation and an LED rev-count marker, while typical of 1970s wedges, front vision was exceptional and rear-ward vision exceptionally poor.

Turn the key and, at your disposal, was a mid-mounted Nissan L28E – a 168ci (2753cc) straight six. At the time, there was not a vast array of Japanese performance engines to choose from. Toyota's 2000GT, shown in 1965, used a two-liter twin-cam six; while contemporary Celica GTs offer several twin-cam four-cylinders. Mazda's rotary-power 1967 Cosmo had evolved into the 12A for the 1978 RX-7, too; but it was the Nissan 280Z's engine chosen for the Zero.









The L28E was a simple engine with a cast-iron block and an aluminum single overhead-cam head for a total of 12 valves. The Zero Concept saw three Solex C40 carburetors in place of the standard fuel injection; but, for production, Hayashi planned to use L28ET – the “E” denoting fuel injection and the “T” signifying a turbocharger.

While it was not in the league of the M1’s all-aluminum M88 3.5-liter (211ci) straight-six – that boasted double overhead cams and fuel injection with six individual throttle bodies – the Zero Concept’s L28E made sense when you considered the Hayashi’s focus on delivering a light-weight and relatively-affordable supercar.

The Zero weighed anywhere from 2,000 pounds (<Road & Track>) to 2,028 pounds (<Gran Turismo> concept) – depending on what you read. This compared to the BMW M1’s 2,866 pounds and made the new-for-1978 Countach LP400S seem portly at 3,020 pounds.

This meant that the L28E’s 145-horsepower ZF-five-speed dogbox and 4.22 final drive was enough to give the Zero a 140-miles-per-hour top-speed, after zero-to-60 miles per hour in around 7.3 seconds. That is over a second slower than the M1 and Countach’s zero-to-60 sprint, but half-a-second quicker than the base-level 350-cube C3 Corvette.

Bang for your bucks saw the Zero a clear winner, though, Hayashi targeting a \$60,000 price for the States. That made the Zero a relative bargain alongside the M1 and Countach – both around \$85,000 – but it was not cheap, with a top-spec Corvette around \$10,000. Still, the Zero was a true exotic!

The States became a focus after Dome faced bureaucratic hurdle after hurdle in Japan: struggling to homologate the two-seat Zero for road use. Hayashi – highly critical of the industry’s





conservatism – instead, looked to export markets. Part of the idea was that Japanese customers could legally re-import them back into Japan.

It was Dennis Simanaitis – Journalist for American tome <Road & Track> – who, in 1979, was given a rare opportunity to drive the Dome P-2: the production prototype of the Dome Zero Concept. Simanaitis praised the P-2 for its balance and handling; found its outboard brakes prone to locking; adored its engine timbre – the Editor Tony Hogg likened to the V8-power Lamborghini Urraco. Performance from the Nissan six was not lacking either: “Punch the throttle, there's a delightfully-responsive blat behind your head and a reassuring push into the lay-back upholstery – a treat for all the senses!”

It did not really matter. The Dome Zero and P-2 prototype never went into production: A victim of their own success; the noise they created gave Dome the credibility to attract investors, but that money was spent on racing instead – the road-car project put on hold while the 1979-Le-Mans entry for the Zero RL (Racing Le Mans) was prepared. Ironically, the lack of race funding, that prompted the road-car program which attracted the investment to go racing, meant the end of ... the road-car program.

Also, the Zero Concept saw Dome pick up work producing display cars for other brands, and its early Le-Mans attempts saw Dome work with Toyota on its TOM'S Group C sports car program from 1982 to 1986. Toyota would eventually win Le Mans for the first time in 2018 – but not before Mazda did so in a shock victory in 1991, the first for a Japanese brand! A Japanese Constructor winning Le Mans was no longer an intangible childish dream nor was Dome Co Ltd.





HONDA CITY & MOTOCOMPO

★ WORDS COLIN FABRI ★ IMAGES ROUVEN MACCARIO-VON SCHULTZ



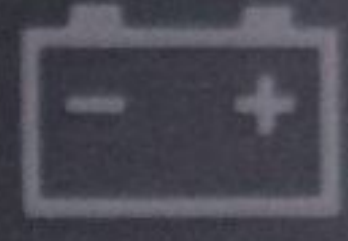


The Honda City was developed as a practical and economical three door hatchback primarily for the Japanese local market. If you have spent time around Tokyo and seen how the locals can park these tiny cars literally in parking spots the same size of the car, you would appreciate the proportions – in most other locations, probably not. However, this tiny car punches well above its weight with a James Bond like option being its central party piece. The Honda City first generation was offered with a foldaway scooter option that fitted perfectly in its practical and mundane looking boot. Park near your work / gym / restaurant etc, lift the hatch and behold a scooter the size of a suitcase is ready for you. Press a button and it expands in all directions, wheels appear, handlebars shoot up from its hidden internals and it bursts into a lumpy idle ready to be ridden. OK, I got carried away with the Bond analogy, in reality there is no special button, and everything does unfold,

albeit manually. Also, I apologise for the suggestion that it might actually have a lumpy idle and any insinuation of power. Sadly no, the Japanese scooter sports a 2-stroke single cylinder motor that although perfectly rideable, may not keep up with walkers in the nearby park. What it did show was the creativity of the Honda marketing team in their search for a niche market.

Designed in conjunction with the Honda City, the Motocompo, or Trunk bike as it was known, was for all intents and purposes a cleverly designed foldaway scooter. When folded down for storage the box shaped package is 1185mm x 240mm x 540mm and weighs in at 45kgs. It has a top speed of 18 mph. It was marketed with the Honda City and over 50,000 were sold during its 3 year production run from 1981-1983. In order to use the scooter, first remove the box like package from the boot of your Honda City. The handlebars fold up and get locked into place, a clip pops the seat up, fold out the foot pegs and kickstart and its ready to run. It has a 49cc air cooled 2 stroke engine and makes 2.5hp @5000 rpm operating with a single speed and via an automatic clutch. It has a hand brake, indicators and a large headlight at the front,

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FLEISCHWAPPE

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R E N *Auto*



THE HONDA CITY FIRST GENERATION WAS OFFERED WITH A FOLDAWAY SCOOTER OPTION THAT FITTED PERFECTLY IN ITS PRACTICAL AND MUNDANE LOOKING BOOT.

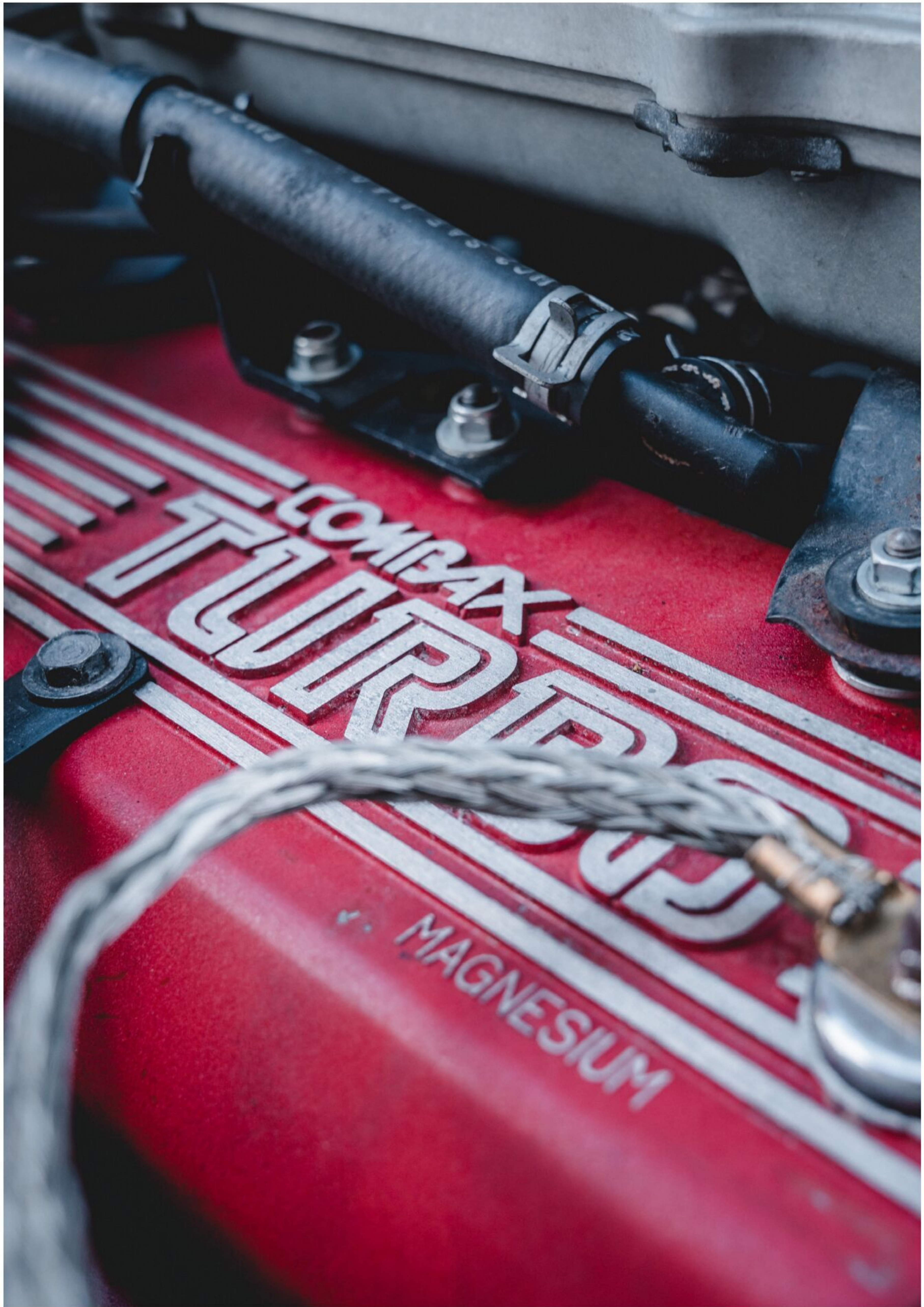
brake light and number plate attachment at the rear. Simple to start via its kickstart and super quiet, it has clever features like a helmet lock and integrated security chain. Speedo, oil light and fuel gauge round out the typical Japanese practicality one would expect.

Park your car near the edge of town, grab out your Motocompo and ride it to the office. It's not clear to me who exactly this concept was marketed to, but it was the 'ultimate urban mobility solution' before that term was even created. All up 53,000 Motocompo trunk bikes were sold however this was well short of expectation and significantly less than the Honda City, the vehicle it was designed to compliment.

The Honda City started life as a two door four-seater commuter car. Its full height but short length gave it an upright stance and unusual look. Introduced in 1981 it utilised a 4-cylinder 1200 cc engine producing just 66hp. This would have barely outrun the Motocompo in a drag race – up till its top speed of 18 mph anyway! However, things started to get more interesting in 1982 when a turbo version was introduced. Honda had used turbocharging technology in their Formula 1 cars however up until the Honda City they had not adopted it for their production vehicles. The turbo

upgrade to the Honda City was the brainchild of Hirotoishi Honda, the son of Honda founder Soichiro Honda and founder and owner of the now well-known performance parts company Mugen. Hirotoishi had successfully taken one of the most unassuming commuter vehicles and turned it into a true hot hatch. His first prototype was well accepted within Honda and a production version hit the showrooms in September of 1982. Released with some strange television adverts featuring the 80's UK punk rock group Madness (of baggie trousers fame) – it typified Japanese 80's craziness. The addition of the turbo to the Honda City provided a significant increase in power to 99hp. This was enough to reduce the 0-60 mph sprint from a very leisurely 12.5 seconds from the naturally aspirated version to a quick (for the 80's) 8.6 seconds. This first turbo version had subtle badging and pinstriping and featured a slight bonnet bulge. In November 1983 a Turbo II model was added to the line-up and came with both engine and body upgrades. The Turbo II model featured an intercooler, larger throttle body and increased compression ratio, now producing 108hp. At this point in development the Turbo II could easily blow away the Motocompo in a drag race and would reach 60 mph in







VEHICLE EMISSION CONTROL INFORMATION
ENGINE FAMILY: **COMBIX**
EXHAUST CONTROL SYSTEM: **TURBO**
DISPLACEMENT: **1.8L**
TEST PROCEDURE: WARM UP (ENGINE TO 50°C (122°F))
IGNITION TIMING: **10.5° BT**
IDLE CO. VOL.: **10.0** RPM
MAX. SPEED (RPM): **5800**
VIN: **JH4FA150300000000**
THIS VEHICLE CONFORMS TO U.S. AND CANADIAN EMISSION STANDARDS APPLICABLE TO **1988** MODEL YEAR VEHICLES.

COMBIX
TURBO

MAGNESIUM

*Right
drive*



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Y 40-02



THE HONDA CITY STARTED LIFE AS A TWO DOOR FOUR-SEATER COMMUTER CAR. ITS FULL HEIGHT BUT SHORT LENGTH GAVE IT AN UPRIGHT STANCE AND UNUSUAL LOOK. INTRODUCED IN 1981 IT UTILISED A 4-CYLINDER 1200 CC ENGINE PRODUCING JUST 66HP.

7.9 seconds. All jokes aside this is serious straight-line speed. To put that performance into perspective, the 1983 V8 Aston Martin did the same sprint in 9.1 seconds and Mazda's performance sports car, the RX-7 of the same year, took 8.4 seconds.

The Turbo II body now incorporated a larger bonnet bulge, body coloured bumpers and an all round pumped up look. The flared wheel arches and altered front air dam gave the car the nickname of the 'Bulldog' – however that's probably not fair to bulldogs.

For the Honda City / Motocompo pairing, Honda's design department were likely inspired by the Honda S600 marketing campaign from 1965. Advertising at the time included a demonstration that the S600 coupe could fit a Honda Monkey minibike into its boot compartment. (The Honda Monkey was a popular Z series minibike from the 60's although the bike wasn't technically a folding bike as only the handlebars detached for storage.)

There are still a significant number of the Motocompo surviving today and a quick check of Instagram and other social media show Motocompo fan clubs in numerous countries. Ownership today can be expensive with one owner describing parts for them as

being like hen's teeth. Today a restoration is likely to cost more than the scooter would be currently worth. Seemingly simple plastic parts or its unique Dunlop tyres can easily exceed \$1000 a piece.

So, having the concept of a folding scooter designed to fit into a specific car was unique, and once the Honda City developed some larger Kahunas with the Turbo II, the combo with Motocompo option should have sold more than it did. Unfortunately, sales of the Motocompo did decline achieving nowhere near the forecasted sales of 10,000 units per month. Subsequently the trunk bike scooter option was axed in 1983. Honda did however continue developing the Honda City. Now in its seventh iteration and grown to more than a metre longer and almost twice the weight compared to the original. Whilst these new generation Honda City's were never again offered with the innovative Motocompo scooter option, Honda has recently developed the 'Honda e' electric car. Looking a bit like a retro model of the original Bulldog, it offers the option of an electric scooter called the 'Motor Compo' as a throwback to the original. The electric newbie is smaller, lighter and faster than the original and missing of course the drama, smell and noise of its descendant.





BRISTOL FIGHTER CONTINUATION

✦ WORDS EMMA WOODCOCK ✦ IMAGES JOHNNY FLEETWOOD





B

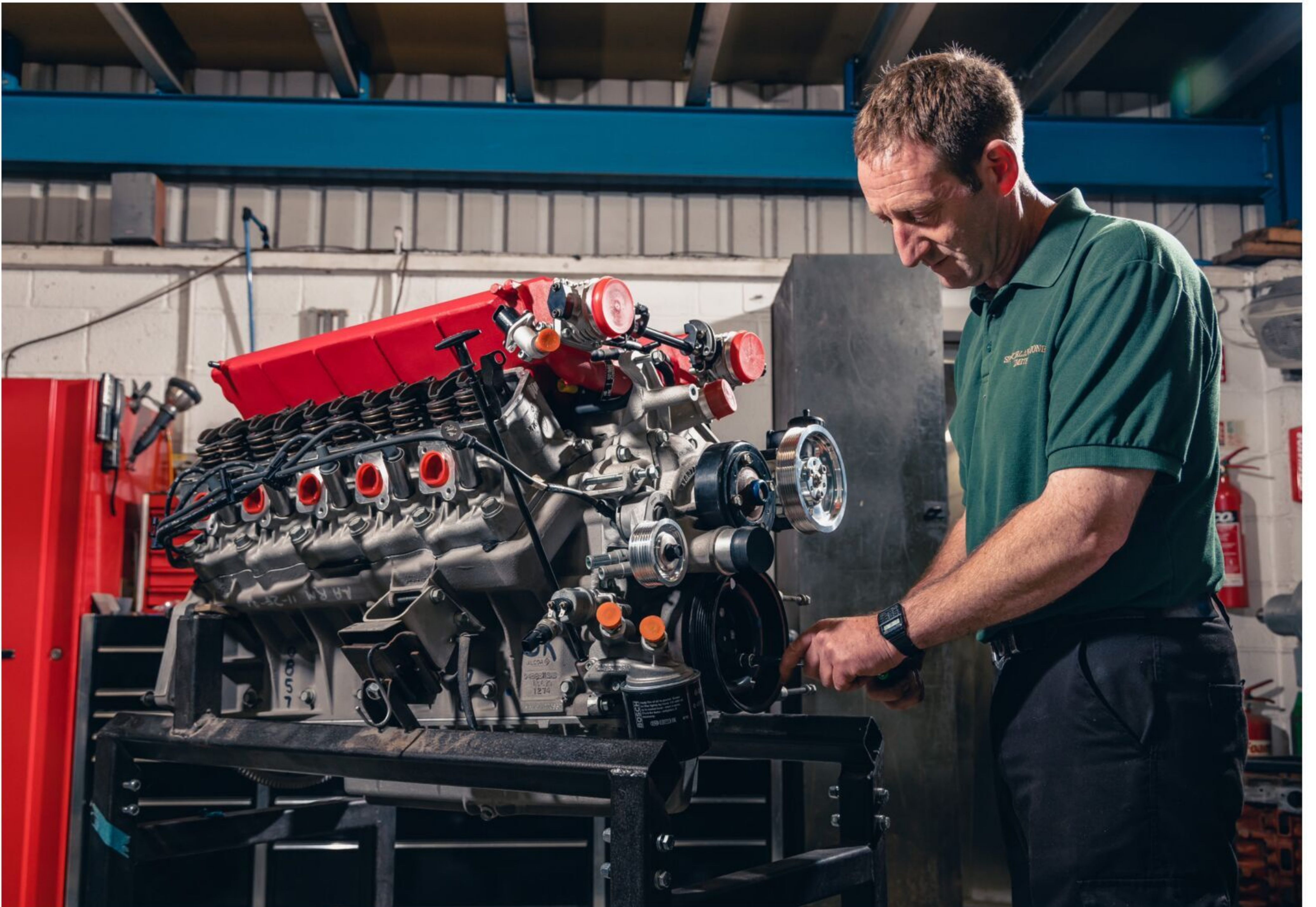
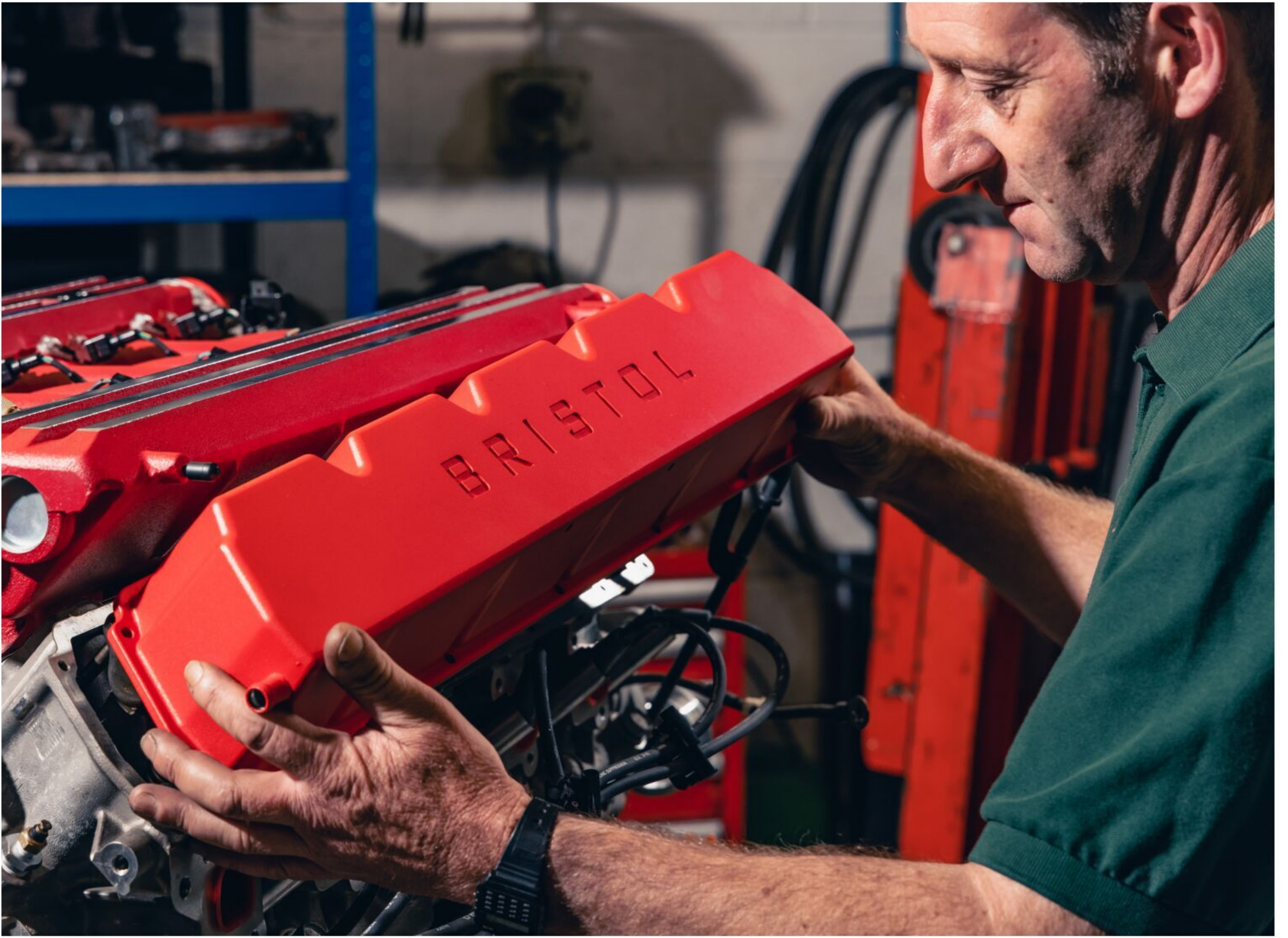
ristol Cars was a company like no other – and the Fighter was a car unlike any other Bristol. From 1945 to its demise in 2020, the boutique British manufacturer boasted an evolutionary range of hand-built, four-seater luxury cars with eccentric appeal. Construction was to aircraft standards and global sales were conducted from a single showroom in Kensington, London, where almost every model employed an evolution of the chassis that underpinned the firm's original 400 model.

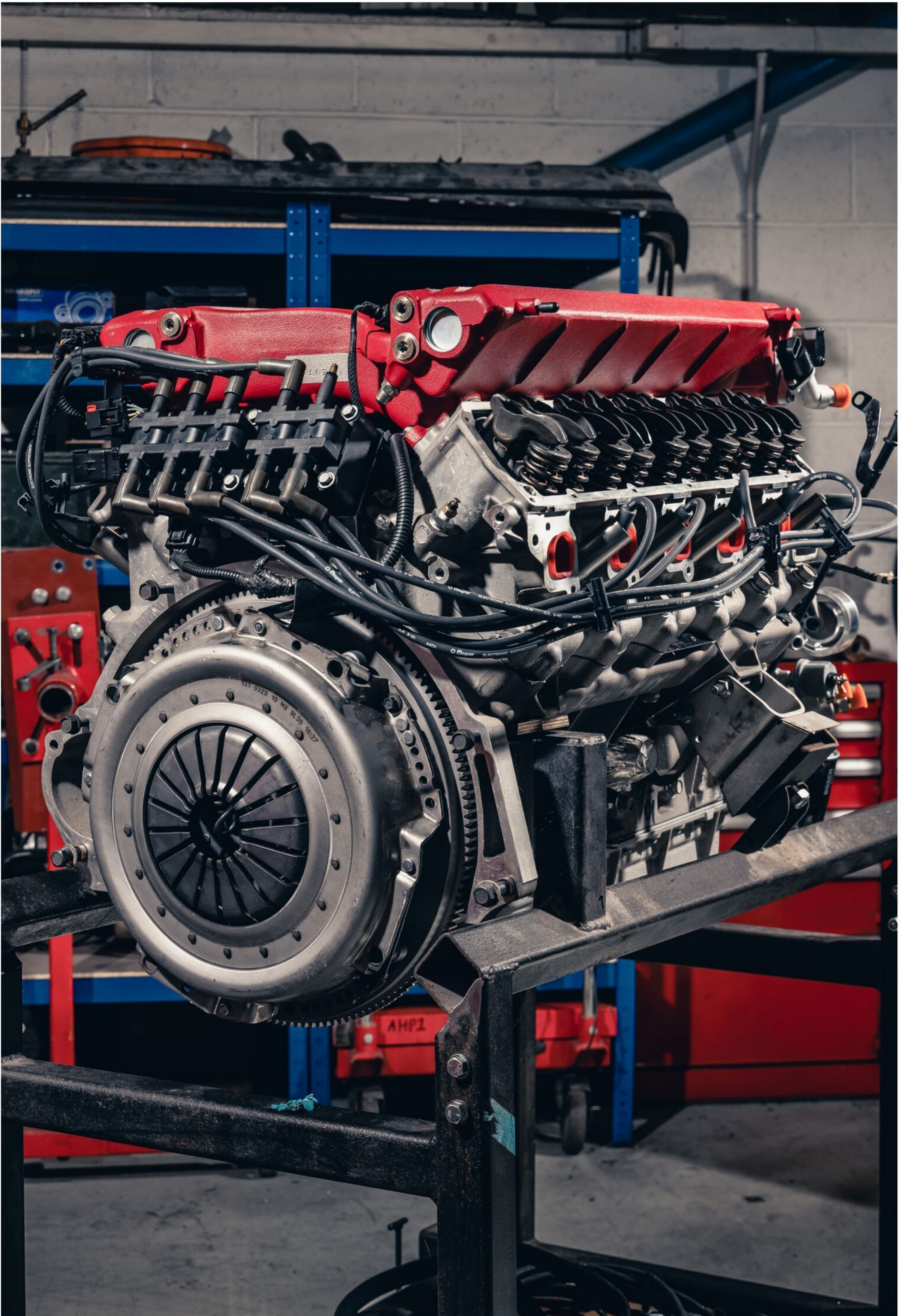
The one exception? The 525bhp Bristol Fighter.

The Fighter was a Bristol for a new millennium. Initially developed by ex-Group C racing car designer Max Boxstrom, the two-seater combined a low drag yet lift avoiding shape with 8.0-litre Dodge Viper V10 power to provide 200mph performance. Anti-lock brakes and stability control were absent: ensconced in an aircraft-inspired cabin with gullwing doors and a roof-mounted engine hour meter, Fighter drivers enjoyed a raw-edged supercar with an all-English finish. It's rare too. An approximate total of 13 Fighters reached the road before sales ceased in 2011.

That doesn't mean the Filton factory weren't planning to build more. Shortly before Bristol Cars entered liquidation, dedicated marque enthusiast and restoration firm owner Ian Warrener uncovered a cache of unfinished Fighters. 'I started negotiating to buy three of them,' he explains. 'The model stands beyond my own knowledge and experience but I felt they ought to be finished.' He swiftly enlisted the support of experts Spencer Lane-Jones Ltd and Richard Hackett, entering a partnership with SLJ Hackett to complete and sell the Fighters Bristol never could. Continuation falls short of describing the machines they endeavour to complete.







Three cars were part-finished before Bristol Cars pushed them aside, while a fourth had entered its early build stage and gained prototypical high-downforce body panels. Two further unclothed chassis have also been sourced and are owned by Ian Warrener alone, with a view to eventual assembly. All six wear Bristol chassis plates and boast marque heritage certificates, so will be road-registered as the genuine Bristol Fighters they are upon completion.

‘These have always been magnificent supercars and stand forever as the last model put on the road by Bristol Cars,’ says Richard, who sold cars for the manufacturer during the 1970s and the late 2000s. Veteran of countless test drives and publicity events, he knows the Fighter intimately. ‘The styling looks amazing and the eight-litre engine goes like a rocket, yet it’s still very comfortable and the cabin remains a lovely place to sit.’

Sam Martin is the engineer tasked with ensuring these diverse traits flourish in the final Fighters. A recent arrival at Spencer Lane-Jones Ltd, the motorsport-trained engineer is no stranger to car construction. ‘I built Ford GT40 and Lola T70 continuation cars in my previous role,’ he explains. ‘They taught me how a car goes together, where a project starts and how to order the entire build. I’m using the same procedures as I complete the first two Bristols.’ He began by examining the parts store Ian had compiled, which left him with more questions than answers. ‘The Fighters were right-hand drive,’ he explains, ‘so why was I starting at a pile of left-hand drive steering racks?’

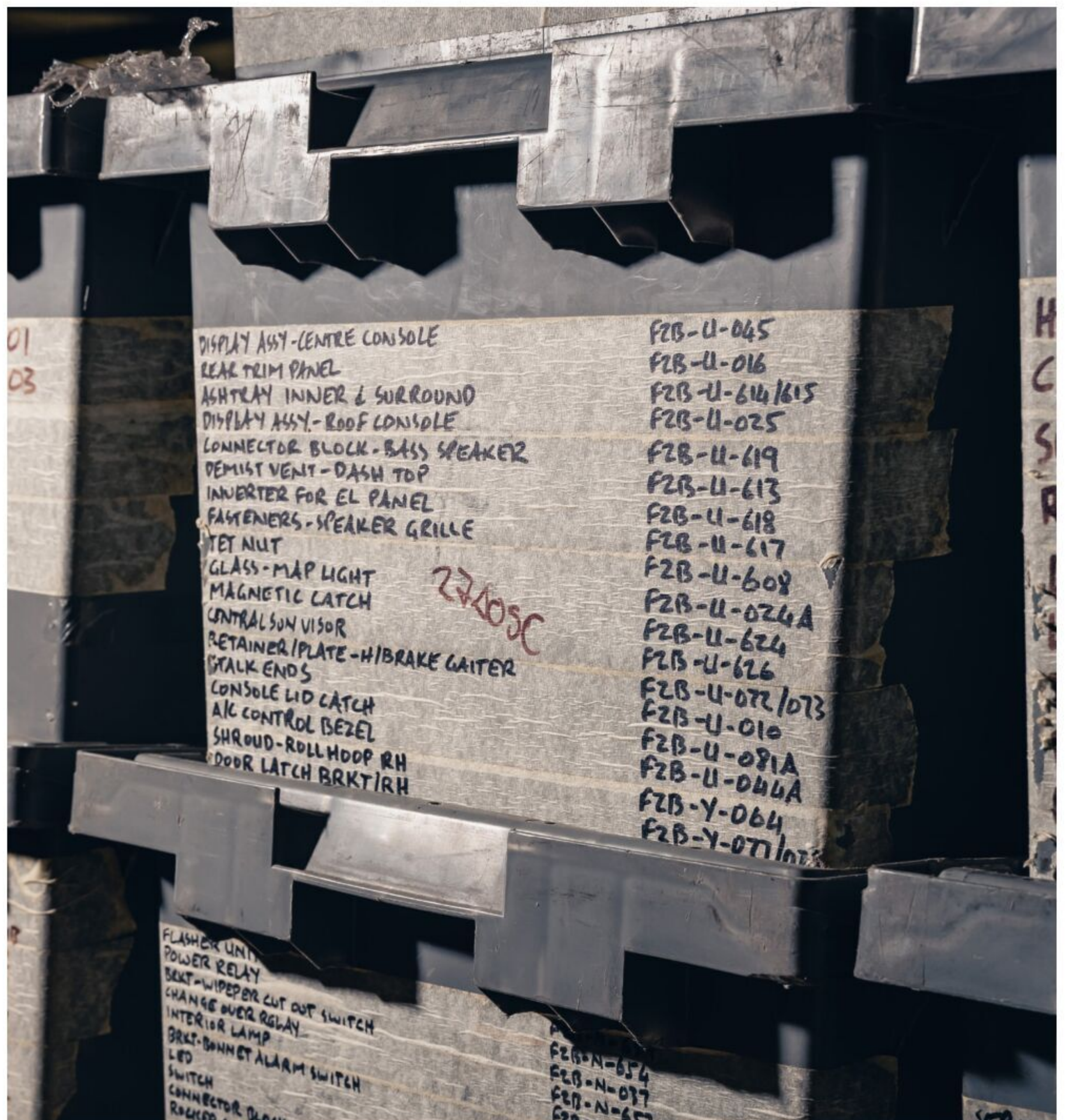
Interrogating existing cars provided the information he needs. ‘We regularly see Fighters for service and I’ll always take the opportunity to measure different areas and get a really good look behind any removed panels,’ says Sam. ‘Missing parts have been a big headache. A wide range of manufacturers supplied different systems and I’ve had to work out where they all came from.’ The steering column and its electric controls have been traced to Lexus; the rack-and-pinion comes from a Jaguar XKR, its unusual positioning explained by a difference in geometry. Jaguar uses the system to steer behind the axle line, Bristol from in front.

Suspension specification is encouraging deeper thought, the team electing to give the remaining chassis a sharper edge than the comfort-biased original specification. ‘Two decades have passed since Bristol engineered the Fighter and I feel we can make the final cars better still,’ says Ian. Sam agrees, ‘We’re firming up the cars so they feel more planted. The Bristol is already the perfect machine for touring









through France but we want it to inspire more confidence during enthusiastic driving as well.”

Comprehensive digital analysis underpins their alterations. After benchmarking the sole set of new-old stock suspension against existing Fighters, Sam invited an expert to measure ride height, geometry and pivot points, building the data set needed to calculate the frequencies where each component works best. ‘He was very impressed with the Fighter’s fundamentals, praising the angles and locations used.’ The results inform modified spring rates, damper settings and relocation of the front anti-roll bar pick-up locations. Three sets of revised suspension are under construction with a trusted supplier. Tracking and negative camber enhancements will complete the changes.

Ian also plans to subtly enhance the Fighter interior without losing its Bristol spirit, a task that he’ll complete at his London restoration firm One-to-One Trimming. ‘I’ve sourced superb Connolly hide in the same tan shade used by several of the existing cars,’ he explains. ‘The quality and feel of the leather offers an improvement, so I’m hoping I’ll convince the new Fighter owners to make the upgrade.’ A revised interior door strap will offer another improvement, ensuring the seated driver can close the gullwing doors with ease.

The cabin – like the majority of the car – will otherwise be constructed to original specifications. For reference a red period-built Fighter is stored at the Spencer Lane-Jones Ltd workshops. ‘The generous owner has made it available to us and it’s been a bit of a godsend,’ says Sam. ‘I use it constantly to check details and make sure we’re on the right track.’ Glancing into the airy, upright cockpit confirms just how esoteric the Bristol design remains. Switchgear milled from billet and a unique steering wheel with carbon-fibre spoke grips mingle with generously padded, upright armchairs and roof-mounted minor controls to create an ambience unlike any Ferrari or Porsche.

Slicing through the luxury reveals a steel spaceframe chassis decked in hand-beaten aluminium body panels, bolstered by an aviation-inspired glasshouse, carbon fibre door frames and kevlar sections. After over a decade stationary, the unfinished Fighters are demanding restoration and coachbuilt construction in equal measure. Sam started by stripping the cars back to bare shells, which uncovered substantial rust and prompted acid dipping. The roof had to be stripped from each chassis before they could enter the tanks: the two metals demand different treatment solutions.

Once the roofs were stitched back onto the pair, attention could turn to fitting the



body panels. Mounting the doors took three weeks alone. ‘Carbon fibre can’t be modified so I had to adjust everything around them to fit.’ After countless trial fittings, he achieved a flawless fit by modifying the steel framework that attaches the doors to the chassis. Mounting the upgraded heated windscreen was more challenging still. ‘I fettled the wings, the roof and the connections where it meets the door shuts. It has to fit nicely from every side and that takes time.’

Inside the two Fighters were bare, leaving Sam no option but to fabricate the cabin architecture from scratch. ‘I’ve formed all the bolted aluminium panels to match the existing cars,’ he explains. ‘The boot interior panels and transmission tunnel my own work, then next month I’ll be mounting and adjusting the fibreglass panels that create the interior structure. I love the variation of the Fighter project. One day I’ll be beating panels and the next I’ll be working on the engine or transmission.’ Purchased by Bristol Cars in period and unused ever since, the Mopar engines and Tremec six-speed gearboxes are in time capsule condition. Sam and his colleague Lee have limited their interventions to reliability precautions. Plastic bushes in the synchromesh hubs are swapped for robust brass items, improving gear selection, while aluminium power steering and idler pulleys replace the failure-prone nylon originals. A new wiring loom will capitalise on technological advances to simplify the electronics, integrating engine management and traction control into a single device. Subtle changes, but valuable nonetheless.

The first two unfinished cars are rushing towards completion, already purchased by enthusiastic owners. The third is available at SLJ Hackett and the fourth is earmarked to receive the 1000bhp twin-turbocharged engine variant Bristol Cars always planned. After a decade in the dark, the Fighter story is entering a glorious final chapter. It’s a proud moment for Ian. ‘These cars are such a valuable resource and will stand as the last Bristols ever constructed. I’m jolly glad we saved them.’ Seeing a Fighter in build underlines just how ambitious the model remains. Esoteric even amongst other Bristols, the part-built body clashes ancient metal-beating skills with Formula 1 materials all while the Detroit powerplant silently dwarfs its engine stand. The luxury interior seems at odds with the competition-inspired suspension too, yet somehow it’s all coming together. Here stands an eight-litre legacy to British persistence, ingenuity and engineering, past and present alike.



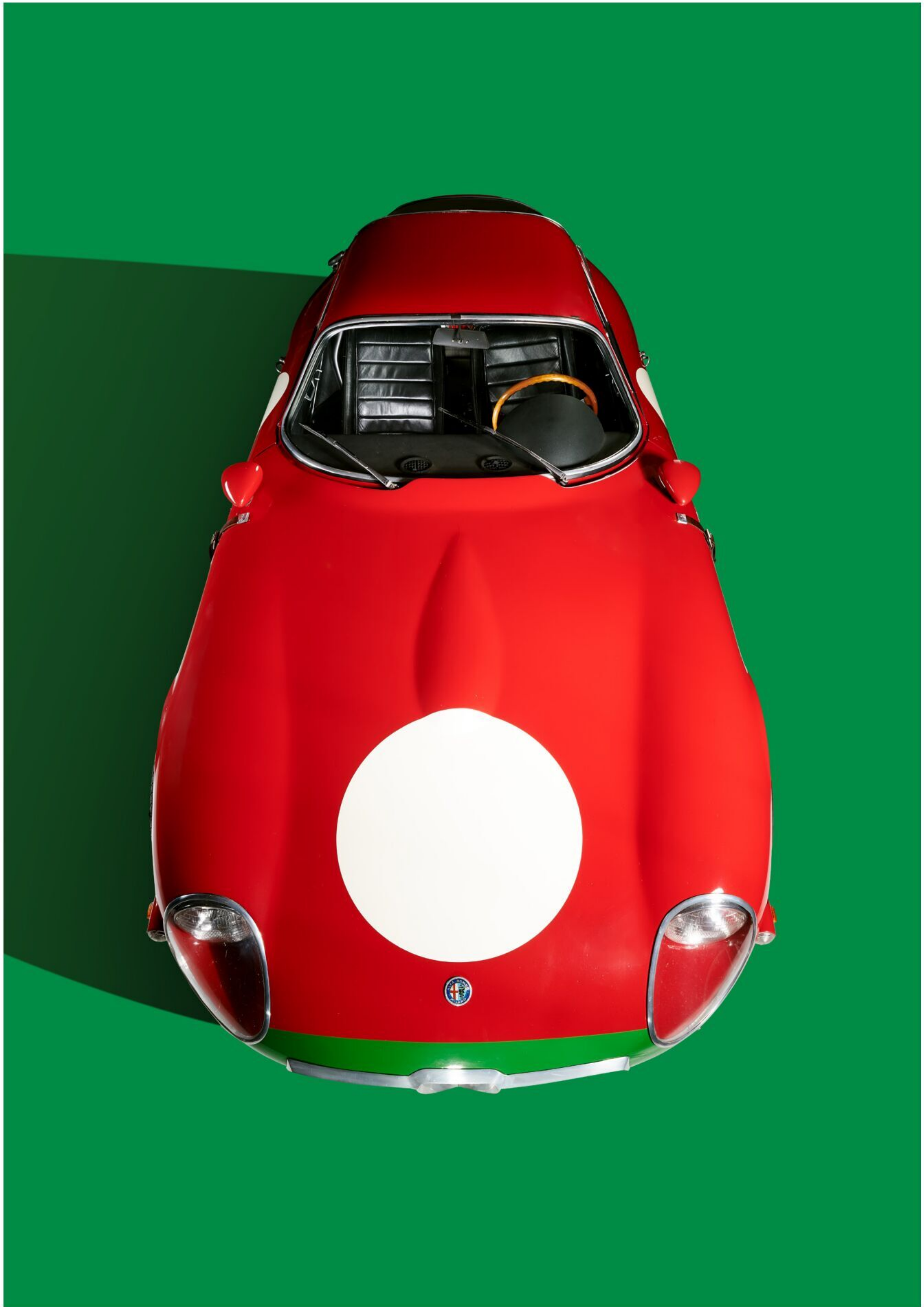


ALFA ROMEO GIULIA TZ

★ WORDS DAMION SMY ★ IMAGES IAN WOOD







A

s far as ideas go, it is not often that crashing an Alfa Romeo into a river turns out to create something truly great. Yet that is exactly what happened in 1956: Two brothers submerged their Mille Miglia steed, sparking a chain of events which led to Zagato building some of the most-successful beautiful Alfas ever – at Bertone’s expense.

The legendary Alfa Romeo Giulia TZ1 – simply TZ at its 1962 Turin show debut as a prototype – is a masterclass in advanced design and engineering. Dubbed “The Baby GTO” because its Italian genetics produced an achingly-beautiful coupe which was dominant on-track. Only 112 were made between 1962 and 1965, before the TZ2 arrived, whereby the original TZ became known as the TZ1.

The TZ1 Stradale you see here was made in July 1965 with build number 105: highly appropriate because the underpinnings of this exquisitely-crafted machine are from the 105 series Giulia. Jonathan Segal, the owner, said: “Every serious Collector in the world – when I mean serious, these are guys which win Pebble, these are guys that have \$100 million collections – has a TZ1. And they won’t sell them.”

The inception of the Giulia TZ1 goes right back to the previous Giulietta. Designed by Bertone’s Franco Scaglione and introduced in 1954, the Giulietta was a huge shift from

Alfa Romeo’s pre-war business of building large hand-built luxury models. The Italian maker was known for opulent, beautiful road and race cars: including its stunning grand prix cars; that, of course, spawned the Enzo Ferrari legend. It had won Le Mans four times, and the Mille Miglia – the ultimate test of man and machine – a staggering ten times. Despite producing a smaller more-affordable model in the Giulietta post-war, Alfas still possessed the hallmark traits of jaw-dropping elegance and a predisposition to be raced.

Alfa and Bertone set to work in developing the pretty Giulietta Sprint into its competition runner in sportscars: with its advanced Giuseppe-Busso-design 1290cc twin-cam four-pot engine, five-speed manual, and rear-wheel-drive teamed with weight-saving Perspex sliding windows, aluminum bonnet and doors. The chase to reduce weight saw it come in at around 1,940 pounds; employing the Spider version’s shorter wheelbase, made the perfect platform for Bertone’s Giulietta Sprint Speciale, that would be the ultimate competition Alfa wanted ... or so it was planned.

Once again, styled by Scaglione, the 1959 Sprint Speciale (SS) was overshadowed by a car from within – a car from Alfa’s very own stable. The 1956 Mille Miglia saw Alfa’s Giulietta Sprint Veloce take the top-three places in the 1.3-liter GT class, ahead of a Porsche 356A. Yet, further back, the Leto Di Priolo brothers had sunk their hopes – and their gleaming new Sprint Veloce – into a river.







“T” STANDING FOR “TUBOLARE” – WAS DRAPED IN STUNNING HAND-BEATEN ALUMINIUM BODYWORK – THE “Z” STANDING FOR “ZAGATO”, OF COURSE.

Legend has it that the Di Priolo brothers balked at the cost of paying Alfa to return their days-old Giulietta SV from extremely second-hand to somewhere resembling road worthiness. Instead, they gave the Bertone-style crashed Alfa project to ... Zagato.

Zagato upped the ante with the creation of a new more-aerodynamic aluminum body on a tubular frame to weigh a significant 300 pounds less than the standard steel-body SV. Known as the Sprint Veloce Zagato (SVZ), customers started knocking on Zagato's door for their own version of what was now the ultimate Alfa sports car. Then, Alfa Romeo itself came knocking.

The 1960 Giulietta Sport Zagato (SZ) – essentially, a production version of the SVZ – was born and arrived to rival the SS. Yet there could only be one Top Trumps in the Alfa stable. Bertone's SS was cast aside – re-positioned as a Grand Tourer – with the SZ being its new ultimate racing machine. Zagato had won Alfa's favor. Dismayed, Scaglione left Bertone in 1959, with 21-year-old Giorgetto Giugiaro hired in his place.

The Giulietta SZ went on to a succession of victories, including the 1.3-liter class of the International Championship for GT Manufacturers in 1962 and 1963; as well as, first in class at the Targa Florio. That year, Alfa took the now-famous Autodelta in house as its dedicated competition department.

Auto-delta (with hyphen) had been created two years earlier by ex-Ferrari Engineer, Carlo Chiti, and fellow ex-Engineer turned Alfa Romeo Dealer, Lodovico Chizzola. Chiti had worked on Mike Hawthorn's 1958-championship-winning Ferrari 246 F1, while Chizzola worked alongside Chiti at Ferrari to win the 1961 crown with Phil Hill. The introduction of the Giulia in 1962, that replaced the Giulietta, was an opportunity for Autodelta (sans hyphen) to capitalize on Alfa's success and create a more-complete competition car: that package would become the Giulia TZ1.

The first Autodelta, the Giulia TZ1, was first shown as a prototype Corsa at the 1962 Turin show – with the production-Stradale version following in 1964. Like its predecessors, it has used humble underpinnings to host exotic cutting-edge engineering, draped in an elegant rapturous body.

A tubular spaceframe – the “T” standing for “Tubolare” – was draped in stunning hand-beaten aluminum bodywork – the “Z” standing for “Zagato”, of course. The spaceframe enabled a more-aerodynamic design, with achingly-beautiful lines which were penned by Zagato's Ercole Spada – only 25- years old, at the time.

For the TZ1, Spada employed a Kamm tail – “Coda Tronca” – a cut-off rear named after German Aerodynamicist, Wunibald Kamm.







Spada had experimented with the concept on later examples of the SZ, that he designed; as well as, the DB4 GT Zagato he had worked on.

The concept uses a dramatically “cut-off” tail whereby air flowing over the tail separates from the rear of the car – as if teardrop bodywork was in place. Intended to bring high-speed stability, it also delivers weight savings and reduced overall length for superior handling overall. It enables the TZ1 reach 134 miles per hour – and behave properly at such speed.

That capability was the result of building upon the elements of Alfa’s 1950s race winners – and experience with Ferrari – into Autodelta’s brilliant TZ1.

The 105 Giulia chassis donned independent front and rear suspension – in place of the previous solid rear axle – and, while four-wheel disc brakes did not arrive on road-going Giulias until well into the production in 1963, the TZ1 used them from the start.

Where the SZ used a 1,290cc engine and weighted 1,650 pounds, the TZ1 used a 1,570cc all-alloy twin-cam four-cylinder and weighed only 1,320 pounds in Corsa form. Even in Stradale spec, the TZ1 was a lithe 1,450 pounds. That also means more sound deadening (since removed in Segal’s car shown here); as well as, leather upholstery in the tiny cabin, with heavier roll-down windows. The Stradale was rated at 112 horsepower with its forged-crank and twin-Weber carburetors, too; the engine mounted at an angle for improved airflow, yet chassis 105 was fitted with the Corsa’s twin-spark

head, rated to a more potent 160 horsepower. Jonathan Segal, who bought chassis 105 from famous Collector Bruce Meyer in July, 2020, said: “It’s unbelievable to drive. It’s hard to explain. I have a 1973 RS Porsche, the Maserati with 175 horsepower out of two liters – and this car, the TZ1, is the best car I’ve ever had. It sounds like a Formula One car from that era. It’s so agile, the acceleration is great, the five-speed and clutch easy, and there’s no suspension travel – it drives like a go kart. Anyone could drive this car: With the TZ1, it’s just, ‘get in and have a great time.’”

A formidable handling, swift accelerating racer, point-to-point the TZ1 was near unstoppable. On its competition debut at the 1963 FISA Monza Cup, the TZ1 crushed its rivals: taking out the top-four places in dominant fashion. Drool-worthy to look at – dominant on track – it truly earned the nickname as “The baby GTO”.

Jonathan said: “I guess they call it the baby GTO because it’s stunning looking and weighs only about 1,400 pounds – so, at every level, it ticks every box. It’s beautiful; it’s a Zagato, so it’s important, and it’s an Alfa which is also important.”

Autodelta pushed Alfa Romeo to greater heights in sports cars and Formula One with some of the most romantic desirable sports and race cars in history. Defining the Alfa Romeo brand for decades to come, it was the pinnacle of not only Italian, but arguably human, automotive creativity, art, and wonder. The Giulia TZ1 was its first homologation special: the original Autodelta. Yet it all started with a Giulietta Sprint Veloce spearing into a river.





BMW 1600-2 & 2002

★ WORDS & IMAGES **SHAUN MALUGA**





It's hard to imagine the automotive industry without BMW; but there was a time when the BMW brand wasn't what we know today. What is now the standard for attainable class, luxury and performance was once a flailing automotive manufacturer that struggled to find its way in a post war era. There wasn't one particular car credited with changing BMW's fortunes. A generation of cars referred to as the Neue Klasse ("New Class") throughout the 1960s would solidify BMW's reputation into the future.

In the late 50s, BMW was on the precipice of collapse with the majority of the board ready to either sell off the poor performing company to Daimler-Benz or declare bankruptcy. In 1959 shareholders came close to voting in favour of the Daimler-Benz buyout before a few disgruntled voices managed to adjourn the meeting without a formal vote. One of those dissenting voices was Herbert Quandt who had inherited a 30% stake in BMW with his brother Harald when their father passed in 1954.

Pushback to the sale from workers in the BMW factories gave Herbert pause about the buyout. However, he wasn't just concerned

about a revolt from the workers, Herbert was also privy to what the designers and engineers had in store for the New Class of vehicles. The prospect of the New Class combined with increasing interest in the newly released BMW 700, gave Herbert a lot of optimism for the future for BMW. Herbert secretly increased his stake in the company until he held a majority interest and could push forward production of the New Class of Vehicles. All talk of a buyout was soon forgotten.

With the New Class, BMW carved a niche in a previously untapped market that brought a hint of high-end luxury and the quality of lavish coach-built vehicles at a more affordable and mass producible price. Wilhelm Hofmeister led the design and it was on the New Class of vehicles that he would gain notoriety for the Hofmeister Kink, a forward facing angle on the C-pillar window that is still featured on just about every BMW to this day.

The first New Class model to hit the Frankfurt Motor Show in 1961 was the 1500, a consumer focused, luxury sedan. The 1500 would become the blueprint for the 1800, 1600 and 2000 models that quickly followed and would define BMW for the following generations.

BMW capitalised on the success of the platform by making alternative versions that iterated on the design and feature packages.









The 1600 quickly replaced the 1500 with a slight increase in horsepower and addressing some small design flaws.

While BMW's reputation was maturing, it was the two-seater variants that really caught the attention of the automotive public.

Shorter and lighter than its four-door counterpart, the 02s were sportier and livelier, making an already great car even more exciting to drive. They were driver's cars. Perhaps most importantly, they were also cheaper than the four-doors. The 02s were so popular after that there were even two electric prototypes made for the 1972 Olympic Games in Munich. The 1602e accompanied marathon runners showcasing the lack of harmful emissions and battery range just longer than that of the marathon. The European market were also treated to the TI (Turismo Internazionale) engines initially developed by tuning house Alpina, with dual sidedraft carburetors and a bump in overall HP. Unfortunately, new emissions laws State side meant that US consumers didn't get to experience those engines.

The 2002 was a natural progression and solution to the problem of US restrictions. Some enthusiasts were already swapping the larger 2 litre engine from the 2000 C and CS into their 1600's. BMW's director of product planning Helmut Werner Bonsch and designer of the M0 engine Alex von Falkenhausen, both independently had the larger engines swapped into their personal vehicles. It wasn't until they both had their swapped 1600's in BMW's workshop at the same time that it dawned on them to propose an official new model marrying the two.

The union of larger engine and small body was unsurprisingly a success. Automotive journalists swooned over the cars at the time. David E. Davis Jr. of Car and Driver said "If the 1600 was the best \$2500 sedan C/D ever tested, the 2002 is most certainly the

best \$2850 sedan in the whole cotton-picking world."

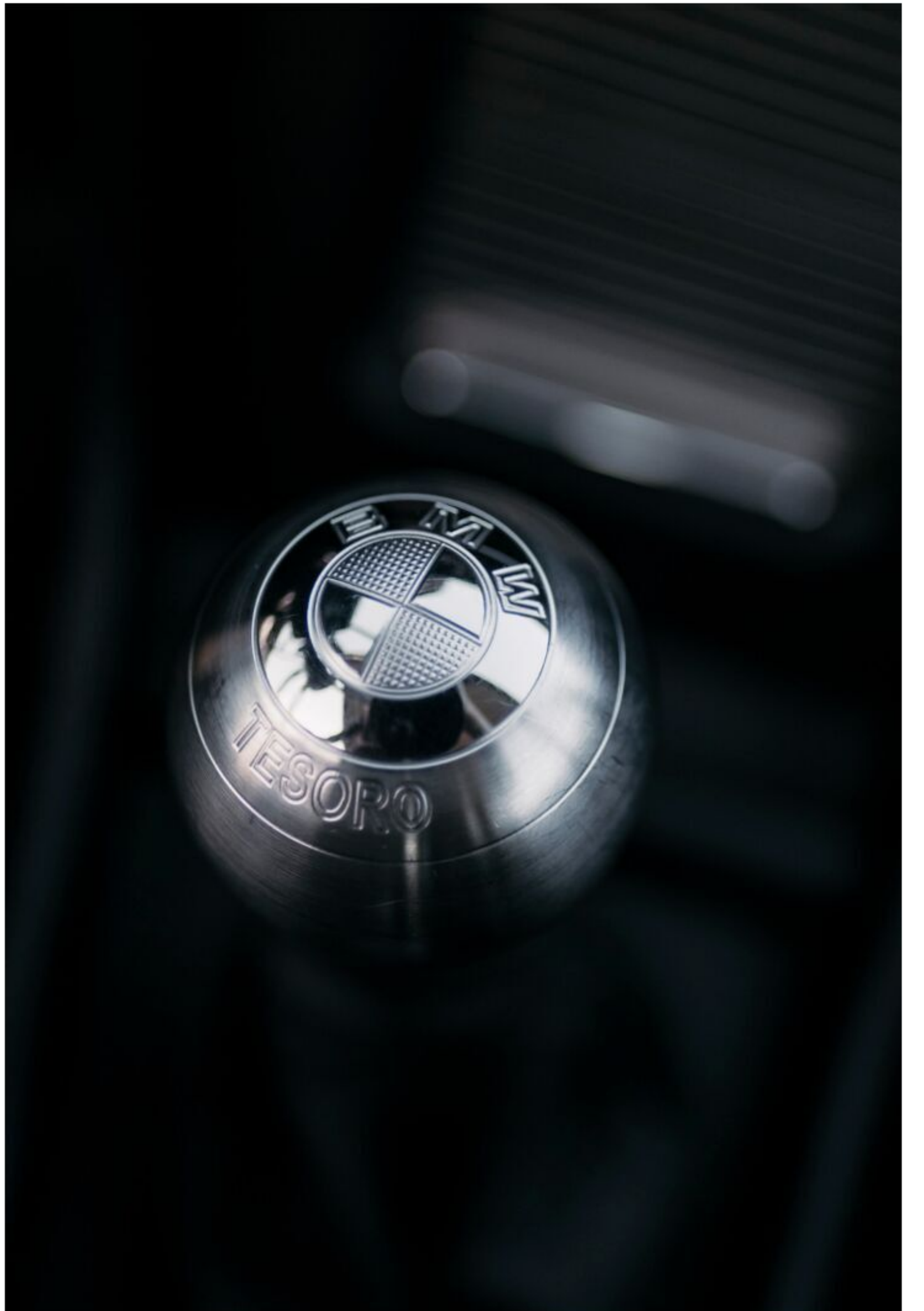
Enter Lisa and Tesoro, her 2 seater 2002, and Derby, her 1600-2. As a teenager looking for her first car, a friend of Lisa's recommended she consider a BMW. The E30's were prevalent in California at the time but when Lisa come across a 2002 she immediately knew this was the car for her. She purchased a Chamonix 1972 2002 that she would cut her teeth on, learning how to drive at track and autocross events and learning the ins and outs of the mechanics as things inevitably broke.

Lisa went on to own a plethora of other BMW's, including another 2002, a couple of E30 M3's, an E36 and a Bravaria. As the years went on some of her priorities in life started to shift. Expensive hobbies like maintaining and modifying old sports cars are not conducive to saving for a house or traveling. As Lisa puts it, "Life got in the way."

Fast forward a few years and while out to lunch with her sister, Lisa cracked a fortune cookie that read: "Something on four wheels will soon be a fun investment for you." The thought of owning a 2002 again started percolating in the back of her mind and Lisa found herself frequenting the BMW forums once again. Soon after, Lisa attended a local BMW swap meet and lo and behold, there was a 1973 BMW 2002 for sale.

The engine was smoking and there was some surface rust, but it was in good enough condition to drive home. Seemingly content with keeping it on the road for the time being, Lisa set about replacing parts and incrementally working on improving the car. On one particular parts run, the clutch master cylinder went leaving Lisa stranded on the side of the road. When the tow truck came, rather than whisking her off safely, the driver backed into the front of the 2002. To make things worse the driver would claim that Lisa was at fault.





The damage was significant but not catastrophic. Lisa, turning lemons into lemonade, took the opportunity to begin the full restoration she had dreamt of one day doing. With years of car ownership and a couple of 2002s under her belt, Lisa knew exactly what she wanted to do with Tesoro and set about pouring her heart and soul into it, determined to leave her mark with a build unmistakably her own. In fact, I have never come across a car and owner so suited to each other.

Lisa's attention to detail led to a two and a half year build. The improvements were subtle but specific. Take the custom BBS RM wheels. Lisa had Ehrlich Wheel Work finish them with a combination of polished rim, black and silver painted weaves and alternating black and polished hardware. A very particular request that is easily missed by many, but one

that wholeheartedly works.

The E21 Recaro front seats and E24 rear seats were re-upholstered in real Italian leather and Alcantara suede with stainless steel grommets, a look inspired by those Singer were using in their custom Porsche builds. A weighted Whalen Shift Machine shift knob sits atop a custom centre console and is engraved with the BMW logo above the cars name, 'Tesoro', Italian for treasure.

In keeping with the cars name, there are plenty of other treasures to be found throughout. Hard to find authentic parts were sourced like the Hirschman red "jewel" tipped antenna, early style kidney grill and OEM storage box in the trunk. Lisa sourced an uncracked, European dash and a "Silver Dollar" 220km/h instrument cluster that sits behind a rare 1800 TI steering wheel. An alternate fuel filler from Kooglerwerks shifts the filling point to





inside the trunk, preventing spillage on the paint from the ungainly Californian style gas pumps, all while looking like an OEM feature.

The M10 engine was treated to a full rebuild, running Ireland Engineering shorty headers, 90mm piano top pistons and a 38/38 Weber carb. Upgraded ventilated Wilwood disc brakes are utilised on the front and custom coilover suspension all round.

When combined, all of these small details elevate Lisa's 2002 to another level, subtly setting it apart from the rest without beating you over the head with its modifications.

As with most automotive love affairs, it's hard to stop at just one. Scrolling on social media, Lisa came across photos of a 1967 European spec 1600-2 in Germany. Not expecting anything to come of it, Lisa sent a message asking if it was for sale. The owner was aware of Lisa's impeccable 2002 build with Tesoro and felt that the 1600 would be in safe hands with her. The deal was made and Lisa set about importing it to the States.

The car arrived in the U.S in early 2017 and it was immediately apparent that it had been lovingly maintained. Lisa was the fourth owner and the car still carried the paperwork from the original owner with the car changing hands within the family. The 1600 was lightly restored during its previous ownership but originality appeared to be the aim, no wild modifications or modernisations. Lisa nicknamed the car Derby after the rare Derby Grey paint job, with only four surviving matching number Derby Grey 1600's currently on record.

Derby is a time machine, a glimpse into the past of how these cars rolled out of the factory. The two-tone cloth insert seats are still intact. The original piping is starting to crack but still impressive given it is such a high use part. The spare wheel in the trunk has the original date from 1966 stamped into it and the car retains other early features such as the embossed chrome

hood trim and 6-volt generator system.

Under Lisa's tenure, Derby has had a few more refurbishments, again with originality in mind. The original wheels were refinished and new hubcaps ordered from BMW. The hubcaps were no longer in production but BMW kept a small reserve to be made available upon request. Due to the dwindling supply, a copy of your car's VIN and title had to be provided as only one set would be made available per car to keep things fair and prevent people hoarding or profiting on them.

When the engine started smoking Lisa decided to have North Bay Bavarian rebuild the engine and transmission with OEM parts, even down to replicating the striped spacing of the taping on the wiring harness that had been modified at some point in the vehicle's past. Otherwise, it has been a case of driving and rebuilding parts as they break.

I had the privilege of driving Derby on our shoot, an honour only otherwise bestowed on Jay Leno while filming an episode of Jay Leno's Garage in 2017. It may have only been when Jay picked Derby over her 2002 for the video feature that Lisa started to fully appreciate how special the little 1600-2 was.

While it doesn't take off like a rocket by today's standards, the driving experience is best described as peppy and smooth. Incredibly smooth for a car of its age and vintage. There are no unwanted knocks or bangs and the clutch feels light and moves through the gears with minimal effort.

The large glasshouse windows are a noticeable highlight in the cabin, providing seemingly uninterrupted 360 degree views. Driving it around the beautiful scenery of the Golden Gate Bridge it's easy to see how the balance of design, performance and quality engineering changed the company's fortunes. If a car this old can still feel this good, it's no wonder it positioned BMW where they are today.





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