



# Ferrari

1947-1997

The story so far...

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# Ferrari

The story so far...



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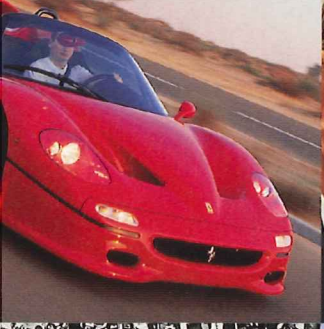
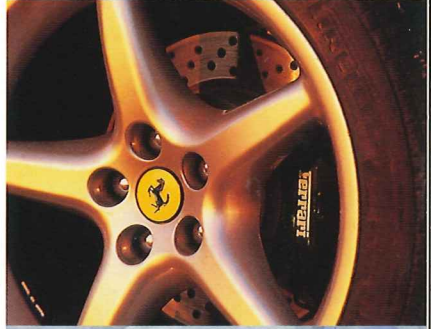
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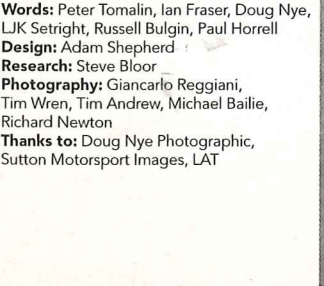
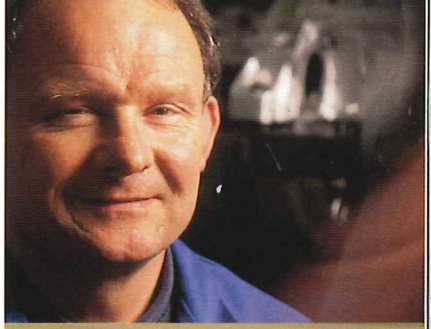
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**Words:** Peter Tomalin, Ian Fraser, Doug Nye, LJK Setright, Russell Bulgin, Paul Horrell  
**Design:** Adam Shepherd  
**Research:** Steve Bloor  
**Photography:** Giancarlo Reggiani, Tim Wren, Tim Andrew, Michael Baile, Richard Newton  
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# La Passione

THIS IS WHAT PASSION DOES. IT CHASES out reason. Cars become icons; the man who makes the cars becomes venerated; the whole business generates a quasi-religious fervour.

Not convinced? Look again. This could be the Pope, but it is Enzo Ferrari, once memorably dubbed 'the Pope of the North'. In the distance is the Ferrari factory, Maranello. To the *tifosi*, the faithful, this is better than the Vatican.

If your pulse quickens, if your heart surges ever so slightly at the mention of Ferrari, you are a car enthusiast and you've got it bad. If, on the other hand, you turn these pages and feel nothing but vague bewilderment, you will probably never understand why perfectly sane people get passionate about cars. But they do. And Ferraris are a passion. Ferrari is the passion.

But Enzo Ferrari was not the Pope (he was certainly no saint). And the cars that have carried his name for the past 50 years are not all great cars. In the following pages we will explore the passion, but also try to find the truth.

Most of all, though, we will remind ourselves just why Ferrari is what it is today – the manufacturer of the world's most coveted cars. Happy birthday, Ferrari.





# F50

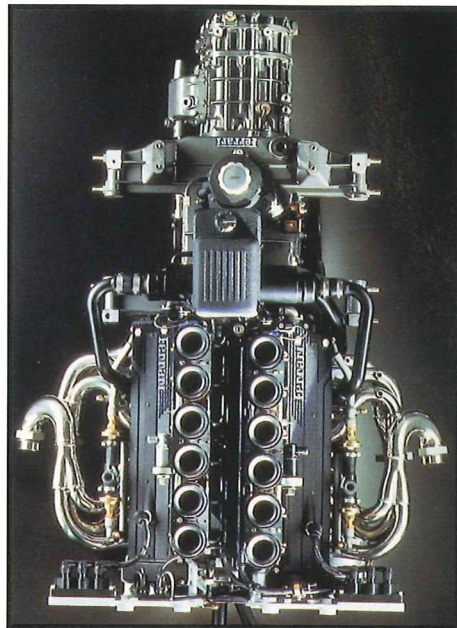
Described as F1 for the road, this is the car Ferrari built to mark its 50th birthday.  
Ian Fraser traces the blood-lines

**THE MOST OUTRAGEOUS MOTORING TOY** thus far produced at Maranello, the Ferrari F50 is also a showcase for the 'what's possible' technology derived from the hard-knocks school of motor racing. Whereas the F40 was fully practical and extremely fast, the F50 is a minimalist barchetta capable of hinting at grand prix car performance and demonstrating that Ferrari can hold its head high when confronted by McLaren F1, Lamborghini Diablo and Jaguar XJ220.

Powered by a Formula One-derived V12 engine and using exotic materials in its body/chassis structure, the F50 is Ferrari's biggest gun, for playboys and wealthy collectors. Some of the 349 cars in the limited production run have ended up in museums and collections, to be idolised for their sculptural beauty more than their dynamic capabilities. At about £340,000 (depending on currency fluctuations), it is not for the faint-hearted. A living fantasy of a car, the Pininfarina-designed F50 combines the practicalities of getting air into and out of its vitals and over its aerodynamic aids with functionality and aesthetic appeal; it makes big statements even when it is static.

Reading like a dictionary of modern materials, the make-up of the F50's tub and bodyshell includes Kevlar, carbonfibre and Nomex, while the mostly-alloy engine has titanium connecting rods, although the crankcase is iron for rigidity in its suspension load-bearing role. A modest 4.7 litres (bore and stroke 85mm by 69mm), the four-cam V12 has five valves per cylinder (that's 60 in total, so don't think about the cost of adjusting them), an 11.3 to one compression ratio, sophisticated fuel injection of course, and delivers a whopping 520bhp at 8500rpm with 347lb ft of torque at 6500rpm. As a smaller capacity race-car engine, the V12 produced its maximum power at 14,000rpm with peak torque not far behind, making it useless away from the track. The F50's capacity and induction changes are designed to provide ample torque in an accessible rev range.

Not that it's completely compromised. Ferrari's 456 and 550 V12s are soft, gentle and flexible, whereas the F50's is not very effective at low revs. Nothing startling happens while the tachometer needle is climbing up the arc of the electronic dial towards 4000rpm. Past that point, really useful power takes hold and fires the car forward, surrounded by the howl of the exhausts and the thunder of machinery converting energy in the compartment behind the excellent, supportive seats. Changing up at the 8500rpm red-line invariably keeps the tacho



## SPECIFICATIONS

	F50
Price	£342,700
Engine	V12, 4699cc
Bore/stroke	85/69mm
Compression ratio	11.3 to one
Power	520bhp at 8500rpm
Torque	347lb ft at 6500rpm
Specific output	110bhp per litre
Transmission	Six-speed manual
Suspension	Front and rear: double wishbones, inboard coil springs actuated by pushrods and rocker arms, variable electronic dampers
Brakes	Ventilated discs
Tyres (front/rear)	245/35 ZR18/335/30 ZR18
Length/width/wheelbase	4480/1986/2580mm
Weight	1230kg
Maximum speed	202mph
0-60mph	3.7sec

needle where the action is, so that the F50 thrusts seamlessly and relentlessly towards its factory-claimed maximum of 202mph. With the V12 operating in its best range, the performance is prodigious and there is a real need to keep a close watch on the speedometer: acceleration intoxication (0-60 in 3.7sec, for example,

and 100 in less than 10) can lead to serious misunderstandings.

Out of step with the general run of supercars, the F50 insists the driver uses the engine – and therefore the six-speed 'box – intelligently. This is not a car for bumbling along in a high gear at low speeds. There are other clues to the Ferrari's essential character, too. The steering, which must move 245/35ZR18 tyres, has no power assistance. Nor do the flawless brakes, so their pedal – and the clutch's – needs muscle-power to make them work. Despite the distance from the gearlever gate to the transmission, behind the back axle, the change mechanism is as light and as perfect as they come.

Adapted from grand prix design, the double wishbone front and rear suspensions carry their coil springs inboard, with pushrod and rocker-arm actuation. The uprights are titanium, the wheels magnesium to further reduce unsprung weight. Electronic sensors control the damping on an individual wheel basis (rather than the more common all-wheels-at-once system) so that each corner is adjusted independently. Brakes are by Brembo, ventilated and cross-drilled; Ferrari believed that pedal feel through the unservoed system provided the driver with enough information to do without ABS.

Beautifully precise, the steering is a marvel of directness without nervousness. Turn the wheel and the F50 responds instantaneously; use the power, and the handling characteristics can be adjusted without menace. Break loose the 335/30ZR18 rears with the accelerator and steering input can be tuned immediately to contain the action, or simply and calmly to terminate it. This car is about control and power working in harmony, an ultimate expression of what can be done when the cost of doing it is not the major consideration.

Unflinchingly stable at high speeds, the F50 has a beautifully refined ride, all the way from town speeds to deep three-figure numbers. It is perfectly comfortable for everyday use, too, but the practicalities are lacking. There really is no space for anything the two occupants may care to bring with them, apart from a wallet or two containing the fuel money. A hard top can be fitted, but the car is better open: enclosure would shut out too much.

By leaping so completely into the world of high-tech materials and utilising racing car design elements, Ferrari is sending out a message about the future direction of Maranello's – and possibly Fiat's – products. Rather than temporary aberration, the F50 could be a harbinger.

# 166MM

Road car meets race car... In its day the 166MM was every bit as glamorous and exciting as the F50

**ONLY ONE CAR IS NEEDED TO EPITOMISE** Ferrari: the 166MM, with bodywork by Touring of Milan. The type 166 was, in 1948, the white knight that transformed Ferrari from being the maker of a few limited-appeal racing cars into the name most synonymous with speed and style since Bugatti.

The war had presented an obstacle to Enzo Ferrari's ambitions, although he did manage to field a pair of 1.5-litre in-line eight-cylinder (the 815) sports-racers in the truncated 1940 Mille Miglia. Six years later, his driving passion for performance cars led him to abandon the machine tool business he created during hostilities to concentrate on what he knew best. It was a painful and prolonged birth, strewn with human difficulties, massive arguments with some of Italy's greatest engineers storming out and later returning. Bickering and squabbles punctuated the process of getting the cars into a condition where they could win races, Ferrari's main preoccupation. Lack of quality materials, money and knowledge all played a huge part in the early Ferrari years.

Seemingly insoluble problems with bearings, for example, almost brought development of the Gioachino Colombo-designed 60-degree overhead camshaft V12 to its knees. It was solved by the unexpected arrival from England, where he had settled, of Giulio Ramponi, a racing driver who had known Ferrari since the Alfa days of the 1930s. Ramponi brought with him a certain Anthony Vandervell and his Thin Wall bearings, which were the perfect solution, and helped the four or five 1.5-litre type 125s and the 1.9-litre type 159s (and subsequent Ferraris) to achieve their considerable competition successes.

Ferrari's aspirations were more track-based than commercial. However, the possibilities of the new 2.0-litre type 166 manifested themselves when, at the Turin Salon in the autumn of 1948, two Touring Superleggera-bodied cars were shown: a 2+2 coupé and the defining 166MM Barchetta (a 166 with an unappealing competition body had won the Mille Miglia outright in the early spring and had inspired the MM designation). Both show cars were sold immediately. But the real significance was that the American, Luigi Chinetti, ended up with the Barchetta, and with it launched Ferrari in the United States.

Armed with triple downdraught carburettors and an output of 125bhp at 7000rpm as a road



## SPECIFICATIONS 166MM

Price	£150,000 (today)
Engine	V12, 1995cc
Bore/stroke	60/58.8mm
Compression ratio	10.0 to one
Power	140bhp at 6600rpm
Torque	n/a
Specific output	70bhp per litre
Transmission	Five-speed manual
Suspension	Front: independent double wishbones, transverse leaf spring, Rear: live axle, semi-elliptic leaf springs
Brakes	Drums
Tyres (front/rear)	5.50 x 15in crossply
Wheelbase	2250mm
Weight	n/a
Maximum speed	136mph (see text)
0-60mph	10.0sec

car, and 140 at 6600rpm in race (*corsa*) form, the 166MM changed the perception of the sports car once and for all. There later followed Touring's 166MM Berlinetta, but other coach-builders also bodied them. By the spring of '49, privately entered 166MMs were swarming all over the Mille Miglia, which they again won. Racing success and commercialism had at last come together; road cars could finance racing, though it wasn't until 1956 that Ferrari managed to make more than 100 cars in a year.

Delightfully compact, the 166MM sits on a 2250mm wheelbase, although some appear to be 2200mm. Similar uncertainties exist over rear track dimensions, being variously described as 1250mm and 1200mm, although

1250mm is the agreed front track. Built around an oval-tube chassis frame that became a Ferrari staple, the 166MM has an independent transverse leaf front suspension and live rear axle with semi-elliptic springs. Houdaille lever-arm piston shock absorbers are used; steering is by worm-and-sector and the brakes have light alloy drums with cast-iron liners, partially ventilated by the 15in wire wheels carrying 5.50 crossplies. Later models have 5.90 tyres with a 6.40 option. Three alternative final-drives were offered, giving theoretical top speeds for racing of between 121 and 136mph, and the five-speed gearbox is synchronised on third and fourth.

Performance was certainly substantial. The last 166MMs, made in 1953, give 160bhp at 7200rpm and impressive acceleration, including a rest to 100mph figure in the mid-20s and 60mph in 10 seconds.

Noisy but not raucous, the 166MM's engine delivers its all strongly and needs to be revved hard to get results. Then it comes alive: responsive, crisp and smooth like no other 1940s sports car. The logic of 12 cylinders is apparent; others seem to have defective hearts by comparison. And the gearbox, tricky at first, has well-spaced, somewhat noisy ratios, and a sturdy change.

Enzo Ferrari hurled the forces at his disposal more in the direction of the engine than the chassis. And it shows. Ride quality is nothing special and bumpy corners will move the car off-line relatively easily and kick through the steering, too. Lancia Aurelia GTs with half as many cylinders and less power were able to beat Ferraris in competition through their superior suspension. Brakes feel good, though, for the 166MM is light, so the demands on the drums are moderate.

Better driving positions exist, but the seats are supportive. The large, wood-rimmed alloy steering wheel seems slightly obtrusive once the 166 is on the move. Instrumentation is comprehensive, with wise emphasis on the tachometer - over-revving is a catastrophic error. In the Barchetta, goggles are a good thing to wear, for the token deflectors fall far short of windscreens and the cockpit, with its padded rim, is a turbulent place as the speed rises.

Having hit the perfect engine formula for road and circuit, Ferrari continued to make larger and larger V12s. The 166 wasn't the first, but it did combine the V12's power with breathtakingly good looks. The die had been cast.







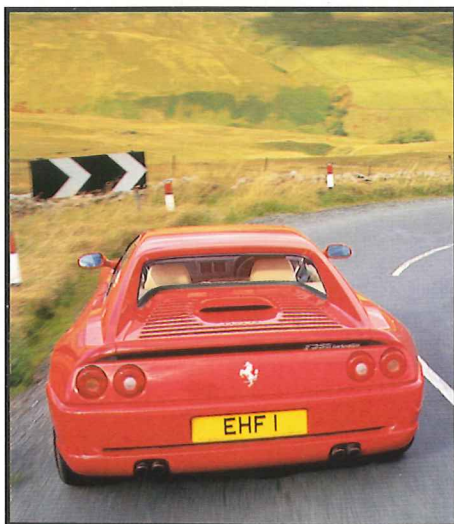
# F355

Few objects have fuelled more desire than the F355, the most seductive mid-engined car yet built

**A TECHNICAL TOUR DE FORCE, FERRARI'S** F355 has redeemed the fading image of Maranello's mid-engined cars. Complex, sophisticated and very fast, it is the quantum leap that has enabled the 'hairstresser' Ferrari V8 to run in proud parallel with the 456GT and 550 Maranello.

There are some tacit admissions, too. The first is that steel suspension systems can only keep up with engine progress by using computer-activated variable damper control; and, secondly, chassis development must have at least equal importance to powerplants – too often handling has taken second place to the seductive qualities of performance.

Now, for the first time since the 246GT Dino, a mid-engined Ferrari has an impressively balanced feel, and truly great reserves of neutral, calm roadholding.



Still at the heart of matters, though, the 3.5-litre V8, with its four cams and five valves per cylinder – that's 40 valves in total – delivers a huge 370bhp at 8250rpm with 268lb ft of torque from 5000 to 6500rpm. So successful is engine breathing that it does not require variable valve timing and runs on an 11 to one compression ratio. No less complex are the dual exhaust systems which need subsidiary by-pass catalysts under high revs and loads: this is not your home-maintenance Ferrari.

The transversely mounted six-speed gearbox helps keep the engine within its ideal operating range, from 4000rpm to the limiter at 8500, although, frustratingly, the tachometer is red-lined from there to 10,000rpm – 1500rpm inaccessible revs. The traditional Ferrari exposed gate reduces the chances of wrong-slotting the gears, the oil for which is now warmed via a



heat-exchanger to make all the cogs easier to get from a cold start.

Other concessions to Ferrari buyers of the 1990s include a light clutch, which first appeared on the late versions of the 308GTBs, and power steering, to counter the muscle-straining effects of trying to persuade the increasingly fat tyres to move at parking speeds.

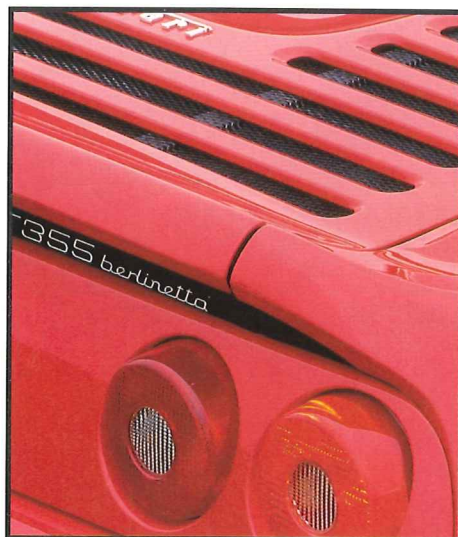
Drivers would have a tough time heaving the F355's 225/40 ZR18-shod front wheels without assistance (the rears are 265/40 ZR18), but on the move the proportionally-boostered steering is superbly weighted and no nuance of surface or wheel behaviour goes undetected. Nor does it by the highly sophisticated damper sensing units which respond in microseconds to a wide range of criteria from both inside (the driver) and outside (the surface). Conventional suspension would be hard-pushed to provide acceptable comfort and roadholding across the F355's very broad performance spectrum without recourse to the electronic weaponry that has become available over recent years.

And it works brilliantly. Low-speed ride is firm but never harsh and it does not really change all that much as the Ferrari surges deep into three-figure speeds. So efficient is the suspension that even very substantial surface irregularities appear not to affect the car's directional stability. Dramas are minimised which, bearing in mind the heady performance, is just as well. Top speed is 183mph and it will reach 60mph in 4.8 seconds, yet the F355 is not intimidating. The car responds crisply and faithfully to control inputs, and the tendency of the 348, on which this car is based, to enter

#### SPECIFICATIONS

#### F355

Price	£95,509
Engine	V8, 3496cc
Bore/stroke	85/87mm
Compression ratio	11.1 to one
Power	380bhp at 8250rpm
Torque	268lb ft at 6000rpm
Specific output	109bhp per litre
Transmission	Six-speed manual
Suspension	Front and rear: double wishbones, coil springs, electronically variable dampers, anti-roll bar
Brakes	Ventilated discs, ABS
Tyres (front/rear)	225/40 ZR18/ 265/40 ZR18
Length/width/wheelbase	4250/1944/2450mm
Weight	1422kg
Maximum speed	183mph
0-60mph	4.8sec

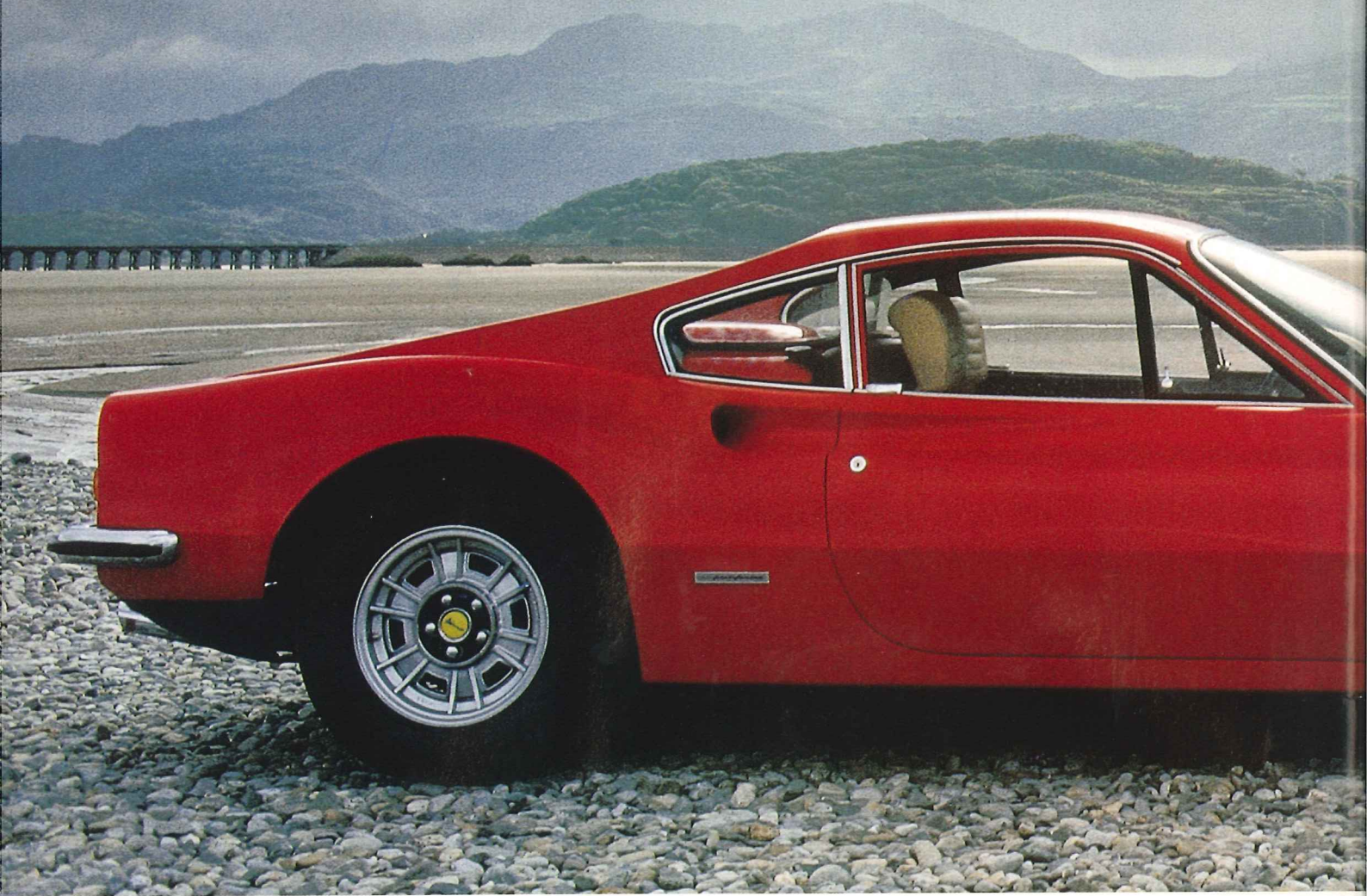


terminal understeer under some circumstances has been greatly diminished, though the tail can still be kicked out with power, in the time-honoured way. Despite the technology and the sales-driven need to make it acceptable to a broad buyer-base, Ferrari has never lost sight of the fundamental key to everything: ensuring the product is a driver's car.

Airbag-equipped, the steering wheel (it could be from a VW) has lost its sporting appeal, but the alloy pedals are drilled and lovingly shaped to facilitate heel-and-toe downward changes. Vital instruments are clustered in a deep nacelle in front of the driver, and less important information is dispensed via a trio of dials in the middle of the fascia. Steering column stalks handle important functions, while tumbler switches on the centre console do the rest.

Supportive and comfortable, the standard seats have wide adjustment, but there is a very costly carbonfibre competition-seat option that gives even more support but does nothing for entry and exit convenience. Very steeply raked, the windscreen invites reflections and cabin overheating in hot weather, which makes the climate control a necessity rather than a luxury. Flying buttresses restrict rear-quarter visibility, which is standard-issue in mid-engined cars, as is the wonderful engine noise as it pulses into the cabin through the bulkheads and glazing to supplement the determinedly lusty exhaust note.

Ferrari's goal to make its cars to the quality of Porsche is now as close as it has ever been. Pininfarina-designed and Scaglietti-built, the F355 looks a true production car – a considerable achievement considering the traditions.



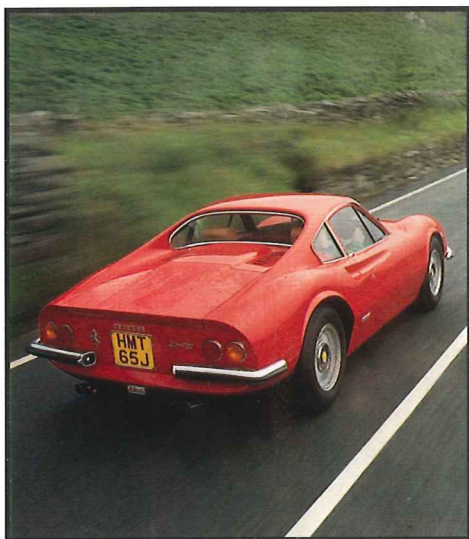
# 246GT Dino

Maranello's first mid-engined road car has become the stuff of legend. It doesn't disappoint

**MODERN MAN LOVES TO DESCRIBE THE** Dino 246GT as the 'little Ferrari'. Wrong on both counts, for it was never badged 'Ferrari' and small it is not. Although made at the Maranello works, it wore 'Dino' (Enzo Ferrari's son) nameplates; and with a wheelbase just 60mm shorter than a Daytona's 2400mm, it was hardly a dinky little thing.

Unconventional because it was Maranello's first mid-engined road car, the Dino steadily evolved from gem to icon. Yet it did not get there on the back of blistering performance – although it was fast enough – but rather by being well balanced, easy to drive within sane limits, and incontrovertibly beautiful.

Pininfarina had been practising the theme for several years with design-exercise show cars based on more ambitious specifications before the Dino 206GT made its debut at the



Turin Show in the autumn of 1967. Scaglietti hammered out a couple of hundred of these aluminium-bodied cars before the definitive but heavier (mainly steel) version on the 58mm longer wheelbase replaced it in 1969, Ferrari having established that it was a big-seller.

There were other fundamental changes. The 2-litre engine was a troublesome all-alloy unit developing 180bhp at 8000rpm which drove through a four-speed gearbox, whereas the new 2.4-litre was cast-iron and the basics were shared with the front engine/rear drive Fiat Dinosaurs and, later, with the Lancia Stratos. It had an extra gear, too. Transversely mounted amidships in Ferrari's Dino, the four overhead camshaft V6 developed 195bhp at 7600rpm with a 9.0 to one compression ratio, triple double-choke Weber carburetors and an electronic ignition system of variable reliability.



It proved one of Ferrari's all-time success stories with 246GTs totalling 2732 units, plus 1180 GTJs, the flashier, less rigid targa-top version. Body longevity was not a strong point. Corrosion has meant that Dinos today mostly fall into two categories: those that need total restoration (awesomely expensive if done properly) and those that have been restored.

To this day, it is not possible to be less than thrilled by the prospect of driving a Dino 246GT – and it starts with the delicate little external door handle that blends so elegantly into the corner of the window frame. Someone designed this with loving care and you just know that, whatever imperfections manifest themselves elsewhere, real human beings have been involved in the realisation of the Dino.

It gets better. A low car (1143mm high), the Dino demands a descent into the cockpit through the wide door and onto the simple yet supportively shaped seat. Instruments are gathered in an oval cluster directly behind the small, leather-rimmed, alloy-spoked steering wheel, and the slender gearlever, chromed and capped with a tactile black plastic ball, emerges from the central tunnel's slotted gate. Column stalks look after wipers, headlamps and wipers.

With the throttle open just a crack, the warm engine surges into life and the responsiveness of the Webers makes a couple of blips mandatory before selecting first and easing out onto the road. Visibility is excellent for a mid-engined car, even to the rear quarters, and the front wheel-arches rise above the steeply

SPECIFICATIONS		246GT DINO
Price	£50,000 (today)	
Engine	V6, 2418cc	
Bore/stroke	92.5/60mm	
Compression ratio	9.0 to one	
Power	195bhp at 7600rpm	
Torque	165lb ft at 5500rpm	
Specific output	81bhp per litre	
Transmission	Five-speed manual	
Suspension	Front: independent double wishbones, coil springs. Rear: independent double wishbones, coil springs	
Brakes	Ventilated discs	
Tyres (front/rear)	205/70 VR14	
Length/width/wheelbase	4201/1740/2340mm	
Weight	1320kg	
Maximum speed	148mph	
0-60mph	7.1sec	



sloping bonnet line so that the road ahead blurs as the speed rises. Annoyingly slow when cold, the gearbox becomes quite slick as its oil temperature increases, but the throws from one ratio to the next are long, although their precision is never in doubt.

Despite having peak torque (165lb ft) at 5500rpm, the engine is so amazingly flexible that it is initially possible to mistake third for second, for example. And yes, the Dino is a fast car: top speed is whisker less than 150mph on a good day, although the speedometer indicates more. The 0-60mph time, should you wish to rev the silky V6 to slightly more than the approved 7800rpm, will drop below seven seconds; 100mph is possible in well under 20 seconds. Mechanical noise rises significantly once you go above 100mph (that's 5260rpm in fifth), but the 246GT feels safe and surefooted even to maximum velocity.

By the standards of the early '70s, the all-disc, servo-assisted brake set-up was very good indeed, but modern high-performers naturally do better. Few mid-engined cars have ever offered the secure handling of the Dino. On slow, wet corners the front wheels will plough into understeer unless the driver kicks the tail out with power, but normally the rear wheels let go gently at the adhesion limits and it does not take a superman to balance the car with the sharp rack-and-pinion steering and the responsive throttle. There is no poison lurking behind the good manners that are so initially evident; the Dino is a beautifully developed car.

# Time machines

For half a century, Ferraris have fuelled passions and desires. Peter Tomalin looks at the highs and the lows – and some of the greatest cars – of the last 50 years

**ANNIVERSARIES. LOOK HARD ENOUGH AND** they're everywhere. And don't worry if you miss one because there'll be another one along in a minute. Car mags are full of them: '25 years ago this month, BL invented the quartic steering wheel: a special celebration! You know the sort of thing. But some anniversaries are worth celebrating, and this is one of them.

But what exactly are we celebrating here? Obviously not Enzo Ferrari's birth, which was in 1898 (so that's one for next year, which is also the 10th anniversary of his death). And not even his first car. That was arguably either the 1935 Alfa Bimotore, or a 1939 creation called an Auto Avio (Enzo's severance agreement with Alfa Romeo, whose race cars he had managed in the '30s, forbade him calling it a Ferrari).

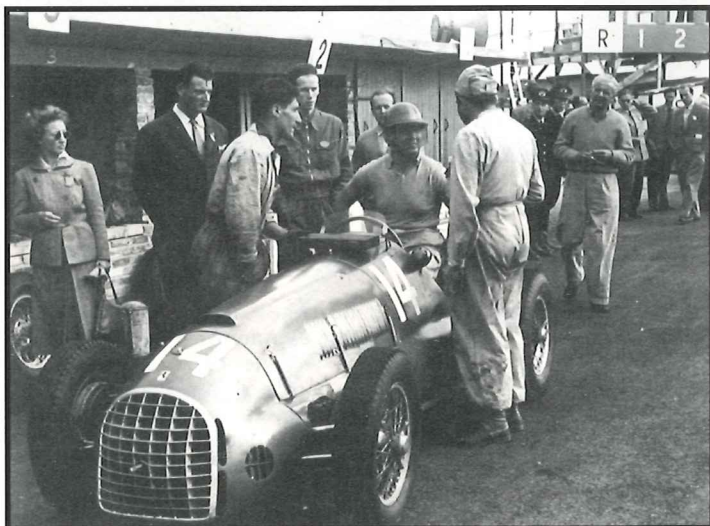
Some of us celebrated Ferrari's 50th in 1996. Any excuse for a party. But although it's true that a true Ferrari V12 engine ran at the end of 1946, it was in 1947 that the first car actually to be called a Ferrari crackled and spat in the Modena sunshine. This, then, is a brief history of Ferrari the cars, as far as it can be separated from the story of Ferrari, the man (which is covered by LJK Setright on pages 26-29).

To be truthful – and truth and Ferrari have not always gone hand in hand – that first of the



The Old Man: Enzo Ferrari

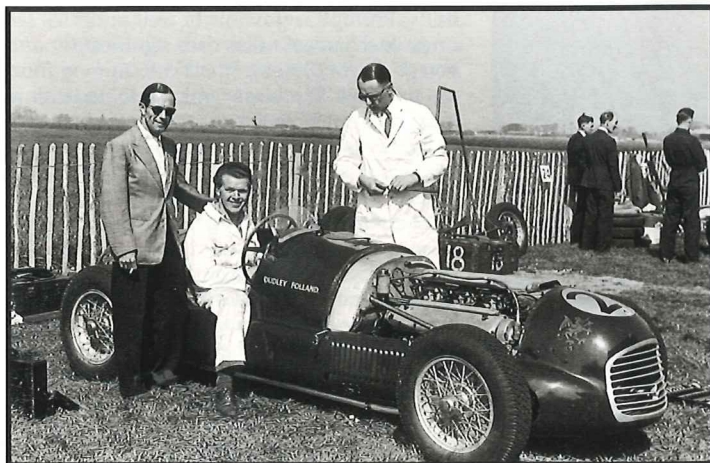
## Snapshots



Alberto Ascari and his 125 during practice for the 1949 Zandvoort GP

1947

The first Ferrari, the Type 125, emerges from Maranello on 12 March. Eight weeks later it wins its second race, at the Roman Baths of Caracalla street circuit.



166 at Goodwood in 1949, the first appearance of a Ferrari in the UK

1948

The first Ferrari anyone really desired, the 166, wins the Mille Miglia. And the first grand prix car, a supercharged 125, appears in the Italian GP.

1949

Big time! Ascari's 125 wins the Swiss Grand Prix (though the all-conquering Alfas are absent), and a 166MM wins Le Mans.

1950

Alfa Romeo is back, the World Championship is announced, and Ferrari eschews the supercharged 1.5-litre F1 car for a 4.5-litre normally aspirated V12 in the Tipo 375.

1951

A Ferrari 375 beats the Alfas in the British GP. 'I have killed my mother,' writes Enzo (his early career was as a driver and later team manager for Alfa Corse).

1952

A new series of road cars appears, called 250, sowing seeds of future greatness. On the track, the Ferrari 500F2 dominates the World Championship.

1956

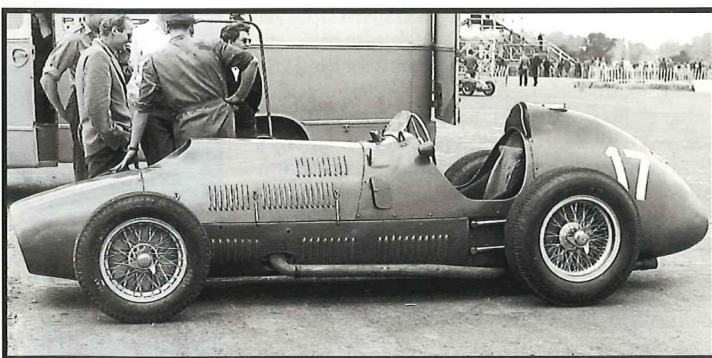
Launch of fabulous Testa Rossa sports-racer; Fangio wins drivers' title in Lancia-Ferrari. Enzo is heartbroken when his son Dino dies of kidney failure after a long battle with muscular dystrophy.

1957

Disaster on the Mille Miglia when a Ferrari crashes killing 11 people, including the driver, 'Fon' Portago. It was the end for the legendary road race.



Fangio and Lancia-Ferrari in 1956

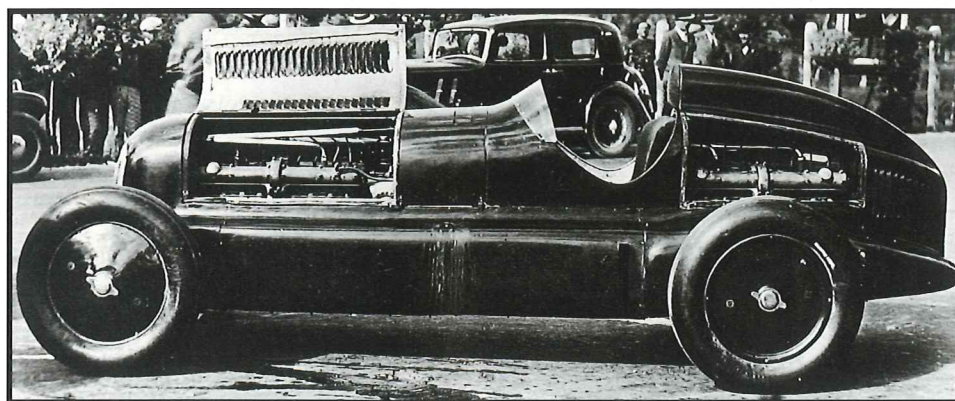


Tipo 375, with 4.5-litre normally aspirated V12, was introduced in 1950

line, the Tipo 125, was an ugly little blighter, but it did have significance, aside from being the first. Its inspirational V12 engine, designed by Gioachino Colombo, established the pattern – and the spirit – for generations of Ferraris to come. Later that year it won an international sports car race in Turin, so right from the start Ferraris and motorsport were entwined.

Every enthusiast knows that the racing cars were Enzo's passion. He deigned to sell road cars to pay for his racing programme and had a barely concealed contempt for many of the *arrivistes* and *nouveaux riches* who primped and preened behind the wheel of the machines that bore his name.

It is precisely because Enzo demonstrated such unswerving devotion to racing that Ferrari has the undying gratitude and respect of anyone who ever cared even a hoot about motorsport. Ferrari was there on the grid when the World Championship began in 1950, and with the exception of a handful of races it has been present ever since. No other marque comes even close to that record. And Ferrari has always brought glamour and passion and excitement to grand prix racing. When it is not successful, every enthusiast shares a little of its pain. To Italian males it is more than that – it is like a



Not a 'Ferrari', but Enzo Ferrari's first dream car: the extraordinary twin-engined Alfa Bimotore

blow to their ego, their manhood.

But there are some truths to be grasped here, and not particularly comfortable ones for Ferrarists. First, given Ferrari's massive commitment to grand prix racing, the fact that it has won drivers' or constructors' titles in only 12 out of 47 seasons is lamentable. Many wise judges have commented that given the set-up at Fiorano, Ferrari ought to have won *everything*. And second, in all of those 47 seasons, Ferrari

has contributed next to nothing in the way of innovation. Quite the opposite: from disc brakes to rear-mounted engines, it frequently lagged well behind its opponents, and often because of Enzo Ferrari's sheer pig-headedness.

Then again, that same pig-headedness, that arrogance, is part of what makes Ferrari special. Had it not been so, the Scuderia might well have dropped out of F1 in the late '60s (it went from 1964 to 1975 without a single title, so the

**1958**  
The new 'Dino' F1 car takes Englishman Mike Hawthorn to the World Championship. A 250TR wins Le Mans, beginning a period of Ferrari domination of the 24-hour classic.

**1959**  
One of the all-time Ferrari greats, the 250GT SWB (for Short Wheelbase Berlinetta), is a winner in GT racing.

**1960**  
The first Ferrari for the family man – the 250GT 2+2.

**1961**  
Ferrari racing cars belatedly follow the rear-engine route with the 246SP sports-racer and the shark-nose F1 car, in which Phil Hill is champion.

**1962**  
Ferrari's new sports-car contender is the 180mph 250GTO, shaped in the wind tunnel. The GTO wins the GT Championship three years running.

**1964**  
A new V8-engined grand prix car takes John Surtees to the drivers' title. The car all the young blades want is the 275GTB.

**1965**  
End of an era. Privately entered Ferraris achieve a 1-2-3 at Le Mans, but it will be the marque's last success at the Sarthe. Ford is about to unleash the GT40.

**1967**  
Fabulous Ferraris on road and track: Pininfarina reveals its latest masterpiece, the 206GT Dino, and the gorgeous P4s win the sports prototype championship.



The unmistakable 'shark-nose' Ferrari of 1961, which won Phil Hill the championship

**1968**  
Ferrari launches a 'supercar', the 170mph Daytona, the fastest production car on the planet. It's also the last all-Ferrari Ferrari.



Mike Hawthorn on his way to the drivers' championship in 1958, in the 'Dino' F1. But the days of front-engined F1 cars were nearing an end...



A 250GT SWB in the colours of the Rob Walker racing team. Stirling Moss drove this car

present drought is nothing new). The polemics and the tantrums, too, though they often militated against success, have only added to the aura, the mystique. It is also true that it was in sports car racing, not in F1, that Ferrari really built its reputation and secured its future.

Ferrari made its reputation in its first 20 years. And it made it largely through sports-

racers like the 166MM, 250 Tour de France, Testa Rossa, 250 Short Wheelbase Berlinetta and, of course, 250 GTO. Not until the F50 did Ferrari pretend that one of its road cars was on even nodding acquaintance with a Formula One car. But back in the '50s and early '60s when you bought one of the 250-series of road cars with the 3.0-litre V12, you were buying a

piece of that GTO magic. And you really were.

This was a golden age. Between 1953 and 1967, Ferrari was sports car champion in all but three years. It won Le Mans (to the wider public a race of huge significance) on its debut in 1949, again in '54 and '58, and then six times on the trot in the early '60s. No wonder Ford tried to buy Ferrari (and very nearly did) before going all-out to beat it with the GT40.

The connection with the road cars, sometimes real, sometimes imagined, was made in the customers' mind. It brought an association of glamour that is unequalled in any other marque – Fiat recognised it when it took its stake and saved the company in the late '60s – and it sparkles today as brightly as ever.

But a hundred world titles would have counted for nothing had Ferraris not been lovely to look at. The other, vital ingredient was the coachwork. Not every Ferrari has been drop-dead beautiful, but out of the dozens of models that have entered production, you could count on the fingers of one hand the ones you wouldn't want parked in your driveway. In the early days Ferrari turned to several  *carrozzeria*  to clothe his cars, but by the mid-'50s he had forged a relationship with Battista 'Pinin' Farina

## Snapshots



Most beautiful racing car of all time? The P4 must come close

1969

Fiat takes a 50 percent stake in Ferrari and control of the road car division, leaving Enzo to run the racing side. He is not displeased.

1970

A new flat-12 F1 engine sees Ferrari return to the winners' circle, though it is pipped to the drivers' and constructors' titles by Jochen Rindt and Lotus.

1973

New Dino 308GT4 is first Ferrari road car with a V8 and first mid-engined 2+2. Bertone styling not liked. Better is the Berlinetta Boxer, Ferrari's answer to the upstart Lamborghini's Countach.

1975

Pininfarina-styled 308GTB takes up where the original Dino left off. With 328 it will become best-selling Ferrari ever. In F1, Lauda and 312T end Ferrari's 11-year title drought.

1976

Appalling accident at Nürburgring robs Lauda of second title, though he won't be denied the following year. Four-seater 400 is first Ferrari with an auto.

1978

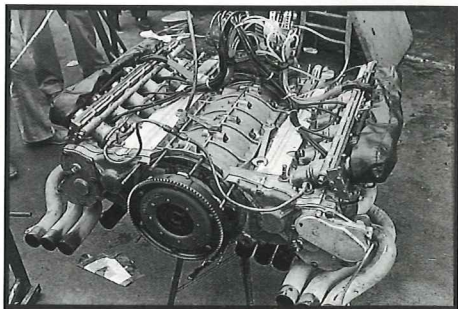
Enzo's wife Laura dies, and Enzo reveals that Piero Lardi, who has been working in the organisation for years, is in fact his illegitimate son.

1979

Jody Scheckter pips Gilles Villeneuve to the drivers' championship, Ferrari's last to date.

1981

New mid-engined 2+2 is



Masterpiece: Ferrari's flat-12 F1 engine



Daytonas best-known as road cars; scored class wins at Le Mans

called the Mondial. Sadly it's no prettier than the 308GT4. In F1, Ferrari follows Renault's example and builds a turbocharged car.

1982

The racing world mourns the death, in a qualifying session, of Villeneuve, the most spectacular driver of his era.

1983

Ferrari wins a record eighth constructors' title in F1. It'll be a while before it wins the next one...

1984

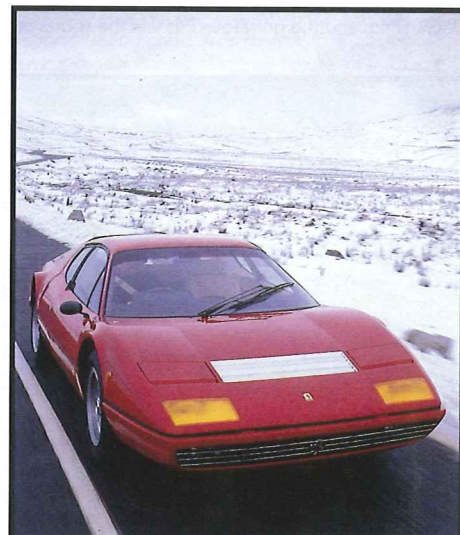
The supercar is alive and well and living in Maranello: Ferrari unveils the fabulous 380bhp Testarossa and the even more fabulous 400bhp 288GTO.

1987

The 40th anniversary of the Ferrari marque is celebrated with the unveiling of the F40 – 478bhp and 201mph, making it the fastest road car, for the time being.

1988

Enzo Ferrari has been frail and ill for some time, and six months after his 90th birthday, he dies in his bed in the early hours of Sunday 14 August.



Berlinetta Boxer put the engine in the middle



which endures to this day. From the 212 Inter of 1952 up to the present-day F355, via 250SWB and Lusso, 275GTB, 246 Dino, Daytona, 308 and a dozen other outrageously seductive shapes, Pininfarina has been the perfect partner for Ferrari.

Not all the road cars were as good as they looked; some were indifferent, and one thing the road and race cars often had in common was a glorious and powerful engine married to a distinctly ordinary chassis. But some of them really were great. The '50s and '60s 'Berlinettas' – the term Ferrari used to distinguish his sportiest cars from his regular coupés – cars like the 250 Short Wheelbase, the 275GTB and the Daytona, are on everyone's list of classics. And then there's the delectable Dino, which inspired a whole sub-genre of so-called junior supercars, from 308GTB to F355. Finally the flagship cars, the flat-12 Berlinetta Boxers and Testarossas, and the turbocharged 288GTO and F40.

Just reading back through that list is enough to send a flutter around the pit of my stomach. And it also reminds me that absolutely no other manufacturer has such a heritage of the most exciting, the most desirable, the most achingly gorgeous cars, as Ferrari.



The red-head. A mid-'80s Testarossa in the land of its birth. It captured the mood of the decade



Supercar for the family man: the sublime 456GT, released in 1992

1989

Ferrari pioneers the semi-auto gearbox in F1, a rare case of innovation. The 308/328 is replaced by the 348. A 250GTO changes hands for £8m at the height of the classic car boom.

1992

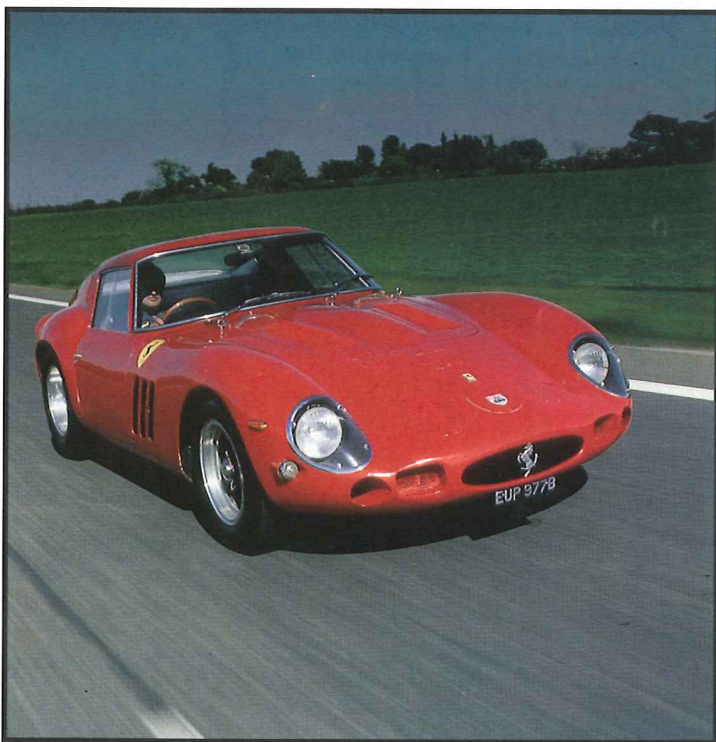
Recession bites, and even Ferrari is on short-time working. It still manages to launch the brilliant 456GT.

1994

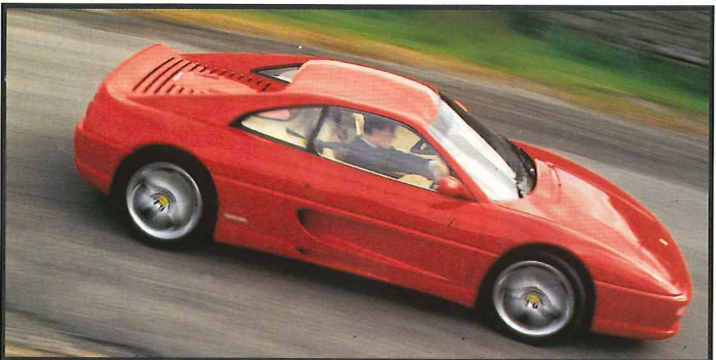
More new cars: the F512M is the last hurrah for the flat-12 supercar, and the hugely desirable F355 replaces the little-loved 348.

1996

Michael Schumacher signs for Ferrari, and Fiat boss Gianni Agnelli says, 'If Ferrari does not win with Schumacher, it will be Ferrari's fault.' One year early, the F50 marks Ferrari's 49th anniversary.



250GTO: legendary track car equally at home on the road



F355's five-valve-per-cylinder V8 sounds like nothing else on earth

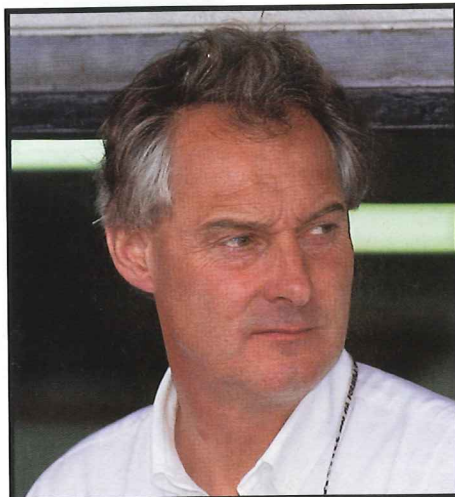


The F50: Ferrari always produces something special for anniversaries



## The triumph and the tragedy

In 1982-83, Ferrari won its last world titles, but lost two great drivers through death and injury. In a rare interview, British engineer Harvey Postlethwaite tells Doug Nye the full bitter-sweet story



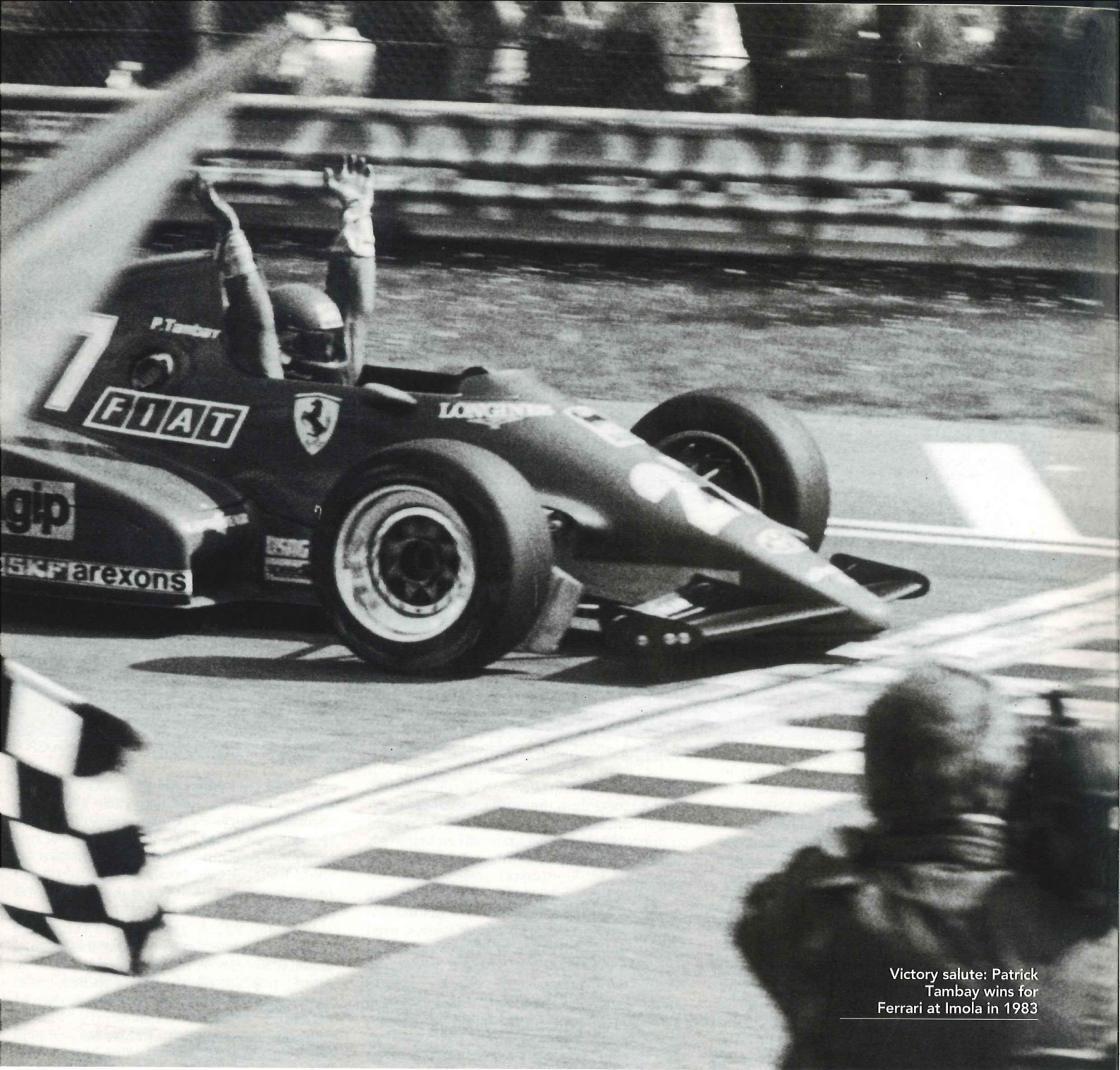
Postlethwaite: mixed emotions

A YEAR IS AN AWFULLY LONG TIME IN motor racing. In 1982, Ferrari was winning the first of two successive Formula One constructors' titles; its cars were the ones to beat. Just a year earlier, its new 1.5-litre turbo engine was strong, but the cars handled like supermarket trolleys. In 1981, Ferrari's chassis was a joke.

As one of its British rivals commented, 'If Ferrari put that engine in a halfway decent chassis we'll never see which way it went.' Mr Ferrari concurred, and in mid-summer 1981 he engaged British engineer Harvey Postlethwaite to do just that.

Few could have guessed that the next two seasons would be quite so momentous. And no-one ever thought that Ferrari would still be waiting for its next title, 14 long years later.

Postlethwaite had made his name with James Hunt's March and Hesketh cars of 1973-75, had produced Scheckter's successful Wolf in 1977 and would serve two Ferrari stints. He introduced



Victory salute: Patrick Tambay wins for Ferrari at Imola in 1983

them to aluminium-honeycomb chassis, then to moulded carbon-composite technology. He moved his family to Maranello, became word-perfect in colloquial Italian and was accepted almost as an honorary Emilian. In chassis terms he brought Ferrari out of the dark ages.

In the early '80s Formula One embraced 3.0-litre naturally-aspirated or 1.5-litre forced-induction engines. In 1981 Ferrari had followed Renault down the turbo route, but while the V6 engine proved quite competitive, the 126C chassis was woefully off the pace.

Drivers Gilles Villeneuve and Didier Pironi did their best. When Villeneuve found himself leading the Spanish and Monaco GPs his superb racecraft blocked off all pursuit to win. Mr Ferrari adored him for it, but it couldn't disguise the truth.

Ferrari had never been confident of fully stressed-skin aluminium monocoque chassis, preferring instead the 'Aero' system – a welded

square-tube internal frame stiffened by riveted-on aluminium skins. The turbo engine could wrack this chassis so badly that, as one team technician recalls, 'The drivers were in good shape if confronted by two right-handers or two left-handers in succession, because in the first the chassis would take a set – all its rivets would lean against one side of the fretted, oblong holes in which they sat – setting it up nicely for the second... but a right-hander followed by a left-hander would confuse the car completely...'

Technically, Ferrari had never been super-strong. Its chassis/aerodynamic appreciation was primitive, and even its vaunted engine capabilities were founded more upon practical experience than fundamental grasp.

But Ferrari's men really were good practitioners. Exhaustive testing of the alternatives usually identified the solution. If they might not know why, never mind, race it anyway. Within the context of the 1970s/early '80s, their vast expe-

rience – and the Old Man's own phenomenal technical recall – could work the oracle.

Unrestricted dyno running made the engine competitive, though the turbo unit itself was often unreliable. For a while Ferrari ran German KKKs, and mechanics became so inured to Kappa-Kappa-Kappa turbo failures they dubbed the German brand 'Kaput-Kaput-Kaput'.

When Postlethwaite arrived from England he was pleasantly surprised. The atmosphere in the team was 'super', he says. 'They were all racers and the place had a great feel to it – very similar to an English team, but with all the additional history and charisma overlaid...'

'Although the Old Man was in his mid-eighties, you wouldn't have believed it. Most of the time he alone was doing the talking. We all listened. He was very astute; he had that long, long life's experience, but above all he was A Racer... and if you were A Racer too, you just couldn't avoid becoming a fan.'

Yet cultural differences were marked between Ferrari and any English F1 team. While all the Brits were steeped in aerospace thinking and practice, this was absolutely not the case in Italy. Where the Brits relied heavily upon proper lightweight design and hand pattern-making skills, there was none such at Ferrari. In part at least, Ferrari compensated by pioneering use of CAD/CAM technology to create the shapes.

Ferrari's often Machiavellian politics seldom helped, but at that time the only real frictions involved long-serving chief engineer Forghieri and in-comer team manager Piccinini, who exercised unparalleled influence over Mr Ferrari – his family being the Old Man's bankers...

For 1982, Postlethwaite's prime objective was to provide a state-of-the-art chassis. To follow the McLaren/Lotus lead direct into moulded carbon-composite was beyond Ferrari manufacturing capability so he produced a Wolf-like aluminium-honeycomb sandwich sheet tub, scored and folded around mixed carbon and honeycomb internal bulkheads. The results took a while to come...

AFTER THE FIRST THREE RACES OF 1982, Ferrari went to the San Marino GP at Imola with a solitary world championship point. Just as well, then, that Brabham and Williams had boycotted the race in a row with FISA, leaving the GP to Ferrari and Renault. The ensuing events would become part of F1 lore.

After Arnoux's Renault failed, the Villeneuve and Pironi Ferrari 126C2s ran 1-2. Villeneuve settled back to win, believing team orders gave him precedence. Even when Pironi began to pass and re-pass, Villeneuve presumed it was 'to entertain the crowd'. But into the last lap Pironi tore ahead and stayed there. As Villeneuve loudly protested, 'He stole my race...'

The media latched on, Villeneuve famously refusing even to speak to Pironi. Two weeks later, in qualifying for the Belgian GP at Zolder, Pironi lapped a 10th of a second quicker; Villeneuve was spurred to a furious attempt to better Pironi's time. On his last flying lap, he clipped the rear of Jochen Mass's slow-moving March. The Ferrari was launched into the air and plunged nose-first from a terrific height. Villeneuve was fatally injured. But was he 'driven to his death'?

Regardless of legend, that's not how some of Ferrari's team recall it: 'The Pironi/Villeneuve thing at Imola was really inflated by the press beyond all sensible proportion. Immediately afterwards Villeneuve was incensed, but that atmosphere didn't really affect the team – we were just thrilled to have won at Imola.'

While the press made much of Villeneuve and Pironi passing and re-passing, it may not have been entirely of the drivers' own volition... Both mentioned unspecified 'minor engine problems', and suspicion has been directed at the turbo boost-control diaphragm, which could stick unpredictably, changing available turbo boost from as low as 3.0-bar to as high as 4.5.

Today, Harvey Postlethwaite recalls, 'Going to Zolder, tension within the team was less than 25 percent of what the press cracked it up to be. We all believed we were going to win, a great feeling of anticipation – then *bang*, Villeneuve was dead. The Old Man was terribly cut up... It was just awful...'

The new honeycomb chassis was criticised but subsequent tests vindicated it completely. The 'C2 was a ground-effects 'wing' car – once launched off Mass's March it kited high into the



Didier Pironi: ambitious

air; when it plunged to earth the impact loads were unimaginably high. With current technology the driver might have survived. But only in retrospect can engineers appreciate how little was known then about crashworthy design.

Ferrari made lone entries for Pironi at Monaco, Detroit and Montreal. He was leading the closing stages at Monte Carlo when it rained. On the last lap his car stammered round the Loews Hairpin, coughed and died in the tunnel. Fuel-pump failure they said – the familiar Formula One trick of blaming a subcontractor. The truth was different.

The Ferrari fuel system was a Byzantine affair with non-return flap-valves and a collector tank filled by surge from the main tanks under acceleration and lateral load. In the rain the car slid so much it failed to generate sufficient g-loads to sluice the last remaining dregs into the collector. Still, Pironi was classified second.

Meanwhile, Gordon Murray's Brabhams had introduced pullrod suspension – lighter and stiffer than the conventional rocker-type used by Ferrari. Postlethwaite had a pullrod front-suspension C2 taken to Detroit, where Pironi finished third, and Montreal.

Pironi qualified on pole in Canada, stalled at the start and was rammed by novice Ricardo Paletti's Osella. Pironi emerged unscathed but poor Paletti died – another numbing experience for Ferrari's men at the pit-wall. Pironi restarted in the spare car, but had an unhappy race, finishing ninth.

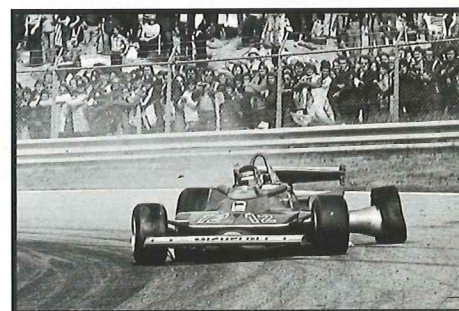
BACK IN EUROPE, FOR THE SECOND TIME Pironi survived a major testing accident at Ricard, destroying another C2, while a new team-mate was engaged – the relaxed, confident Frenchman Patrick Tambay.

In the Dutch GP at Zandvoort, Pironi won handsomely – the 126C2 was well understood and nice to drive. In the British GP, Pironi and Tambay finished 2-3, in the French 3-4, then to Hockenheim for the German GP, Pironi leading the drivers' championship by nine points.

The Italian press had been needling him as a 'points-gathering accountant'... perhaps he set out to prove otherwise in rain-swept Saturday qualifying by running ever faster. Uninspired in another car's spray plume, he ran flat-out into Alain Prost's slow-moving Renault. The subsequent impacts crushed the front of Pironi's C2; his legs were shattered, his right foot almost severed, his F1 career finished...



Gilles Villeneuve: driven to his death?



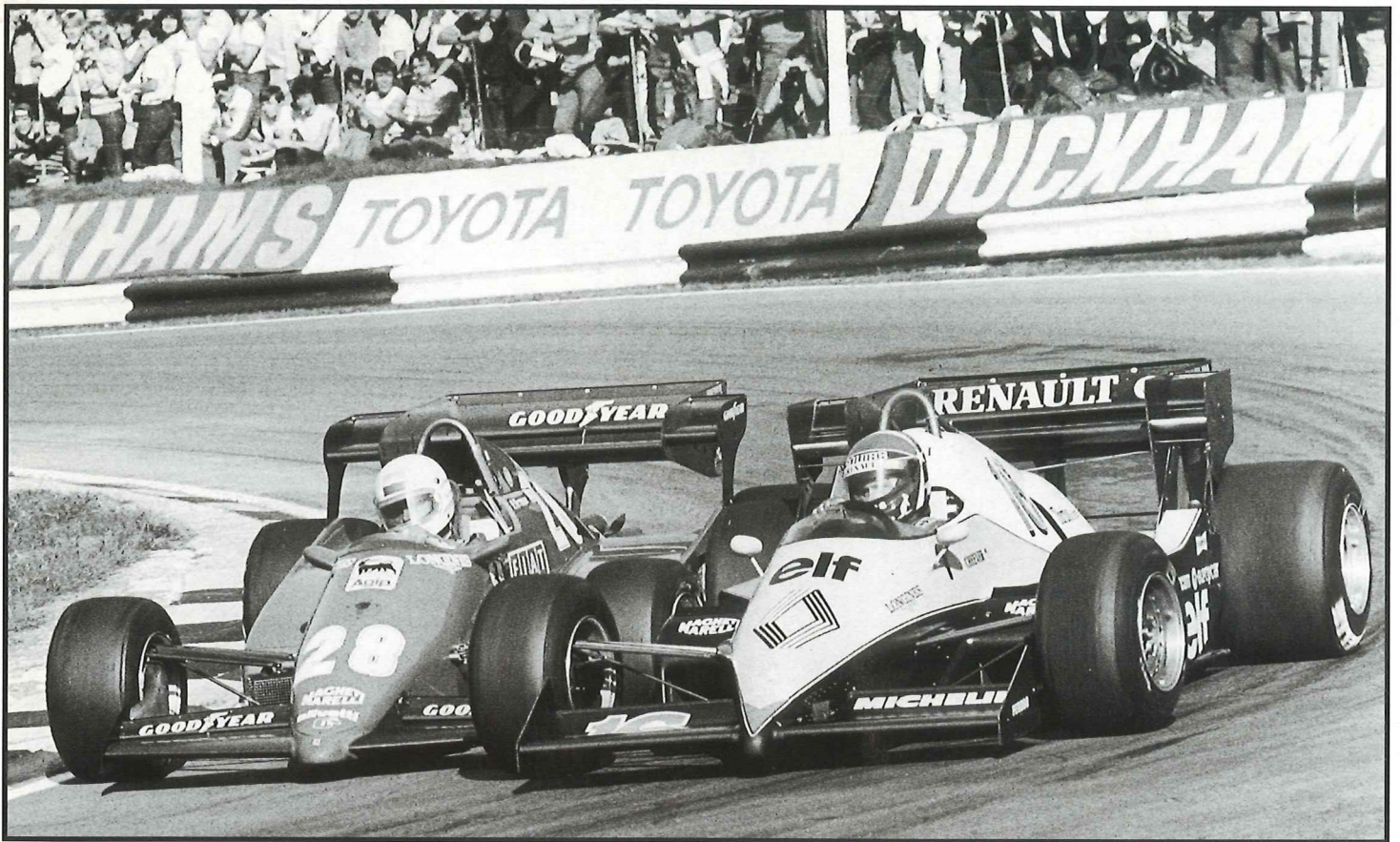
Blow-out: Villeneuve in the 1980 German GP

It's said that when the Old Man heard the news he muttered 'Addio Mondiale' ('Goodbye Championship') – but even he wasn't that hard. He was devastated but, if anything, became even more determined to win, to prove his team could bounce back. Postlethwaite says, 'I felt really sorry for him – he went through tortures for those two guys...'

Next day Patrick Tambay gave Ferrari the massive morale boost of winning the German Grand Prix. He represented Ferrari alone in Austria, finishing fourth after a puncture, but in the so-called 'Swiss' GP at Dijon the modern F1 cars' solid ride trapped a nerve during practice, triggering agonising pains in his neck and right arm which kept him off the starting grid.

For the Italian GP, the veteran Mario Andretti was engaged to partner Tambay. Andretti had

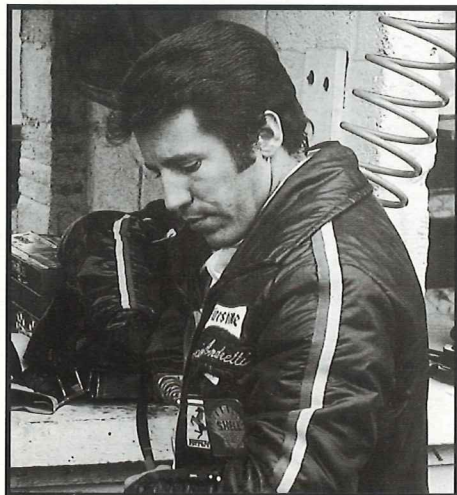
**'Andretti's arrival absolutely revitalised the team. He was just the consummate professional'**



1983, European Grand Prix, Brands Hatch: Arnoux in the new carbonfibre 126C3 locks wheels with Cheever's Renault at the Druid's hairpin

driven for Ferrari in 1971-72 before becoming Champion with Lotus in '78. Postlethwaite recalls: 'Andretti's arrival absolutely revitalised the team. He was just the consummate professional. He turned up at Fiorano in the August heat and promptly did 135 laps in the day in 35degC... We were all knackered just by being there, so how he felt after the effort of driving I simply can't imagine... a truly wonderful professional performance.'

The team had wondered how Andretti would go in Formula One; by his fourth lap at Monza he was on the pace, and he qualified on pole. The Ferraris finished 2-3 behind Arnoux's Renault, making Ferrari's constructors' championship lead safe. The world title was theirs again, Keke Rosberg of Williams eventually becoming drivers' champion.



Andretti boosted the team's morale

THROUGH THE FOLLOWING WINTER, Arnoux joined Tambay and moved into Maranello, to the mixed – and justifiable – fear and delight of the local female population...

Ferrari planned to defend its title with new moulded carbon-composite 126C3 cars and engines uprated with AGIP water-injection. A test car was assembled using a 'C2 aluminium chassis and a slender new longitudinal gearbox, which improved weight distribution and allowed improved aerodynamics. The car proved 'an absolute Bomba', but on 3 November, 1982, FISA banned ground-effects cars, flat bottoms becoming mandatory. Some at Ferrari saw this as a bonus, having never come to terms with modern aerodynamics...

Meanwhile, chief engineer Forghieri's ongoing duel with team manager Piccinini reputedly saw him touring the works in the evenings, changing everything the staff had been told to do. The traditional Ferrari test-all-possibilities approach had been replaced by focused design from first principles. Forghieri had been terrific for Ferrari in his day, but that had now passed.

Against this fractious background, Ferrari began the '83 season with flat-bottomed aluminium-hull C2Bs while Postlethwaite's chassis section rethought its replacement carbon-composite 126C3. At Christmas the *Reparto Corse* moved into its new tailor-made HQ at Fiorano, built partly on the old works car park opposite the production factory. There it installed all the paraphernalia of carbon-composite manufacture.

Early in the new season unreliability afflicted Arnoux, and later Tambay, though Patrick scored Ferrari's second successive win at Imola and Rene then won in Montreal. Cock-ups included an ignition wire dropping off to rob Arnoux of victory in Detroit, where Tambay

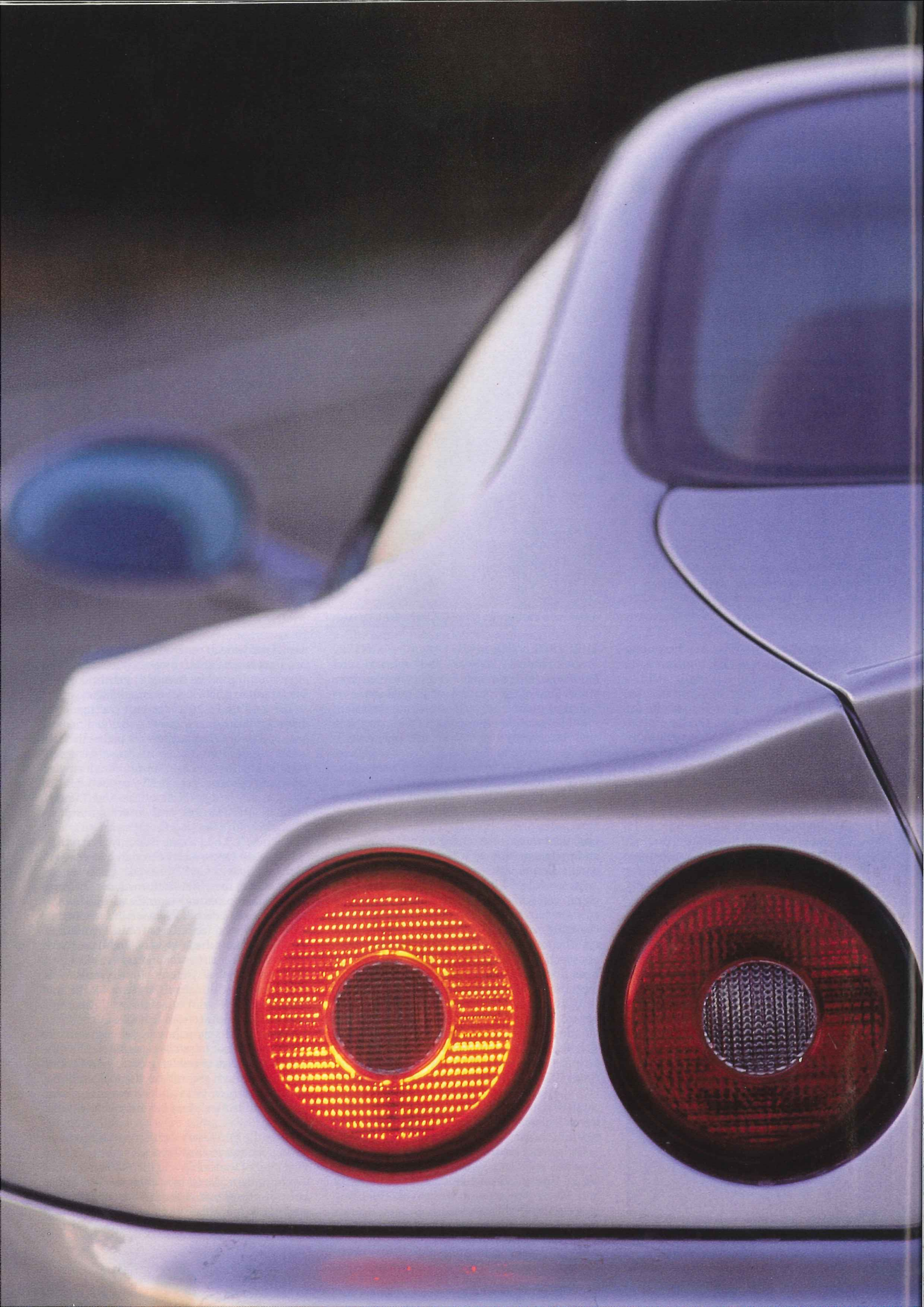
non-started due to water-injection vapour locks; two later engine failures wrecked his cause and after spinning off at Brands Hatch he lost his Ferrari seat to Michele Alboreto for '84.

The beautiful 126C3 'carbon car' made its debut at Silverstone, where Arnoux qualified on pole and he and Tambay ran 1-2 before the cars began to slide around, blistering their tyres. Forghieri carried the can, having fitted smaller rear wings for the race. Then Arnoux won the German GP and in Holland he and Tambay finished 1-2. Second and fourth at Monza secured Ferrari's last points of the year.

The new 'C3 had shone instantly, and unlike '82 not one car was lost through accidents. A narrower new-design *trasversale* gearbox was preferred for these flat-bottomed cars, helping provide the optimum length for wing overhang requirements. Reliability faltered only in Austria where a stripped fourth gear robbed Arnoux of victory. But after the Dutch GP, Brabham-BMW made significant strides, and by season's end the 'funny-fuelled' German four-cylinder was uncatchable, and Nelson Piquet took the drivers' title. Still, Ferrari edged the world championship, by 10 points from Renault.

Ferrari then was a proper racing team. In crucial respects it hasn't been so since. The Old Man stamped his character upon it, gave it focus. Ferrari finished second in the constructors' championship in 1984 and '85 but, since Enzo became infirm in '85, it has never looked like winning it.

Since the Old Man's death, no-one has been strong enough to lead Ferrari without dispute. That kind of leadership – in the Williams mould – cannot be replaced by a committee. Can the Luca di Montezemolo/Jean Todt axis fill that gap? Only one thing is sure. A certain young German will not wait on Ferrari forever...



# 550 Maranello

Ferrari's new supercar puts the prancing horses back in front of the driver. And it all makes perfect sense

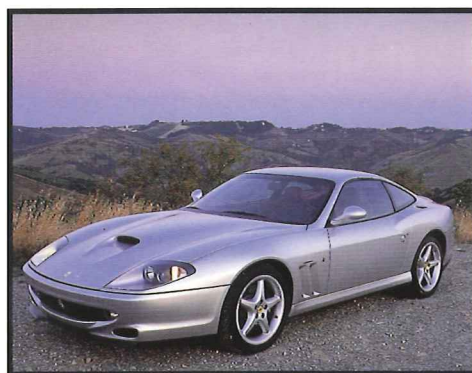
**NATURAL SUCCESSOR TO THE FERRARI 365GTB/4 Daytona**, the 550 Maranello has made the *cognoscenti* intangibly more comfortable with the revisionist approach to large, really high-performance cars. Mid-engined supercars have nearly always had an apology tag attached to them, ranging from convenience through noise to aerodynamics and handling. The Maranello needs no excuses: it is right-minded, a return to traditional values, albeit values and standards that tower high above those set by the Daytona when it shuffled off to extinction a quarter of a century ago.

Suddenly, 479bhp at 7000rpm with 419lb ft of torque at 5000rpm seems adequate, not excessive. Yet, just a few years ago, that was the sort of power that grand prix cars had – and I bet the Maranello would have matched them on roadholding as well.

The 550 also says that those old fuddy-duddy Swabians at Mercedes-Benz in Stuttgart may have been right in their dogged adherence to front-engined cars, having long ago dismissed amidships powerplants as unworkable even for their admittedly placid sports models.

Claiming a top speed of 200mph that few owners will ever check for themselves, the Maranello gets its monumental performance from the four-camshaft, four-valve-per-cylinder 65deg V12 that first revealed itself in the 456GT. But in this application its innards have been lightened with exotic materials to allow the reciprocating parts to safely reach the 7500rpm red line. The induction system has been cleverly tuned and a host of refinements have, without sacrifice, edged up the power in a car that is both smaller and lighter than its rather more portly 2+2 sibling.

As with the 456GT and the F355, the damping is elaborately controlled electronically and takes into account innumerable parameters to ensure that should the driver suddenly transmogrify from traffic-bound lamb to hungry open-road tiger, the suspension will in a split second accommodate him. And it does so seamlessly. Ride quality is good enough for the remarkably short 2500mm wheelbase never to be an issue, and the handling is so well tamed that the Maranello seems incapable of springing surprises. With equal front/rear weight distribution, the car's balance is impeccable, yet the tail can be slipped out for a little fun after the



## SPECIFICATIONS 550 MARANELLO

Price	£143,685
Engine	V12, 5474cc
Bore/stroke	88/75mm
Compression ratio	11.3 to one
Power	479bhp at 7000rpm
Torque	419lb ft at 5000rpm
Specific output	88bhp per litre
Transmission	Six-speed manual
Suspension	Front and rear: double wishbones, coil springs, anti-roll bars. Electrically controlled variable damping
Brakes	Ventilated discs, ABS
Tyres (front/rear)	255/40 ZR18 / 295/35 ZR18
Length/width/wheelbase	4550/1935/2500mm
Weight	1690kg
Maximum speed	199mph
0-60mph	4.3sec

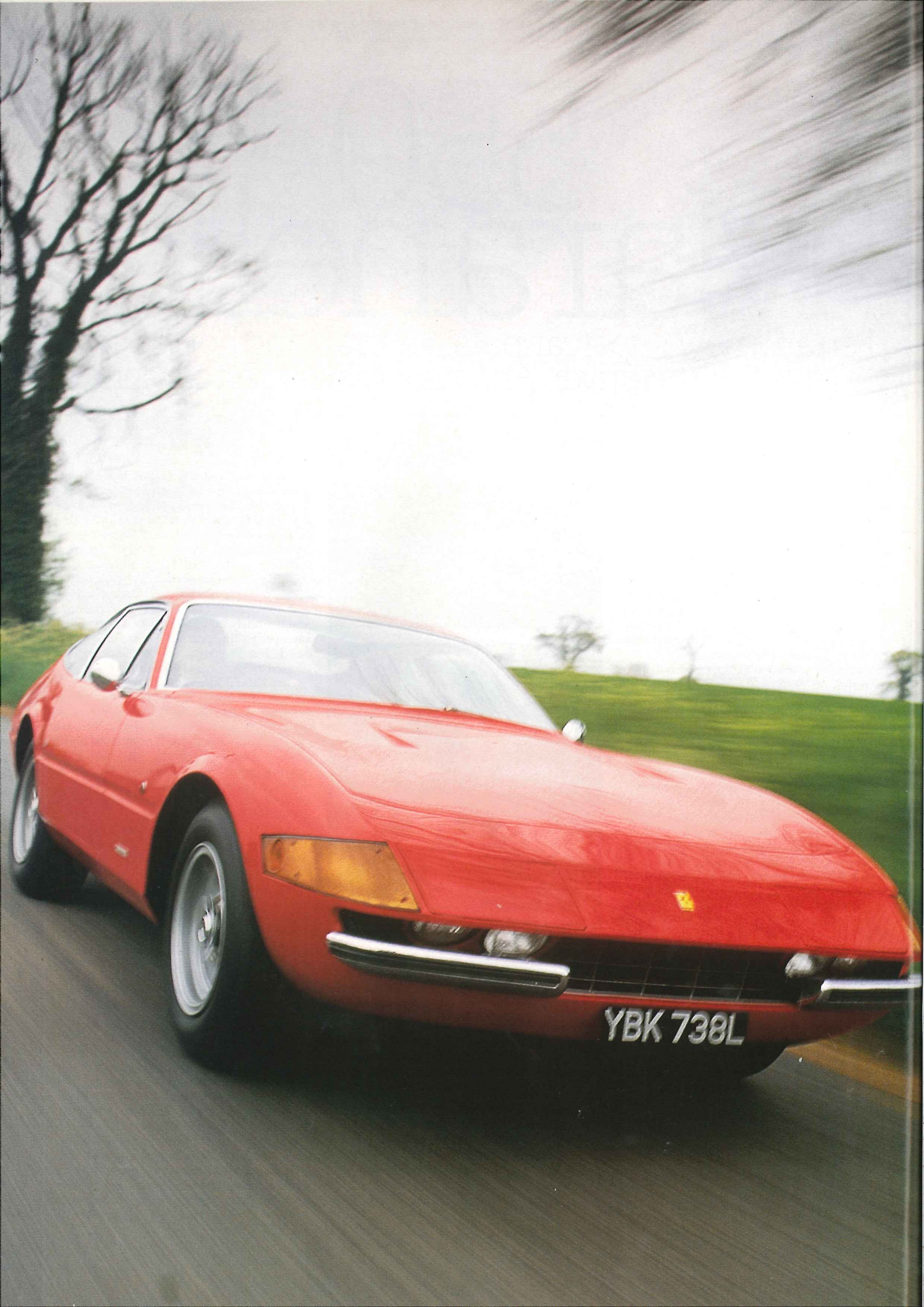
nannyish three-phase traction-control system has been switched off, safe in the knowledge that the power-assisted, rack-and-pinion steering, with just 2.2 turns lock to lock, will calmly retrieve the situation. Hugely powerful, the ventilated, ABS'd discs dispose of this heavy (1690kg) car's speed with eye-bulging efficiency.

Long-nosed and short-tailed, the Maranello spent a lot of time in the wind-tunnel while its Pininfarina designers achieved sufficient aerodynamic stability to let loose a 200mph passenger car on public roads. Reputations ride on this machine. Ferrari is now a grown-up company under the Fiat umbrella, so no tarnishing of the polished image is allowed – no surly sliding closed of the electrically-operated factory gates to shut in embarrassments. And definitely no upsetting quirks permitted at any speed. Big spenders are now a different breed, less forgiving and less grateful to be allowed the privilege of ownership.

They should have little to worry about. The cockpit is large and comfortable, deep in Connolly and carpet, but without walnut veneer or high-tech tasters. The car says it all. Road noise and bump-thump are well suppressed and the engine, always audible, is wonderfully reassuring, as is the exhaust note which finds its way out through the multitude of pipes and converters that are apparently an environmental necessity but also an indignity.

New it may be, but there are hints of tradition in the body's style. The slats on the bonnet flanks owe something to the 275GTB/4, as does the boot-lid with its little kicked-up spoiler, and the round tail-lamps. Better-looking in the metal than in photographs, it nonetheless has an untidy nose: too many air-entry vents. But if there is a truly evocative picture of the Maranello, it is the three-quarter front view, tail sliding under the power, wheels cranked over on opposite lock: flat, controllable, assured, brimming with the car makers' art, the sheer pleasure of a beautiful machine-turned-sculpture at its dynamic best – an Italian supercar that harnesses the best aspects of the country's culture but keeps at arm's length the opposing forces.

It took Ferrari a long time to grasp the basic tenet that the cars had a life after the money changed hands, and the culture that surrounds Maranello's products, due largely to racing, needed to be supported by more than the coachbuilder's art. Quality matters as much as capability, so whatever the merits of Fiat's control of Ferrari, it has grasped that nettle and groomed the horse with sufficient vigour that no-one should ever again be able to quip that the price is for the engine, transmission and reputation; everything else is free, so it's no good complaining.





# Daytona

In an age when front-engined supercars were said to be old hat, the Daytona defied the critics and became a true great

**THE DAYTONA HAD A HARD ACT TO** follow when it replaced the much-loved 275GTB/4. It also had the misfortune to confront head-on the mid-engined Lamborghini Miura, hailed as an altogether more advanced and interesting car, which proved, in the eyes of the critics, that Ferrari had blundered. Maranello riposted by saying that it would not be stamped into a mid-engined supercar because it knew the pitfalls better than Lamborghini. Indeed, the first series of Miuras did have serious deficiencies, but so did Ferrari's eventual answer, the Berlinetta Boxer.

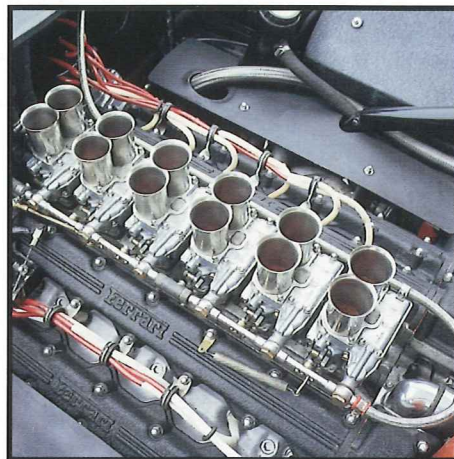
Heavier, more powerful and faster than its predecessor, the Daytona had the final word on front-engined supercars for a quarter of a century, until the slow-grinding mills of Maranello put the right flour into the right sacks with the 456GT.

Hailed in the road tests of the day as the world's fastest production car, the Daytona's performance will keep it among the top rankers into the next century. Top speed is in excess of 170mph and it will accelerate from rest to 100mph in 12 seconds, seeing 60 in less than six seconds on the way up.

It has every reason to be fast: the alloy 4.4-litre 60-degree V12 (bore and stroke: 81mm by 71mm) develops 352bhp at 7500rpm with 318lb ft of torque at 5500rpm. Six double-choke downdraught Weber carburettors meter the mixture into the combustion chambers and four chain-driven overhead camshafts operate two valves per cylinder. Dry-sump lubrication and a five-speed transaxle allow the engine to sit low and well back in the chassis for 50/50 weight distribution.

All-independent double-wishbone and coil suspension looks after the springing and wheel control, and the brakes are outboard ventilated discs with vacuum-servo assistance to keep pedal pressure within manageable limits. Unassisted, the recirculating-ball steering gives a 40ft turning circle and needs 2.8 turns lock to lock. Fabricated from oval-section tubes, the chassis frame is typically Ferrari, being simple, strong and rigid.

Designed by Pininfarina's Leonardo Fioravanti, the Daytona's steel body was built at Scaglietti. Fifteen were produced with aluminium lightweight bodies, although the 450bhp racing GTB/4s, which had a short period of success in endurance races, were steel. There were also 127 Spyderys, although some coupés were converted to open cars during the



## SPECIFICATIONS 365GTB/4 DAYTONA

Price	£90,000 (today)
Engine	V12 4390cc
Bore/stroke	81/71mm
Compression ratio	9.3 to one
Power	352bhp at 7500rpm
Torque	318lb ft at 5500rpm
Specific output	80bhp per litre
Transmission	Five-speed manual
Suspension	Front and rear: independent by double wishbones with coil springs and anti-roll bar
Brakes	Ventilated discs
Tyres (front/rear)	215/70 VR15
Length/width/wheelbase	4424/1760/2400mm
Weight	1762kg
Maximum speed	173mph
0-60mph	5.9sec

'80s. Replica glassfibre bodywork has also been grafted onto Chevrolet Corvette chassis. The Daytona designation, by the way, refers to a 1967 sports-racing success by a pair of Ferrari P4s and a P3 in the 24-hour endurance race at the Daytona Raceway in Florida, where Ford had been holding sway for years at Ferrari's expense. In all, 1412 Daytonas were made before production ceased in 1974.

Introduced at the 1968 Paris Show, the first Daytonas had a broad plexiglass front panel

behind which were placed the headlamps, but this subsequently gave way to electrically-operated pop-up headlamps.

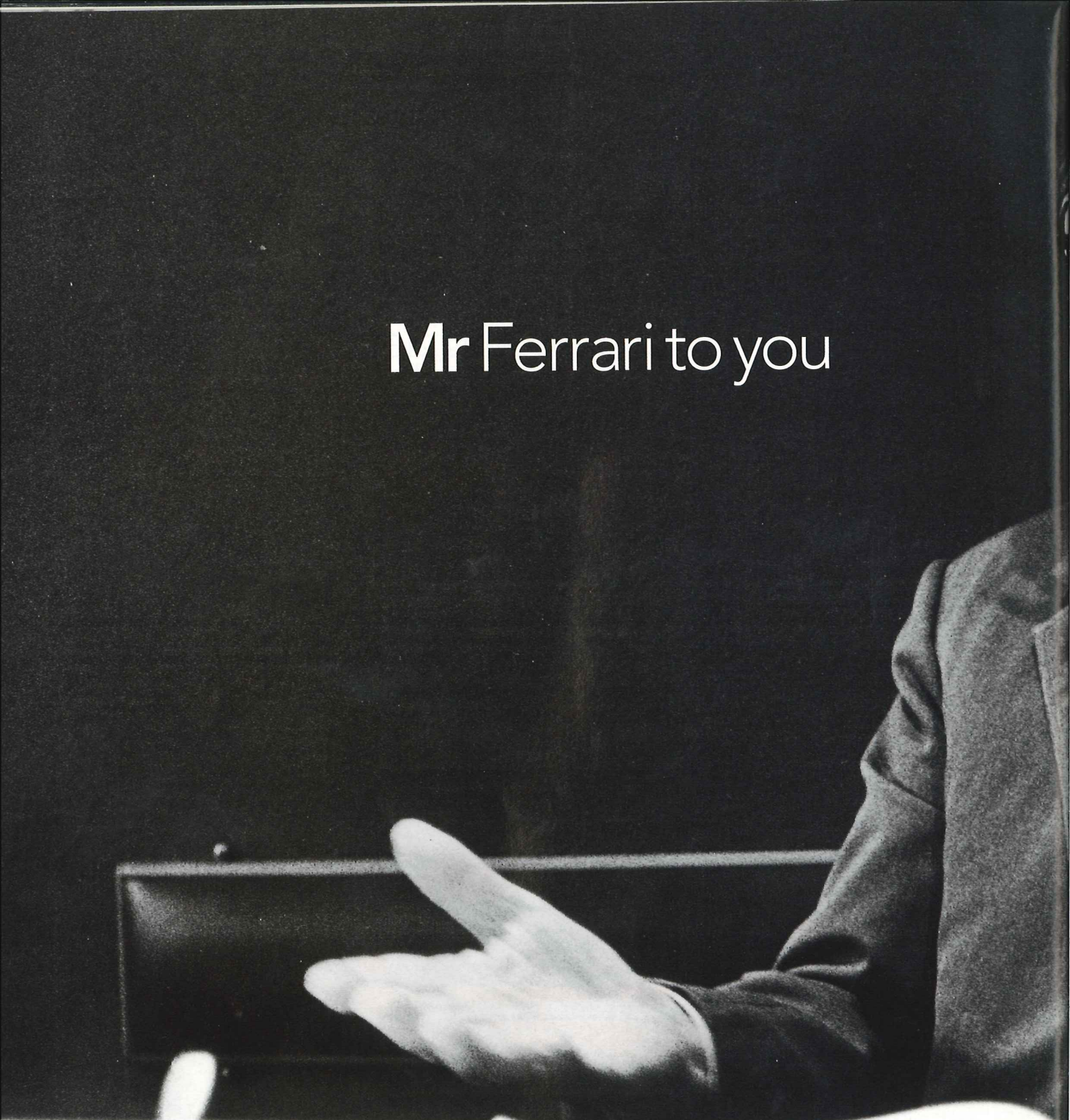
Heavy steering, brakes and clutch preclude the Daytona from the ranks of shopping cars. The very long bonnet, mostly invisible nose, flimsy bumper bars and poor turning circle make it awkward in traffic, although all-round visibility is good. So are the seats, and there is ample luggage capacity.

Flexible down to 1500rpm in fifth gear, the engine is ever smooth but never quiet. Ignore the exhaust and induction roar to appreciate the silken behaviour of the V12 which will fusslessly swing the tachometer needle around to 7700rpm in the gears. Despite the long linkage to the rear-mounted 'box, the gearchange is positive as well as firm and the clutch, for all its weight, has a smooth and progressive action. At its best above 100mph - 130 is a good cruising speed - the Daytona is still civilised at British limits, although ride quality below 40mph is juggy.

It's no match for the cornering power of the very latest Ferraris, but the GTB/4's handling is nonetheless predictable and grip comfortably in excess of most common-sense limits. When the unfashionably high-profile tyres - 215/70 VR15s - abandon adhesion, it is a gentle enough action which can be arrested with a little opposite lock, but there is a tendency for the back to snap into line again, so over-correction can turn the whole thing into a chore. Weighing around 1820kg with fuel and passenger, the Daytona is not a car to be trifled with and it is unappreciative of tentative driving on twisting roads. Narrow country lanes are not its forte and unless the braking system is up to the mark, stopping from high speeds can mysteriously transfer moisture from the mouth to the palms of the hands.

Bus-like in its angle, the leather-rimmed steering wheel is large diameter, although not every instrument face, gathered under a single binnacle, is clearly visible behind it. British-supplied Daytonas have air-con - essential for long journeys to counter heat-soak from the engine, which, incidentally, never has oil or water temperature problems without it being the prelude to a malfunction. Mechanically quite reliable, Daytonas are rust-prone and restoration is expensive. Reconditioning a worn Ferrari V12 road-going engine will cost about £1000 per cylinder - not a car for impulse purchase.

# Mr Ferrari to you



Enzo Ferrari didn't just create the cars; he also created a legend.

He was, says LJK Setright, a true driving force

## HERALDRY HAD ITS PLACE EVEN IN WORLD

War One, especially in the air, where an ace in an aeroplane was as unrecognisable as a knight in armour. The greatest ace of the Italian air force during that conflict was Francesco Baracca, who scored the first of 34 victories on 7 April 1916. After his fifth, on 25 November that year, he had his prancing black horse insignia (but on a white background, not yellow) painted on all his aircraft. No other pilot got the better of him: it was probably ground fire which downed him during a strafing sortie on 19 June 1918. His body and burned-out aircraft were not located until after the Austrian retreat, but the piece of fabric bearing that heraldic device was then retrieved and sent to his parents as a memento. They kept it until one day in June 1923.

That day, a young man named Enzo Ferrari won a race at Ravenna, driving an Alfa Romeo in which he displayed such courage and skill (the opposition was much more powerful) as fitted him, in the judgment of Baracca's parents, to bear that same shield. He was 25 years old.

He bore that badge, the *cavallino rampante*, on the racing cars he drove, then on those of the Scuderia Ferrari team of racing Alfa Romeos which represented the company in the 1930s. Finally he set it on the long and renowned series of cars that were to issue from his own factory.

We cannot question Enzo Ferrari's courage and audacity. Morally and commercially he exercised them until the day of his death. Like all of us, he had his faults – not many, but those he revealed he indulged abundantly.



Physically a big man, he was temperamentally and historically a great man.

He was born on 18 February 1898 in a house on the outskirts of Modena. His background has been variously described as middle-class (by American writers) or humble (by English); but the facts are that his father was a metal worker who built axles and roofs for the Italian railways, a man whose station in life was such that he was one of the first in Modena to own one of the newfangled motor cars. Young Enzo found this a most intriguing device, and his enthusiasm was fanned by visits to motor races, his first being when he was 10 years old. By the time he was 13 he was learning to drive, and he pursued his passion for the petrol engine in assisting his father, whose business had

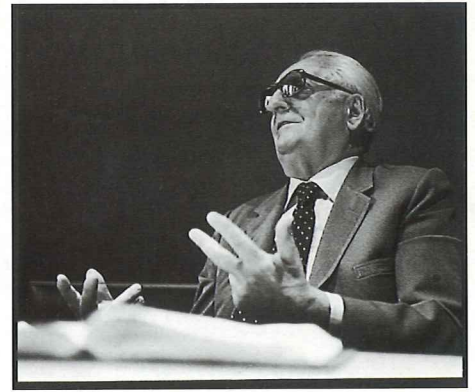
diversified to include motor repair work.

When Italy went to war against the Austro-Hungarian empire, Enzo was 17. While Major Baracca flung his glamorous Nieuport and Spad fighters around the skies, the unknown inheritor of his escutcheon was a humdrum motor mechanic in the army. His father and brother both died during the war; when Enzo was finally invalidated out of the army, he had thought to get a job with Fiat (his Colonel had given him a letter of introduction) but there was nothing doing, either with Fiat or with anybody else. He had a little money, but the necessities of living soon consumed it. At last he found work, as test driver for a small company that converted light Lancia trucks into passenger cars, and he came to know more of the people who figured

in the post-war car boom, many of whose names are now legendary.

He learned advanced driving techniques when he went to work for a little company making CMN cars. Eventually, after much pestering, his bosses entered him to drive in a hillclimb: he was fourth fastest, and this encouraged them to enter him in the Targa Florio. At last Ferrari was beginning to make his mark on the curiously closed world that he sought to join.

In 1920 he joined Alfa Romeo as a factory driver, his first race being the 1920 Targa Florio in which he finished second. Throughout the ensuing decade his reputation as a driver grew: so did the competition activities of Alfa Romeo, until the point was reached in 1929 when Alfa had to delegate the responsibility of running



the team to some organisation that could function outside the factory. The man they chose to command it was Enzo Ferrari.

He was no longer driving. Instead he devoted himself to administration, for which he revealed surprising ability, based on a grimly sustained autocracy. The boss of Scuderia Ferrari could brook no indiscipline. The drivers whom he engaged were invariably the finest available, including such notables as the operatic Campari, the frenzied Nuvolari, and the impassively accurate Varzi. So long as they did as they were told and won their races, everybody got along quite happily.

The wins became less frequent after Hitler came to power and the German teams waged a successful *Blitzkrieg* against all comers. By 1938 Alfa Romeo saw the need to bring its racing operation back within the fold. It called the new department *Alfa Corse*, and found work there for Ferrari. He stayed for a year or so, but his independent spirit could not endure the over-riding authority of the Spanish design engineer Wilfredo Ricart, who had been appointed director of the racing division. The two men fought bitterly; it had to be Ferrari who left.

IT WAS NOT MERELY A MATTER OF HAVING grown accustomed to being in charge and unable to defer to another. It was not merely that he had made up his mind to be notable, and could not depart from that course. It was the fact that, whatever his aptitudes as a mechanic, Ferrari was not – and never became, whatever his status thereafter as head of his own company – an engineer.

Had his administrative cleverness extended to retaining good engineers on his staff, that might not have mattered. Instead, although he hired them frequently, he could never retain them. Not only was this crass tyrant incapable of taking the blame for any mistakes, always choosing instead to dismiss some hireling for them – be he a highly competent engineer, or as often a brilliant driver – but there was also a streak of what was either petulance or pettiness in him, making him unable to endure the company of proficient theorists. That was why he quit Alfa: he could not bear subordination to the lofty intellect of Ricart. That was why he almost always chose plain practical men for his engineers; when occasionally he made an exception (Chiti, for example) it was a brief incumbence ended by an explosive rupture. So long as Ferrari was in charge, his cars might be fast and glamorous, but they were always mechanically old-fashioned and fallible.

Apologists describe him as a natural classicist. As long as he was in charge, his cars may have been fancy but were never truly innovative. In grands prix, Ferrari was the last serious entrant of a front-engined car, for a long time the last champion of the six-cylinder engine (and the first to revive it), the last to field a car running on wire-spoked wheels. Yet his cars, whatever

their fortunes, were never a laughing-stock; in any entry list, his name commanded respect.

It caused a furore when it appeared in the lists for the 1940 Mille Miglia. One reason was that Ferrari had a contract of severance with Alfa Romeo which forbade him to build or race a car under his own name for four years. Shrewd Ferrari, who had set up a company of his own called *Auto Avio Costruzione*, knew that he could win subsidies from Fiat if he did things his way; so, with the assistance of Massimino, the first of his plain practical engineers, he created a 1.5-litre engine in which the straight-eight block and crankshaft were of his own making, while the two four-cylinder heads and all the other moving parts were of Fiat origin.

That was not quite enough to cause a furore, though Ferrari's name was already well known. One of the two cars he entered (as Tipo 815) was to be driven by young Alberto Ascari, son of the brilliant racing driver Antonio who was killed in an Alfa Romeo in 1925. Alberto had been making a reputation since 1937 in motorcycle racing, but this was to be his first car race, and everyone was agog to see how he would fare.

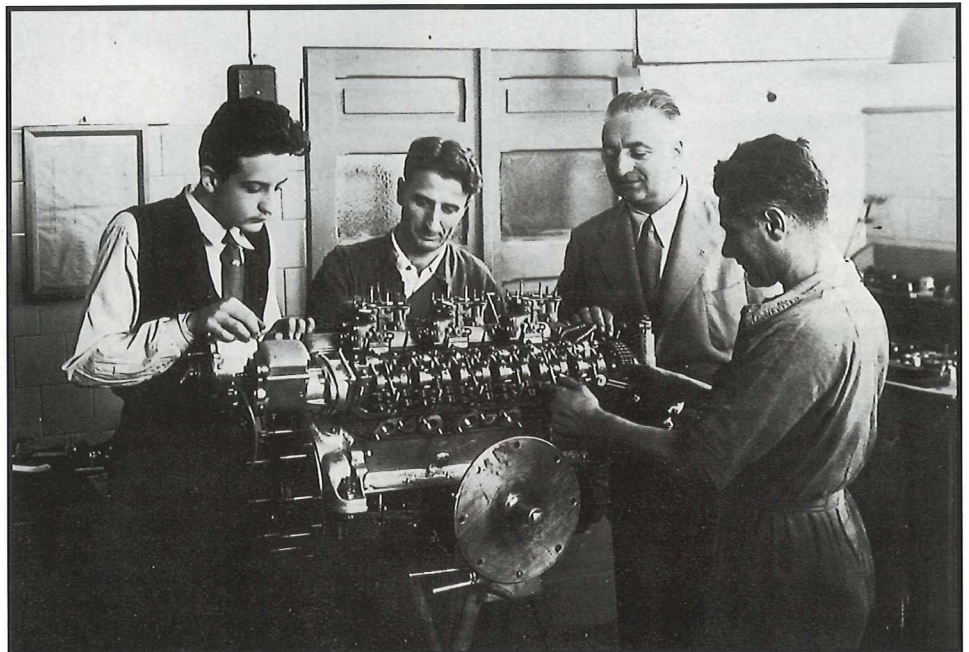
He started off by leading his class, before his car broke. His team-mate the Marquis Rangoni then took over the class lead, until his car also broke. The parts which failed were in each case made by Fiat: the nature of their failures points to torsional flutter in that long crankshaft, made by Ferrari. In the absence of any theorists, nobody saw this; in the circumstances of the war which Italy entered only weeks later, nobody thought any more about it. Ferrari, spending the war in his machine tools business, was recognised as a man who made fast cars,

potentially winners; when the war ended, he was quick to exploit that reputation.

In retrospect it is extraordinary that he should have been able to be back in contention so quickly. World War Two did not confine its effects to the military, and Ferrari did not escape it without some tribulations. He presumably ran his business as a machine tools specialist efficiently, but the government ordered him to move in 1943 from Modena to Maranello, not far from where the present factory stands. It was bombed in November 1944 and again in February 1945; it is hard to tell now whether recovery was due to reparations or to resilience.

At any rate he was joined fairly soon by another engineer out of Alfa Romeo history. This was Colombo, who had designed the 158 Alfetta, a car which became immensely successful once Ferrari was no longer in the way at Alfa Corse. Now, Colombo's job was to create a car which could beat the latest versions of the Alfetta, while complying with Ferrari's dictates; and he could not do it.

AND SO WE SAW THE REAL BEGINNING OF Ferrari's reign as master of his own household; and many a notability was to rue his failure to see that, as Ferrari had begun, so Ferrari meant to continue. In those early post-war years, and for decades to come, Ferrari remained utterly ruthless in his hiring and firing, utterly incapable of accepting any blame, utterly unable to consider any viewpoint conflicting with his. If you are going to be a bear, you might as well be a grizzly bear: if you choose to be an autocrat, you must brook no argument. Time and again, Ferrari's response to failure or



From left: Dino Ferrari, mechanic Marchetti, Enzo Ferrari and mechanic Storchi. Maranello, 1949



Enzo's wife, Laura, and their only son, Dino

**'There was only one person to whom the old man would listen – his son Dino, to whom he was devoted'**

dissension has been summary dismissal. If Colombo was the first of his chief engineers to get the sack, Lampredi (the greatest) and Chiti (possibly the cleverest) were among the noteworthy ones to follow him. Among the works drivers, Behra and Surtees stand out among those who successively clashed and departed, while the merciless and intolerant old martinet remained ruling the roost.

THERE WAS ONLY ONE PERSON TO WHOM the old man would listen – his son Dino, to whom he was devoted. The name was an affectionate diminutive: he was christened Alfredo, and he was Enzo's only son by marriage. Enzo cherished the idea that Dino would succeed him, but the boy's health was poor. He did complete his studies at the Corni technical institute in Modena, and took an engineering degree in Switzerland (his thesis was the design of an engine with three valves per cylinder) but with muscular dystrophy gnawing at him he could not be very active at Maranello.

Yet the boy was not without influence, if only because of his unique relationship with the old man. Enzo gave him an old 2.0-litre V12 chassis; the lad designed a body which was developed into the original 2.0-litre 500 Mondial. The same style was used for the more powerful Monza. Two or three years later, when it became known that the 1958 F1 rules would stipulate



pump petrol instead of fancy fuels, Dino suggested that the new engine that ought to be developed for this should be a V6. It was, but its first run took place some time after the young man's death. Bedridden for months, Dino contracted a kidney ailment from which he died in June 1956. Beginning with the V6 racing car which made such a good showing in its debut at Napoli in 1957, a long series of V6 and V8 cars bore the name Dino. It was a sign of the old man's grief; it was also evidence of his egocentricity, for he reckoned that only a 12-cylinder machine was worthy to bear the name Ferrari. To be fair, the grief lasted as long as Enzo did.

He was in trouble long before the end. Fiat stepped in, as it had with Lancia, to save the name. The terms were magnanimous, notably in allowing the old man to remain at the head (one cannot tell to what extent he remained in control) of the racing department; and it was a very modest Fiat sticker which began to appear on those romantically red racing cars which, competitive or not, were always taken seriously.

More important, Fiat was concerned to improve the quality of Ferrari production cars. If the first Ferrari cars were put together 57 years ago, it was another quarter of a century before realistic standards of quality began to be met, and a quarter of a century more before the good Ferrari was the rule rather than the exception. By that time, the old man was dead.

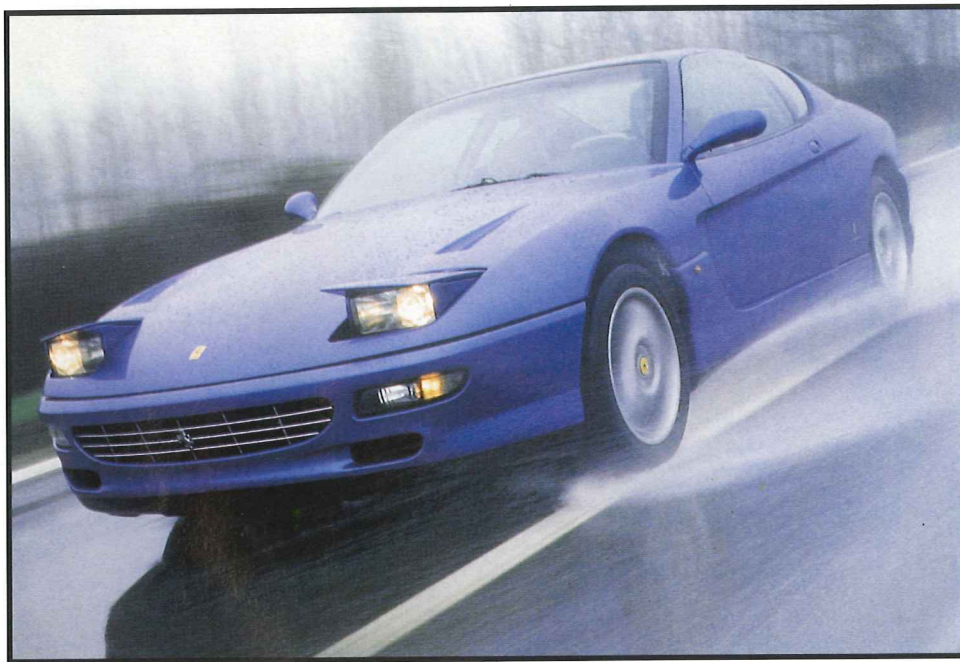
The end came in 1988. At 90, one truly and duly dies of death, but the mourning reached around the world. Few men can have lived so bravely so long; at last he could take cover behind something more substantial than those dark glasses that he had worn for half his lifetime. Was there a clue in them? If he did not like what he saw, he might disregard it but he never copied it. On the contrary, he was consistently stubborn in his resistance to any change in his ways, his products, his understanding of what was right and proper. He was, until his end, a great man – and one who perfectly vindicated the opinion of Dr Johnson: *Sir, no man was ever great by imitation.*



Allies bombed Ferrari's machine tools factory

# 456GT

When Ferrari built a four-seater luxury car, some feared it may have gone soft. No chance



**THE WAY FERRARI SALESMEN TELL IT, THE 456GT is not really meant for Ferrari buyers. They are looking to siphon off Bentley, Mercedes and Aston customers, the sort of people who want luxury and prestige and who are not especially interested in the Maranello traditions. Yet the 456GT is inescapably a Ferrari: behind those sliding factory gates, they just don't know how not to make a Ferrari.**

Fiat has too many cheap cars to be able to go upmarket, Alfa has the wrong image and Lancia is too middle-class. So only Ferrari could change its spots, but even that was made difficult by several decades of rather unsuccessful tries in this dangerously fickle class. However, for more than 20 years rumours had been drifting around that, at Fiat's behest, Pininfarina and Ferrari had been running luxury four-door prototype saloons on test. Perhaps they had been, but commonsense was shown to have prevailed when the 456GT was launched in 1992.

This 2+2 could not be something assembled from existing components or, for that matter, using existing technologies. It had to be new with a capital N, and the price could be more than for a regular 512. Pininfarina was commissioned to design and build a body, and the car that finally got the stamp of corporate approval was, of course, pure Ferrari. It couldn't help but be, referring both to an unknown future and, particularly, to a known past.

For example, a four-camshaft V12 engine in the front of the car and a combined gearbox and final drive in the rear, the usual tubular chassis frame, all-independent suspension, big discs, a rear-end treatment that recalls the Daytona, lots of Connolly leather in the cabin and the black horse on yellow background badging... it's all pure Ferrari. What's new is Maranello's finest-ever V12 (which means the best in the world), adaptive suspension of great finesse, a six-speed gearbox, superb power steering and the improved build quality that Ferrari has been struggling to achieve for some years, using Porsche as the target yardstick.

Ferrari got into the swing of making really large cars with the Testarossa/512TR, and followed it

through with the 456GT. It's a huge car – wide, imposing, beautifully proportioned – and a Pininfarina masterpiece. The difference between the 456GT and the other cars in the market to which its salesmen aspire, is that while those cars make a statement about wealth, power and influence, the Ferrari's proclamation is about beauty. Park it on a busy street and passers-by cheerfully admire it for itself, ignoring the implications of possession.

It is much more than sculpture, though. The dynamic satisfactions are no less immense, for the 456GT has a stable top speed of around 193mph, will reach 60mph in less than six seconds and 100 in about 11 seconds, all with a smoothness that almost defies the principles of reciprocating engines.

The 5.5-litre four-cam V12 unleashes 442bhp at 6250rpm, but the pulling power, thanks in part to the workings of the engine-management system, is on stream from not much more than tickover. By Ferrari V12 standards it's a slow-revver, but it delivers strongly low down in a way that the old, carburettor-fed V12 screamers never could.

Self-levelling to compensate for the variations between driver-only and fully-laden, the all-coil suspension is full of subtleties. Electronics control the damper behaviour in micro-seconds and the steering, power-assisted, is a wonder of easy precision and natural feel. This is Ferrari saying, 'We know how to do luxury, too. But we cannot stop ourselves making Ferraris.'

Leather-bound, the steering wheel is a small, three-spoke affair, and the gearlever, capped by an alloy ball, protrudes from its chromed gate on the centre console. Minor instruments are spread across the fascia, above an array of switches, but the main dials are directly in front of the driver. Four people can travel in the 456GT, albeit slightly cramped, but they do have a first-class environment, which includes excellent air-conditioning and a sumptuous interior.

A fast, efficient express that's perfectly happy to ferry people to and from work without drama, just like the Mercs and Bentleys of this world, the 456GT becomes a Ferrari when it's extended. Two cars in one package – and cheap if you look at it like that – it is totally absorbing in the latter role. So agile, secure and easy handling, it is just thrilling to drive hard, and the transformation appears to cause the physical dimensions to shrink to small sports-car proportions.

If the Fiat supremos demanded a characterless luxury coupé, then the 456GT is a marvellous act of Maranello defiance; but if they wanted a real Ferrari with a new appeal, then what clever people they are at HQ.

## SPECIFICATIONS 456GT

Price	£161,143
Engine	V12, 5474cc
Bore/stroke	88/75mm
Compression ratio	10.6 to one
Power	442bhp at 6250rpm
Torque	405lb ft at 4500rpm
Specific output	81bhp per litre
Transmission	Six-speed manual
Suspension	Front and rear: independent by double wishbones, coil springs, anti-roll bars, variable electronic dampers
Brakes	Ventilated discs, ABS
Tyres (front/rear)	255/45 ZR17/ 285/40 ZR18
Length/width/wheelbase	4250/1944/2590mm
Weight	1823kg
Maximum speed	193mph
0-60mph	5.1sec

# 365GTC/4

A great Grand Touring Ferrari from an earlier era, the 365GTC/4 is too often overlooked

**BECAUSE THEY WERE IN MORE OR LESS** concurrent production in the early 1970s, priced within a few pounds of each other, and had similar designations, there is a widely-held belief that the Ferrari 365GTC/4 is simply a Daytona (the 365GTB/4) in a different suit of clothes – clothes that enabled a pair of kiddy-seats to be squeezed in the rear. We are talking Ferrari here; nothing could be that simple.

They are totally different cars. Not even the cylinder blocks or heads are interchangeable, although they have the same bore and stroke and, thus, capacity of 4.4 litres. Rationalisation was not a word widely heard or understood in Maranello. An altogether softer car, the GTC/4 is widely considered to be one of Ferrari's better products, but was over-shadowed by the rage for sheer speed that was being fought at the top end of the supercar world.

Rare in right-hand-drive form, most of the limited production run of about 500 units (no-one seems to know exact numbers) were exported to the United States from the spring of '71 through to close of play in autumn '72. Designed and built by Pininfarina, the GTC/4 is larger, heavier, higher and less powerful than the Daytona. But it is also a great deal more practical, with more cabin space and more useful torque characteristics at low engine speeds.

But that does not mean it's slow. With a top speed of 155mph, it will get to 100mph in around 17 seconds, its engine spinning to 7000rpm to get maximum power of 320bhp, whereas peak torque of 318lb ft occurs at a gentle 4000rpm. (Remember, Italian makers – especially the supercar people – liked to quote American-style gross output figures, which had fallen from favour in other parts of Europe.)

Almost shovel-nosed, the GTC/4 gets its low bonnet because its six 38mm double-choke Webers feed the combustion chambers through horizontal ports on the outboard side of the heads, whereas the Daytona engine has larger vertical carburettors sitting in the centre of the V, although their height is compensated for by dry-sump lubrication which eliminated the oilpan found under the GTC's engine.

Power steering of the early '70s lacks finesse and feel, but this family Ferrari trades that for sheer convenience and ease of use. In reality, the downside is of no importance most of the time; going at nine-tenths is a slightly different matter, but getting the line through a corner to within a couple of inches every time is not GTC territory – there are other Ferraris for that kind of thing.

Because the gearbox is attached directly to the engine (as opposed to being a transaxle) the vertical gearlever sits high out of the large centre



console and has a particularly sweet and direct action. It is flanked by the ventilation controls. Minor instruments sit at the head of the console, which leaves the speedometer and tachometer in an uncluttered binnacle in front of the driver.

Visibility is good, but the front and rear extremities are out of sight, so a reminder that this car is almost 4570mm long needs to be stored in a prominent position if heart-rending crunching noises are to be avoided. A self-leveller at the rear, to compensate for load variations is the only add-on to the wonderfully well developed all-coil, all-independent suspension, which is biased more towards giving a good ride at moderate speeds than the upper end of the spectrum. Despite all the sophistication of the last quarter-century,

these Ferraris have nothing to be ashamed of when it comes to suspension.

Servo-boosted, ventilated discs on all wheels provide the retardation for this 1525kg (dry) car, and they work powerfully well, but are not, of course, up to the standards of the most modern machinery. For one thing, the comparatively narrow, high-walled 215-15 tyres simply lack true grip and surface area.

Not that this matters very much when cornering hard: the limits of adhesion in the GTC/4 are lower but the handling is very predictable and can be easily managed with dollops of power to put the back of the Ferrari into advantageous positions, especially if the rather heavy front end starts slipping into the understeer that is more likely to occur on greasy roads than on dry Tarmac.

A most able high-speed touring car, the GTC/4 is not a classic relic so much as a thoroughly enjoyable, very stylish performance car that can be used as day-to-day transport. There is air-conditioning, good luggage capacity, and when the rear seats are not accommodating trogs, they are a useful repository for jackets and umbrellas. But only use GTCs in the summer, please, for Britain's salty roads and dank climate play havoc with the minimally protected steel from which they are constructed. The chassis frame and the mechanicals won't rot, but the body surely will and restoration costs are... er, high.

## SPECIFICATIONS 365GTC/4

Price	£55,000 (today)
Engine	V12, 4390cc
Bore/stroke	81/71mm
Compression ratio	8.8 to one
Power	320bhp at 6200rpm
Torque	318lb ft at 4000rpm
Specific output	72bhp per litre
Transmission	Five-speed manual
Suspension	Front: double wishbones, coil springs, anti-roll bar. Rear: double wishbones, coil springs, hydraulic levelling struts, anti-roll bar
Brakes	Ventilated discs
Tyres (front/rear)	215/70 VR15
Length/width/wheelbase	4546/1778/2494mm
Weight	1876kg
Maximum speed	155mph
0-60mph	7.0sec

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## Luca's law

Luca di Montezemolo became President of Ferrari in 1991 and began remoulding the company. It has never been in better shape, says Russell Bulgin

**HE HASN'T CHANGED AT ALL.** 'DISCREETLY dressed in a navy blue blazer, slacks and neat tie, his slight build, sharp features and blue eyes give more the impression of an Anglo-Saxon than a Latin,' reported *Automobile Year* in 1974; today this sentence still passes for a thumbnail identikit of Luca di Montezemolo, 23 years, two F1 championships and one World Cup later.

Yet when he talks – with a rhythm-track of shrugs and big twinkles, spanned by hand-aerobatics – he is no Anglo-Saxon. For there is idiosyncrasy aplenty; an English vocabulary in which 'super' marks particular emphasis – 'super-peculiar' and 'super-unique' are quintessentially Montezemolan adjectives.

Like his uncle, Fiat's Gianni Agnelli, he favours Brooks Brothers button-down shirts worn unbuttoned-down. He is a lawyer, again like Agnelli, and referred to by underlings as *l'avvocato* – the advocate – the nickname by which Agnelli is revered throughout Italy.

Di Montezemolo turns 50 this year, and he has aged gracefully; neither porky nor balding, sparrow-boned beneath the same haircut that served him well in the days when his public life was played out in a Heuer-Ferrari team jacket which always seemed a half-size too snug.

His CV? Studied law at Columbia University Business Law School. Worked in Fiat's legal department. Ferrari Formula One team manager 1973-77 (two World Championships in three seasons). Worked for Cinzano and a Fiat media company. Organised Italia '90, the World Cup which showcased Italian technology. And, from 1991, rescued Ferrari.

'Can you imagine being team manager of Ferrari at the age of 25?' he says. 'I worked with a lot of pressure. But Enzo Ferrari was like a grandfather with me. You have to consider that I was born very close to Maranello, so this was easy for me. I was familiar with the people, the environment, with everybody. But it was a huge experience.'

'He was a fully-fledged protégé of the Agnelli dynasty: he was very young but he was good,' wrote Niki Lauda. 'Because of his social background he was largely proof against the daily round of intrigue and this meant he could concentrate on the job in hand... Off the top of my head, I can't think of anyone in that position before or after who enjoyed the same freedom.' Today, Lauda is a consultant to Ferrari. The old boys are back together, and standing out on that lonely pitwall while Schumacher and Irvine, time and again, set about breaching the chasm separating R&D potential from top-six points.

Di Montezemolo is, of course, a compelling conversationalist. 'If Ferrari is in a strong position,' he will say, 'it is based on a very strong image built up over 50 years: credibility, creativity, myth, a mix between hand-made and high technology.' So he admits myth is a key. One of his secrets is that he always sounds like a romantic yet, at heart, remains a rationalist.

His cool analysis of the product could have come from dourly analytical observers secreted within meeting rooms at Tochigi or Hethel, but comes alive through his presentation, his punctuation, the tiny, almost theatrical pauses.

Like this. 'I do not know if a Ferrari is the best car in the world, and I am certainly not the best person to ask, but if you drive a Ferrari, when you get out of it you feel something difficult to explain, but unique. It is the emotion of driving. The engine. The... *music*. The gearbox. Many different things. These for me are the most important elements to maintain, and to increase.'



Ferrari hopes are pinned on these two men

## 'Can you imagine being team manager of Ferrari at the age of 25?'

One more quote – and perhaps the single most important pointer to his perception of Ferrari: brand, product, future. 'I do not want to do a comfortable Ferrari,' he says. 'But I do want to do a less uncomfortable Ferrari.'

Today's Ferraris are less uncomfortable. Less ephemeral idiocy – bad driving positions, lousy visibility, gymnastic door apertures – must be overcome before the driver can access truly emotive performance. And they indulge the driver a little more, too: not so sharp, more progressive. The purists blanched at the 'retro' 550. But the customers, those who relish front-engine/rear-drive, progressive handling and a whiff of Daytona past, adore it. Di Montezemolo understands today's Ferrari buyer.

Today, Ferrari is all about new markets, and teasing future economic recessions by serving a broader base of export destinations. No longer will a collapse in the Californian aerospace industry have a major impact in Maranello. Under di Montezemolo, Ferrari has spread its commercial risk. It also makes fewer cars. Profit is sustainable at an annual production of less than 3500 units – in 1991 it sold 1000 more – and exclusivity is maintained. You will wait to buy a Ferrari. Di Montezemolo's task is to ensure that sweet anticipation endures as positive, not negative.

And you can assume he has lost none of his racing intuition, either. Signing Schumacher was almost as impressive as getting Marlboro and Shell to pay the German's \$25m annual retainer. That the Scuderia is not a consistent winner remains his greatest challenge.

The team is now in exactly the same position as in late 1973. Focused around a quick, tough-minded Teutonic driver – Lauda then, Schumacher now – with an almost monastic devotion to test and development, intent on making engineers and boffins coalesce. Back then, the catalyst was team manager Luca di Montezemolo. In 1997, he performs fundamentally the same role – only this time from the president's office. The world has changed, true enough. But he hasn't changed at all.

# 250GTO

No Ferrari celebration would be complete without this – the most famous of the breed

**OFTEN REMEMBERED AS THE FERRARI THAT** epitomised the spending frenzy of the late '80s, the 250GTO changed from a pile of redundant competition machinery to a van Gogh of the motoring world within a decade or two. Its value peaked at £10 million, according to the tabloids (the real figure was closer to £8m), before back-sliding to perhaps a talked-up £3m or £4m in the tight-wad '90s.

Work-of-art status was the worst thing that ever happened to the GTO. It meant that many – but not all – were incarcerated in private museums and collections. At least one suffered the indignity of being built permanently into the sitting room of a Thames Valley house, the owner and insurers too nervous to allow it to shriek its exhausts in the open.

Uncomplicated and beautiful, the GTO (for Grand Touring Omologato) was competition successor to the 250GT SWB. Only 36 were built,

plus an extra three with 4.0-litre engines. The GTO was never intended as a touring car; its purpose was to win endurance races and high-speed road events. And it got off to a good start, taking second, third and fourth outright places in the 1962 Tour de France. For the following two years GTOs scythed their way to major places in all the world's most important events.

Shaped partly in a wind tunnel and with a dry weight of just 880kg, the GTO was the work of Giotto Bizzarrini. He designed and built it in a year, using the Lampredi-modified, Colombo-designed 3.0-litre 60deg V12, sitting low and well back in a stiff, tubular chassis, with relatively simple suspension, including a live rear axle.

Dry-sumped, the V12 drives the back wheels via a five-speed synchromesh gearbox. Eight final-drive ratios were offered for events ranging from hillclimbs to Le Mans, so top speed could be as low as 135mph or as high as 180mph. Output was around 280bhp, though tuning could deliver up to 300bhp.

Creature comforts are not a priority. There's just enough trim to make it acceptable for road use, but no concessions to sound-deadening. Sliding side windows provide a little ventilation. The instrument display is dominated by the tachometer (which is



optimistically calibrated to 10,000rpm). Topped by a large alloy ball, the high-rise – and very convenient – gearlever emerges from the usual exposed gate.

Firing up a Ferrari V12 is always a hugely exciting moment, but never more so than in the GTO. The engine is so close and so liberated that its every beat and pulse is intimate and involving. Intense but not raucous, the exhaust has an urgency that compels the car onwards so that its rising note can be played like a musical instrument with the silken gearbox. Muscle is required at the pedal end, for the clutch and brakes are fairly heavy, although the steering needs effort only when moving off from rest.

Within a couple of road miles, the GTO's greatness almost modestly emerges from the shadows of hearsay. It's not the performance, although there's plenty of that; nor is it breath-taking roadholding, sensational braking or knife-edge handling. The key is in the totally harmonious conjunction of all the Ferrari's dynamic qualities. No one thing dominates it except, perhaps, sheer driving pleasure. When you want performance, the six double-choke Webers suck in air at supersonic speeds and deliver an elastic range of power that perfectly matches the wonderful suspension control, the accurate steering, handling that banishes insecurity and roadholding that never, ever kicks its way out of the handling envelope. That's what makes it so fast.

Outdated by 1966, the GTO had been superseded by the mid-engined 250LM. It could be bought then for the price of a Jaguar E-type. Despite the apparent value today, some GTOs are still raced regularly in historic events, and thank heaven for that.

## SPECIFICATIONS 250GTO

Price	£3,000,000 (today)
Engine	V12, 2953cc
Bore/stroke	73/58.8mm
Compression ratio	9.6 to one
Power	280bhp at 7500rpm
Torque	na
Specific output	95bhp per litre
Transmission	Five-speed manual
Suspension	Front: independent by double wishbones, coil springs. Rear: live axle, semi-elliptic springs, locating arms
Brakes	Discs
Tyres (front/rear)	6.0 x 15in/7.0 x 15in
Wheelbase	2400mm
Weight	880kg
Maximum speed	180mph (see text)
0-60mph	6.0sec



# 250SWB

If there's one early Ferrari that can match a GTO for sheer charisma, it's this one

**DURING THE LATE 1950s AND INTO THE '60s** virtually every road Ferrari and many racing machines bore the 250 designation, signifying that each of the 12 cylinders was of 250cc capacity: 3.0 litres. The cars they powered ranged from boring – cynical, even – to shatteringly good. Clothed by a variety of coachbuilders, some models were mocked then as now, but most are coveted. Few more so than the 250GT Short Wheelbase Berlinetta.

A real dual-purpose GT, it was a great road car that could also be used for competition. Or, conversely, the customer could order the competition model which was also roadable if the driver did not mind some inconvenience. Right through the history of Ferrari, the best cars have been the result of individuals or small groups applying themselves to a particular task, then moving on again because they could not stand working there. In the case of the Berlinetta, Colombo had already created the V12 engine by the time Bizzarrini, Forghieri and Chiti arrived at Maranello. They teamed up to build the SWB because they recognised the way to fulfil an urgent need.

The earlier but outdated equivalent, the 250 Tour de France, became the broad basis for the 1959 SWB after the 2600mm chassis had been shortened to 2400 to improve the handling. Pinin Farina in Turin designed the body, which was built by Scaglietti. The light-weight Competition was in aluminium, and the road car, the Lusso, in steel, with doors, bonnet and boot in aluminium. The latter was given the 240bhp engine, whereas the former was said to have an additional 40bhp, but output figures coming out of Italy in those days were notoriously optimistic. Between 1959 and 1962, 93 Lussos were made and no fewer than 73 Competitions, after which the GTO took over. Ferrari fanciers always go weak at the knees at the sight of a SWB, for its reputation precedes it from generation to generation, like some kind of immutable gene. And for very good reason.

Engineering rather than technology gives the SWB its character. Like all early Ferraris, the suspension, attached to an oval-section tubular chassis, is rather basic, though the 250SWB did at least have disc brakes (pretty

avante garde for Ferrari). The V12 has a single overhead camshaft on each cylinder bank operating two valves per cylinder via rocker arms, with a trio of double-choke Webers in the middle. The four-speed gearbox could be coupled to a wide variety of final-drive ratios to suit requirements, so top speed can be as high as 155mph, or as low as 115.

There is a determined functionality about the cockpit, though the short-backed bucket seats are comfortable even over long distances. With much stiffer suspension than the Lusso, the Competition SWB joggles nervously at low speeds, then smooths out to give a beautifully controlled and well damped ride as it hurtles from corner to corner, demonstrating the agility that made it a giant-killer on race circuits. In theory, the live back axle should impart all kinds of maladies to the SWB, but some kind of magic has ensured that it is effectively viceless so that the roadholding, naturally inferior to today's cars, can be exploited without perspiration trickling down the spine. Light once the car is under way, the steering is communicative, accurate and sharp, but the brakes are not very strong. Some owners replace them with modern discs.

Whereas the Lusso's V12 is always respon-



sive, the highly tuned, cammy Competition unit shows displeasure if you try to accelerate hard below 4500rpm, which means the working band is the 2500rpm above it. Once on song, it is sheer utopia as it fills the cabin with intake and exhaust roar like no other car's: raw, elemental, wonderful machinery doing your bidding without sterile compromises.

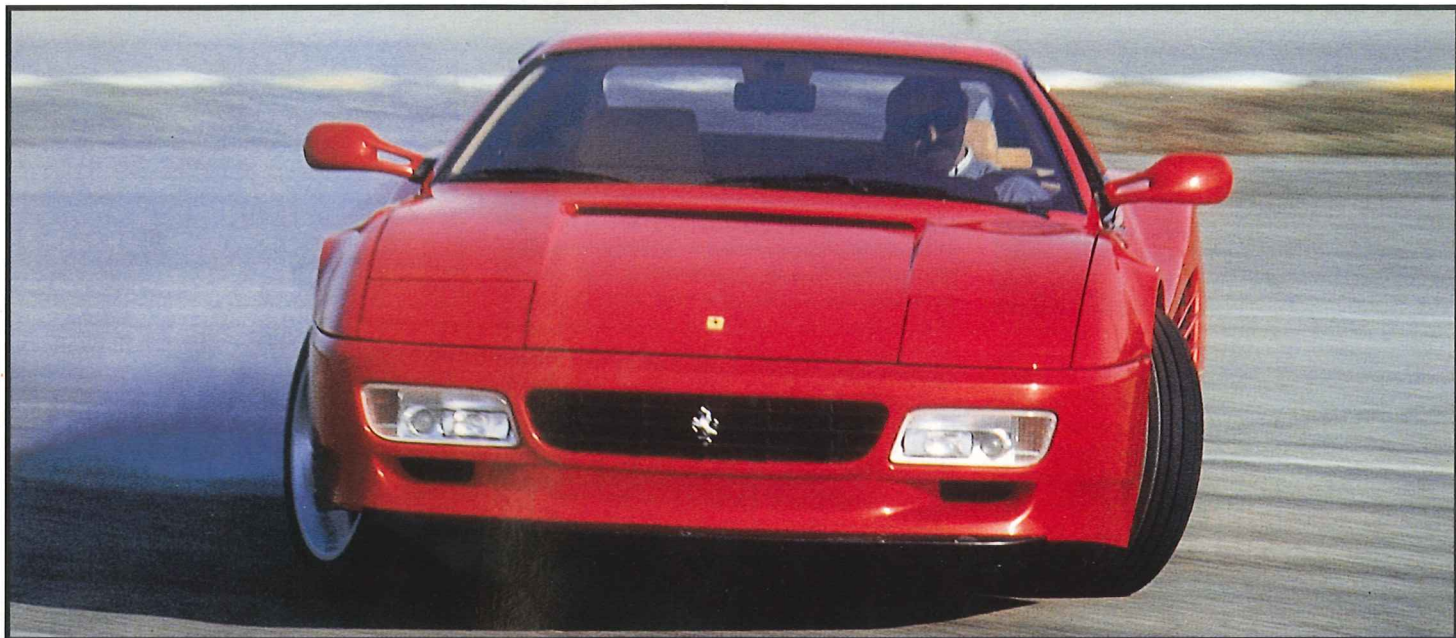


## SPECIFICATIONS 250GT SWB

Price	£400,000 (today)
Engine	V12, 2953cc
Bore/stroke	73/58.8mm
Compression ratio	11.3 to one
Power	240bhp at 7000rpm
Torque	203lb ft at 5500rpm
Specific output	81bhp per litre
Transmission	Four-speed manual
Suspension	Front: independent by double wishbones and coil springs. Rear: live axle, semi-elliptic springs, locating arms
Brakes	Discs
Tyres (front/rear)	6.0in x 16
Wheelbase	2400mm
Weight	1100kg
Maximum speed	155mph (see text)
0-60mph	6.8sec

# Testarossa

Powered by the most glorious 5.0-litre flat-12 engine, for 10 years the Testarossa was Ferrari's flagship



**IF ONE CAR CAN SYMBOLISE EVERYTHING** that is absurd and wonderful about supercars, it is the Testarossa, launched in 1984. When Ferrari re-invented the Berlinetta Boxer and named it after a legendary 1950s sports/racing car, it created a powerful style statement as well as a ferociously powerful sports car.

The car Pininfarina was commissioned to design and, ultimately, produce in the limited numbers ordained by its high price, was a huge machine – substantially longer (4495mm) and wider (1976mm) than the BB. Part of the need for such great width was the requirement to house the vast, low-profile tyres that had become standard footwear for performance cars: at the front, 8in rims carry 240/45 Michelins, while the rear 10in rims are shod with 280/45s.

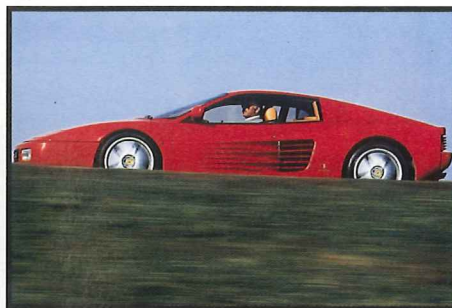
The BB's 5.0-litre flat-12 was carried over, uprated to 390bhp at 6300rpm with 362lb ft of torque at 4500, making it the most powerful engine ever put into a production sports car. Four-valve heads and improved breathing were responsible for the power boost. Unfortunately, nothing could be done to address the centre of gravity problems caused by the engine's high positioning over the transmission.

The slats along the Testarossa's flanks feed air to the radiators, mounted amidships. Other improvements include a twin-plate clutch to solve the premature wear that afflicted the BB, and some luggage capacity. Aerodynamically sound without benefit of spoilers and air-dams, the Testarossa has a passably good Cd of 0.33, although no-one seems to know if that's with or without the characteristic high external mirrors needed to glimpse happenings astern.

More spacious and better equipped than arch-rival Countach, the Ferrari's cabin still falls well short of being luxurious, despite a steering-

wheel tilt facility, air-conditioning and ample use of quality leather. However, visibility is good and the awkward driving position can be fiddled into some kind of comfort via the electrically-adjustable seats, though the pedals are fearfully offset due to wheel-arch intrusion.

Caught in the classic identity crisis of being unable to decide whether it should be luxury car with huge performance or all-out sports model, the Testarossa reverts to form – Ferrari form – by having a sensationally good engine. Even smoother than the less lusty version in the



## SPECIFICATIONS TESTAROSSA

Price	£50,000 (today)
Engine	Flat-12, 4942cc
Bore/stroke	82/78mm
Compression ratio	9.3 to one
Power	390bhp at 6300rpm
Torque	362lb ft at 4500rpm
Specific output	79bhp per litre
Transmission	Five-speed manual
Suspension	Front and rear: independent, double wishbones, coil springs, telescopic dampers, anti-roll bar
Brakes	Ventilated discs
Tyres (front/rear)	240/45 ZR16/ 280/45 ZR16
Length/width/wheelbase	4495/1976/2805mm
Weight	1669kg
Maximum speed	180mph
0-60mph	5.2sec

512i BB, it combines both power and restraint. Flexible, soft and generous to lazy drivers, it provides a top speed of 180mph, reaching 100mph from rest in around 12.5.

Civilised to drive, it can easily be used as a commuter car. Where it cannot be used is on narrow country lanes: it's far too wide and far too long, and there is no real possibility of making use of the power. At its absolute best on the European motorway system, the Testarossa makes a tremendous inter-city express. And on US freeways, where its delivery-van width looks normal, it cuts a dash, as it does on underpopulated Middle Eastern highways.

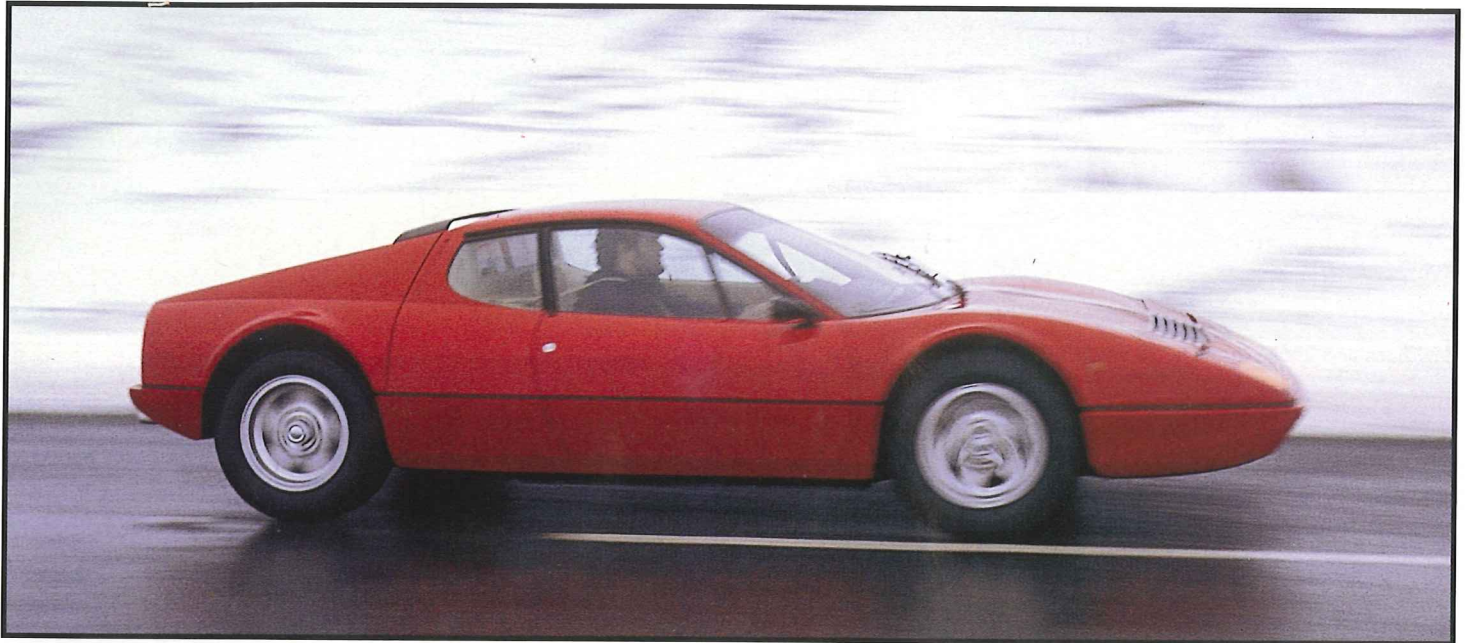
No more forgiving than the BB, the Testarossa bites the unwary. Initial stabilising understeer provides an illusion of security which can be dashed as it twitches into roll oversteer at the exit, challenging alertness and technique. Who said a Ferrari should be easy to drive, or promised that it would be?

In January 1992 the Testarossa became the 512TR. Revised bodywork and a very serious re-working of the mechanicals brought the car up to date. Of the multitude of major chassis changes, the most significant was the lowering, by 250mm, of the engine to drop the centre of gravity and make the handling rather friendlier. The tyres grew even wider, and the steering was higher geared – and commensurately heavier. Engine refinements elevated the output to a stunning 421bhp, and the TR will pull fifth gear from idle and go all the way to 194mph.

Ferrari did further tinkering for 1994, including fitting power steering. Pop-up headlamps were replaced with fixed units, and fresh badges ensured the outcome was known as the F512M. Sales continued to be relatively slow, though, and it was retired in May 1996.

# Berlinetta Boxer

First in the line of flat-12 mid-engined supercars, the 365GT4 BB was a beauty. But it could also be beastly



**WOUNDED BY THE CRITICAL ACCLAIM FOR** the mid-engined Lamborghini Miura when it was launched in 1968, Ferrari was forced into accelerating development of the replacement for the contemporary 365GTB/4 Daytona. It was almost as if someone at Maranello had mis-read the espresso beans. All of a sudden, it seemed as though front-engined supercars were a spent force; even conservative old Maserati was getting in on the act with the Bora. The spin *dottori* let it be known that the Daytona was simply Ferrari having the final word on front-engined cars and the world had better watch out when its replacement was unveiled, at the Turin Show, in autumn '71.

Debut and production were two different things. The Daytona continued coming off the lines for another two years while the 365GT4 Berlinetta Boxer (BB, or Boxer, for short) was made ready. Ferrari was right, though: the new car was a sensation. More conservatively styled, by Pininfarina, than its rivals, it has real presence to this day, a wonderful timelessness, and is greatly loved by owners.

Although Ferrari had a lot of experience with flat-12 racing engines, the BB was a road-car first and foremost. Confusingly, it had the same cylinder dimensions as the Daytona and, of course, ended up with the same 4.4-litre capacity. With four triple-choke downdraught Weber carburettors, and four overhead camshafts but just two valves per cylinder, it was hugely powerful, producing 360bhp at 7500rpm (20bhp down on the original target output after it was decided that the BB should be strong on driveability rather than all-out performance). Ferrari saw the car as edging towards a luxury high-performer, softening the hell-raiser sports car image.

The BB's cockpit is airy and light, with unusually good visibility for a mid-engined car. Flat decking, with small air-intake boxes above the carburettors, give an adequate view astern, although the buttresses hinder it to the rear quarters. Wheel-arch intrusion narrows the footwells and the driving position is short-leg, long-arm.

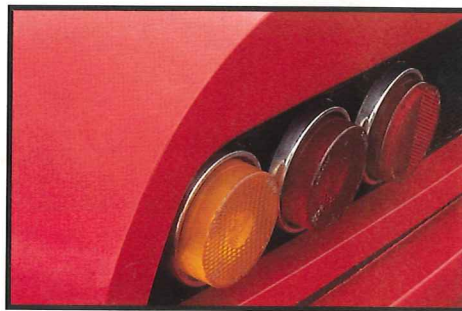
The engine is a glorious thing. Smooth, responsive, flexible and tremendously capable right through its rev range, it will accelerate from rest to 60mph in 5.5 on its way to a top

speed of over 170mph when conditions are favourable. Carrying a substantial percentage of its weight behind the cockpit helps traction under heavy acceleration, and considering the long linkages to the gearbox, the change is crisp and positive.

One of the pleasures of driving the BB is the ease with which it achieves high speeds. It is also a trap, since it is so easy to inadvertently go a lot faster than either commonsense or the law allows, although the brakes are powerful and well balanced despite the weight distribution, and the steering is sharp enough.

The BB is flawed, however. The engine sits too high despite its 180-degree configuration, partly because of its wet sump but mostly because the gearbox is under it, and a lot of heavy metal straddles, and extends outboard of, the rear axle line. Put simply, the centre of gravity is too high, which makes the Ferrari decidedly tricky under some conditions. It's a car that responds best to smooth drivers who prepare well ahead for corners – the sort of thing Porsche conductors would find easier than someone arriving fresh from a Daytona, for example.

After Ferrari had produced just 387 BBs, it introduced, in 1976, a dry-sump 5.0-litre (larger bore and stroke) version, known as the 512, incorporating aerodynamic, tyre and suspension modifications to tame the instability. Emissions considerations made the 512 less powerful by 20bhp, but torque went up to 331lb ft at slightly lower revs. In its final form, the 5.0-litre acquired fuel injection to further control emissions which, incidentally, made the engine even more flexible. Production dribbled to a halt in the mid-'80s to make way for the Testarossa.

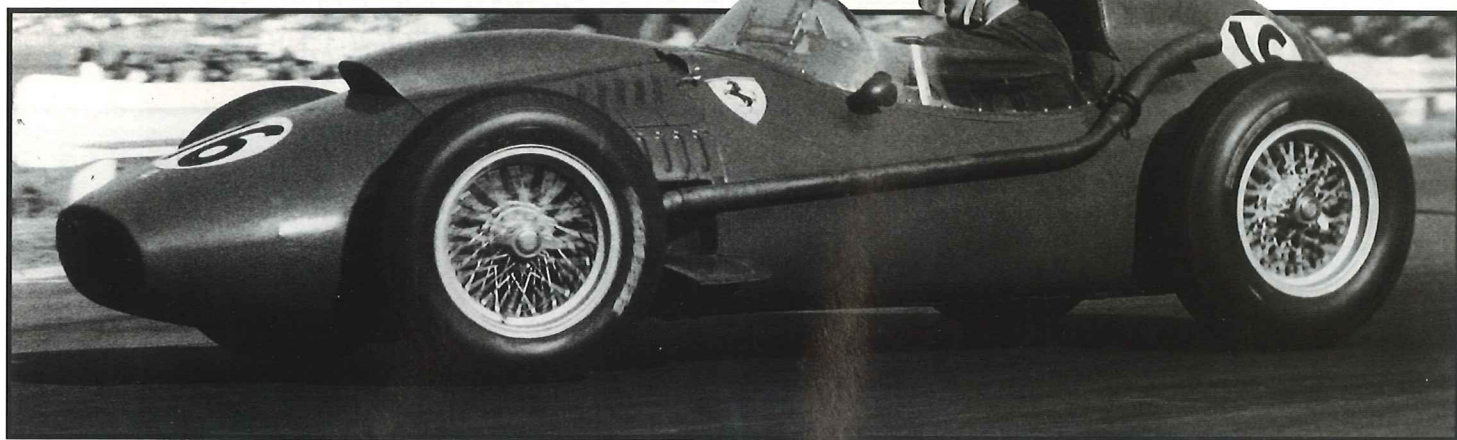


## SPECIFICATIONS BERLINETTA BOXER

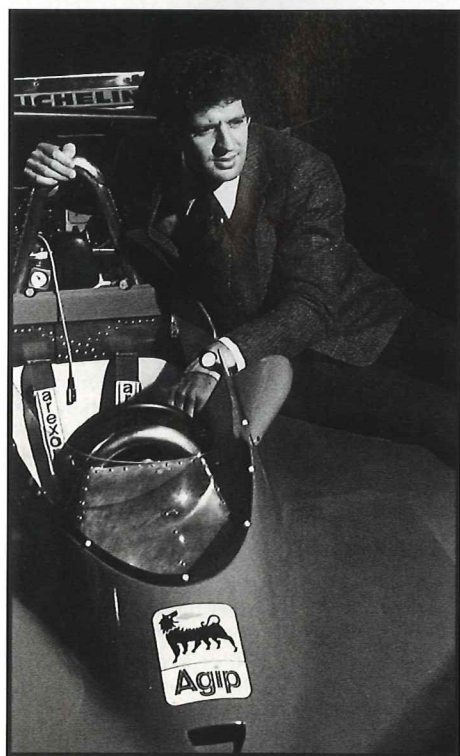
Price	£50,000 (today)
Engine	Flat-12, 4390cc
Bore/stroke	81/71mm
Compression ratio	8.8 to one
Power	360bhp at 7500rpm
Torque	311lb ft at 4500rpm
Specific output	82bhp per litre
Transmission	Five-speed manual
Suspension	Front and rear: independent by double wishbones, coil springs, telescopic dampers, anti-roll bar
Brakes	Ventilated discs
Tyres (front/rear)	215/70 VR15
Length/width/wheelbase	4361/1800/2499mm
Weight	1551kg
Maximum speed	175mph
0-60mph	5.5sec

# The magnificent seven

Seven men have won drivers' world championships racing for Ferrari. Peter Tomalin recalls them



Hawthorn and 246F1 in the 1958 Belgian GP



JODY SCHECKTER (1979)

**JODY SCHECKTER (ABOVE) ARRIVED ON** the F1 stage in the early '70s, having swept all before him in his native South Africa, and it was clear early on that he was championship material – if only he could curb his wild streak on the track. He raced for McLaren, Tyrrell and Walter Wolf Racing with considerable success, finishing second in the championship to Lauda in '77, and then accepted an offer from Ferrari to lead the team in '79. Straight-talking, occasionally abrasive but generally level-headed, Scheckter kept his cool in the cauldron of Ferrari, even when his team-mate, the brilliant Gilles Villeneuve, was stealing the limelight. His moment came with wins in Belgium, Monaco and Italy, and the title was his. When Ferrari's fortunes plummeted in 1980, Scheckter retired at the end of the season, aged 30, and is now a successful businessman in the States.

MIKE HAWTHORN (1958)

**WHEN OLD MEN SAY THE CHARACTERS** have gone out of motor racing, they usually have Mike Hawthorn in mind. Son of a pre-war Brooklands bike racer, he was larger than life – on and off the track. In the early '50s he shone in a Cooper-Bristol against the all-conquering Ferrari 500s and was subsequently invited to join Ferrari, achieving a memorable victory against Fangio in the 1953 French GP – it was later revealed that in the post-race celebrations he conceived a son with a local girl.

Hawthorn's life, however, was scarred by tragedy. His father died in a road accident,

driving home from Goodwood in 1954; team-mate Peter Collins was killed at the Nürburgring in '58, the year Hawthorn won the drivers' title. And just months after he announced his retirement at the end of the season, Hawthorn himself was killed when his Jaguar saloon crashed on the Guildford by-pass. He was almost 30.

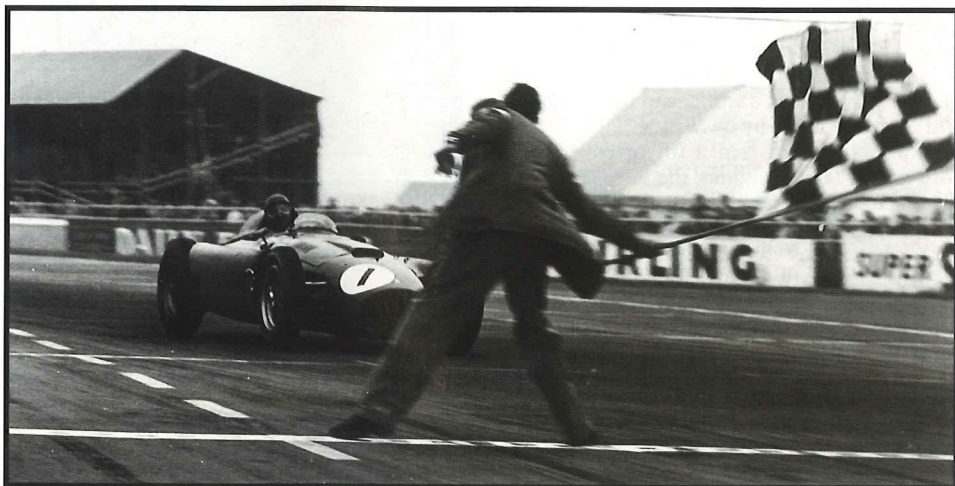
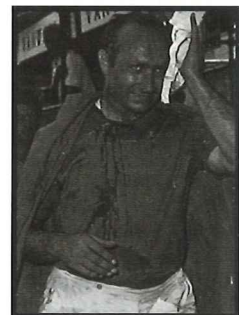


JUAN MANUEL FANGIO (1956)

**NOT THE LEAST REMARKABLE THING** about Fangio was that he survived at all; he once calculated that 30 of his rivals died during his 10 years' racing in Europe. From a humble birth in Argentina in 1911, he gained a reputation in gruelling South American road races. With Argentinian government sponsorship, he came to Europe in the late '40s and began winning races for Alfa, Maserati and Mercedes, taking the drivers' title in 1951, '54 and '55. Joining Ferrari for 1956, this quiet, dignified sportsman was ill at ease with the intrigue and histrionics at Maranello – but, ever the professional, he did

what he had to do, and duly became champion again with the Ferrari-Lancia D50.

Fangio capped his career with another title, with Maserati, in '57; when he retired he had 24 GP wins from 51 starts. He died, of natural causes, just two years ago, aged 83, and the world mourned a truly great champion.



Fangio takes the flag in the British GP at Silverstone in 1956, driving the Ferrari-Lancia



John Surtees concentrating hard during the Monaco GP, 1963

**JOHN SURTEES (1964)**



**ENGLISHMAN JOHN SURTEES** was already a sporting hero, having won six motorcycle world championships for MV Agusta, when in 1960, aged 26, he made his move into Formula One and proved a natural.

After spells driving Coopers and Lolas, he signed for Ferrari in 1963 and won his first GP at the Nürburgring that year. For '64, Ferrari introduced the V8-powered 158, and with wins in the German and Italian GPs in the bag, Surtees clinched the title in Mexico, becoming the first man to win titles on two and four wheels. Serious-minded, he was a particular favourite of Enzo Ferrari's, though that didn't prevent one of the bust-ups which have punctuated the history of the Scuderia, Surtees leaving in 1966.

Following stints at Cooper, Honda and BRM, Surtees launched his own F1 team in the '70s, and it endured with sporadic successes till the late '80s. These days he's a more relaxed individual than in his racing days, and still piloting bikes and cars at historic motorsport events.

**NIKI LAUDA (1975, 1977)**

**IT'S HARD TO THINK OF LAUDA AND NOT REMEMBER THE** appalling injuries he suffered in the burning wreck of his Ferrari at the Nürburgring in 1976, and his subsequent heroic battle to recover his health – and his seat. In fact, he returned just eight weeks later, in time for the Italian GP, where he finished fourth and set second-fastest lap. And he hung on to his championship lead up to the last race, at rain-soaked Fuji, where he pulled out after skidding on the streaming track, leaving James Hunt to clinch the title. Many thought that was it for the 27-year-old Austrian, but Lauda wasn't finished, bouncing back the next year to reclaim the title he first won for Ferrari in 1975. He made another comeback in the mid '80s with McLaren, winning a third driver's title.



Lauda wins the 1976 Belgian GP

**ALBERTO ASCARI (1952, 1953)**



**IN THE DAYS** when GP drivers raced in shirt-sleeves, some rated Ascari above even the great Fangio. And Ascari's story is inextricably linked with that of Ferrari, for the Milanese

made his international debut in the 1940 Mille Miglia in the first sports car manufactured by Enzo's Auto Avio Costruzione.

Born in 1918, Ascari started his racing career on motorcycles. That 1940 Mille Miglia ended in retirement, but after the war he renewed his association with Ferrari, fortuitously, for in 1952-53 the Tipo 500 was the car to have. Ascari was virtually unbeatable, easily winning the drivers' title both years. Later he switched to Lancia, but it was while testing a Ferrari sports car in 1955 that he crashed and was fatally injured, aged just 36. Fangio said, simply, 'I have lost my greatest opponent.'



Ascari winning the 1953 British Grand Prix



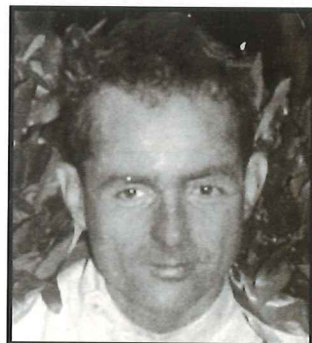
Phil Hill, British GP, 1960. The American was the last driver to win a GP in a front-engined car

**PHIL HILL (1961)**

**AMERICA'S FIRST WORLD CHAMPION, PHIL** Hill replaced Peter Collins in the Ferrari team in 1958. He soon made his mark – in the Moroccan GP, lying second behind Moss, Hill waved Ferrari team-mate Hawthorn past, and that second place meant Hawthorn just pipped Moss to the title (though Moss had actually won more races).

Hill's big year was 1961 when, armed with the rear-engined shark-nose 156, his only rival for the championship was team-mate Wolfgang 'Taffy' Von Trips. When Von Trips was killed at Monza in a collision with Jim Clark's Lotus, Hill went on to secure the title, aged 34. The following year, Ferrari entered one of its periods of

turmoil and his career never quite got back on track. An accomplished sports-car racer, as well as being a rare intellectual in the motor-sport world, Hill is still active today, a spry 69-year-old, writing for *Road & Track* in the United States and appearing at historic race events.





# The world beaters

Ferrari has won the constructors' world championship a total of 11 times. These are the cars that beat the world



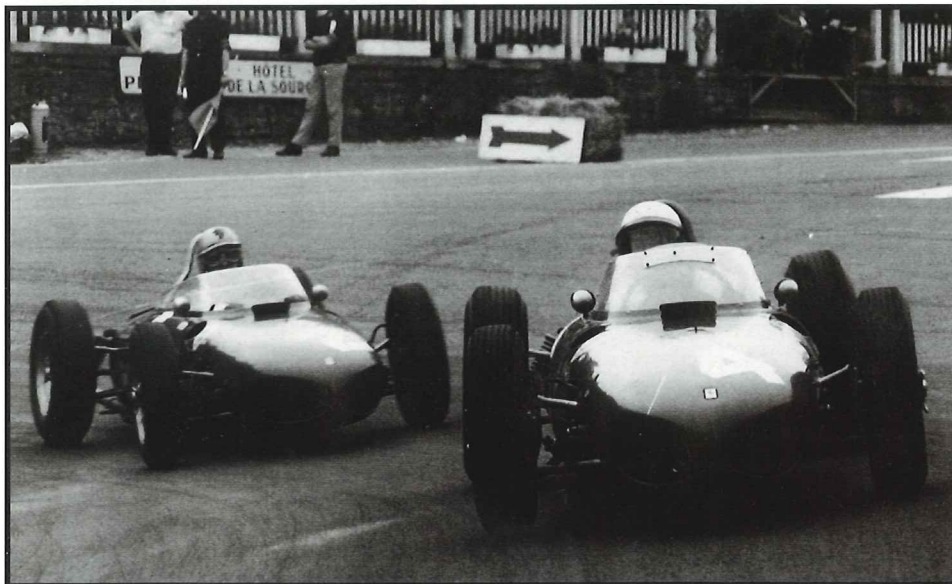
The turbocharged 126C2, British GP, 1982

## 126C2 (1982, 1983)

BY 1980, RENAULT AND OTHERS HAD shown that turbocharging was the way to go, and Ferrari responded with the 126C (C for *Competizione* or *Compressore*, depending which account you read) which made its debut in 1981. With a 120deg 1496cc V6 whipping up 540bhp at 11,500rpm, there was no shortage of

poke but a distinct lack of handling finesse, though the brilliant Villeneuve scored sensational wins at Monaco and Jarama. For 1982, Ferrari employed Harvey Postlethwaite to sort the handling, and the Brit designed a new chassis for what became the 126C2. (The full story of the 1982 season can be found on pages 18-21 of this supplement.)

For 1983 the governing bodies forbade ground effect, so Ferrari produced the stop-gap C2B for new pairing Tambay and Arnoux. Then mid-season came Postlethwaite's 126C3 with its carbonfibre composite monocoque, a first for the Scuderia. It proved consistently good, and gave Ferrari its 11th and so far last world championship. Seems like a long time ago...



Phil Hill and Von Trips were usually out on their own in 1961, in the 'shark-nose' 156

## 156F1 (1961)

IN 1959 THE WRITING WAS ON THE WALL, and not even Ferrari could ignore it. The front-engined Dino 246F1, the car that had taken Hawthorn to the 1958 title, was a dinosaur; the new breed of rear-engined cars was here to stay. The 246 struggled on through 1960, but inside Maranello work was progressing on the car Enzo had said he would never build. When the 1961 season started with yet another new formula, for

1.5-litre cars, Ferrari had already tried its new car in F2. For once it was ahead of the game. The spectacular 'shark-nose' body cloaked a short-stroke V6, good for around 175bhp at 9200rpm. The 156 won every WC race bar Monaco and the Nürburgring, where Lotus-mounted Moss proved his peerless skill. The following year was a mess for Ferrari – key staff quit, mods to the 156 didn't work, and the opposition had caught up – but 1961 will always be the year of the shark-nose.



Virtually unbeatable: the nimble 500F2

## TYPE 500F2 (1952, 1953)

NOTHING IS EVER SIMPLE IN MOTORSPORT. For the 1952 and 1953 seasons, the ruling bodies decreed that the world championship should be for 2.0-litre Formula Two cars, since the old Formula One, for 1.5-litre supercharged and 4.5-litre normally aspirated cars, was supported by few major players besides Ferrari. But although they moved the goalposts, they could not prevent Ferrari scoring. The Scuderia was more than ready, since the Tipo 500, with its twin-overhead-cam 2.0-litre four, had already been tried and tested in 1951. Neat-looking, simple, light and with good power – 165bhp at 7000rpm – it was nimble and effective. With Ascari at the wheel, it was virtually unbeatable. Competition came from Maserati and Gordini, and a clutch of British teams, including Cooper and Connaught. Competition? The 500 won every single world championship grand prix in '52, and all but one the following year. It wasn't F1, but Ferrari's reputation was made.



Winners: Lauda and 312T, Monaco, 1975

**312T (1975, 1976, 1977)**

THE 312T AND ITS DERIVATIVES ENDED AN 11-year title drought – and provided Ferrari with its greatest period of sustained success in grand prix racing. At its heart was a 3.0-litre flat-12, designed by the brilliant Mauro Forghieri, but the Scuderia also benefited hugely from the arrival of Luca di Montezemolo from Fiat, and of course Niki Lauda who, like John Surtees, was absolutely the right man for Ferrari at the time. Lauda came close in '74, but it all gelled perfectly in '75 with the arrival of the 312T (T stood for *traversale*, the transverse-mounted gearbox being ahead of the rear axle line to improve handling). Agile, responsive, and with 495bhp at 12,600rpm, the 312T was the class of the field, and with the prudent Lauda never overstepping the mark, driver and team finished the season as champions. It was just the start. The 312T2, introduced during 1976, won two further successive constructors' titles and carried Lauda to his second drivers' title in '77.

**LANCIA-FERRARI D50 (1956)**

BY 1954 THE WORLD CHAMPIONSHIP goalposts had moved again – 2.5-litre Formula One was now the name of the game, and right at the end of the season came a brilliant new player. The Jano-designed V8-engined Lancia D50 was exquisitely made, beautifully finished, and distinctive with its short tail and pannier fuel tanks either side of the cockpit. It showed a lot of promise – more, indeed, than the new Ferraris – and when at the end of 1955 financially stricken Lancia ceded the cars to Maranello, it was like a windfall. Ferrari worked on the cars through the winter, and emerged for the 1956 season fighting-fit with a fleet of Lancia-Ferraris. The cars were fast, though tricky at the limit, but Ferrari had Fangio – and two more titles. The D50 was further developed for '57, alongside a new breed of V6 'Dino' single-seater, but that was Maserati's year (guess where Fangio had gone).



When the D50 was a Lancia: Ascari turning into Monaco's Station Hairpin, 1955



NART racing colours for Surtees' 158 in US GP

**TIPO 158 (1964)**

THE SHARK-NOSE WAS HISTORY; BY THE mid-'60s, grand prix Ferraris were like all the other cigar-tubes. Lotus was the innovator then, and Ferrari followed the trends of the day: inboard front suspension, engine and gearbox as a stressed member, and so on. For 1964 the Scuderia prepared no fewer than six F1 cars: two V6s, two V8s and two flat-12s. It was a good example of Ferrari achieving strength through numbers. The 1487cc V8 that powered the 158 was designed by Angelo Bellei and gave 220bhp at 11,000rpm. It had appeared at the end of the 1963 season, with Ferrari's new signing, John Surtees, and as the 1964 season progressed it was to prove a winning combination. Surtees drove consistently well, the V8 proved reliable, and driver and constructor won their respective championships. It was another 11 years before Ferrari would find another winning formula.

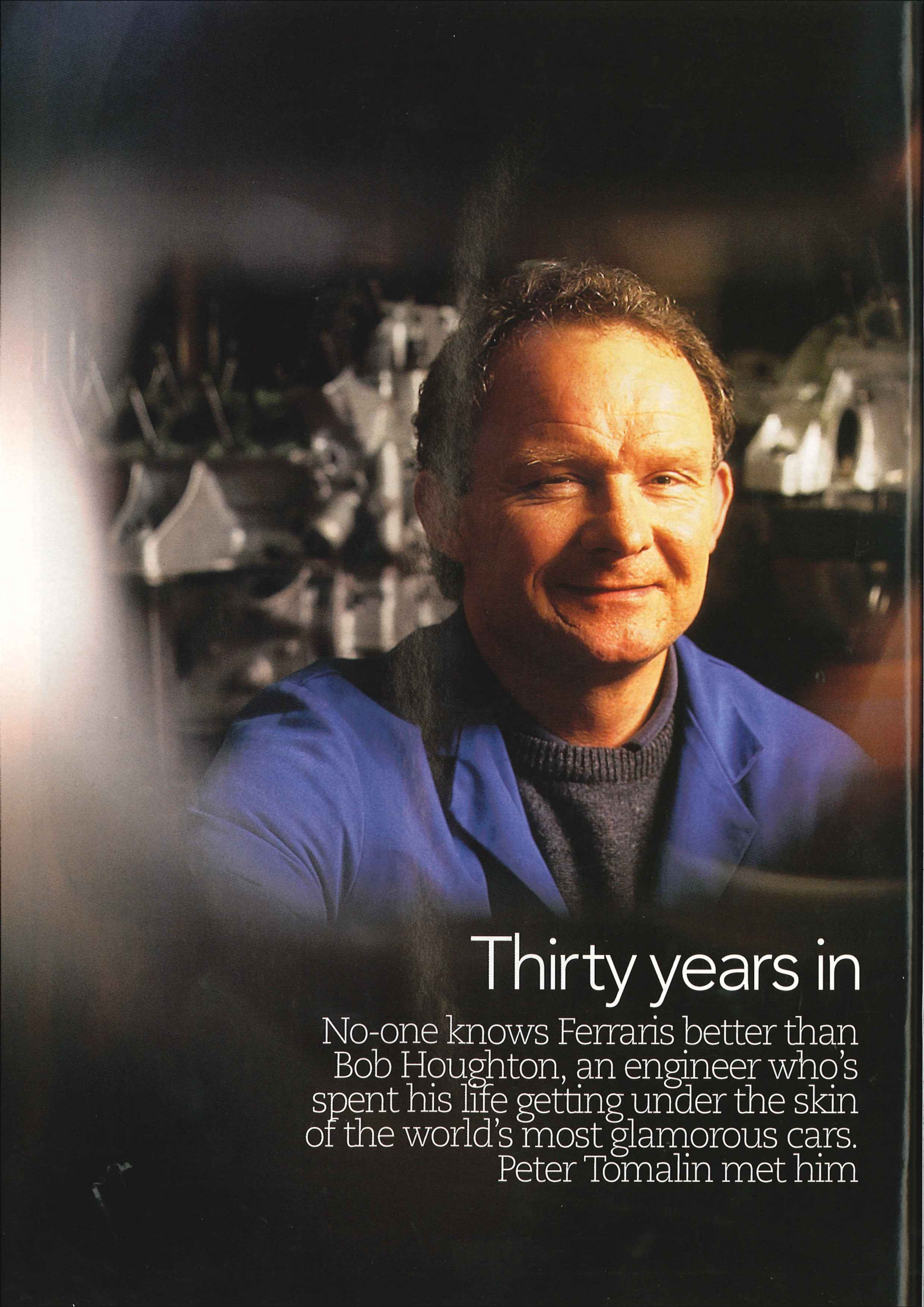


Unveiling of the T4 – last of a great line of cars

**312T4 (1979)**

TWO STEPS FORWARD, ONE STEP BACK... Before Ferrari struck gold again after the high-point of 1977, it had a disappointing year. The T3, with its new chassis and square-cut body-lines, was viewed by many as a backwards step and throughout 1978 was frequently outclassed by the Lotus 79s. But for 1979 there was the 312T4, the ultimate flat-12-engined car. Striking rather than attractive in appearance, with dish-of-the-day ground-effect aerodynamics, it was

certainly functional – and it now had well over 500bhp on tap. After making a belated debut, it fairly trounced the opposition, giving Scheckter the drivers' crown and Ferrari the constructors' title. Even before the end of the year, Forghieri was hard at work on a new turbo engine for the 1981 season. Unfortunately the flat-12 went out with a whimper not a bang – the T5 of 1980 was dogged by poor reliability. Best to remember the 312T4 as the last of a great line.



## Thirty years in

No-one knows Ferraris better than Bob Houghton, an engineer who's spent his life getting under the skin of the world's most glamorous cars. Peter Tomalin met him

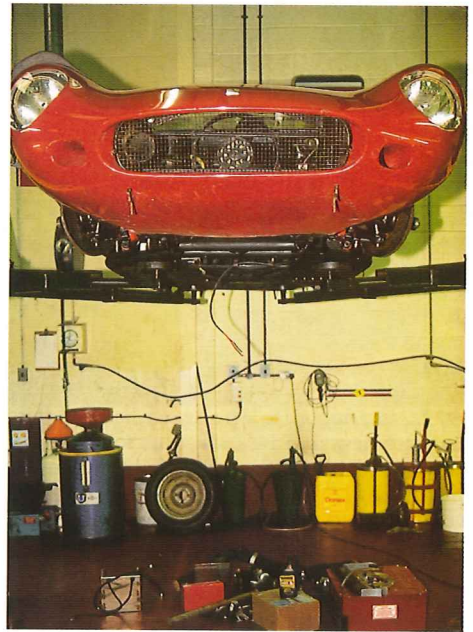
**IF YOU REALLY WANT TO KNOW ABOUT THE** red cars, ask Bob Houghton. For 30 years he's lived and breathed Ferraris – old ones, new ones, road cars, racing cars. They're in his blood – and under his finger nails. When a collector is about to write a multi-million-pound cheque for a GTO and he needs to know if it's prancing horse or pantomime horse, he sends for Bob. When Ferrari UK wanted someone to prepare cars for the European 355 Challenge, it knew who to call. Whether you're after an original factory gear-wheel for a late-'50s GT, or someone to rebuild your ex-Villeneuve F1 car from the ground up, Bob's your man.

You won't see adverts for Bob Houghton Ltd; people in the Ferrari world know where to find him. And he doesn't usually give interviews. Fortunately for us, he and two partners recently acquired a Ferrari dealership and he's keen to promote it. So he says hello with an easy smile and an offered hand, the sort of bloke you feel you've known for years, and very obviously in love with his work.

The dealership, Mortimer Houghton Turner, tucked away in the Gloucestershire village of Northleach, is wall-to-wall 355s and Testarossas. But the real treasures are in the workshops, where cars are serviced, refurbished, fettled for racing, or simply stored until the owner is in the mood for some Ferrari-shaped fun.

Houghton, married with two teenage sons, and turning 47 on the very day of our visit, gives the guided tour. On one wall the cars are literally stacked on shelves, and there's a 1985 F1 car, ex-Stefan Johansson, waiting to be dusted down and fired up whenever the owner fancies a quick fix. 'He hires a circuit; we take the car along,' says Houghton. In a corner there's an earlier, 1979 car, a T3, ex-Gilles Villeneuve. This one had a nasty shunt at the Goodwood hill-climb two years ago and a major rebuild is just nearing completion. Houghton can't remember what year it is. 'I'm not a historian,' he says. 'I get people coming in and saying, "Oooh, that's a so-and-so, made in nineteen-whatever," but I'm not into all that. I just love the cars.'

The variety of machinery is huge. 'That's a Testarossa which a gentleman races in the Pirelli Maranello Challenge. And this is a rare car, a 246S from about 1960 – only three were ever made; the body's unique. It's been out of action for about 20 years, kept in an underground museum. We're restoring it, and it should be



You don't see many of those... 246S is unique

ready for this year's historic racing.' It's a delicate-looking machine, one of the last of the front-engined sports cars, powered by a 2.4-litre 'Dino' V6. Utterly gorgeous.

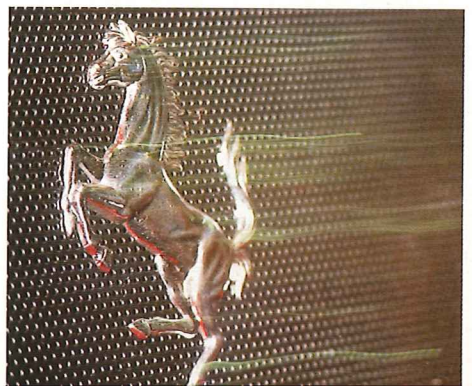
Alongside, by way of contrast, the tub of a Tyrrell F1 car, circa 1975. 'Engine and gearbox rebuild, ready for the season,' says Houghton. 'It's interesting to work on cars other than Ferraris. You should never have tunnel vision.'

So what are the differences between, say, the Tyrrell and a contemporary Ferrari? 'Well, with a British-built car a suspension upright will be fabricated, whereas on a Ferrari they'll forge it or cast it in magnesium. Ferrari are traditionally more artistic with the way they make things. Modern-day Williams or Benetton would have them cast, so in a way they've caught up. Unfortunately Ferrari need to catch up with them on performance! Hopefully this season... The problem with Ferrari is always a political one. There are too many chiefs, and no-one will put his head on the block. They have some great engineers, great ideas, but it's having the balls to get that into the cars.'

Bob Houghton knows a thing or two about racing cars. He's prepared several for Le Mans, and his old company, Rosso Racing, twice ran a 512BB LM in the 24 Hours in the early '80s. Today there's the European 355 Challenge, half of the British cars being prepared at Northleach.

'I like the road cars as much as the race cars,' he says. 'But I do get a buzz from being at a circuit and seeing my cars go quickly. There's too many race Ferraris sitting in garages, doing nothing, which is a real tragic shame.'

It is, he says, part of the fall-out from the



boom years. 'What happened in the late '80s changed the whole market. People were buying Dinos for £120,000 - and then restoring them. Madness. I had one customer who rang me and asked whether I'd got one of his cars. He'd lost it - he just had so many cars he couldn't remember where it was.

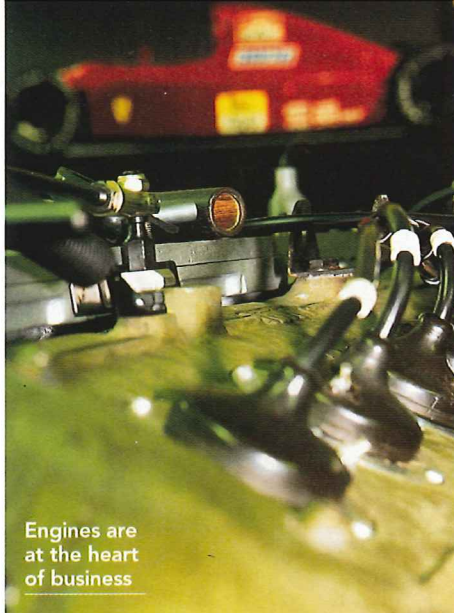
'The wrong people started buying the cars - pension funds, insurance companies - and they were just putting them in vaults. The crash came, and the cars are still in vaults because they cost the company three times what they're worth. A lot are just sitting on them, waiting for values to go back up, but it may never happen. Some cars you won't see again for years. Things are picking up now, but slowly, and I hope it stays that way...'

Some people will always lavish money on their cars. High on a ramp, belly exposed, is a 1972 246 Dino GTS. 'The owner has had this car since new, and he's asked us to restore it back-to-new. It's not financially viable; when it's finished it may be worth around £50,000, and we're going to spend something like that just restoring it. But he's not interested in the money.'

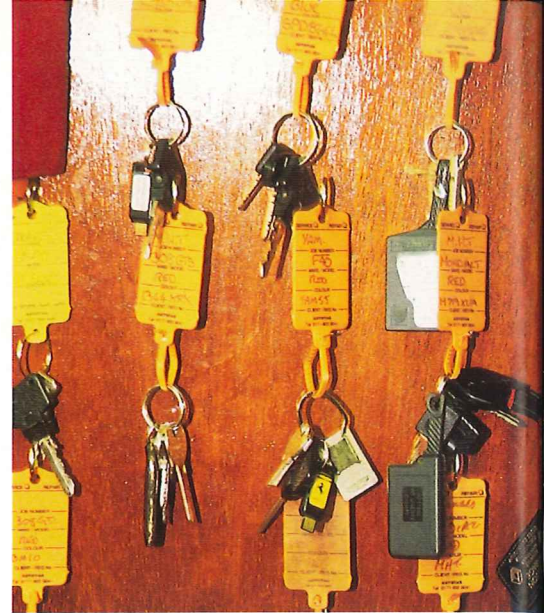
HOW WELL MADE, HOW WELL ENGINEERED are these old Ferraris? 'Hmm, that's a tricky one. The thing with the Dino was that it was a mass-produced car. It wasn't a lot of money at the time - £4800 I think - and you get what you pay for. You see it in the thickness of the steel, and the fittings. But a great car, a real driver's car.'

OK, so what about the 'proper' Ferraris, Daytonas and the like? 'Well, the mechanical things - engines, gearboxes and axles - have always been well engineered, and a lot of it is derived from the track. But it's almost as if they spent all their money on the mechanical side and by the time they got to the doorlocks they had lost interest.

We get the odd Lamborghini and Maserati in here, and they're fairly similar. Porsches are different. They do everything right. I rebuilt a 917 a few years back and that was just amazing, the engineering, for the year. I've always said that the best Ferrari in the world would be a German-built Ferrari. Then again, if the car was built in Germany it wouldn't have the same charisma.



Engines are at the heart of business



## 'Ferrari has never made such good cars as it's making now. They really are super cars. For a while they lost their way...'

'And anyway, Ferrari has never made such good cars as it's making now. They really are super cars.'

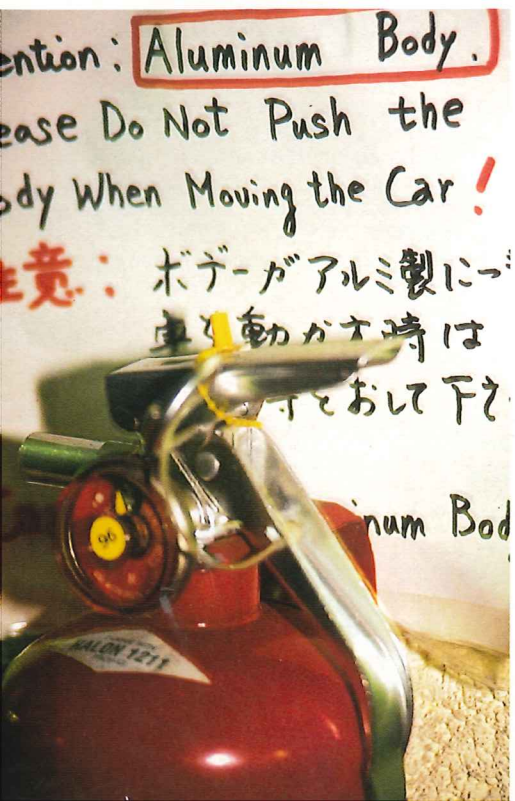
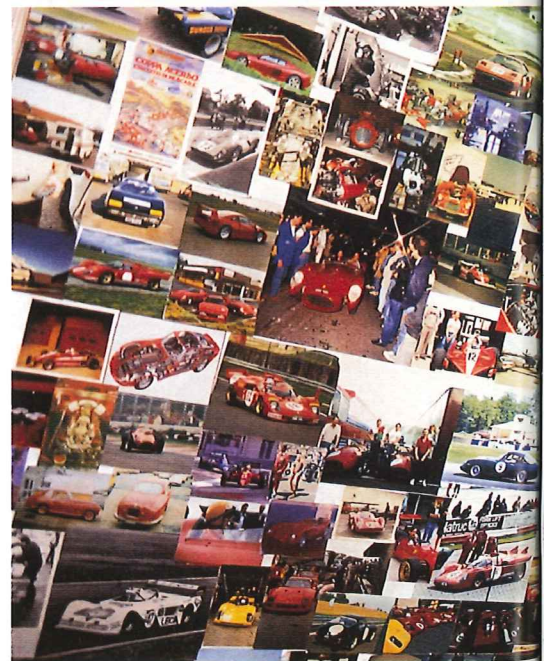
'For a while they sort of lost their way. But when the 288GTO came out, and then the F40, it sort of connected with what Ferrari used to be. If I had all the money in the world I'd have a 355 during the week and a 456 for the weekend - or maybe a Maranello. We've got almost a three-year waiting list for that car. At some time in your life you've got to have a V12, in the front. Some people say the new Ferraris are too good, but I think they have the right balance. You still have a bit of oversteer. It's still a driver's car.'

'I'm excited by the new technology that's coming through: the paddle gearchanges; being able to road-test a car with a lap-top. You can almost tell what sort of driver the owner is by what the computer feeds back to you.'

'A lot of drivers blame the car when something goes wrong, never themselves. Now you can show them a print-out which shows they've been slipping the clutch, or using the wrong gear, or using the throttle to start the car...'

'Ferrari has had quite a bad name for being unreliable but back in the '80s there were too many owners who'd drive them till they needed repair. Ferraris have never been a problem reliability-wise provided they're looked after.'

'There are 160 cars in the 355 Challenge worldwide - basically standard road cars with sealed engines. They had just three total engine failures through the whole of the season, and they're driven to the rev-limiter at eight-five all





Precious metal in one corner of the workshop

the time. So anything you do on the road won't hurt it at all. Provided you're sensible and warm the oil first.'

So how many Ferrari drivers can really drive, and how many are posers? 'In my experience about 60 percent are what I'd call enthusiasts. The other 40 have got them because they can afford them. But the balance is shifting towards the enthusiasts.'

Bob's reputation stretches right around the world. A 330GT is in from Sweden for an engine rebuild. There's a superb, flame-red 275GTB/C from Hong Kong, discovered in India, of all places, now fettled for the Tour de France. And a 250 Short Wheelbase, which Bob rebuilt about 12 years ago, was then sold on to Clay Regazzoni, and whose current Italian owner has sent it back to Bob for an engine rebuild. 'What a great car. I really do rate these. This one's what they call a hot-rod - big carbs, alloy body - and to me it's up there with the GTO.'

And the car he'd most like to own? That's the 275GTB/4 - 'the golden car of that era'. If he could have just one race car it would be the exquisite late-'60s P4. And of the modern Ferraris, he'd choose the F40. 'So exhilarating...'

He shows me a metal skeleton that will eventually be a 512S sports-racer. It is, of course, entirely possible to recreate any part, even to recreate a whole car, but Bob says he's not happy unless there's at least the original chassis to work with. 'I've got nothing against replicas



In 30 years you pick up a few mementoes

so long as people are honest and don't try to pass them off. But some people have done P4s with Renault engines and they look dreadful. A Ferrari is a piece of art.'

What exactly does he mean by art? 'It's when you go around the factory and see these people who aren't just workers, they actually put their heart into it all. It's difficult to explain. They want to build these cars. There's a lot of passion goes into them.'

HE'S OFTEN ASKED TO AUTHENTICATE cars. 'I've done day-trips to the States to see cars. And I was over in Hong Kong just a couple of months ago to authenticate a GTO. The man wouldn't buy it until I got there. We had to do it in a forwarding shed at Hong Kong airport, and I could see the car on a rack in the distance, and it was pulled out by remote control and put down in front of me, and there were all these Chinese guys running around with bare torsos, sweating like mad. Very strange.

'In the end you can only give your opinion. You just weigh up the evidence. Some replicas are very well done, but often people do things too well. It's difficult to do it the old-fashioned way. So I'm looking at the chassis fabrication, all the welding, the doorshuts, the engine number, the casting numbers. You get a feel for it.'

Upstairs there are shelves of parts, some new, some old, about a quarter of a million pounds' worth, Bob reckons, including all the old 250GT gearbox parts which he bought from the factory 15 years ago. And then there's the engine shop, the heart of the operation. A dozen or so engines, from tiny Dino V6s to 5.0-litre flat-12s, are lined up in various stages of undress.

'The little 1961 Dino V6, we're having crankshaft, pistons, rods, valves, camshafts all made for it - quite a big project.' He points out a small, crude-looking repair to the block. 'At some stage it's had a rod go, but that's original.



What this man doesn't know about Ferraris...

### How to do a Houghton

BOB HOUGHTON GOT INTO FERRARIS almost by accident. Born in 1950 in Melton Mowbray, he went straight from school at 15 into an apprenticeship with a BMC garage. 'My dad was always into old cars and used to repair Jaguars and Bentleys in his spare time. He was really the backbone of what I do now.' The turning point came in 1966. 'A friend of the family had a Ferrari and I used to work on it in my spare time. It was a 250 Short Wheelbase - not a bad one to start with.'

Four years later, he was in partnership with Ferrari guru David Clarke at Graypaul Motors, then came Rosso Racing with Vic Norman (of aerobatics fame) in the late '70s. He formed Bob Houghton Ltd in 1981 and is now one of the world's leading Ferrari specialists.

We wouldn't touch that - we don't know who's repaired it. It might even have been Ferrari...'

'They send us engines from America, Japan, everywhere. We rebuild them, box them up and send them back... I used to do a lot of the engine work myself, but I just don't get the time now. Thankfully I've got a good team. Some of them, like my engine guy, have been with me since the beginning. I'd be lost without them...'

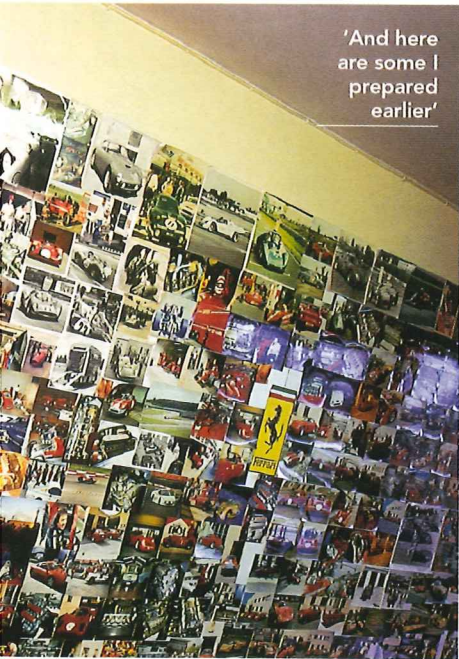
'You do get a feel for working on Ferraris. You get a feel for what a car's doing and what it's saying to you. It sounds naff, I know, but they do talk to you. You've got to have a passion for the cars, and customers feel that when they come in the door.'

But why Ferraris; why not Porsches, or Lamborghinis?

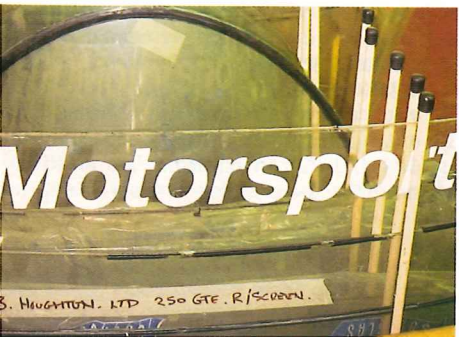
'It wasn't that at nine years old I decided I wanted to work with Ferraris. It just happened, like I was destined for it.

'I'll tell you a story, which sort of explains what it is about Ferraris. We were at Silverstone a couple of years ago and just behind our pit were McLaren with an F1. There was a crowd gathered round it, as you would expect - it's a wonderful car. And then our man arrived in his F40 and the crowd just moved, as one, to the Ferrari. They were just drawn to it, like it was magnetic or something.

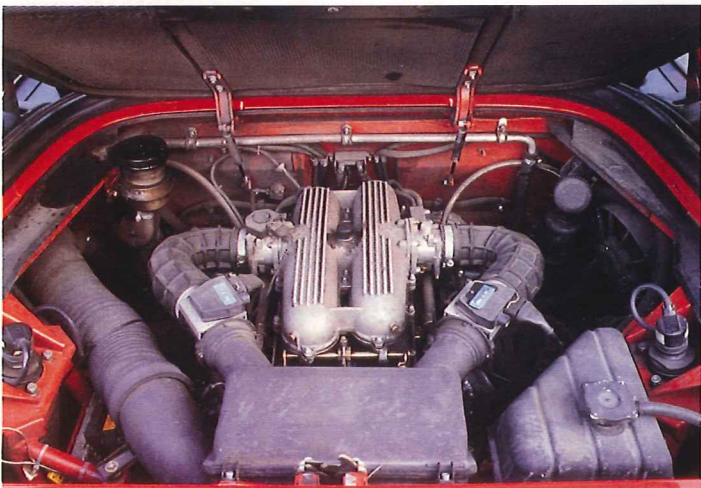
'It's like a charisma. No, charisma's the wrong word. Ferrari is... Ferrari. It's difficult to put it into words. Ferrari, to me, just makes everyone happy. It makes everyone smile.'



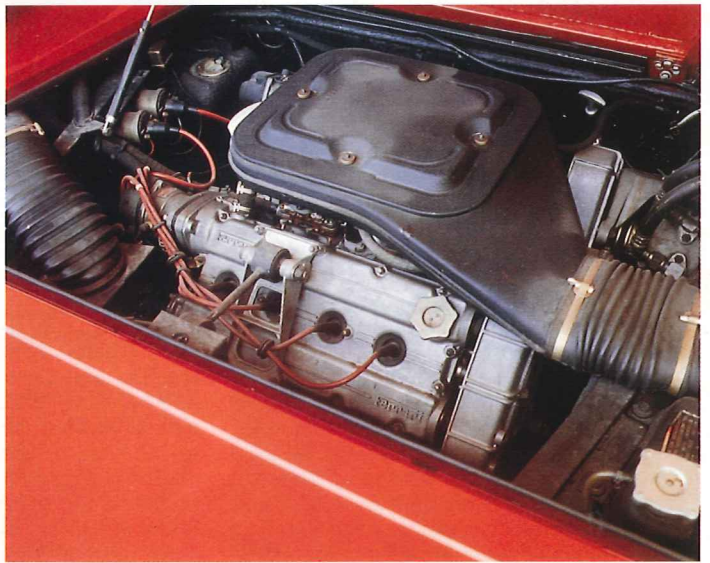
'And here are some I prepared earlier'



Mondial 8/QV/3.2/t 1980-93



308GT4 2+2 1974-80



## Gift horses

Not all dream cars are out of reach. These are the affordable Ferraris, says James Ruppert

**BE HONEST; IF YOU COULD AFFORD IT,** you'd buy a Ferrari. Everyone would. And if the appeal of the prancing horse needs to be explained to you, then you'll probably never get it. Ferraris are not easy to drive, hardly cheap to run, and can be downright dysfunctional, but at the same time they are exhilarating, involving and uniquely desirable.

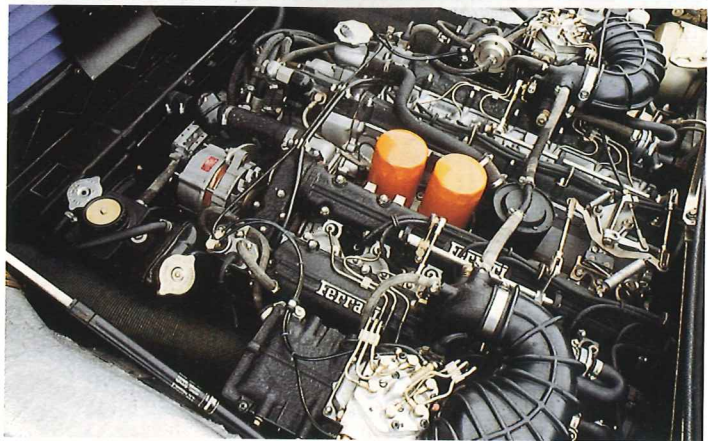
Joining the Ferrari-owning *tifosi* has probably never been more affordable, or more popular.

After years of quite wild fluctuations in value, especially in the mad and bad late '80s, which excluded a lot of potential enthusiast owners, the street prices of certain pre-owned models have settled down to sensible levels.

It is now possible to buy a Ferrari, run it for a few years, enjoy yourself and then either trade up, or get most of your money back. Sales of the 308 and 328 in particular are positively buoyant. But there is also some welcome re-

400/400i/412 1976-89

308/328GTB/GTS 1975-89



evaluation of previously overlooked models like the 400 and Mondial.

Anyone tempted to dip their toes into the used Ferrari market should be aware that we are talking very low production numbers, usually hundreds rather than thousands. Most years, UK allocation of right-hand-drive models averaged no more than 130. Subtract from that the cars that have subsequently been exported to the Antipodes and Hong Kong, and you'll see that

the pool of available cars is tiny. However, the potential for ruinous mistakes and bankruptcy is enormous.

You need Ferrari-literate friends. People like John Pogson, of Italia Autosport, who travels all over Europe to check out used Ferraris and has seen novices buy old 308s 'full of filler, no better than a patched-up 850 Mini'.

It is also a good idea to join the Ferrari Owners' Club which plugs you into an instant

network of specialists, lower insurance premiums and top quality used Ferraris.

When you finally go shopping for a Ferrari, check that the official service booklet is in the glovebox (Ferrari doesn't issue copies), and that is the best start you could possibly hope for. Once you have bought your Ferrari, the financial and moral obligations to preserve the legend are only just beginning. *Soggiorno fortunato*. Stay lucky.



**Mondial 8/QV/3.2/t 1980-93**

Second-gear synchro weak.  
Cambelts every two years (£300+)

Doors rust

Wings rust (£800 plus)



**THE MONDIAL HAS ALWAYS BEEN UNFAIRLY** stigmatised, apparently for being a four-seater. It's as though Ferraris are not allowed to be practical, or even slightly sensible. In fact the original unloved Mondial 8 got progressively better as it developed into the QV, 3.2 and finally the 't', with its bigger 3.4 V8 now located longitudinally with a new transverse five-speed

'box. The sophistication also extended to electronic damping, while the interior got roomier. It's not quite a full four-seater, but it's just about the closest you'll get to supercar family transport. Those who find the extra four inches ungainly overlook the very welcome up-side: the long wheelbase actually enhances on-limit handling. Back to the practicalities, parts availability

is excellent and reasonably priced; the Mondial was produced in comparatively big numbers. Overall this is the cheapest Ferrari to own and run. You can buy into them at well under £16K for a suspect 8. More realistically, QVs and 3.2s go from £18K up to £25K, while the 't' starts at £28K. Add £2K for the cabriolet. Surely they can't stay this cheap forever.

**400/400i/412 1976-89**

Water leaks through bonnet vents. One bank of cylinders can shut down after a wash

Metallic sound from nylon air-con belt when cold is normal. Don't panic

Timing chains rattle at high mileages

Exhaust systems do not last long (£2000-plus to replace)

Front and rear screen surrounds are primered metal. They rust



**THE 400 IS A PROPER OLD-STYLE FERRARI** with a huge V12 in front of the driver, and encased in imposing Pininfarina bodywork. Unfortunately the image has been tarnished by passing through back-street car lots and into the classifieds at pocket-money prices.

Supercar snobs can't believe that a Ferrari can have four seats and a decent-sized boot, but then they have probably never driven one. Although

the 400 is a tourer in the grandest sense, perfect for eating up autostrada/autobahn miles without drama, it is also a fairly wieldy sports car, with strong performance and rear-wheel drive, 'play with me' handling.

However, lift the bonnet and be prepared to be very, very frightened indeed. The original 400 has a cluster of carbs which scares off even the most accomplished amateur grease monkey.

Nothing is cheap to service or put right, and the mpg is often in single figures, which helps explain why they are so cheap. Prices start at £15-18K for reasonable examples, just under £20K for the injected 400i, while the final ABS-braked 412 occupies £23-33K territory. The vast majority were three-speed automatics, but do what you can to track down one of the very rare manuals, which have more of a following.



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308/328 GTB/GTS 1975-89

Check for crash damage – sometimes inner wing is not refitted after repair

Fuse box may be tampered with. Look for non-factory mods

Electronic speedometer sometimes disconnected



**THE 308 WAS THE MODENESE MODEL T.** Some 12,000 were built between 1975 and '85, 1512 in right-hand drive. It took over from where the lovable old Dino 246 left off, but with a newish mid-mounted V8 powerplant. It is what everyone thinks a Ferrari should look like, although the GTS is a little fussy stylistically. Premium models are the GRP-panelled ones

(pre-'77). Injection models were to comply with US clean-air regs; QV restored the power in '82. Prices have been shooting up over the past year. Good ones were under £20K; now the spread for the GTB starts at £20-25K with the best ones at £30K and the last of the QVs nudging £35K.

The 328 is all of the above, and more. Arguably the most sorted Ferrari of the '80s, it

made its successor, the 348, look almost plain. The larger 3.2 engine is more torquey, top speed is over 150mph and 60mph comes up in around 5sec. Build quality is pretty good, too, and the V8 just burbles on forever.

Prices start around £35K, running up to £49K for the best of the late cars. Charismatic and cost-effective, the 328 is Ferrari's best used-car combi.

308GT4 2+2 1974-80

Boot floor traps water and rusts

Rain gutter under bonnet below the Ferrari badge rusts

Front quarter panels either side of front wheel-arch rust

Bottom of doors rust

Sills rust

Second gear synchro is weak. Recon box for a transverse V8 £3000-plus

Static ultra-low-mileage cars – oil seals leak and brake discs corrode



**HERE'S ANOTHER UNDER-RATED FERRARI.** The 308GT4 2+2 was much maligned when it first appeared, partly because it carried the Dino badge and the purists all preferred the earlier, curvier 246GT Dino of the late '60s.

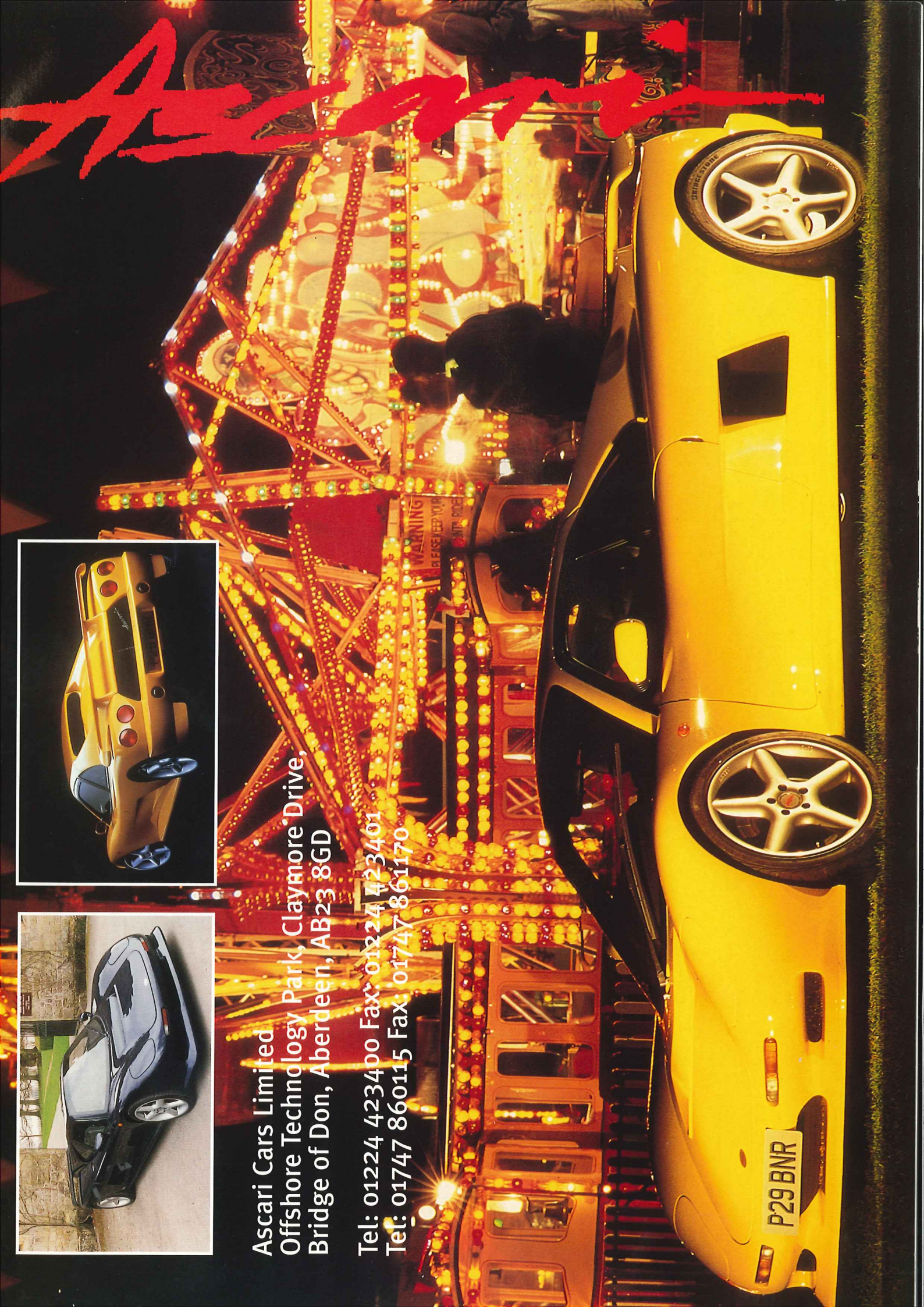
In fact the Bertone-designed 308GT4 was a very good car, and scored several firsts, including being the first V8-engined Ferrari road car – it

was the same quad-cam 3.0-litre V8 that would power the prettier 308GTB (see above). The 308GT4 was also Ferrari's first mid-engined 2+2 (its true successor was the Mondial rather than the 308GTB).

It was no slouch, either. The V8 is good for 255bhp, which translates to 0-60mph in 6.5sec and a top speed of over 150mph. It handled

pretty well, too, with classic Ferrari all-wishbone suspension.

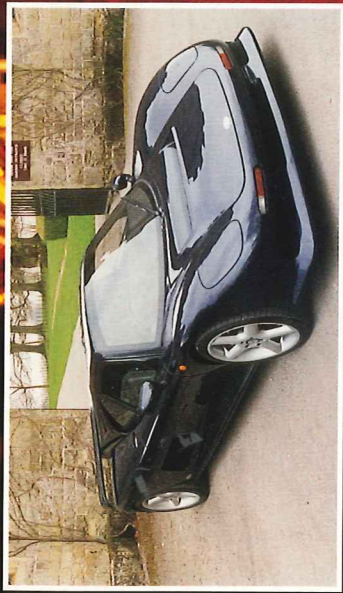
The wedge styling has knocked the image a bit, but the 308GT4 still has its followers, and it is still an endearing and cost-effective package. GT4 prices start at £15K and go up to £20K, although £24K is currently being asked for an ultra-rare two-seat version.



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## Floyd on Ferraris

Nick Mason has made millions playing drums with Pink Floyd, so he can afford to indulge his passion for fast cars.

And that means Ferraris, lots of Ferraris, as he tells Peter Tomalin

**IF YOU'RE OF A CERTAIN AGE, SAY BETWEEN 25 and 45, and you love rock music and fast cars, then the offices of Ten Tenths, the company formed by Pink Floyd's Nick Mason, are the sort of place you dreamed you'd be working when you grew up. A drum kit in the corner, hundreds of model racing cars lined up on shelves, and real, live racing cars sharing floorspace with the desks and fax machines. (It's only afterwards that you wonder how they got the full-size cars up to the first floor. By flying pig, perhaps.)**

There's one thing you need to understand about Mason: these cars are in his blood. Forget stereotypical rock life-style accessories; this guy has raced at Le Mans five times, for heaven's sake. And he stresses he's not just a Ferrari collector. He collects Astons, Maseratis and Bugattis, too.

But Ferraris, he will concede, are a bit special.

Mason is 53; cultured, gently spoken. You get the feeling that, like Stones drummer Charlie Watts, he has viewed the excesses of the rock world with amused detachment. You can't help thinking he has always preferred a fix of Castrol R to anything else that might have been on offer.

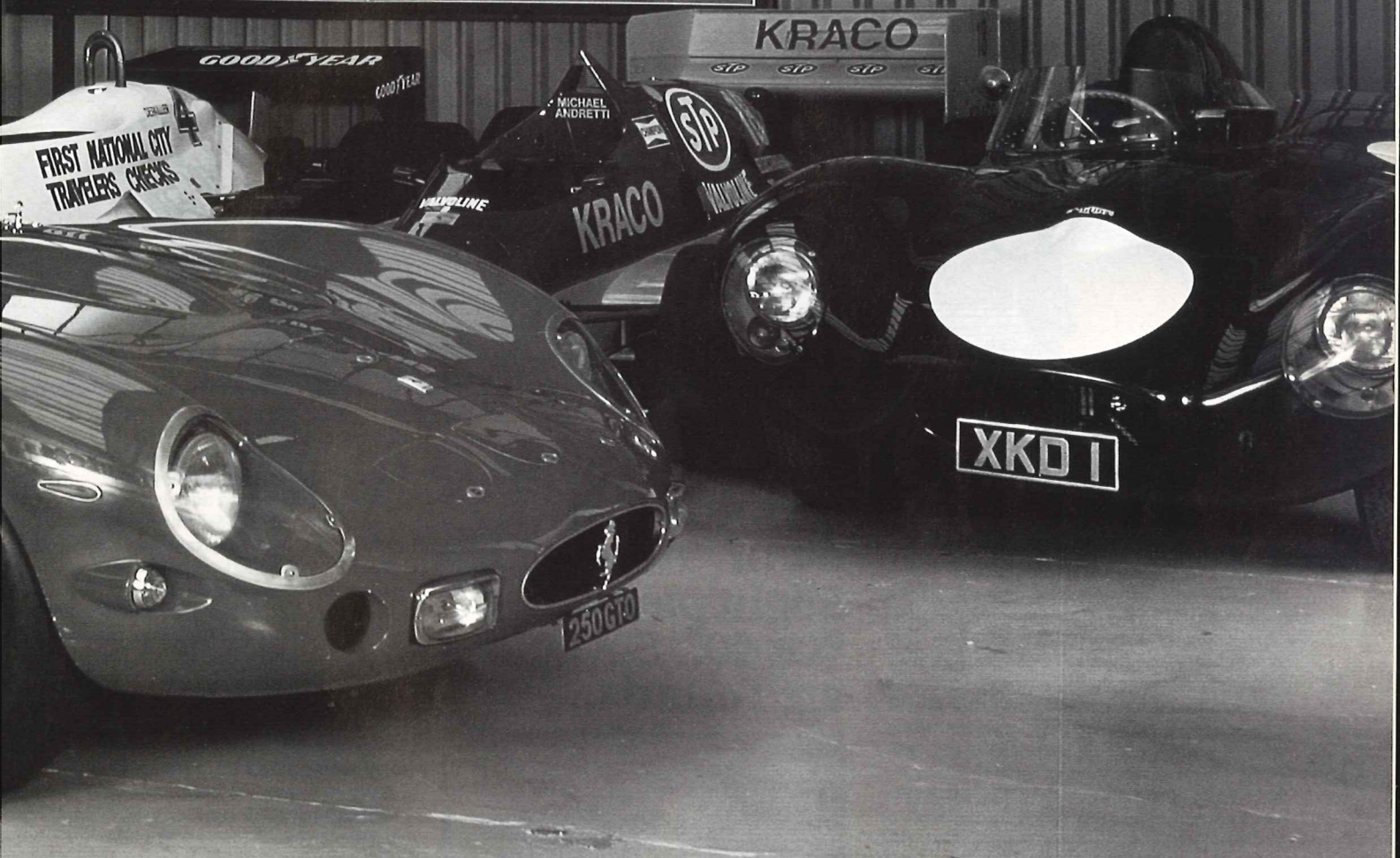
Cars are in his blood because his father Bill was (still is) heavily into them. Back in the '50s, when Nick was growing up in North London, Bill Mason was making motor-racing films for Shell; in 1953 he co-drove and filmed a Ferrari 166 on the famous Mille Miglia road race. At weekends, he club-raced a 1930 Bentley which doubled as family transport, and the family would go along. With additional outings to Silverstone and Goodwood for international

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meetings, the young Nick was soon hooked.

'I can remember Silverstone in the early '50s, when the timing bus was on the main straight, the pits were a ramshackle affair, and catering was a marquee. But I never had to be dragged along. It was always a treat. And like any boy, once you get interested in motor racing, Ferrari inevitably becomes a big part of your life.

'Part of what makes Ferrari special is the length and depth of their involvement in motorsport. It's like the thread running through the sport.'

Mason's most vivid early memories of Ferraris are of Testa Rossa sports cars contesting the Tourist Trophy at Goodwood, and in the early '60s the GTOs. Among his most treasured possessions are photos he took of GTOs racing

at Goodwood, including the car he would buy years later. But we're getting ahead of ourselves.

His first car as a teenager was an Austin 7 'Chummy', which he rebuilt 'very badly'. In his student days (he studied and trained as an architect in the mid-'60s) he scraped together £180 to buy a pre-war Aston, and got his first taste of motorsport. Later there was a Mini Cooper and a Lotus Elan. But Ferraris were out of the question - until the early '70s.

When Pink Floyd made it big, Mason bought a 275GTB/4. 'I bought it because I loved the look of it and it was supposed to be a sort of poor man's GTO'. In 1977, and a few million copies of *Dark Side of the Moon* later, he bought the real thing. And he's kept it ever since.

'Frankly, most of the early roadgoing Ferraris

were rather average, certainly not very practical in terms of reliability, and not really very great to drive. The appeal was the charisma, and that was generated largely by the racing cars.

'Of course there have been exceptions. The 250 Short Wheelbase was a lovely car. The Daytona too. Unlike the 275 which is, in my opinion, totally overrated. Looks wonderful, but badly engineered. I had all sorts of problems, things like plugs wetting up, unreliability - and the brakes! Appalling. You'd hear the seat creaking as you tried to exert enough pressure to stop the damn thing.

'But I'm completely spoiled. For me, the greatest road car of all is still the GTO.'

Blimey, not just the greatest Ferrari, but the greatest, full stop. And this bloke has driven



A slightly younger-looking Mason (check out the long, wavy hair from the '80s) and GTO, his all-time fave. He once used it to drop the kids at school

them all, from vintage Bugatti to McLaren F1. So what is it about the GTO?

'Well, it looks wonderful, and from a driving perspective that means a sense of purpose as well as a sense of glamour. It's function dictating form, and it looks right because it is right. Looks are also important because there's a look to the car when you're sitting in it – the view down the bonnet for instance, that wonderfully curved Italian bodywork and, once again, you get the sense of purpose.

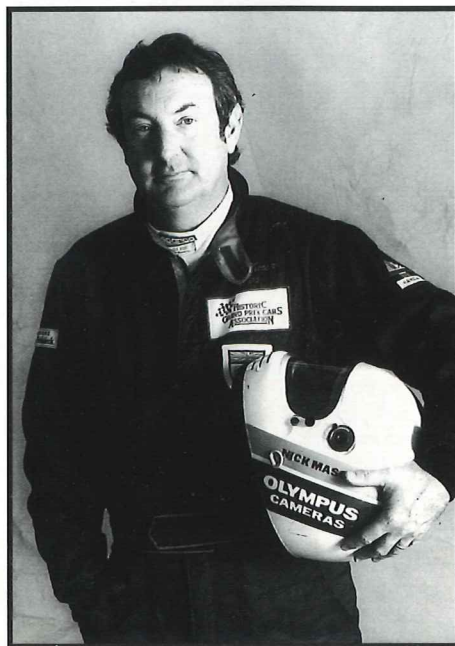
'Great handling. One of the things about great cars is they flatter the driver. You don't have to be Pedro Rodriguez to enjoy a GTO. It doesn't make you frightened. In that respect it's even better, easier than the F40. The F40 in the wet, for instance, is a very serious car.

'Good suspension, fine brakes. And the power... it's a lovely balance. Yes, I suppose it would be nice to have the 4.0-litre engine (Mason's GTO, being a 250, has a 3.0-litre V12, with around 280bhp; just three of the 39 GTOs built had the 4.0-litre engine), but it's just about perfect for the car. It's enough power to be able to drive the car on the throttle, without it being a huge drama.

'And it's very tractable. I've done a lot of road miles in it, to Italy, to the Nürburgring, on the Scottish Tour. I did actually use it once to take the kids to school, when it was snowing and one of the other cars wouldn't start. Now that's what I call an all-rounder.

And if he could keep only one car, would it be the GTO? 'I'm loathe to betray the other cars (betray the other cars – there speaks a real car nut), but yes. It would give you road transport and all the competition you ever wanted. A car like the Birdcage ('50s Maserati sports car,

**'Just how many cars does he own? "About 30." Slight pause. "Or 40." Seven are Ferraris...'**



another firm Mason favourite), great race car, but not very good for the shopping.'

Just how many cars does he own? 'About 30.' Slight pause. 'Or 40.' Seven are Ferraris: an F40, not one but two Daytonas, a 512S Le Mans racer, a 512 Berlinetta Boxer Le Mans racer, an ex-Villeneuve 312T3 Formula One car, and of course the GTO. He's owned others in the past, including Dino and 512BB road cars, but these are the ones he's settled on. Why?

'THE F40 PROBABLY COMES CLOSEST TO the GTO's all-round appeal. It is truly exciting. Every time you get in it there's a slight quickening in the pulse rate.'

The Daytonas are both ex-Le Mans, one an alloy-bodied 1969 car, the other a bespoilered monster from '72. 'It sounds a bit crazy, having two, but they're quite different,' says Mason. 'The earlier car is virtually standard-looking, and it's just like an improved Daytona, because the light body makes it lighter on the steering.'

'I'm a great fan of the Daytona. It is quite a heavy car, but it's such a comfortable and roomy tourer. The last of the front-engined cars was better than the first of the rear-engined. I'd far rather have a Daytona than a Berlinetta Boxer.'

The 312T3 has recently been rebuilt after a major shunt (Mason wasn't driving). It's being finished by Ferrari specialist Bob Houghton, but Ferrari itself rebuilt the chassis. 'They couldn't have been more helpful,' says Mason. 'It wasn't always like that. Now they have an absolute understanding of the value of the history, which is very different from when the Old Man was there. He wasn't interested in the history, in fact he could get quite bolshy about it.'

'Going along to the factory is wonderful, a



Mason has always taken racing seriously...



... competing at Le Mans five times. This isn't him, but it is his 512BB, at the Sarthe, 1980

**NICK MASON'S FAVOURITE FERRARIS**

- |    |                                  |
|----|----------------------------------|
| 1  | 250GTO                           |
| 2  | 250GT Short Wheelbase Berlinetta |
| 3  | 365GTB/4 Daytona lightweight     |
| 4  | F40                              |
| 5  | 312PB                            |
| 6  | Testa Rossa                      |
| 7  | 246F1 Dino                       |
| 8  | 512S                             |
| 9  | 246GT Dino                       |
| 10 | 456GT                            |



Ex-Villeneuve 312T3 Formula One car, another prancing horse from the Mason stable

great outing. I've collected a couple of cars, and they insist you have lunch at the Cavallino, so by the time you leave it's getting dark, and I remember when we brought the F40 back we ended up crossing the Alps in the dark, in the snow...'

The other cars are an ex-Andretti works 512S which raced at Le Mans in 1970 with Derek Bell, and a late '70s 512BB Le Mans, once an Ecurie Francorchamps car, bought by Steve O'Rourke (Pink Floyd manager and fellow car nut) and run under the Rosso Racing banner.

The collection shows where Mason's heart is. 'Ferrari is the most important marque in motor racing. I like Maseratis as well, and Alfas - I have an 8C Alfa, though that's part of the Ferrari story, too. The Old Man's last race was in that car.'

'I've had enormous fun racing Maseratis but I've never felt the same way I do about Ferrari. It has always engendered this passion.'

Mason raced five times at Le Mans between 1979 and 1985, in everything from 2.0-litre Lola to DFV-engined Dome (remember *that?*). Best result was second in class (Group 6) in 1979. These days he's back into historic racing, though last year he shared a Porsche GT2 which he found 'great fun'. 'But if you're going to drive serious cars you've got to race most weekends. You've got to feel comfortable with the car and not think "Bloody hell!" every time you touch the throttle. And even in the GT series, you see so-called amateurs running multi-million dollar teams... I don't want all that. What I enjoy about historic racing is you can roll up on a Friday, do the racing and go home on Sunday.'

Does he have a hit-list of cars he wants to own? 'No. I absolutely have everything I really want,' and he says it so matter-of-factly it's almost breathtaking. 'There was a time when I

had an idea about a museum with 100 cars, but now in many ways I'd like to cut back and use fewer cars more often. I keep toying with the idea of a 456. It's so good, so clever. But I'm loathe to buy a car if I'm not going to use it.'

It was partly to make sure his cars got used that he started Ten Tenths 12 years ago; the company supplies cars for film and TV work, retaining a database of 4500 vehicles all over the UK as well as Mason's personal collection.

And what about the other job? Some people, I suggest, might suspect that he only continues the Pink Floyd thing to pay for his hobby. Mason seems genuinely appalled by the idea. 'The cars will always be just a sideline. Music is still the most important thing in my life. And I have no compunction whatsoever about dropping the cars when I go into the studio or on tour. They're enormously satisfying and great fun, but I can live without them.'

So what next for Pink Floyd? 'No plans right now, but we ought to talk about it. It usually takes a couple of years! It's a bit like reviving a dinosaur, because you have to commit to a year in the studio and then a year touring.'

Isn't he a bit old for this rock tour malarkey? 'Nah, I still enjoy it. I mean, we have friends right across America, some of them car people... and because of who you are you have access to so much stuff. You want to go flying? The American Airforce is happy to take you...'

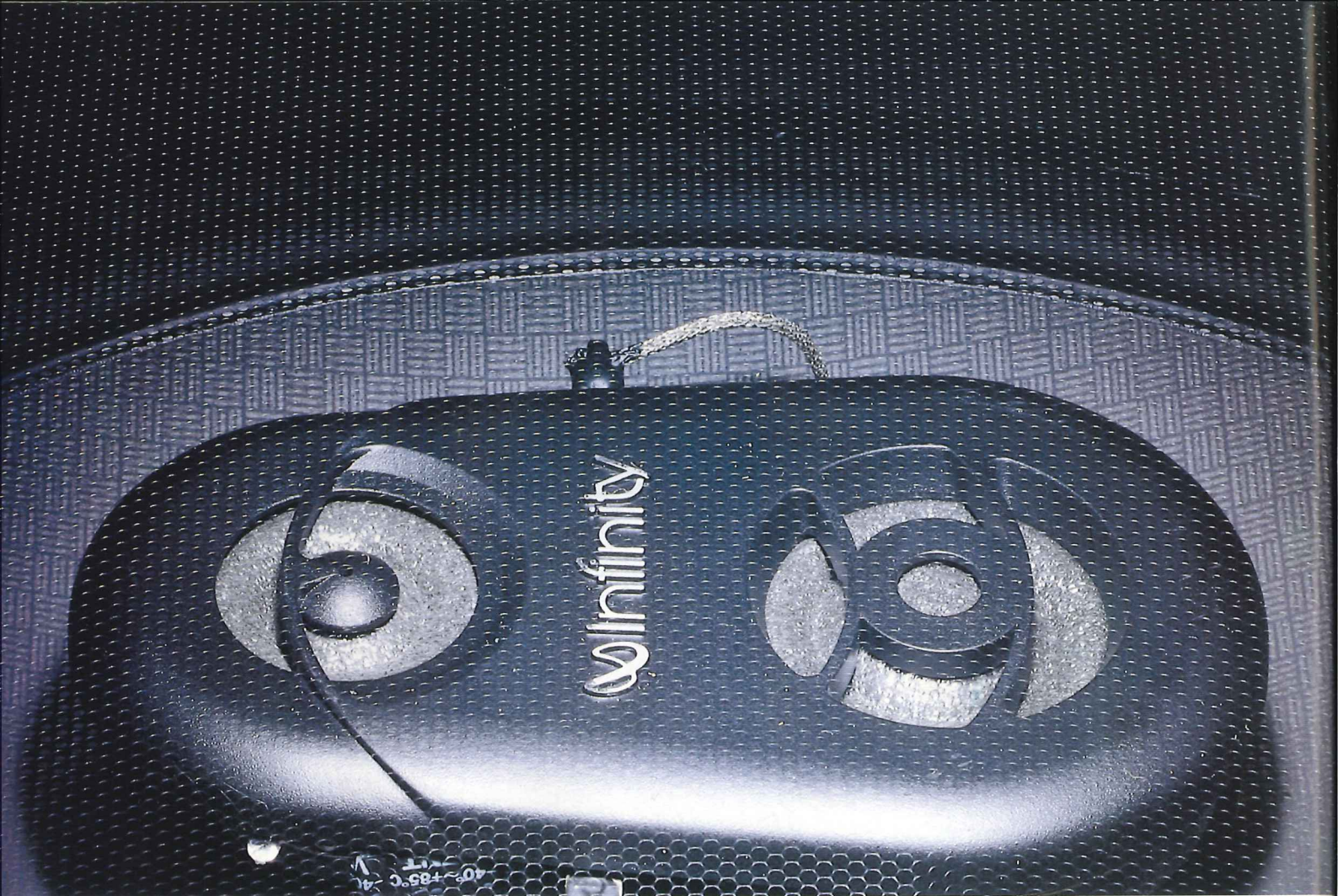
'Touring is what you make it. You don't have to stay up every night of the week taking enormous amounts of drugs. You just do that twice a week.'

So that's Nick Mason. Successful musician. And racing driver. And he seems a thoroughly decent bloke too. I mean, he's even got a sense of humour. Makes you sick, really.



Set the controls for the heart of the sun... Mason's 512S featured in the film 'Le Mans'





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# 50 years of Ferrari production

## 1940s

### 166 SPORT

Year: '48  
Total factory production: 3  
**166 INTER**  
Year: '48-50  
Total factory production: 36



## 1950s

### 195 INTER

Year: '50-52  
Total factory production: 27  
**340 AMERICA**  
Year: '51-52  
Total factory production: 8  
**212 INTER**  
Year: '51-52  
Total factory production: 80



### 342 AMERICA

Year: '52-53  
Total factory production: 6  
**375 AMERICA**  
Year: '53-54  
Total factory production: 12  
**375 MILLE MIGLIA**  
Year: '53-55  
Total factory production: 5  
**250 MILLE MIGLIA**  
Year: '53-54  
Total factory production: 31  
**250 EUROPA GT**  
Year: '54-55  
Total factory production: 35



### 250 GT LWB TOUR DE FRANCE

Year: '56-59  
Total factory production: 83  
**250 GT BOANO**  
Year: '56-57  
Total factory production: 75

### 410 SA (L)

Year: '56  
Total factory production: 17  
**410 SA (iL)**  
Year: '57  
Total factory production: 6  
**250 GT ELLEANA**  
Year: '57-58  
Total factory production: 50  
**250 GT CABRIOLET PININFARINA MK1**  
Year: '57-59  
Total factory production: 41  
**250 GT LWB CALIFORNIA**  
Year: '57-60  
Total factory production: 49  
**410 SA (iii)**  
Year: '58-59  
Total factory production: 12  
**250 GT PININFARINA COUPE**  
Year: '58-60  
Total factory production: 350  
**250 GT (SWB)**  
Year: '59-62  
Total factory production: 167



### 250 GT CABRIOLET PININFARINA MK2

Year: '59-62  
Total factory production: 200  
**400 SA SUPERAMERICA CABRIOLET**  
Year: '60-64  
Total factory production: 11  
**250 GT 2+2 (GTE)**  
Year: '60-63  
Total factory production: 950  
**250 GT BERLINETTA LUSSO**  
Year: '62-64  
Total factory production: 350

## 1960s

### 400 SA SUPERAMERICA COUPE

Year: '63-64  
Total factory production: 33  
**250 GT SWB CALIFORNIA**  
Year: '60-63  
Total factory production: 55  
**330 AMERICA**  
Year: '63

Total factory production: 50  
**330 GT 2+2 MK1**  
Year: '65-66  
Total factory production: 500  
**500 SUPERFAST**  
Year: '64-66  
Total factory production: 36



### 275 GTB

Year: '64-66  
Total factory production: 456  
**275 GTS**  
Year: '64-66  
Total factory production: 200  
**330 GT 2+2 MK2**  
Year: '65-66  
Total factory production: 575  
**330 GTC**  
Year: '65-68  
Total factory production: 600  
**365 CALIFORNIA**  
Year: '66-67  
Total factory production: 14  
**330 GTS**  
Year: '66-68  
Total factory production: 100  
**275 GTB4**  
Year: '66-68  
Total factory production: 350  
**275 GTB4 NART SPIDER**  
Year: '67-68  
Total factory production: 10  
**365 GT 2+2**  
Year: '68-71  
Total factory production: 800



### DINO 206 GT

Year: '67-69  
Total factory production: 152  
**365 GTC**  
Year: '68-70



Total factory production: 150  
**365 GTB4 (DAYTONA)**  
Year: '68-73  
Total factory production: 1284  
**365 GTS**  
Year: '69  
Total factory production: 20  
**365 GTS4 (DAYTONA SPIDER)**  
Year: '69-73  
Total factory production: 122  
**DINO 246 GT**  
Year: '69-74  
Total factory production: 2487

## 1970s

**365 GTC4**  
Year: '71-72  
Total factory production: 500  
**DINO 246 GTS**  
Year: '72-74  
Total factory production: 1274



**365 GT4 2+2**  
Year: '72-76  
Total factory production: 525  
**365 GT4BB (BOXER)**  
Year: '73-76  
Total factory production: 387  
**308 GT4 2+2**  
Year: '73-80  
Total factory production: 2826  
**208 GT4 2+2**  
Year: '75-80  
Total factory production: 840  
**308 GTB/GLASSFIBRE/STEEL/GTBi/GTB QV**  
Year: '75-85  
Total factory production: 4139  
**400 GT/400i**  
Year: '76-85  
Total factory production: 1810  
**BB512 (BOXER)/512i (BOXER)**  
Year: '76-81  
Total factory production: 1936  
**308 GTS/GTSi/GTS QV**  
Year: '77-85  
Total factory production: 8004

Total factory production: 160  
**208 GT**  
Year: '80-82  
Total factory production: 140  
**MONDIAL 8/QV**  
Year: '80-85  
Total factory production: 1848  
**208 GTB (TURBO)**  
Year: '82-85  
Total factory production: 437  
**208 GTS (TURBO)**  
Year: '82-85  
Total factory production: 250  
**MONDIAL CABRIOLET QV**  
Year: '83-85  
Total factory production: 629  
**288 GTO**  
Year: '84-86  
Total factory production: 273  
**TESTAROSSA**  
Year: '84-92  
Total factory production: 7177



### 412 GT/AUTOMATIC

Year: '85-89  
Total factory production: 576  
**328 GTB**  
Year: '85-89  
Total factory production: 1344  
**328 GTS**  
Year: '86-89  
Total factory production: 6068  
**3.2 MONDIAL**  
Year: '85-89  
Total factory production: 987  
**3.2 MONDIAL CABRIOLET**  
Year: '85-89  
Total factory production: 810  
**328 GTB TURBO**  
Year: '86-89  
Total factory production: 308  
**328 GTS TURBO**  
Year: '86-89  
Total factory production: 828  
**F40**  
Year: '87-89



Total factory production: 1315  
**MONDIAL T CABRIOLET**  
Year: '89-92  
Total factory production: na



**MONDIAL T CABRIOLET**  
Year: '89-92  
Total factory production: na  
**348 tb/GTB**  
Year: '89-94  
Total factory production: na  
**348 ts/GTS**  
Year: '89-94  
Total factory production: na

## 1990s

**348 GTC**  
Year: '94-94  
Total factory production: 50  
**512 TR**  
Year: '92-94  
Total factory production: na  
**348 SPIDER**  
Year: '93-94  
Total factory production: na  
**456 GT**  
Year: '93 to date  
Total factory production: na



**355 BERLINETTA**  
Year: '93 to date  
Total factory production: na  
**355 GTS**  
Year: '94 to date  
Total factory production: na  
**512 M**  
Year: '94 to date  
Total factory production: na  
**355 SPIDER**  
Year: '95 to date  
Total factory production: na  
**F50**  
Year: '95 to date  
Total factory production: na

# FROM F1 TO F50 WE'RE PUTTING A STOP TO FERRARIS.

The quicker they go, the quicker they have to stop. That's why Ferrari rely on Goodyear for maximum performance and control on the racetrack and on the road.

Follow Ferrari - stick with Goodyear!



MOVING WITH THE TIMES

