

RETROMOTIVE

ISSUE 17



CONSULIER GTP LX

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PUBLISHED BY

Retromotive PTY LTD

EDITOR

Nathan Duff

PHOTOGRAPHY

Ian Wood

Nathan Duff

Dennis Noten

Zach Brehl

B-Team Media

Manolo Langis

COPY EDITOR

Gordon Lomas

WORDS

Bruce McMahon

Malia Murphy

Paul Scambler

ART DIRECTION & DESIGN

Nathan Duff

SPECIAL THANKS

Julie, Jimi, Jesse, & Johnathan

CONTACT

contact@retromotive.co

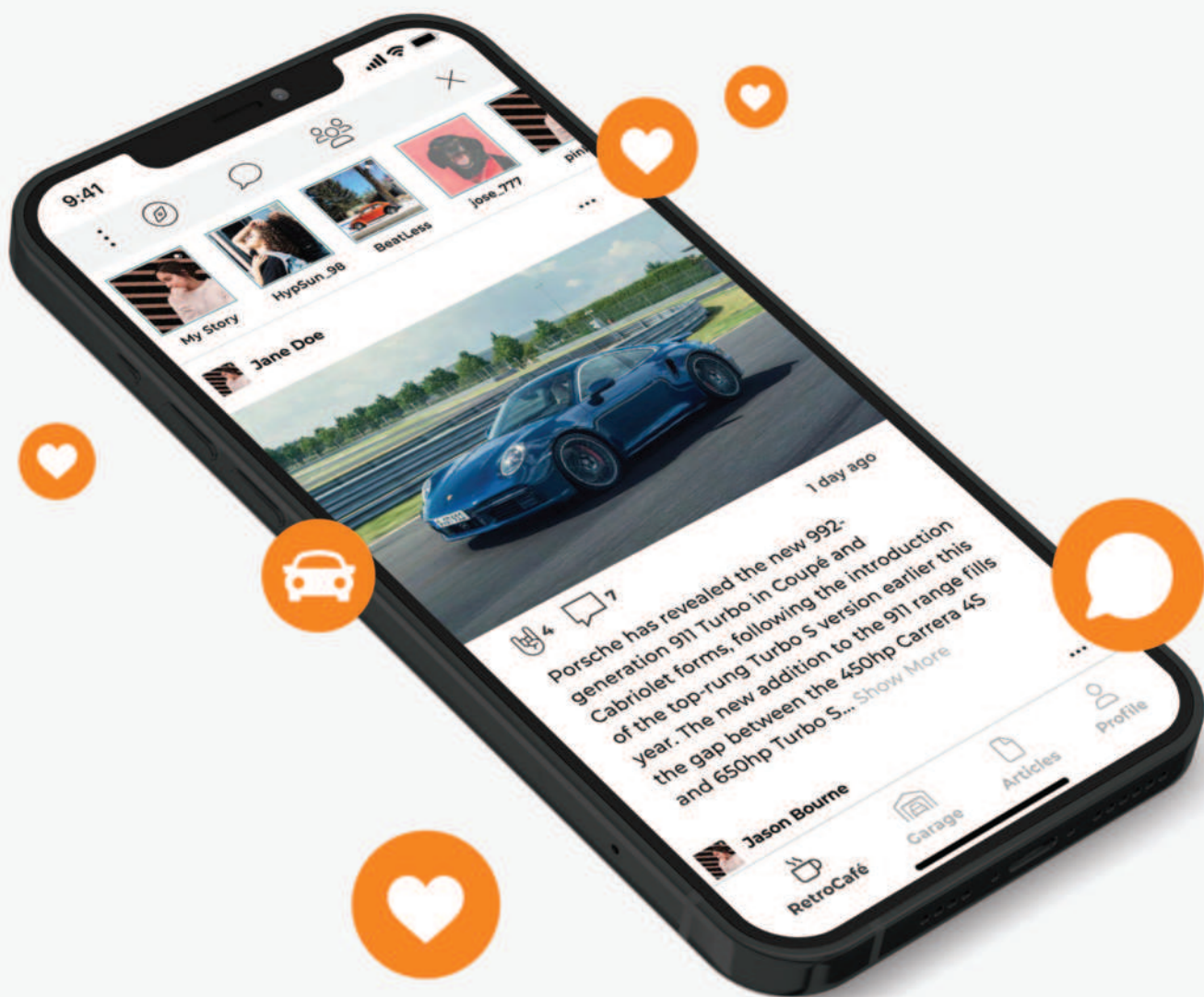
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FRONT END

NATHAN DUFF

Greetings and welcome to my last edition of Retromotive! I'm moving on to other projects and I'm handing the reins over to Gordon Lomas who will take over editorial duties from issue 18 and beyond. You'll be hearing more from Gordon soon!

It's a bit hard to sum up the last 6 years or so into a single editorial column, but I don't want to waffle on. Instead, I'd like to thank everyone that has supported the magazine along the way. Particularly, those of you who have been with us right from the start.

People like Jason, the owner of our very first feature car - The Giocattolo Group B. That first feature was posted to what Retromotive originally was - a blog site detailing the stories of classic car enthusiasts. When Retromotive made to the move to print, Jason was also the first person to subscribe to the magazine and continues to support us by connecting us to other passionate classic cars owners. Thanks for your support.

Thanks to everyone that stopped by the Retromotive stand at the various car events over the past six years - either to chat about their classic car or support us by buying a magazine or a subscription. Like Craig, who was the first person to buy a magazine and a subscription from me at the Turbot Street cars and coffee.

I had a small rickety plastic table set up just off the pavement with a couple of A4 signs I printed off the night before. I'm still surprised people handed over their hard-earned cash that day. It says a lot about the classic car community and their willingness to support what others are doing within it.

To those of you that pointed out the grammatical and spelling errors in the first issues. Thankyou. Those first few issues were super challenging to pull together and I always strived to make those magazines the best they could possibly be. To everyone that took the time to share the magazine, whether it be in your social circle, with club members or your followers through social media. Thank you, you've help to spread awareness of what Retromotive is and what it will continue to be without me.

Without the support of my family, Retromotive most likely would not have made it past the first six months. Thanks to my wife for her constant understanding and support throughout the whole time. My kids for packing subscriptions, orders, helping at shows and assisting on the odd photoshoot. Thanks guys, you're my world.

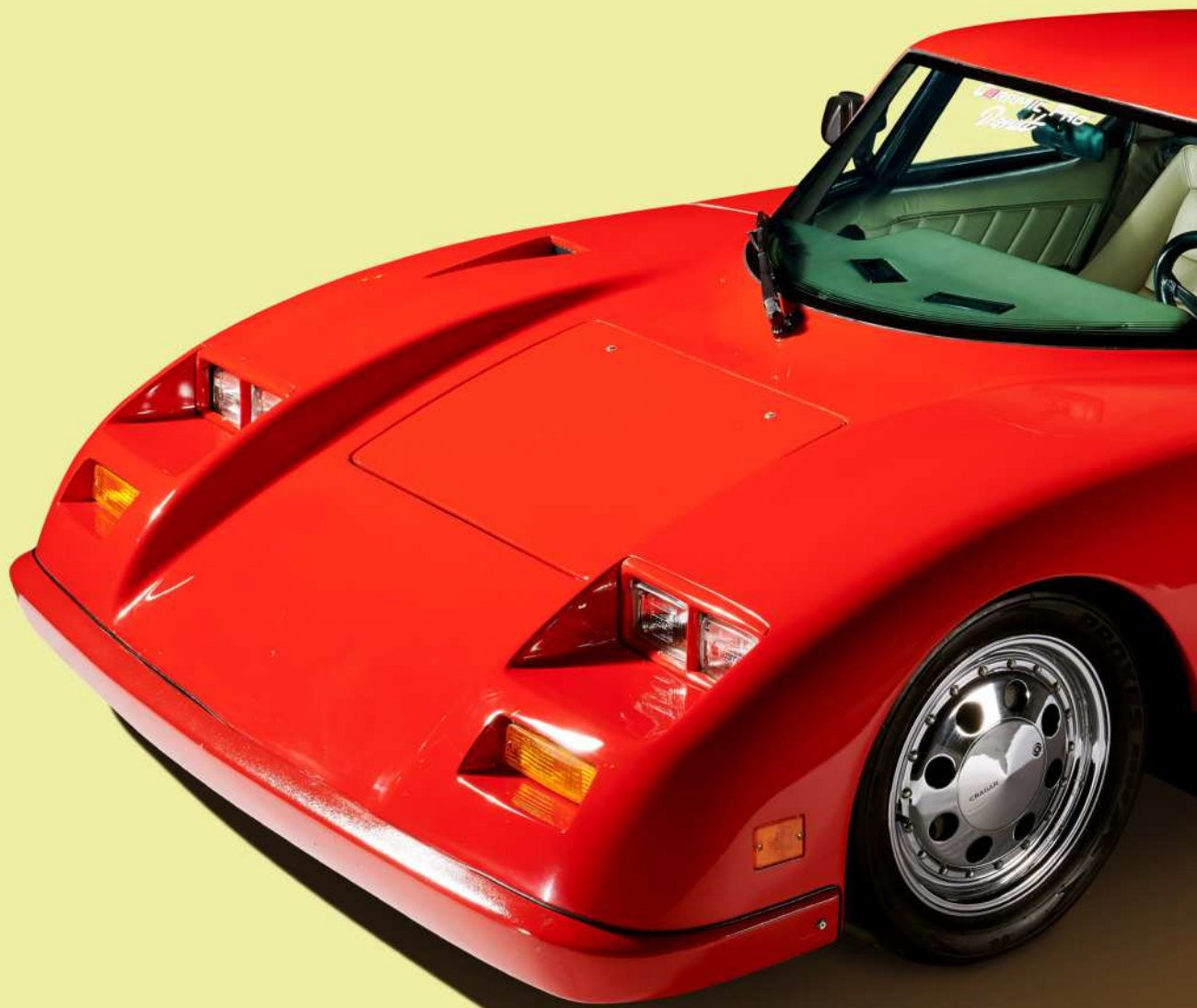
Cheers, Nathan 25-09-2022



Nathan has sold the series 3 Land Rover that sat languishing in his garage gathering dust. It really is an end of an era. Good luck to all those out there with their project cars!

CONSULIER GTP LX

★ WORDS MALIA MURPHY ★ IMAGES IAN WOOD





The great melting pot—America. A country whose rich diversity is reflected equally in its car culture, imbued for generations with the international tastes of its enthusiasts. While the nation's love of American muscle is unmistakably loud and proud, it also embraces and celebrates the gamut of everything weird and wacky from the motoring world. A Saturday morning jaunt down to your local Cars and Coffee stateside would reward you with glimpses of exotics straight from the Amalfi coast, right-hand drive street racers from Tokyo, Bavarian station wagons prepped for the Green Hell, dune-ready Baja Bugs, and deluxe coupes untouched since the Roaring 20's. Captivated by a homemade kit car, it would take you minutes to realize you hadn't even made it down one row. Stock, modified, hand-built, popular, rare, expensive, beautiful, ugly and sometimes just downright weird—the Land of Opportunity has it all. But it's those cars that make you do a double take that really stand apart, the ones that aren't recognizable. Those that exist without recognition, but deserve it. The nameless machine in question? Uncle Sam's







supercar: the Consulier GTP.

Unlike other automotive visionaries of the late 80's, Warren Mosler didn't hail from racing or engineering roots. With professional expertise in macroeconomics, monetary policy, and politics, the hedge-fund manager and research financier's interest in the automotive sector came somewhat out of left field. In 1985 he followed through with his interests, founding

Consulier Industries, a Florida-based American sports car outfit that would later be rebranded to Mosler Automotive in 1993. Strategically headquartered in Riviera Beach, Palm Beach's "Gateway to the Caribbean", Mosler intended to capitalize off of the supercar allure that had been flourishing as a result of the era's entertainment staples, such as Miami Vice and The Cannonball Run.



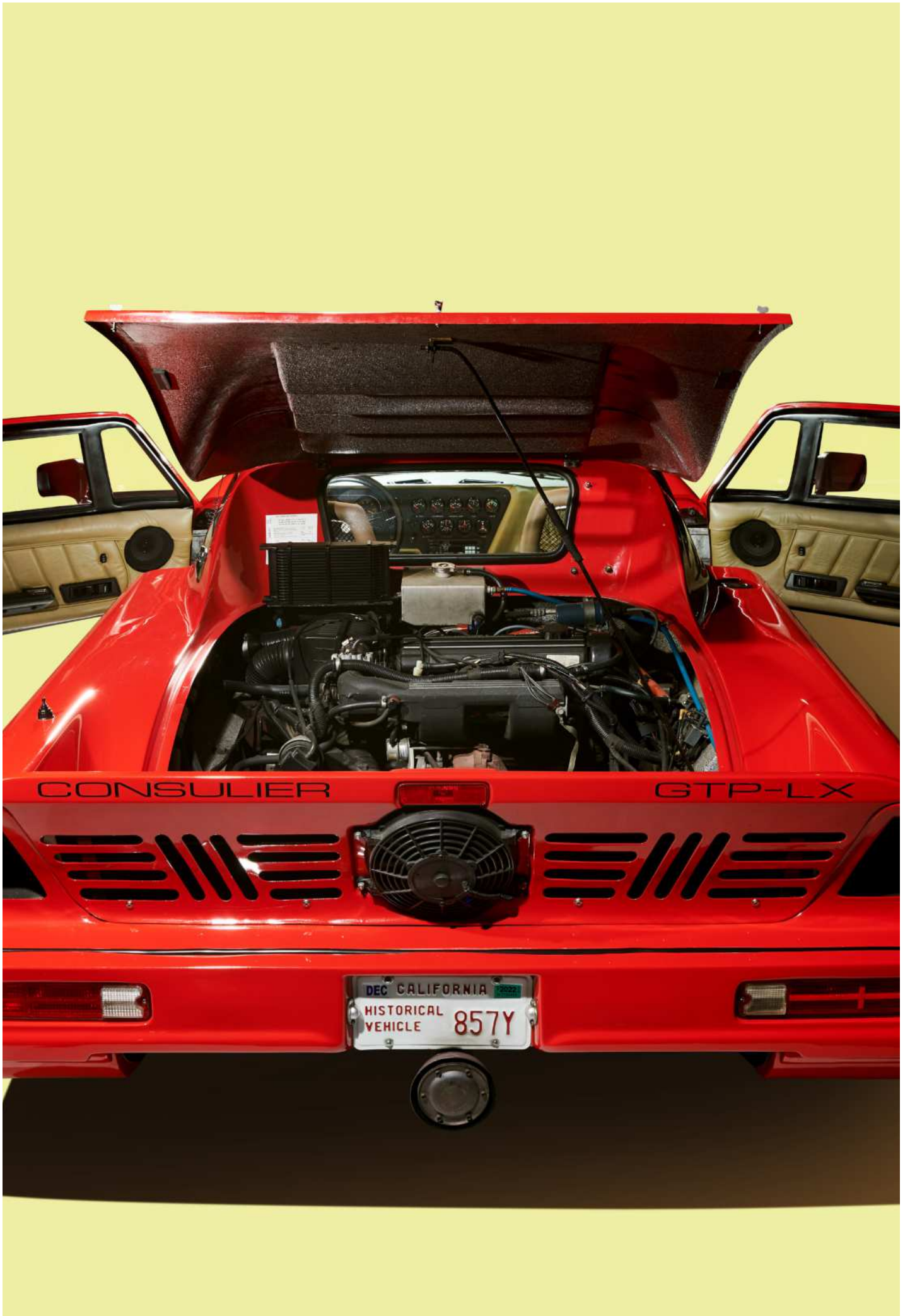
Rather than turn towards pricier, higher-displacement options, Mosler's business intuition told him that Chrysler's 2.2-liter turbocharged four-cylinder was the key, and his first step to implementing his design ideology. Securing the powerplant was only phase one of his plan—the entrepreneur would then turn the scrap bin upside down, dumping out a menagerie of parts that once found themselves

on an equally-long list of production cars. Sifting through the options before him would yield favorable results: a five-speed manual plucked from Dodge's Shelby line, tail lights torn from El Camino station wagons, rear brakes from Pontiac Fieros, and a clutch slave cylinder from an early 80's Datsun 310. The contrivance of such a gadget meant that Mosler was not only determined to birth a supercar for



the great American melting pot, but also cannibalize the United Nations of production vehicles to get there. Introduced to the world in 1985, the mid-engined Consulier GTP would certainly turn heads on pavement, but on the track, looks didn't matter. A first for the time, the GTP made use of a carbon-kevlar body laid over a fiberglass monocoque; the entire car would weigh in at a feathery 2,200 pounds, allowing the first series plenty of giddy-up with its 175-horsepower. A second iteration, designated as the Series II, would boost the power output to 190-horsepower out of the improved version of Chrysler's power plant, good for a triple-digit top-speed of 155 miles-per-hour and a zero-to-sixty time somewhere a touch over five seconds. Just prior to 1993, when the GTP would ultimately cease production, the now re-branded Mosler Automotive released the GTP LX. Acting as the luxury trim of the sports model, the souped-up

LX came outfitted with a collection of stylistic and luxury upgrades that included Recaro seats, Fittipaldi wheels, a sunroof, an Alpine sound system, revised instrumentation, and in true 90's fashion: a car phone. While documentation of these curious cars remains slim, it is estimated that only around 83 GTPs were ever built, with 20 of them being racecars, eight targas, two roadsters, and the rest sport coupes. The motorsport philosophy was certainly there—mid-engined, lightweight, rear-wheel drive, limited-slip differential, fully-independent suspension and rear-mounted radiator. It had three-way adjustable Porsche Carrera shocks and a front roll bar standard. It outran a ZR1 Corvette in Road and Track's 1989 Manufacturer's challenge with ease, thanks to a curb weight that was over a thousand pounds less than its competitor. It ran the quarter mile in the mid-13s and was even rumored to get 30 miles-per-gallon







on the highway. Devoid of a racing pedigree or birthright, but nevertheless deserving, the GTP would threaten those that did have one on the tarmac. Indeed the \$60,000 price tag did put a damper on things, but where exactly did it all go so terribly wrong?

Perhaps Mosler Automotive's downfall was due in part to its owner's very ostentatious (and very public) challenge to the motorsport

community and his direct industry competitors: defeat the GTP's time around any track in the United States with a street-legal production car, and cash-in a bounty of \$25,000. Car and Driver took the gamble, their weapon of choice coming in the form of a C4 Corvette. Reportedly, the Chevy's best run around Chelsea Proving Grounds was 1:21.01, 1.55 seconds faster than the GTP. Contested by Mosler, the results would



go unacknowledged and unrewarded by the businessman, who argued that the journalists had used a run-down, 1988 GTP in need of service for the race, which ultimately affected the outcome. Culminating in a back-and-forth between both parties, Mosler offered to supply a track-worthy GTP to a rematch in addition to allowing the use of whatever driver they wanted, but the magazine refused. Instead, they

disgraced the Mosler name and the GTP line in an article, insulted at the fact that Mosler had not upheld his end of the bargain.

It clearly wasn't entirely the fault of the car itself—the GTP regularly went toe-to-toe with Porsche's 911 Turbo, Saleen's Mustang, Lotus' Esprit, and Chevy's ZR1 Corvette in the IMSA Supercar Championship and came out unscathed. Hot off of a handful of wins from



local SCCA races and the 1990 24 hours of Nelson Ledges, four GTP Series II were entered into the IMSA Supercar World Championship. Seemingly without much contest, the automaker would walk away from their 1991 debut race at Lime Rock with a pole position and a subsequent victory. Repeat performances ensued, and IMSA officials finally decided that the GTP's presence was affecting the competition so much that a 300-pound weight penalty was created as a result, the American supercar eventually becoming banned from the series. While details of the exile remain nebulous, we do know one thing—the GTP's racing prowess was undeniable.

In the wake of the GTP's victories in IMSA, Mosler increased his wager to \$100,000 on the original bet—the only difference would be that the GTP Series II would be the challenger. Rumor has it that Chet Phillip was able to surpass the Series II's time in a RUF Porsche GT1 around Sebring,

but because the car was modified and on slicks, the result was discarded. Following the press controversy and extradition from racing, Mosler Automotive would re-brand the GTP in 1993 as the Intruder and in 1997 as the Raptor, both of which bore similarity to the original GTP but were powered by small-block V8s instead of the original four-banger. Regrettably, the revised models did not see the same level of public reception nor racing wins as the original, and were eventually succeeded by the Mosler MT900 in 2001.

Unfortunately for Mosler, following bad press and finally succumbing to the corporation's monetary vices, his brainchild would go the way of the dinosaur in 2013 and join the likes of DeLorean, Avanti, Panoz, and Callaway in the ranks of America's now-extinct automakers. Mosler Automotive may be dead, but that absolutely does not mean that the Consulier GTP deserved to die with it.







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4 FIAT ricambi originali

P. Scambler
A. Dall'oste

FIAT 131 ABARTH STRADALE

✦ WORDS PAUL SCRAMBLER ✦ IMAGES B-TEAM MEDIA





A

s a young 18 year old my first car was a Mazda 1300. I had the big dream that my next car would be a Ford Falcon XY GT 351. My brother told me I was mad, you will kill yourself and so the search of an alternative ended up with the purchase of an Italian Lancia Beta Coupe. This is where my love of Fiats and Lancia's came from, sharing a common twin cam motor and very easy to work on while offering enough performance and driving enjoyment.

The next phase of my Italian love affair came after returning from the local pub one night, we sat down like most Fridays after drinks and started watching the 1977 Castrol Rally. The opening scene in night

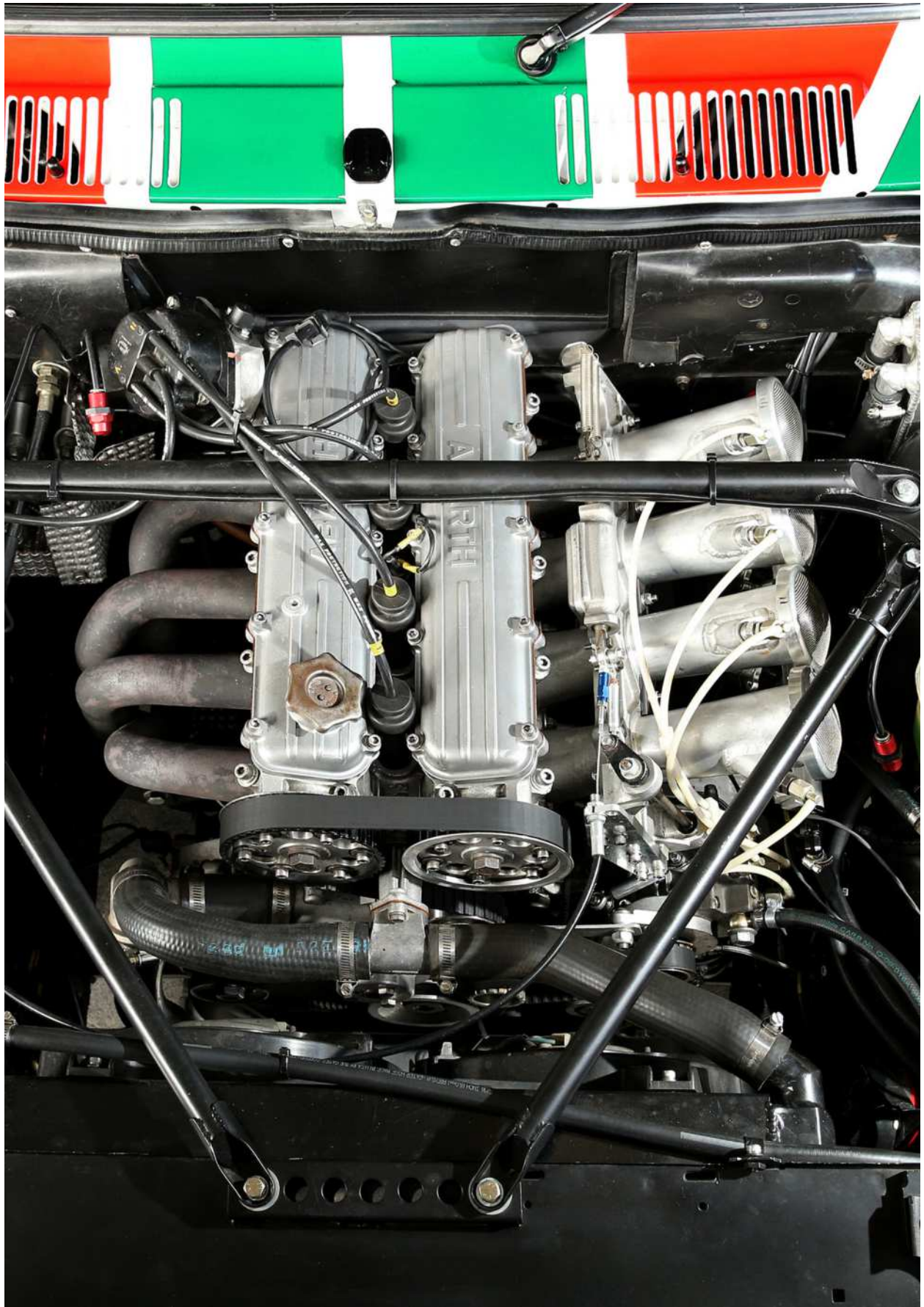
darkness as the next car is due to come through the stage and all you can hear is the sound of the motor and lights shining in the distance, over the hill came the Fiat 131 Abarth. Wow, what a glorious sound on full song the 16 valve Fiat Abarth motor made.

It was years later that the Australian Motor publication had an article of the Fiat 124 Spider creating a wave of imports for cheap summer motoring. Spotted in the photo background is a half uncovered Fiat 131 Abarth Stradale. I was quickly on the phone asking the owner if he would mind if I came up to look over the car. Quick trip to Sydney and I was in love with this car. Aggressive, competitive, rare and it ticked all my boxes.

However like most things at 18 was well out of my reach financially. The alternative, a







IT TOOK A GOOD 10 YEARS TO BUILD THE CAR SPREADING THE BUILD OVER A DECADE FOR BUDGET REASONS AND FINDING EVERYTHING FROM GAUGES, DECALS TO PERIOD MIRRORS IN BETWEEN.

modified 4 door Fiat 131 with late model 16 valve motor. This car did me well for over 15 years but was nothing like an original and I subsequently sold the car.

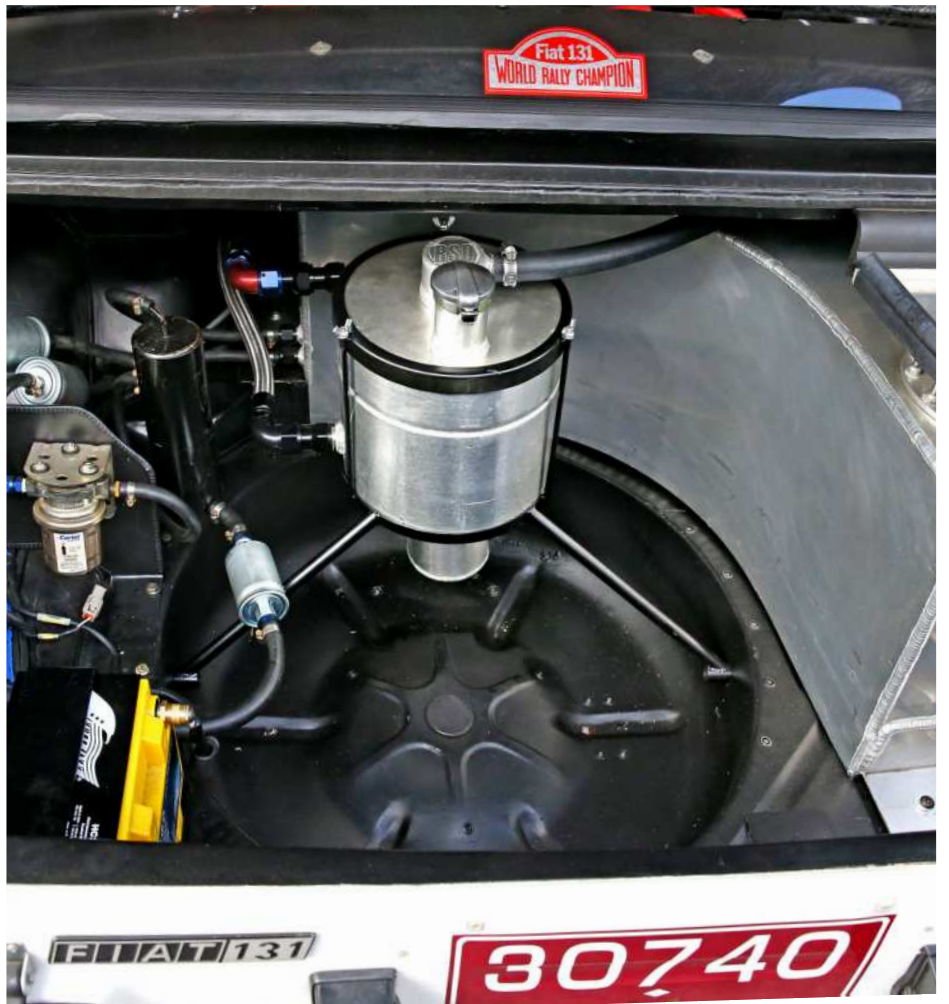
Having moved to New Zealand for two years I was lucky enough to obtain the ultra-rare original 16 valve Abarth cylinder head on a work trip to the UK. I stayed in contact with an owner of many Abarth's after meeting him at a car show years prior and asked if he had a damaged cylinder head which could be repairable. Bingo, 'yes I do', he said, and after parting with a sum of pounds I purchased the cylinder head which turns out to be the best buy of the life. Without this cylinder head there is no Fiat 131 Abarth.

Having sourced the cylinder head it was then onto finding a 131 Sport for conversion. Being in NZ there were some around but when it came time to return to Australia I found a good example at the

right price. Deal done and it was shipped back to Australia with the household goods. So now I had the two major items to start the conversion into a Fiat 131 Abarth.

Now, if I take you back 15 years the internet was a 10th of what we have today. Trying to obtain genuine parts took a bit of at a time and was proving a challenge. Luckily the same UK person sold me suspension arms, rear hubs and a few bits and pieces, another tick. Fiat was notorious for using parts from other Fiat models but it turns out the front hub was specific for the 131 Abarth. It took me countless hours of researching and six months later and I found a new set in Germany. Just after that it seems the internet took off. CAD and machine automation became the new normal and restoration suppliers emerged who made the missing motor parts I needed. Off the shelf I could purchase the Oil Pump, Oil Sump, Distributor and









THE CAR IS EVERYTHING I EXPECTED FROM A 1976 RACE CAR WHICH IS HARD TO START, PHYSICALLY HARD TO DRIVE AND MENTALLY HARD TO PREPARE IN A LEAD UP TO AN EVENT

rare Slide Injection type manifold. Seems everything was coming together.

It took a good 10 years to build the car spreading the build over a decade for budget reasons and finding everything from gauges, decals to period mirrors in between. Without doing as much of the work as possible the car would have never happened. As they say, it is not the destination, it is the journey I took to achieve what I wanted which gives you the satisfaction.

There was times when I was going to sacrifice the build by using aftermarket items like my own dry sump or a Tilton pump and electronic injection. However to come so far in obtaining the parts it just made sense to keep the build as planned and source genuine re-made items taken from Abarth castings and keep the authenticity of the car. I am glad I made that right decision.

Today, the car is everything I expected from a 1976 race car which is hard to start, physically hard to drive and mentally hard to prepare in a lead up to an event. I imagine without the support of 50 Abarth mechanics behind me this is what it would have been like for a small privateer team on the shoestring budget.

Once the car is warmed up, put the foot down and there is the sound of the Kugelfischer injection which I distinctly remember and most of the drama in getting here is forgotten.

I started off calling it a replica and after someone viewed the car they said to me this is a tribute, it is too good to be a replica. It has genuine running gear, correct interior, correct wheels and even correct brakes from the 1976 FIA homologation.

Either way, when I enter my garage I still smile at the achievement of building my dream car.





BMW E30 M3 SPORT EVO

✦ WORDS BRUCE MCMAHON ✦ IMAGES ZACH BREHL







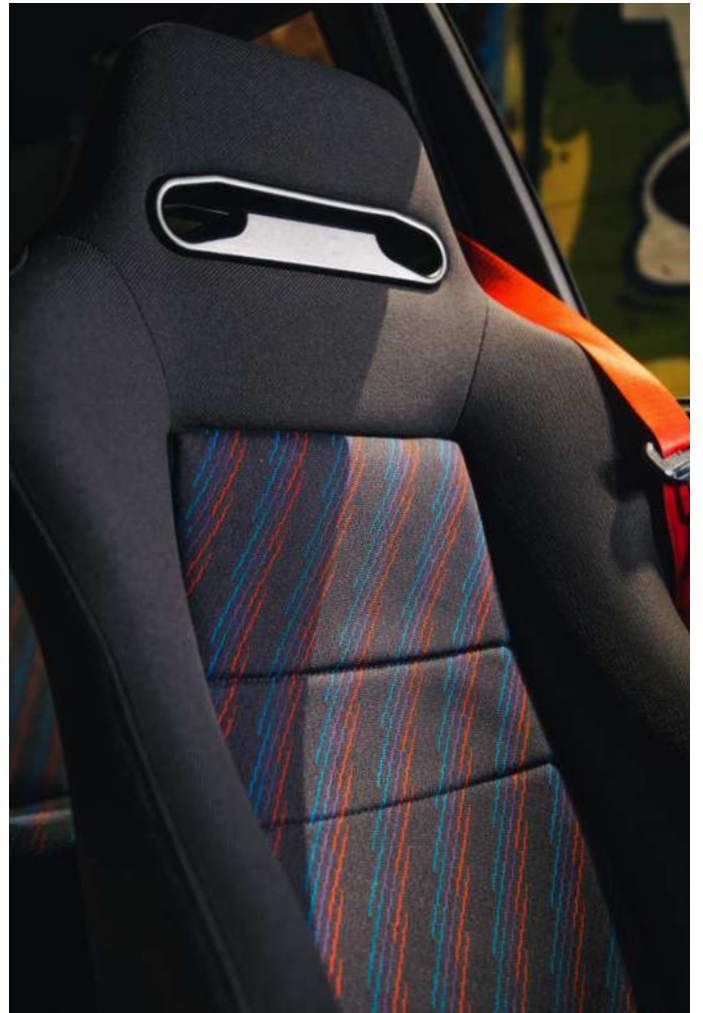


The original M3, based on BMW's handsome E30 Three Series, arrived with flair and fanfare at the 1985 Frankfurt Auto Show.

Here was a well-revised, well-sorted E30 built as a homologation special to challenge the likes of the Cosworth-engined Mercedes-Benz 190E on the racetracks of Europe. While sharing its main components with the road-going Three Series, as per Group A regulations, the M3 was lighter and stiffer and quicker.

Front and rear windcreens were bonded to the body with the C pillar and rear screen also re-angled plus the fibreglass bootlid was lifted a tad for better aerodynamics. There were also plastic front and rear bumpers, side skirts, rear apron and deck spoiler _ only the bonnet, roof and sunroof were shared with the standard E30 coupe. Wider wheel arches served to accommodate a wider track plus the M3's race wheels and tyres.

Suspension work included stiffer springs, re-valved dampers and more steering castor plus quicker power steering. A limited-slip differential and special brake calipers and rotors were standard gear and these first M3 coupes _ also built as a limited run of convertibles _ ran with BMW's S14 four-cylinder, 2.3 litre engine producing 195 horsepower







SOME 600 WERE BUILT BETWEEN 1989 AND 1990, NOW WITH MORE FINE-TUNING OF AERODYNAMICS, SUSPENSION AND DIFFERENTIAL PLUS A 2.5 LITRE, FOUR-CYLINDER S14 PRODUCING 238 HORSEPOWER

with a Getrag five-speed manual delivering torque to the rear wheels. BMW Motorsport's aerodynamic tweaks and race-tuned suspension saw that original M3 sprint from 0 to 60 mph in a claimed 6.5 seconds and onto a top speed of 146mph (235km/h). It weighed in from around 1200 kilograms it had a power-to-weight ratio of 7.93kg per kW (13.25lb per bhp).

Then followed two special editions of the M3 to keep pace with changing rules and regulations for ever-competitive touring car championships.

The Evolution II arrived in early 1988 with extensive modifications over a standard M3, beginning with a reworked motor. This version used higher compression 11:1 pistons, a revised air intake, lighter flywheel _ plus a dressed-up cam cover painted with the M Division's tri colours _ to lift the 2.3 litre's power output to 220 horsepower; the final drive ratio was shortened to 3.15:1.

This Evo version also lost some 10 kilograms thanks to a lighter boot and bumpers plus thinner window glass. Some 500 were built with M3-stamped door sills and a dashboard plaque with the car's production number.

Just as rare, and most probably the most favoured, of these Group A homologation specials was the M3 Evo III, also known as the Sport











THE RACETRACK M3S SCORED NOTABLE VICTORIES AND CHAMPIONSHIPS AROUND THE WORLD, FROM GERMANY'S FAMED NURBURGRING CIRCUIT TO AUSTRALIA'S MOUNT PANORAMA AT BATHURST.

Evo. Some 600 were built between 1989 and 1990, now with more fine-tuning of aerodynamics, suspension and differential plus a 2.5 litre, four-cylinder S14 producing 238 horsepower at 7000rpm thanks to increased bore and stroke plus sodium-cooled exhaust valves.

The front wing was wider with adjustable spoilers front and rear, brake cooling ducts appeared in the front bumpers and the Evo III rode on 16-inch BBS alloy wheels with taller wheel arches to accommodate 18-inch racing rubber. It sat lower than the previous Evo M3 and was only available in Brilliant Red or Glossy Black with one-piece racing seats inside.

Other M3 specials included 148 Europameister editions, celebrating BMW's 1988 European Touring Car Championship title and painted exclusively in Macao Blue with a decal signed by Italian racing driver and winner Roberto Ravaglia. There were also 505 M3 Cecotto versions with just 25 of those delivered as another special 'Ravaglia' model.

Some 18,000 E30 M3s, including some 786 convertibles, were built between 1986 and 1991. The racetrack M3s _ with up to 360hp by the end of their sporting life _ scored notable victories and championships around the world, from Germany's famed Nurburgring circuit to Australia's Mount Panorama at Bathurst.

FERRARI 1955

✦ WORDS BRUCE MCMAHON ✦ IMAGES IAN WOOD









The V12 engine has long been a Ferrari signature tune, stretching back to the lightweight 125 S roadster of 1947, the first car to wear the famed marque's badge.

Designed in the main by engineer Gioachino Colombo, the 125's short-stroke 1.5 litre engine produced some 118 horsepower in competition and was followed at the Turin show a year later by the first of the Ferrari 166s _ a roadster dubbed the barchetta plus a Berlinetta, or coupe.

The 166 MMs (for Mille Miglia) became the 138-horsepower V12 weapon for long distance racing before the slightly longer, more powerful 195 arrived as a Sport or Inter version in 1950 _ the S tuned for racing and the latter more the gentlemen's tourer and arguably the original Ferrari road car.

By now Enzo Ferrari was well-established, confident enough in the auto business thanks to his race-winning V12s, to swing some production time to limited runs of high-end, high-performance road cars. This, in turn, would help pay for Scuderia Ferrari's motorsport programs.

Where the race-focussed Ferrari 166s had run a two-litre Colombo V12, the 195s' engine had 5mm wider bores, taking capacity out to 2.3 litres and power up to 168bhp at 7000rpm in race trim. The V12 ran with an overhead camshaft for each cylinder bank, triple Weber carburettors and dry sump lubrication. The







Inters apparently coped with a more modest 130bhp in a concession to the skills of less professional drivers.

The 195 S used the basics of a 166MM steel ladder chassis but with wider track and, at close on 90 inches, a touch longer wheelbase; along with improving road manners this allowed the Italian carrozzeria, body builders such as Ghia and Touring, to find a tad more cabin room for racers and travellers.

It used hydraulic, 12-inch drum brakes all round and a five-speed manual transmission dispensing more torque to a live rear axle with leaf springs, lever-action dampers plus two trailing arms. Independent suspension up front was



transverse leaf springs and a lower A arm with lever-action shocks; all as found on the 166MM. Wheels were 15-inch Borrani wires.

The Touring-bodied 159 Sports, using that builder's patented Superleggera technique with aluminium body panels over a skeleton of steel tubes, were long-nosed, bob-tailed coupes with exposed headlights either side of large, egg-crate grilles. All quite handsome in profile. Sliding windows were plexiglass while interior trim, and instrumentation on the basic metal dashboard, was kept to a bare minimum. Most were right-hand drive.

In early 1950 the 195 Sport made an ignominious competition debut on Italy's Giro di Sicilia, a 1078km-lap (670 mile) of the island of Sicily. Two Scuderia Ferrari cars entered, neither finished. Two weeks later three factory Ferrari 195 S lined up for the 1645-kilometre Millie Miglia road race from Brescia to Rome and back, run in damp and foggy conditions. It was won by wealthy amateur Gianino Marzotto _ reputedly wearing a double-breasted brown suit and tie for the outing _ in a blue 195 S Berlinetta. The 22-year old finished in 13 hours and 39 minutes with the winning car then displayed at the Turin auto show a month later.







And in keeping with the storied history of the Ferrari 195, in 1988 Californian father and son Dick and John Marconi took the car seen here from their prized collection to run the famed Mille Miglia, by now a touring event through Italy for classic race machines. Their right-hand drive Ferrari _ chassis 053S _ was originally built by Touring as a 166 MM Berlinetta, one of seven built between 1948 and 1950 according to the records. First sold into Europe, the car landed in the United States in the early 1960s before being bought by Dick Marconi in 1987; he then had the coupe's V12 upgraded to Tipo 195 specifications, and the car restored, by legendary Bill Gojkov <ok> at Enzo Motors in Anaheim, California.

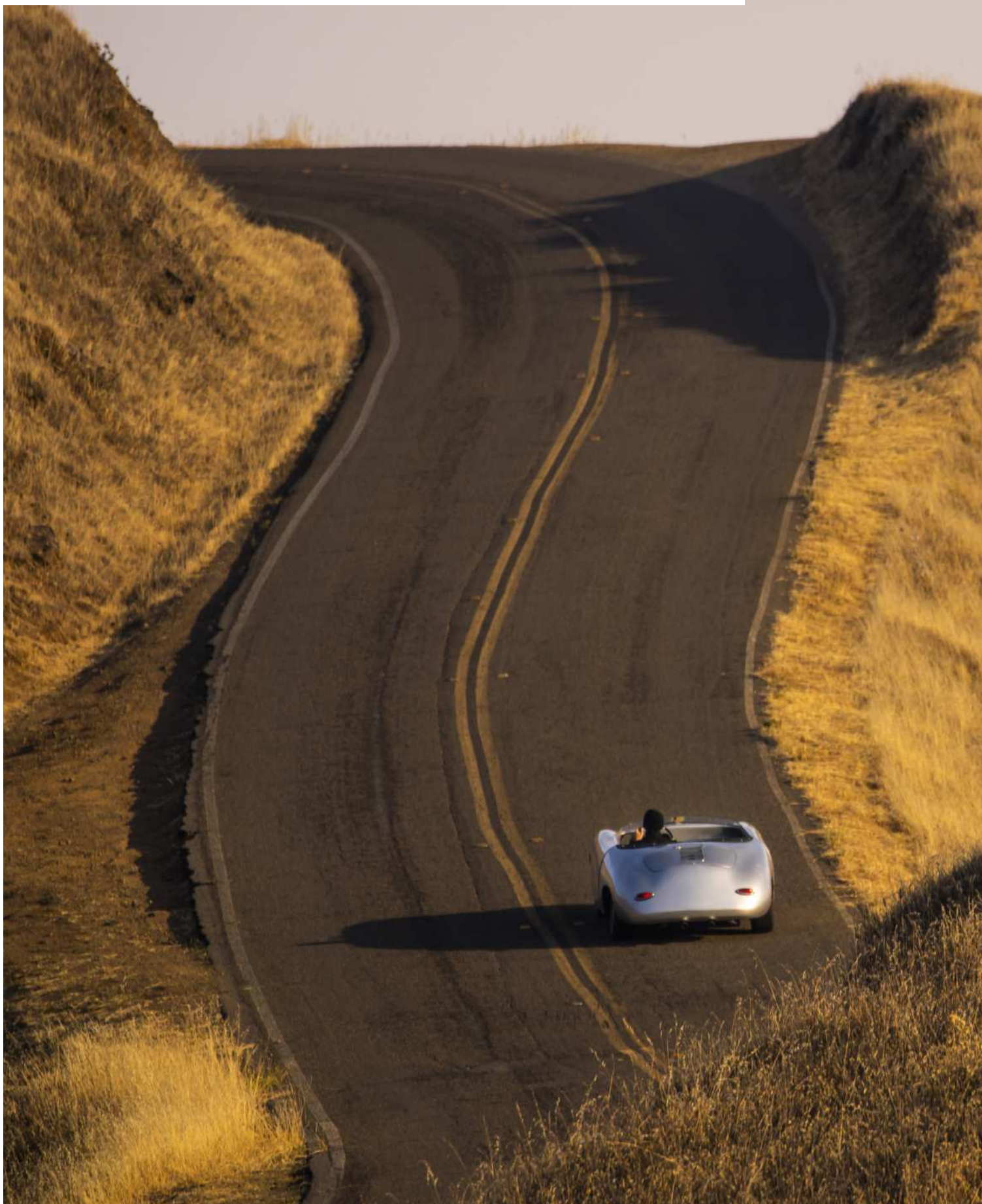
The red Italian coupe now sits proud in the Marconi Automotive Museum and Foundation for Kids in Tustin, Orange County, thanks to Dick's successful career as co-founder of Herbalife, the world's largest manufacturing company of vitamins and food supplements which afforded the enthusiast's impressive multi-million dollar collection of high-performance street and race cars. In 2022 the Marconis' Ferrari 195 Touring alone has an estimated value of US\$6.3 million to US\$7.3 million.

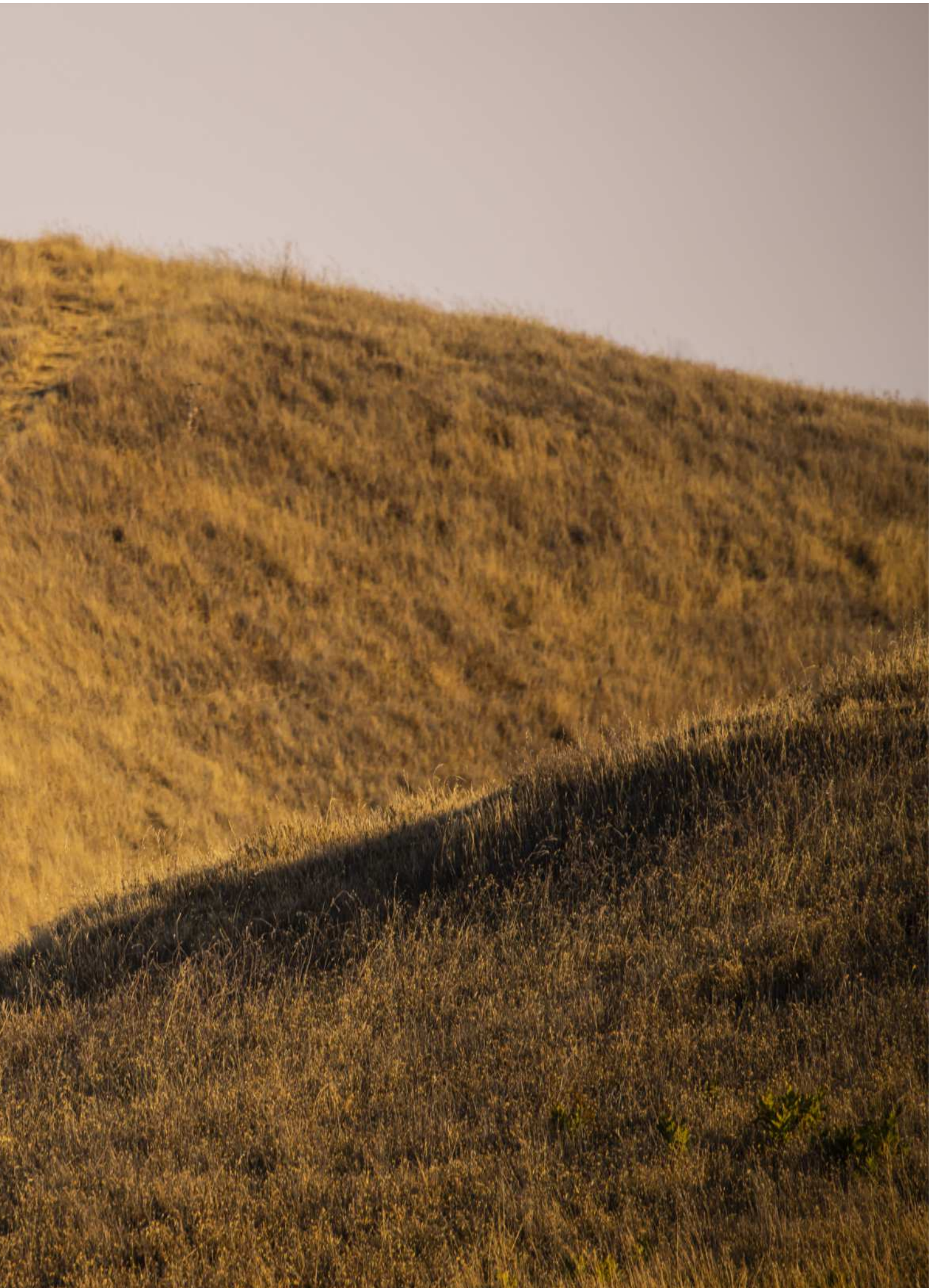




PORSCHE 356 OUTLAW

✦ WORDS **BRUCE MCMAHON** ✦ IMAGES **MANOLO LANGIS**







Low and lithe, this very special Porsche roadster is a one-off piece of automotive art _ with a poignant tale to tell. Created from a banged-up Porsche 356 coupe and designed by Colorado's Al Lager, the car now lives in Sonoma County, California. It was bought by Garrett Loube who sent it straight to San Diego for a re-trim of the spartan cockpit. But Garrett died in early 2021. Before he had a chance to drive his bespoke silver machine.

Garrett, says his friend Michael Streichsbier, loved gorgeous-looking things. "This car certainly fit the bill. Garrett was originally a graphic designer hence his appreciation of beautiful form and shapes."

The roadster was created by Porsche 356 guru Al Lager, from a car with a rear end too smashed to rebuild as a coupe. Instead the man set about creating an outlaw funster, a smooth minimalist machine inspired by the likes of the famed RSKs and Speedsters. An all-new, all-aluminium rear, from windscreen to the engine cowl, was crafted on an English wheel with finishing touches by body builders and restorers Tin Element in Loveland, Colorado; a firm well-credentialled with work on classics from the 1958 Scarab Mark II to Ray Keech's 1929 Indy 500 winning Miller 91.

The result _ steel nose and aluminium rear _ was a lighter, better-balanced and more aerodynamic car. It's a smooth body, painted in Polar Silver, with rounded and tapered undersides





and the minimal ornamentation left to a small Porsche badge up front. There are no traffic indicators while the latch for the engine compartment is from a 1961 Volkswagen glove box for the smallest button feasible.

Headlights are protected by competition-style wire mesh grilles and the roadster sits on Yokohama 195/60Rs on Porsche 356B wheels to suit the 356s finned drum brakes and add extra muscle to the style.

Lager's less-is-more design approach flows through to the dashboard with just three instruments, a handful of switches and no glovebox. Plus no fuel gauge in another shoutout to race track machinery.

The 8000rpm tachometer _ redlined at 6500rpm _ plus the 250km/h speedometer- came from a Carrera 4 and alongside that pair there's a combined oil pressure

and oil temperature gauge. All with retro style but modern internals. A banjo-style steering wheel, as found in early Porsches, sports a Saint Christopher horn button. Doors are opened with a leather pull.

Michael Streichsbier calls it a 'teeny-weeny' windscreen of plexiglass, just high enough to keep most wind off a driver's face. "You have to go fast enough that the bugs don't hit you," he laughs.

Powering the silver streak roadster is a Lager-built 1720cc engine _ Shasta cast iron cylinders with JE pistons _ with dual Weber carbs and allied to a four-speed transaxle, also built by Al Lager. A six-volt pump shifts fuel from the custom-made gas tank up front. All engine housings are finished in the body colour.

"You can tell it's a six-volt machine from the start," Michael













says. “It goes whoop, whoop, whoop but when it comes to life it’s just got this great sound.” (The two-pipe, chrome-tipped exhaust is a modified Carrera Abarth muffler.)

“It’s a real healthy, strong sound and it’s always a fun car to drive. It feels light and nimble, just likes to run. The feel I get I would say it’s probably over 100 horsepower but I can’t quite tell. It has that feel but it’s also so light I can’t quite tell.”

Garrett Loubé sent a friend to Colorado to check out this unique 356 then bought the car just before the Covid pandemic arrived and sent it straight off to Autobahn Interiors in San Diego to civilise the spartan interior a tad. Here the floor-mounted Recaro seats, the rear luggage area and new

interior side panels were finished in a dark green leather. Sound deadening material was overlaid with charcoal grey carpet.

And Autobahn also designed a canvas tonneau cover, again in a dark, almost British Racing, green. The detachable tonneau can be fixed to either hide all the Porsche’s cockpit, to uncover both seats or to have the passenger seat covered and driver’s seat uncovered.

But Garrett died before the car was delivered to northern California. His wife Marcia Rodgers has it parked up alongside Garrett’s 2013 convertible Porsche Carrera and that’s where the Lager roadster will stay for now.

His friend Michael visits to fire it up every once in a while. “So it’s happy.”







HONDA INTEGRA TYPE-R

✦ WORDS **MALIA MURPHY** ✦ IMAGES **DENNIS NOTEN**



Welcome to the 90's — where you could buy a Tamagotchi, supersize your McDonald's fries, google the worth of your collectible Beanie Baby, pick up a Nirvana CD, and still make it home just in time to watch Friends on NBC. For petrolheads especially, the decade was nothing short of legendary. For many, regardless of age, the era of the bedroom poster car feels strangely nostalgic, and for good reason. It's almost as if the print shops couldn't keep up. One after another the posters rolled off the press, the colors smeared by the eager hands of enthusiasts looking to improve their interior design skills through the implementation of some period correct couture. Still warm, they captured the visages of machines worthy of nothing but the Silver Screen: the Porsche 911

GT1, McLaren F1, Bugatti EB110, Jaguar XJ-220, Dodge Viper, Mercedes CLK GTR, Acura NSX, Lamborghini Diablo, and Nissan GT-R Nismo 400R adorned the walls of bedrooms and garages worldwide. And while the two-dimensional iterations of these spellbinding supercars were the closest many of us would ever get to attaining the unattainable, at least we had ownership of something that bore their likeness. But then, the gearhead gods had heard our prayers, and recognized our desperation. The 90's had been called upon to do what it did best—value, power, reliability, and an unbridled driving experience. The outcome? A manifestation of such a unification, the embodiment of what it means to be a player in the game: the Honda Integra Type R. The Japanese outfit didn't shy away from the extravagance and opulence of their more exclusive competitors, nor did they







*JOURNALISTS THAT WERE LUCKY ENOUGH TO
TAKE A LAP BEHIND THE WHEEL REFERENCED
THE MOMENT ONLY AS AN EXPERIENCE, RATHER
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fear the larger displacement engines of the time, for their mission was different altogether. In the era of do-it-yourself, mechanical masterpieces, finding a “Jack-of-all-Trades” vehicle certainly wasn’t impossible; in fact, the odds were likely in your favor. But where others were plagued by the “master of none” portion of the figure of speech, Honda was focused on the “oftentimes better than master of one” ending of the quote. The Integra Type R would be a generalist and a specialist, an oxymoron on wheels whose superpower was doing everything so great that it did one thing really well: deliver an organic, raw, and unadulterated driving experience.

Promulgated and released to Japan in 1995, the Integra Type R was a masterclass in motoring minimalism. It sported the same badge as Honda’s first Formula 1 Grand Prix winner, the RA 272, as well

as the automaker’s “R” lineage pioneer, the NSX-R. Honda knew, however, that it needed something for the masses. The goal wasn’t to dilute the performance of their existing supercar, but rather engineer something that was fast enough to get you into trouble, minus the supercar premium (barring a speeding ticket or two). From 1995 to 2001, the DC2 Integra Type R would do just that.

Its 1.8-liter four-banger heart, hand-built with performance pistons and polished ports, was a from-factory tuned variant of Honda’s already successful B18C engine, a small-displacement powerhouse that punched miles above its weight class, thanks to VTEC technology. Motorsport methodology continued to dominate its development—the chassis stiffened, insulation was scrapped, and the rev limiter increased to 8,600 revolutions per minute. A helical, limited-slip differential









THE MAIN INDICATION THAT THE INTEGRA TYPE R'S CULT FOLLOWING IS INDEED FACT AND NOT CONJECTURE IS THE SIX DIGIT INTEGER THAT OFTEN FOLLOWS ITS NAME ON ANY AUCTION WEBSITE.

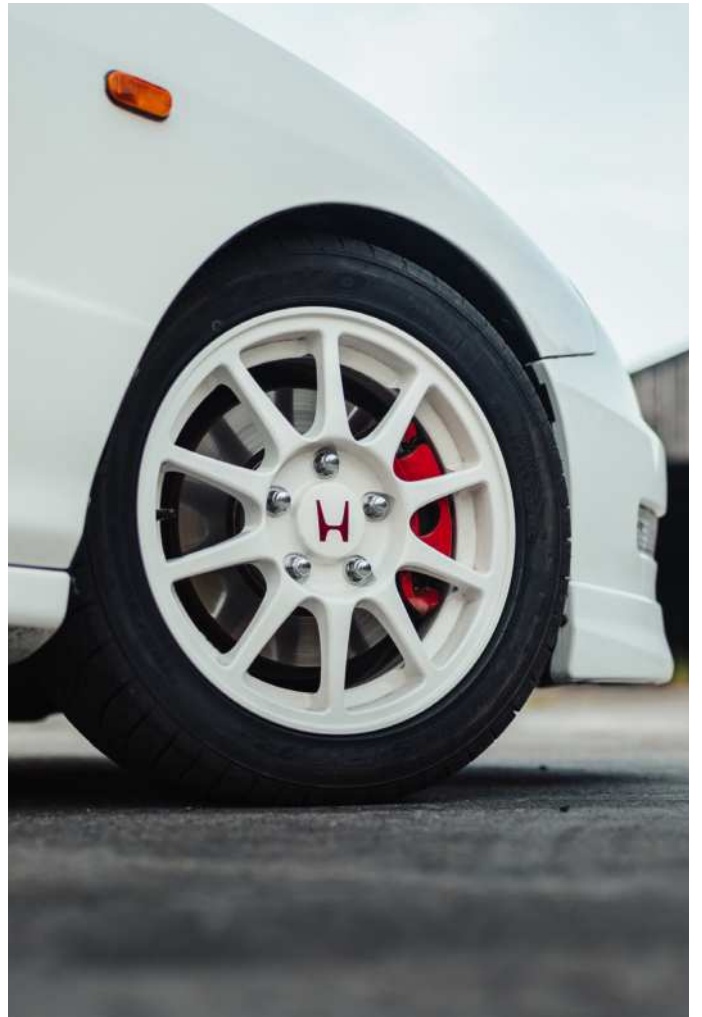
and double-wishbone suspension afforded the driver with immense grip and reduced understeer. Air-conditioning was non-existent, as was the radio. You only heard what Honda intended for you to hear: the screeching of the engine (and possibly your own squeals of joy) as you rowed through all five gears.

Two years after it saw success overseas, the lively sports coupe would arrive stateside in 1997 as the Acura Integra Type R, cloaked exclusively in Championship White and short a whole two horsepower from the 197-horsepower Japanese version. Though the States wouldn't see a Type R in 1999, its absence clearly made their heart grow fonder. Growing enthusiasm over the years meant new exterior colors to choose from in 2000, along with previously-nonexistent creature comforts. Attracted to the reliability, performance, and tunability of the Type R, enthusiasts

and commuters alike continued to sing its praises. Cameos here and there in pop culture, such as in America's *The Fast and the Furious* film and Japan's *Initial D* manga series, saw the sports car rocket to stardom, where it continued to build its entertainment presence through appearances in video games like *Gran Turismo*, converting young players into lifelong gearheads. The birth of online forums and specialized tuner shops only further fueled the community in their quest to share the Integra Type R with the world, and when the world listened, there was no turning back.

Journalists that were lucky enough to take a lap behind the wheel referenced the moment only as an experience, rather than a drive. It wasn't particularly flashy, or fast for that matter, but yet it still had presence, and a soul fit for racing. Thanks to that, there's no misunderstanding why





*PROMULGATED AND RELEASED TO JAPAN IN 1995,
THE INTEGRA TYPE R WAS A MASTERCLASS IN
MOTORING MINIMALISM.*

Honda's bonafide sports car for the masses has been lauded as one of the best front-wheel-drive cars of all time, and why it demands legendary status. Pair that with the ability to do most of the wrenching yourself, and if you don't already, you'll understand why Honda's second R-line model is deserving of that accolade.

Over 34,500 DC2 Integra Type Rs found homes internationally in the 90's, roughly 2,700 of those with their steering wheel on the left. Unless you were willing to get a visa and live abroad, you would have had to join thousands in pining over the succeeding DC5 generation, which was produced exclusively for the Japanese Domestic Market through 2006. Even admitting that the Integra Type R has ceased production seems wrong, especially when the community is still

very much alive. Acknowledging the end of Honda's second Type R vehicle would be akin to banishing it to the automotive boneyard—a notion that the masses seem to agree on.

The main indication that the Integra Type R's cult following is indeed fact and not conjecture is the six digit integer that often follows its name on any auction website. While there's certainly demand, supply is another story entirely. Perhaps dwindling numbers of pristine examples are partly due to the allure, or maybe it's simplicity that we're all after. No more driving aids, digital distractions, or cluttered computers. Analog enjoyment is to the Type R what "happy little trees" are to Bob Ross' paintings—essential. One is synonymous with the other, and together they are symbiotic.



HOLDEN SANDMAN

✦ WORDS **BRUCE MCMAHON** ✦ IMAGES **NATHAN DUFF**





Panel vans are prosaic machines, best-suited for goods deliveries or carting the tools of a trade with a pair of doors and seating up front, window-less cargo area down back.

Yet by Australia's mid-1970s, packs of dollied-up, bright-hued panel vans had become cult cars from Bondi to the Back of Beyond. Ford, Holden and Chrysler all turned their hand to adding sporting pretensions _ stripes and fancy wheels and engine options _ to the humble van; a marketing, and styling, exercise to cash in on a young, and mainly male, fad for dressing up work vehicles for weekend leisure. Surfing and sex were the chief leisure activities facilitated by a fancy van

out of work hours.

Among these so-called 'Sin Bins' was the Ford Sundowner, the Chrysler Drifter and Holden's Sandman, arguably the boldest and most popular of the trio. The General Motors' subsidiary dipped the corporate toe in the surf with a limited run of Sandmans for the 1971 HQ series. There followed the 1974 HJ Sandman _ as both van and coupe utility _ then the HX and in 1977 the HZ version.

It was the time of the 1976 Holden HX Sandman where van sales rocketed and today that model is regarded by Dan Bowden as the pick of the showroom.

"For me it's the one that had the iconic stripes and Sandman across the boot lid. The later HZ went to a twin headlight front and front spoiler. But for me personally I wanted more the commercial style of the HX. My dad had a HX Sandman too, so











that was sort of in keeping with back in the day. I remember we went in it to see Star Wars, one of my favourite movies, in whatever year it was released. The Sandman was always the car we wanted to take to the drive-on because all the back was nicely done. Had the whole lot going on. A cool fun car.”

Dan’s Sandman is done over in the factory’s papaya – a vibrant orange with orange and red and yellow decals. He bought it in 2018 after a five or six-year search because he was chasing a particular combination: “I wanted a 308 (V8), I wanted a manual and in either papaya or mint julep. Finding that combination was near impossible. The guys that have them hold on to them tightly.”

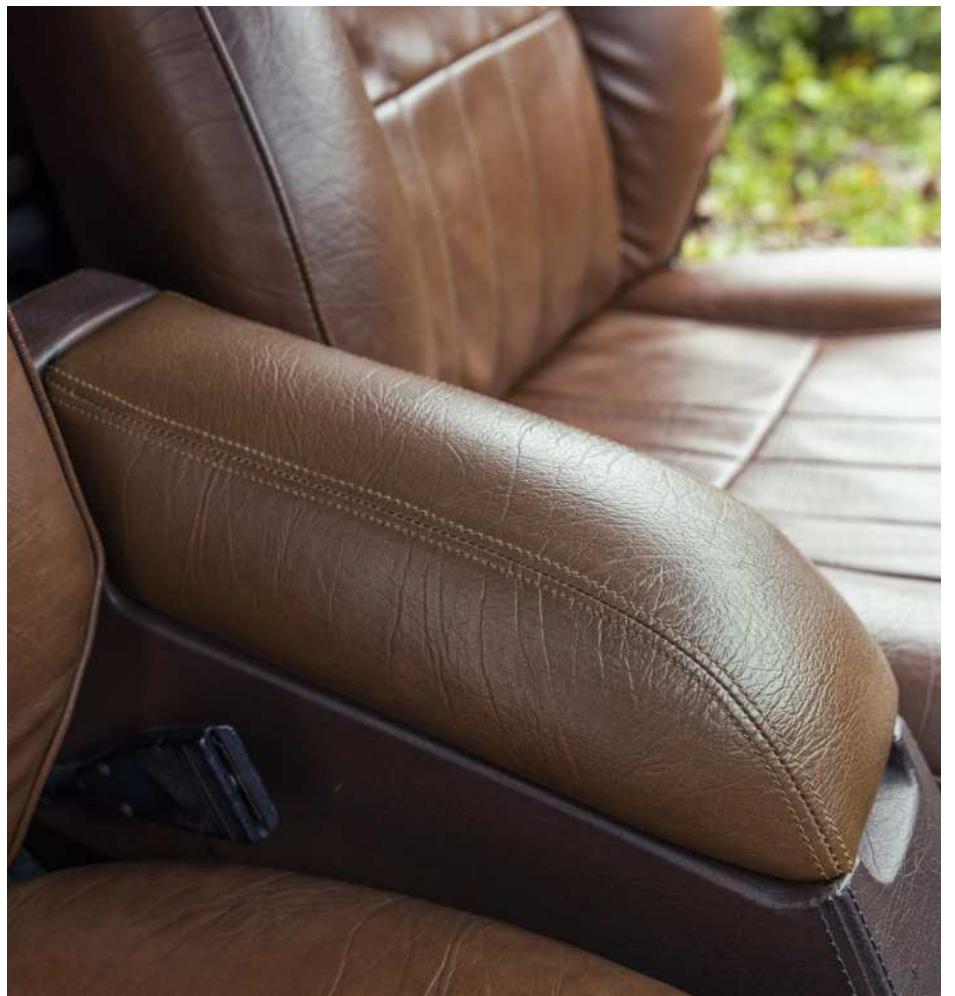
A friend spotted one with the right particulars, possibly for sale, at a show on Queensland’s Sunshine Coast which prompted surfer Dan to head west to Toowoomba. The owner was a Holden man, looking to buy a Torana LX Hatchback and, consequently, had to sell his orange panel van.

“We went for a quick drive and said ‘yes this is it’ but for me it was the numbers. It was a genuine Sandman with a factory 308, factory four-speed. But even better, it was the close-ratio gearbox from the Monaro. It was all Monaro running gear. As good as it gets. It was the right colour, the right engine-driveline combo and a genuine windowless Sandman as well.”

Dan tracked the van’s history from its late 1976 build in GM-H’s Adelaide factory (while most Sandmans were built in the company’s Brisbane plant) to its first sale into a town outside West Australia’s Perth in January, 1977.

Back home he pulled his new find apart to discover it’d been the subject of a 1980s restoration. “Which basically involved a lot of bog and a lot of chicken wire.” The body went back to the metal, non-genuine flutes in the front guards removed and the van was repainted in an original, two-stage acrylic with blacked-out grille, windscreen wipers and door jams. The 14-inch steel wheels, with optional chrome trim rings, are Holden’s Rally design, as





found on HX Monaro GTS sedans; brakes are front disc and rear drum while the rear leaf springs are lighter duty than those on a commercial Holden van in the day.

Inside it's the original dashboard with Monaro instrumentation, centre console with floor-mounted shift lever and a roof lining which runs all the way to the tailgate of the five-metre long van — one way of spotting a genuine Sandman. It boasts dealer-fitted roof racks and an aftermarket bubble rear window, Dan decided the window had been part of the van's character for some time so left it.

Likewise he left the Holden's five litre V8, with some 250 horsepower, alone. The previous owner had given it a mild refresh with upgraded cam and better exhaust for some extra snap, crackle and pop.

"It's just a wonderful car," Dan says. "One thing that blew us away was just how well it drove, does it all so easy." Since the 1980s Dan's family's been collecting and restoring race and road sedans from across Australia, an interest which motivated his father David to develop Bowden's Own — a line of car care products. The classic car collection, and the business, keeps the Bowdens on the road. "So I take the

Sandman out for a drive once a month and sometimes to shows, take it to events on a long drive and it's just magnificent. Just a real nice piece of gear. And it comes in handy for carrying gear."

So while Fords dominate Bowdens' 50-plus collection, this genuine Sandman has joined another four or five Holdens as keepers.

"I love it. I love the bright colours and the stripes. It's just so iconic Australian you know, it really doesn't get much more Aussie. It has a lovely silhouette, just looks good."

Prices for original Holden Sandmans have taken off, gone ridiculous, says Dan. His van would have cost around US \$4300 when new, today some fetch US \$90,000 and more.

"I get it for really rare cars with hero color and driveline combos. Colors are probably more important, there were four or five good ones. Holden nailed it with its colors from the '70s through to the '80s. The Sandmans were a lifestyle styling exercise but Holden did it well and they've aged well."

Plus the Holden Sandman was a cult machine on Australia's free-wheeling surf scene. Which still well suits surfer Dan.













COGGOMOBIL

✦ WORDS **BRUCE MCMAHON** ✦ IMAGES **NATHAN DUFF**



Cute and cuddly, the Goggomobil Dart is one of the rarest of roadsters. Looks like it could have been, should have been, a prototype character for a Pixar movie about lightweight sportscars roaming the great Outback.

For this was an Australian-designed car, part of a small family of antipodean Goggomobils built through the late 1950s and into the 1960s in an auto venture by wily Sydney car dealer Bill Buckle who'd quit his engineering apprenticeship and

taken over his late father's Buckle Motors in 1947, selling the likes of Borgwards, Citroens and Triumphs.

On a European sojourn in the early 1950s _ when and where he became friends with Stirling Moss and Mike Hawthorn _ Bill's eye was taken by the AC Ace on display at the 1952 Earls Court Motor Show. He was struck by both the design and the use of fibreglass for the AC's body.

By 1955 Bill had built a handsome Buckle Coupe for road and track, running a 2.5 litre, six-cylinder Ford Zephyr motor bored out to 2.7 litres with a three-speed transmission and Laycock overdrive.







THE GOGGOMOBIL DART WAS ALL BUT FORGOTTEN BY MAINSTREAM MOTORISTS UNTIL A 1990S TELEVISION ADVERTISEMENT FOR THE YELLOW PAGES TELEPHONE DIRECTORY

But that fibreglass-bodied car wasn't a commercial success and the production run was limited to 20 coupes. "But not much could stay with it in those days. It ate Healeys and TR2s for breakfast.... XK 120s too. C-Type Jaguars were a bit harder," Bill recalled.

Into the late 1950s and Bill realised he needed a small, cheap car to balance out the more expensive franchises on his city showroom floor. So he took off to Bavaria to meet Hans Glas and convince him that he could copy the German Goggomobil's steel bodies in fibreglass back in Australia if Hans supplied the microcar's mechanicals. And a deal was struck.

The Goggomobil sedans and coupes were an answer to the likes of the Iso Isetta and Fiat 500 and the austere times of post-WWII Europe. Bill bought a Goggo sedan and drove through Germany in the middle of winter. "Which was pretty exciting. Such little wheels, if you tried to pass a truck you couldn't get out of the tracks in

the snow. Still, pretty amazing little cars."

With Australian government rules and regs and tariffs encouraging local car manufacturing and local assembly, the Goggomobil-Buckle venture was a viable proposition and more than 3000 Goggomobils were built Down Under on the imported chassis. Among the German-designed sedan and coupe bodies, Bill added a mini van, the Carry-All, and the famed Dart roadster; inspired, in part, by his Buckle Coupe and a love of sporting machinery.

The Goggomobil Dart was all but forgotten by mainstream motorists until a 1990s television advertisement for the Yellow Pages telephone directory. Actor Tommy Dysart is chasing up a spare part and on the phone spelling out 'G.o.g.g.o' when he says 'No, no, not the Dart' and turns to his partner in an aside: "They all think it's the Dart."

That was followed by Dysart _ now alongside a Dart roadster _ starring

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To 2½ GALS. FUEL**

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in 278sec.







ORIGINALLY SOME 700 OF THESE AUSTRALIAN-DESIGNED DARTS WERE PRODUCED BETWEEN 1959 AND 1961. THE REAR-ENGINE, TWO-SEAT ROADSTERS WEIGHED IN AROUND 380KG

in a second television ad, this time for Shannons, an Australian company specialising in insurance cover for classic cars. “She’s got a whopping great two-stroke engine under that gorgeous aerodynamic body.” That dark green Dart went on to become a wheeled mascot for Shannons Insurance.

Originally some 700 of these Australian-designed Darts were produced between 1959 and 1961. The rear-engined, two-seat roadsters weighed in around 380kg (840lb) in street trim. The two-piece fibreglass Dart body was just over three metres long on an 1800mm (6’) Goggomobil wheelbase and 10-inch wheels; most ran with no doors, a spartan interior, instrumentation limited to a speedometer with room for some luggage in the nose.

Out back was a two-stroke, straight twin powerplant, producing 11kW (14hp) for the 300cc and 14kW (18hp) for the 400cc version: “1 PINT OF OIL TO 2 ½ GALS OF FUEL” often writ large on the

underside of the air-cooled engine’s lid. Both motors were linked to a four-speed transmission and some brave souls suggest the Dart could hit 100km/h (62mph).

The arrival of the Mini Minor in Australia in 1961 took the shine off Bill Buckle’s Goggomobil business, production stopped and he turned to converting American imports to right-hand drive before moving on to becoming one of Australia’s first Toyota dealers from 1964.

Back in the day a new Goggomobil Dart sold for close on US \$1000. It’s understood perhaps as few as 100 Darts have survived, some of those scattered around the world in microcar collections, with a good example worth US \$35,000; more for a concours car.

Those smitten by the Goggomobil microcars, Darts and all, these days call Bill Buckle the Goggfather. “Nutters,” laughed a proud Bill. “I said if you’re going to call me that you’re all Goggo-nutters.”







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