

CMC 1962 FERRARI 250 GTO

1:18 | \$499

It is at a time like this that I wish that I spoke Italian, for Ferrari's fiery native tongue must surely have a deeper reserve of passionate superlatives from which to draw that might convey what the 250 GTO is to automotive enthusiasts. That it is the greatest Ferrari ever seems self-evident—for its beauty and for its engineering elegance. That it holds the record for the most valuable car sold at auction seems to bear that out. Is it the greatest GT car ever?

Its utter dominance in competition is hard to refute. And as a wily masterstroke of rules exploitation and racing politics manipulation, it symbolizes so much of what is most fascinating about the Ferrari nameplate. It is a rolling shrine to Ferrari's genius: mechanical, artistic, and strategic. Let's face it—it might well be the pinnacle of human achievement. OK, that might be taking it too far. Maybe. But you get the idea. The GTO is beyond great. It is a legend that legends aspire to.

That puts a hefty burden on any diecast manufacturer daring to take it on. The GTO is hallowed ground. If you're not going to do it well, don't do it. But CMC has shown us time and again over the years that it is up to any challenge in scale, and its previous efforts bearing the prancing-horse crest have delivered. Among them have been three variants of the 250 series: the 250 California Spyder, the 250 GT SWB, and the 250 Testa Rossa. In addition to being immaculately rendered, it is significant (and perhaps not altogether coincidental) that two of these are the GTO's closest forebearers. That CMC would undertake a GTO was inevitable—and greatly anticipated.

Volumes have been written on the GTO's voluptuous curves. And its shape was as seductive to the air as it is to the eye. History tells us that the GTO's principal designer, Giotto Bizzarrini, was an alumnus of the University of Pisa and was granted access to the school's wind tunnel—and, perhaps, to the school's chapel,

as well, as the final shape seems divinely inspired. The low nose and bobbed tail with integrated spoiler radically reduced drag from the 250 GT Berlinetta SWB, which the GTO was ostensibly a modification of. That spoiler was not in the original design, but wind-tunnel testing revealed its importance, so the first GTOs that were built had it quickly riveted on; subsequent models had it blended into the body in the fashion we know now. The various slots and vents were purely functional and were added primarily for heat management. And yet they add to the aesthetic, as well. CMC sent us a preproduction sample of the silver car, and while that color is less iconic than the usual red (which CMC also makes, along with yellow and blue), it wonderfully showcases CMC's execution of the body. I'm always tickled by CMC's functional elements: the radiator-filler access hatch on the nose, another on the C-pillar (differential cooler perhaps?), and the racing style quick-fill fuel cap. The triple vent slots in the nose come covered with hatches, but the mounting screws are functional, so you can remove them if you desire.

The interior of the model is not as spartan as one might suppose. As each of the 39 GTOs was hand-built, the cars varied in their interior appointments. Some were bare metal, while others, like CMC's model, had diamond-pattern leather upholstery covering

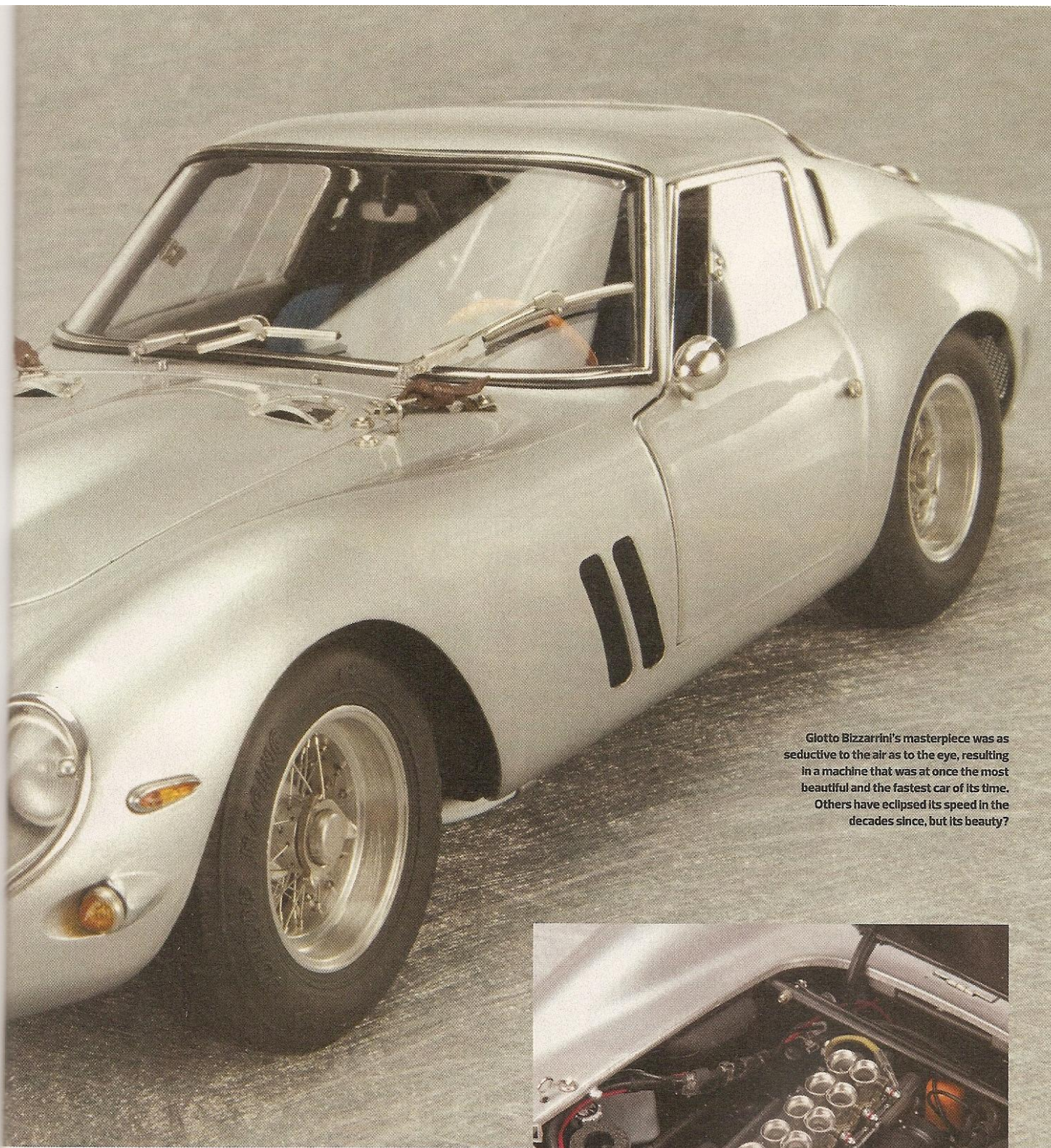
the various surfaces. Seats were almost always cloth-covered racing buckets, most frequently blue in color, and that is how the model appears. The seats have finely woven 4-point harnesses with hand-tooled aluminum (rather than etched) buckles. The raised metal gate shifter for the 5-speed transmission is meticulously recreated, and a full suite of gauges is perfect down to their polished

metal bezels. Up under the dash on the passenger's side is a visible electrical relay panel, and amusingly there is a chassis brace that juts down through the footwell—proof that the chassis was not the garden-variety Berlinetta. There is a thin-tube roll cage that skirts the perimeter of the interior, as well.

What is there to say about the Colombo 3.0L V12? The "250" designation denotes the cc

The Great One

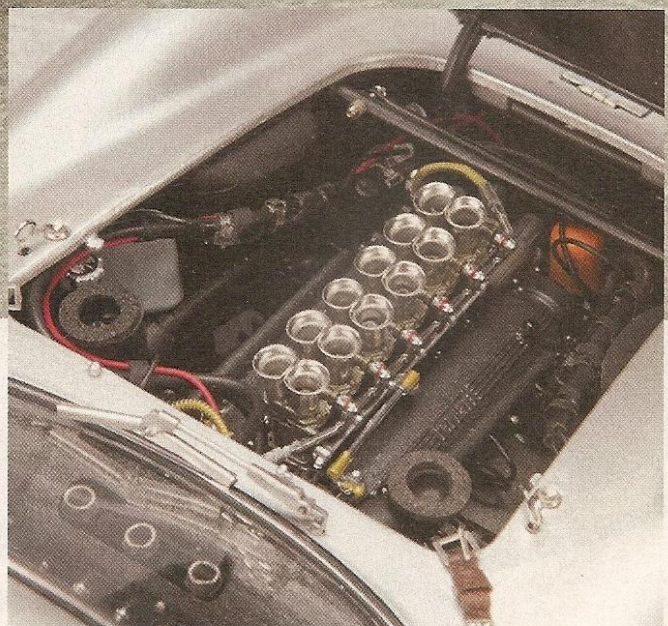




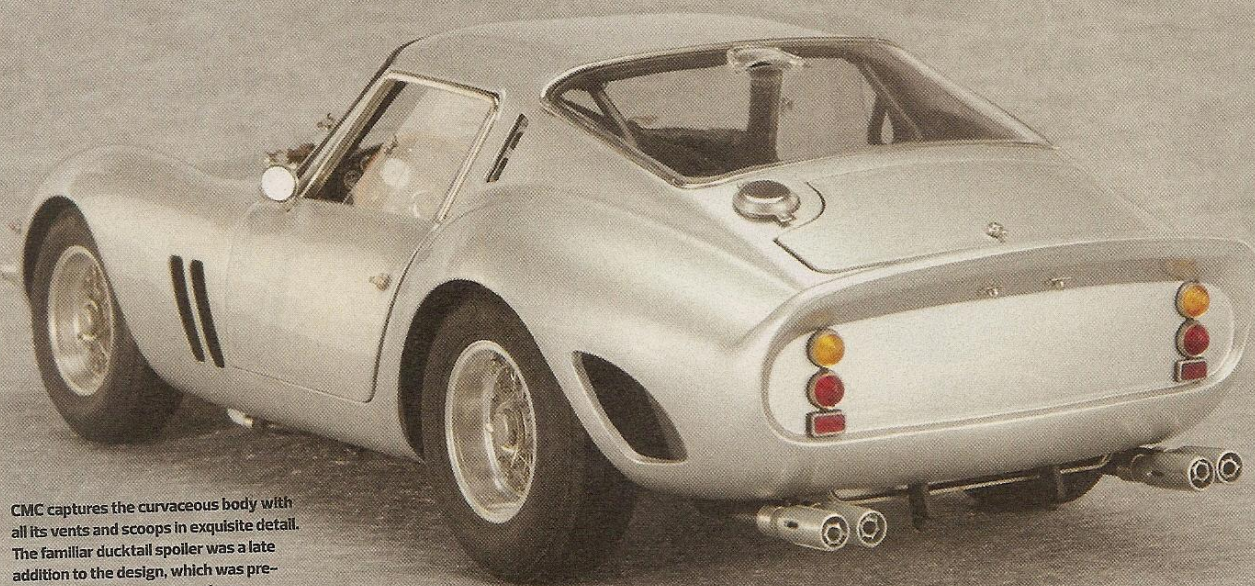
Giotto Bizzarrini's masterpiece was as seductive to the air as to the eye, resulting in a machine that was at once the most beautiful and the fastest car of its time. Others have eclipsed its speed in the decades since, but its beauty?

displacement of a single cylinder, and it came in various states of tune. The GTO enjoyed the top-spec version out of the 250 Testa Rossa sports racer—the magnesium cam covers are black crinkle finish rather than rossa, but otherwise it is identical down to its dry-sump oiling system and six Weber 38 DCN carbs—enough air for 300+hp at a lofty 7 500rpm (in a car weighing

itself, CMC had only to repaint the cam covers and transfer its scale V12 over to this model. The replication is exquisite, as expected—braided hoses, real metal hose clamps, the ability to look right down the throats of those Webers! Unbuckling the leather hood tie-downs is a chore (and rebuckling them later is worse!), but it's worth your time to do. In fact, it's probably worth it just to leave



CMC's Colombo V12 is a masterpiece in its own right. Just like its full-scale inspiration, it is essentially a brunette version of the 250 Testa Rossa's mill, and the detail is equally



CMC captures the curvaceous body with all its vents and scoops in exquisite detail. The familiar ducktail spoiler was a late addition to the design, which was prescribed by wind-tunnel numbers.



Above: The interior is hardly plush but is not as austere as that of many racing cars. CMC's rendering of the raised gate is just one of numerous details. **Right:** Ferrari saved weight and mechanical complexity by eschewing window crank mechanisms for simple sliders. CMC's function, of course. **Below:** The spare takes up virtually the entire trunk. I love all the little functional details, like the quick-fill fuel cap!



The simple blue fabric seats are authentic. The real leather safety belts have hand-tooled aluminum buckles.



Borrani wire wheels are a study in scale precision. The spinners on this early sample were fixed, but production pieces will have functional knock-offs that will allow an unfettered view of the brake discs.



bask in the model's V12 glory any time you like.

The chassis was declared a modified version of the 250 Berlinetta, but it differed significantly. It was comprised of a latticework of thinner frame sections rather than the beefier stock pieces, shedding weight while improving stiffness. It did retain, though, the Berlinetta's suspension—independent coil springs in front, with a solid-axle/leaf-spring setup out back. CMC replicates these perfectly with all-metal parts, and all are functional. Production models will have functional knockoff spinners and removable Borrani wire wheels, but this pre-pro sample's wheels were locked on. Still, we can see the fine detail on the 4-wheel disc brakes behind the intricately spoked wheels.

FINAL THOUGHTS

It is impossible to adequately convey the GTO's importance in automotive history. The language just doesn't do it justice. Perhaps I would fare better in Italian? But if words neglect to honor it sufficiently, then at least this replica does. CMC's mind-boggling level of detail and craftsmanship demonstrate a profound respect for the GTO. And its accuracy, in turn, helps us collectors reaffirm our love and respect for the car. I've seen some great Ferrari models over the years. This may be the best—just as the GTO itself is the best of all of the Ferraris. In CMC's case, G-T-O stands for "Get This One." 🇮🇹

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