



STRAIGHT4 STUDIOS LIMITED

Intro From Aris Vasilakos on the GT Icons Pack

First of all, thank you for taking the time to try the *GT Icons Pack* for *Project Motor Racing*. This is a very special DLC for me because these cars come from one of my favourite periods in motorsport: when engineers had discovered power, grip and aerodynamics, but had not yet fully discovered common sense.

I wanted to share a few notes on this pack and the cars. This was a special era in GT and endurance racing, and we have worked hard to research and create these cars in all their glory—and quirks!

It is also the first pack that sees the studio progressing firmly into our new handling direction, so it's a bit of a small "watershed" for us at S4.

Shelby Daytona Coupe

The Daytona Coupe's shape came from Peter Brock, a young designer many inside the team did not take seriously at first. At the time, most people believed the long teardrop tail was the only aerodynamic truth. Brock instead looked back to the 1930s work of German aerodynamicist Wunibald Kamm and understood that you could cut the tail short and still make the car faster.

Shelby could not build all the required chassis in-house, so the designs went to Modena, Italy—conveniently, right into the backyard of the competition. The car depicted in *Project Motor Racing*, chassis CSX2299, was the first of five coupes built by *Carrozzeria Gransport* in Modena.

The Italian craftsmen were used to hand-forming beautiful shapes by feel. Brock's radical American aerodynamic drawings, in imperial units, had to be interpreted across a language barrier. Naturally, some of the artisans kept "correcting" the shape toward what they thought looked right. The Modena cars ended up subtly different from the original: beautiful, still very competitive, but not quite as aerodynamically efficient.

And yes, you get to drive one of those.

Chevrolet Corvette Grand Sport

The Corvette Grand Sport was supposed to be built in numbers large enough for FIA homologation. The target was 125 cars. In the end, only five were completed before GM's board discovered the programme and killed it.

When the five Grand Sports appeared at the 1963 Nassau Speed Week, a suspicious number of Chevrolet engineers happened to be "on holiday" in the Bahamas at exactly the same time. Pure coincidence, of course. They also happened to provide discreet pit-lane support to the privateer teams. Officially, GM knew nothing.

Because these were true skunkworks prototypes rushed into competition, some of them raced with battery-powered bicycle lights zip-tied to the rear deck for night racing stints.

Today, the Grand Sports are among the most valuable Corvettes ever built. In *PMR*, you can drive one without needing a bank vault or an insurance policy promising your first-born!

STRAIGHT4 STUDIOS LTD.
WWW.STRAIGHT4.COM

16 HALSEY STREET, LONDON, SW3 2QH, UK
COMPANY NUMBER 14543738



STRAIGHT4 STUDIOS LIMITED

Jaguar E-Type Lightweight

Jaguar planned to build 18 Lightweight E-Types. Only 12 were completed in the 1960s. In 2014, Jaguar Heritage used the original reserved chassis numbers to build the missing six as official continuation cars.

Taking on the big GTs of the 1960s with a 3.8-litre straight-six was not an easy assignment. The Lightweight E-Type could not consistently beat the Ferrari 250 GTO, and its best major endurance result came with 7th and 8th at Sebring in 1963.

But sometimes racing history is not only about trophies. Sometimes it is about the shape, the sound, the feel, and the fact that the E-Type became one of the most beautiful racing cars ever made.

And if Enzo Ferrari really did call it the most beautiful car in the world, then honestly, that is not bad validation.

Lola T70 Mk 3

By the end of 1966, Lola's Eric Broadley had reason to be pleased. John Surtees had just taken the T70 to the first Can-Am title, proving that British chassis know-how, low weight, and a very serious Chevrolet V8 was a useful combination when racing on terrifying tracks for big prize money.

The 1967 T70 Mk 3 was Lola's closed-cockpit answer: aluminium monocoque, feather-light fibreglass bodywork, aerodynamic coupe shape, and a brawny Chevrolet V8. More than 100 T70s were built across the different versions, making it one of Lola's great customer-racing successes.

"A Driver's Car, Full Stop" John Surtees—the only man to win world championships on both two wheels and four—called the T70 one of the most rewarding racing cars he'd ever driven. No power steering, no driver aids, no tricks. Just a Chevy V8 pushing 450+ bhp through an aluminium tub that weighed nothing, hitting 200 mph on the Mulsanne.

In *PMR*, the Lola T70 Mk 3 is big torque, low weight, mechanical grip, and just enough menace to remind you that old-school endurance racing was not designed by people worried about your comfort.

Ford GT40 Mk IV

The 1967 Ford GT40 Mk IV exists because Henry Ford II had a problem. A red one. Ford had already made its point in 1966, when the GT40 Mk II finished first, second, and third at Le Mans. But the Mk II still carried the bones of the British-born GT40 programme, and Detroit wanted something that stamped "Made in America" across the whole argument.

The Mk IV was that answer. Designed, developed and built in the United States by Ford, Kar-Kraft and Shelby, it used a lightweight aluminium honeycomb chassis, longer high-speed bodywork, and a Ford 7L V8 sitting behind the driver's head. Subtle? Not really. Effective? Very much so.



STRAIGHT4 STUDIOS LIMITED

Four new Mk IVs came to La Sarthe in 1967, but the one that mattered wore number 1. Dan Gurney and A.J. Foyt took it to victory, beating the second-place finishers by a margin large enough to make the stopwatch blush. Not everything was according to plan. Gurney was worried the Mk IV's heavy brakes wouldn't survive 24 hours. His solution: he and Foyt would lift off the throttle hundreds of yards before the Mulsanne braking zone, coasting into the corner. Ford engineers initially panicked, thinking their drivers had a problem. In reality, the strategy saved the brakes perfectly and the car ran the entire race without a brake change. It remains the only all-American overall win in Le Mans history: American drivers, American team, American-built car, American engine, American tyres.

And then Gurney did something else. Instead of politely accepting the champagne, he shook the bottle and sprayed it over the crowd, creating the podium celebration motorsport has been copying ever since.

In *PMR*, the Mk IV brings all of that with it: speed, power, mass, attitude, and a very clear reminder that 1960s prototypes may look heroic in photographs but become much more educational when you are the one trying to slow them down.

Chaparral 2F

The 1967 Chaparral 2F looks as if someone asked a perfectly reasonable sports prototype to wear a dining table as a prank. The problem for everyone else was that Jim Hall was not joking.

Most racing cars of the mid-'60s were still chasing speed the traditional way: more power, less weight, braver drivers. Hall, working from Chaparral's private test base in Midland, Texas, had become obsessed with something else entirely: not just cutting through air, but using it to create grip.

The 2F was Chaparral's attempt to take those ideas into the '67 World Sportscar Championship. Underneath, it had familiar ingredients: a fibreglass monocoque, a mid-mounted 7L Chevrolet V8, and because this was Texas, no serious interest in subtlety.

Then came the weird bit.

Three Pedals, None of Them a Clutch. The 2F had three-foot pedals—throttle, brake, and wing. The third pedal controlled a massive rear wing mounted on tall struts directly above the suspension. Press it on the straight: wing goes flat, minimal drag. Lift off into a corner: wing pitches up, massive downforce. To free the driver's left foot for this, Jim Hall deleted the clutch entirely and fitted a semi-automatic gearbox—decades before F1 adopted paddle shifters.

The huge high-mounted rear wing was driver-adjustable, allowing less drag on the straights and more downforce for braking and cornering. Its struts were suspension-mounted too, so the load fed directly into the rear suspension rather than simply pressing down on the bodywork. In other words, Hall was playing with DRS-style thinking before most people had worked out where to put the cupholder.

In *PMR*, the Chaparral 2F is big engine, big ideas, and one very large aero lesson. Map the wing to a button or clutch, use it wisely, and remember—going into a fast kink with the wing open is educational, but not always in the way you hoped! Use your “DRS” judiciously!



STRAIGHT4 STUDIOS LIMITED

Ford Capri RS3100

By the early 1970s, the Ford Capri had become Ford's European Mustang: a mass-market coupé with a long bonnet, fastback roofline, and the famous promise that it was "the car you always promised yourself".

Then came the RS3100, and suddenly the Capri had stopped being polite.

Built in late 1973 to homologate the bigger-engine Capri for Group 2 racing, only 250 RS3100 road cars were produced. The name came from its 3100cc Essex V6, but the purpose was written all over the FIA papers: six cylinders, rear-wheel drive, and a date with Europe's toughest touring-car grids.

The race cars went much further. The 3.1L Essex gave way to a 3.4L naturally aspirated Cosworth GAA V6 producing around 450hp, wrapped in wide arches, aero, and the sort of attitude that suggests it had already had a word with the other cars in the paddock.

At Zandvoort in 1974, Jochen Mass and Rolf Stommelen put the Capri RS3100 on the top step. By then, the message was clear: this was no longer just the Capri you always promised yourself. This was the Capri everyone else wished would go away.

In PMR, the RS3100 is honest in the best and most dangerous sense. Front engine, rear drive, big attitude, no modern excuses. Trail the brake, feel the nose bite, balance the rear on throttle, and let the V6 drag you out while the car squats, squirms, and quietly asks how brave you really are.

Chevrolet Corvette C3

The 1973 Chevrolet Corvette C3 is America's shark-body sports car in full swagger: long bonnet, short temper, Coke-bottle hips, hidden headlights, and the kind of stance that looked as if it had already started an argument with the local traffic cops.

Then someone decided that was not quite enough and added a 427, 7L V8. Because sometimes the answer really is more displacement.

Part of the C3's magic is that it came from a different school of performance. While Europe was chasing grace, poise and refined engineering, the Corvette brought cubic inches, attitude and muscle. It was heavy, loud, physical, and not the sort of thing you took home to meet Mother.

And then they took it racing.

In 1973, Greenwood's BFGoodrich-backed Corvettes took the C3 to Daytona, Sebring and Le Mans. The results were serious too: third overall at Sebring, followed by a one-two in class at Mid-Ohio's six-hour IMSA race. It was never tidy, never gentle, but it could absolutely punch above its weight.



STRAIGHT4 STUDIOS LIMITED

In PMR, the C3 is a period-style big-block bruiser. Manage the nose, wait for the weight to settle, then feed in the throttle and let seven litres of American confidence do what it does best.

Get it right and the Corvette is torque, noise, muscle and power-slides. Get it wrong and it will push wide, snap loose, and turn rubber into smoke while you reconsider some recent decisions.

Porsche 911 Carrera RSR 3.0

The 1974 Porsche 911 Carrera RSR 3.0 was the moment the 911 decided to go elbows-out. Wider, meaner and louder than the Carrera RS before it, the RSR 3.0 pushed Porsche's rear-engined, air-cooled formula into full racing territory.

And then there was the wing.

The earlier Carrera RS 2.7 had the famous ducktail. The RSR 3.0 carried that aero thinking into something larger and more aggressive: the rear spoiler that would become known as the whale tail. This was the 911 moving beyond gentleman-racer charm and becoming one of the defining GT weapons of its era.

In 1974, as Porsche's works focus began shifting toward the turbocharged future, the naturally aspirated RSR 3.0 became a privateer and customer-racing hero. It was fast, tough, readable, and exploitable over long stints, which made it a weapon in endurance racing, sprint racing, Europe, and the growing IMSA scene.

Its greatest moment is hard to ignore: the 1975 Daytona 24 Hours, where Peter Gregg and Hurley Haywood won outright in a Brumos-liveried Carrera RSR 3.0. Even better, Carrera RSRs swept the first five places overall. Not a class win. The whole thing.

In PMR, the RSR 3.0 is a car you fall in love with only after you learn the old 911 bargain: respect the rear, and it fires you out of corners like a rocket. Get greedy, and it reminds you exactly where the engine lives.

This is not lazy grip or modern aero confidence. It is weight transfer, patience, throttle discipline, and a corner-by-corner contract between driver, commitment and car control.

I hope you enjoy the pack. What an era!

Let me know if you have any feedback and see you out on track.

Aris