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National College of Art and Design

Faculty of Design
Department of Fashion and Textiles

*"'Mini'- A testimony to the worlds
greatest small car."*

by

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Submitted to the Faculty of History of
Art and Design, and Complimentary
Studies, in candidacy for the Degree
of Bachelor of Design.

1997

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My Mini, for the obvious.....



Introduction

The impact of car design on society today is so strong that there is almost a reliance within society on the whole structure of the automobile industry. The automobile as a means of transport has helped to establish links for the world, socially and within industry. The automobile has been a major focus for engineering over the last century, with the spread of new manufacturers, new designs and new developments. It is quite rare, however, for one to witness a design that has withstood the test of time in a world where change is almost a necessity.

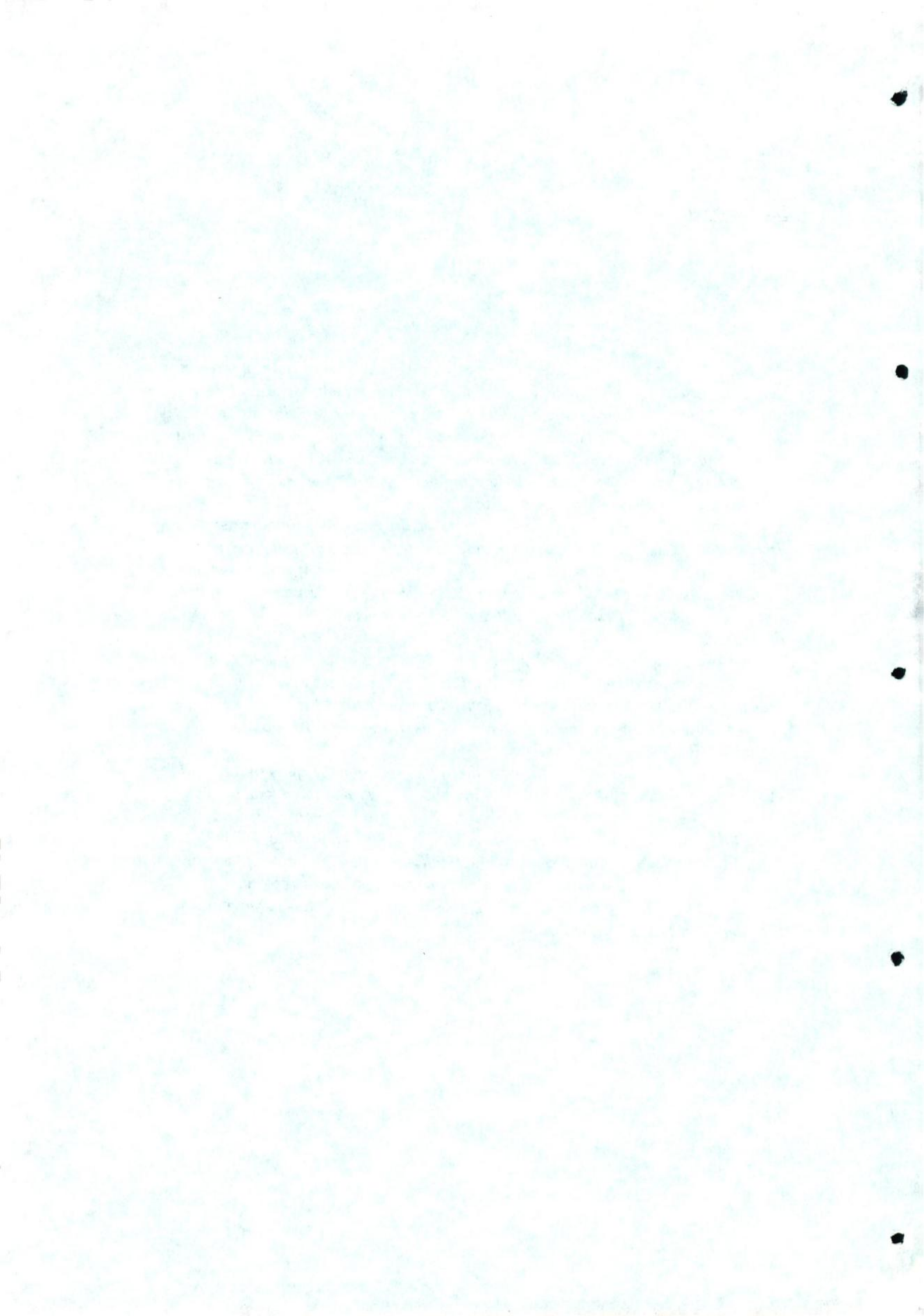
The Mini, is one of these rare designs that has been copied many times but still, despite all the developments within the industry over the last 37 years, has never been equalled. So simple yet so complex, the design of the Mini has surpassed ingenuity. At the forefront of the small car world, the Mini has endured 37 years, watching car manufacturers all over the world try to produce a commodity that will have the timeless, classless, and genderless qualities that the Mini possesses.

Because this car was relatively cheap and easy to drive, a lot of first time drivers over the last three generations, would have had their first experience in a Mini, or at least driven one at some stage in their lives. Sentimental attachment to this car is quite apparent in most cases, despite its ups and downs, the Mini is the Mini and everything it does is always forgivable.

In this thesis, I would like to outline the life of this special little car. Firstly I will illustrate the history of the Mini, discussing how it came about and how it was received by the public when it made its initial entry into the world of design.

I will then outline the development of the car technically and socially, looking at its market through advertising over the years. I will also look at an angle of the Minis status that has not always been recognised, that it stands as a fashion accessory.

Finally I would like to outline the cult that has formed around this car and how the Mini has achieved its cult status.



Chapter 1: The History of Mini.

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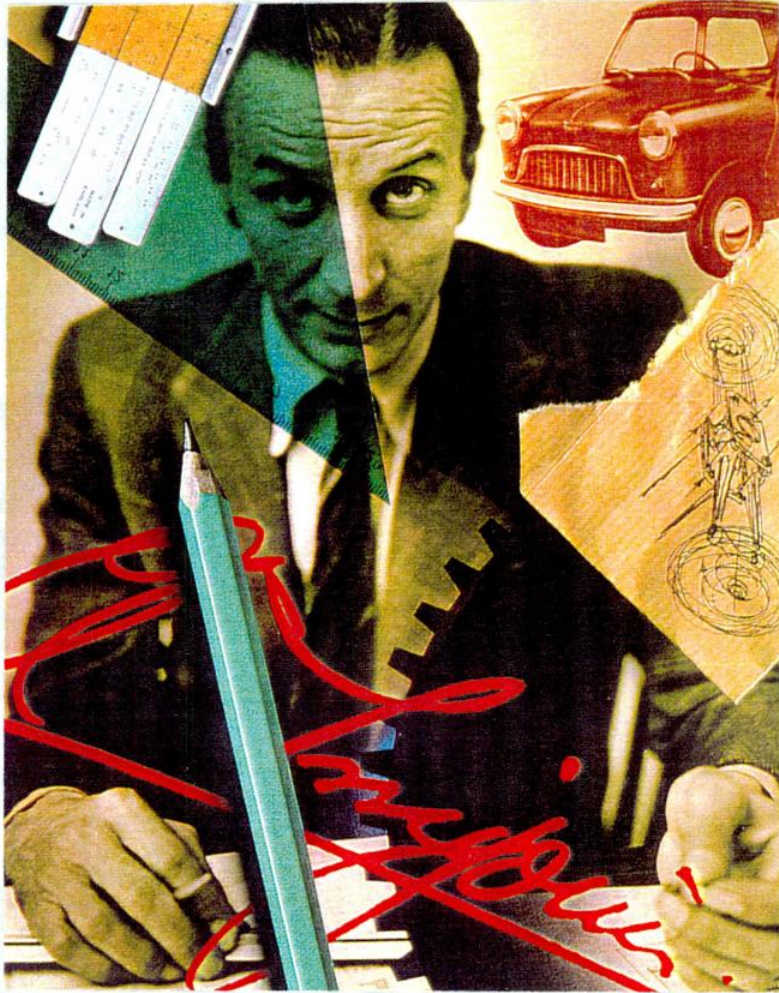
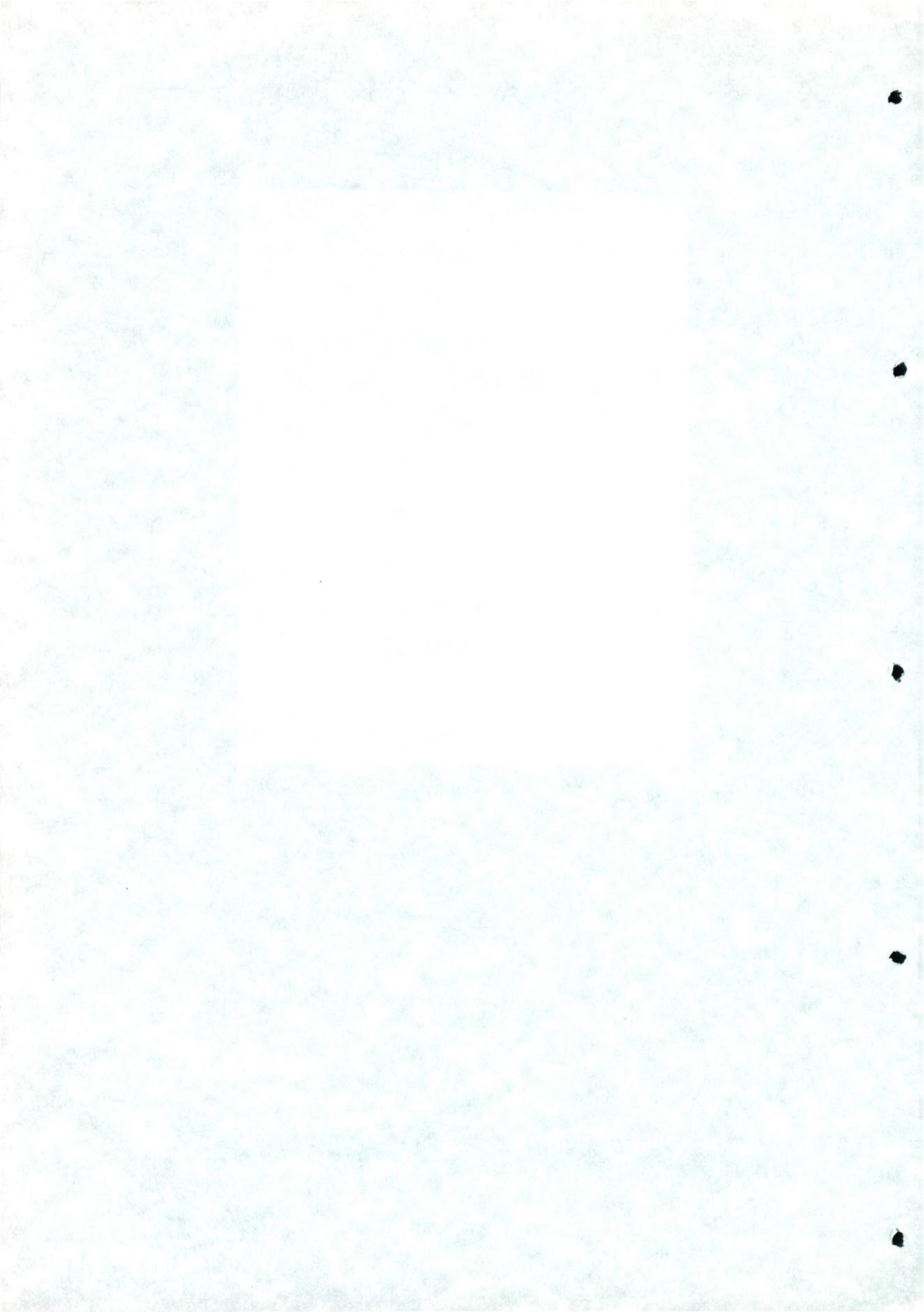


Fig.1



Section 1 : Issigonis, the innovator

" Hawk-faced and sensitive looking with a stooped stance, long fingers and expansive gestures, he was everymans image of an eccentric artist." (1)

Alec Issigonis, the man in question, was a genius.

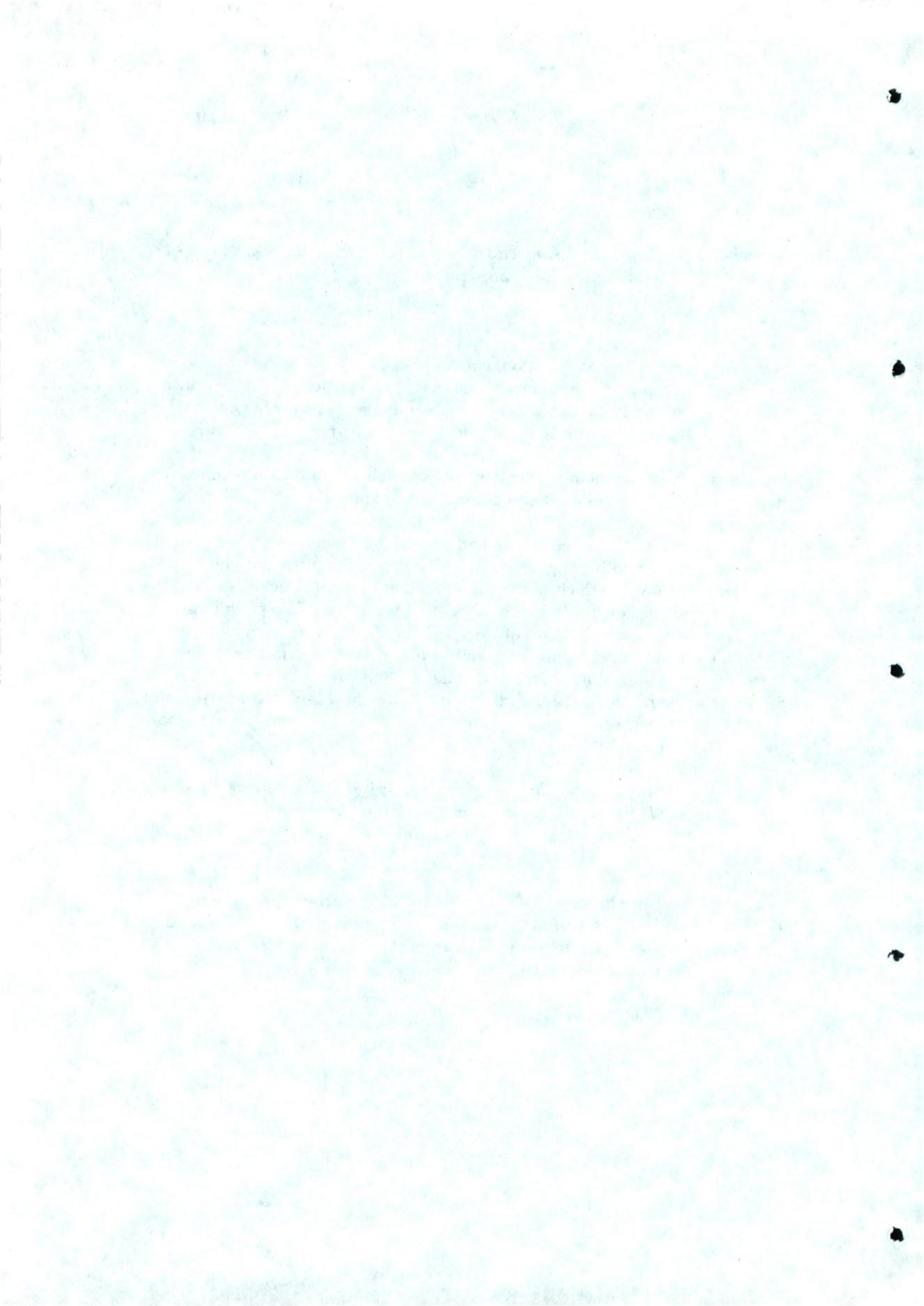
His mind could possibly be compared to that of Leonardo da Vinci, because of his gift for making breakthroughs in design and engineering. He was so talented at drawing that even his sketches echoed those of the great artist - accurate and precise.

Issigonis believed in all of his car designs especially Mini and somehow knew that it would be a success, yet one doubts that he knew that it would still be in production 37 years later.

Issigonis, originally of greek origin, had moved to England as a young boy. He trained as an automotive engineer and had a lot of difficulties with his mathematical studies which caused him to fail quite often. Luckily enough his draughting skills along with his creative mind were enough to get him through . When designing a car, Issigonis always had very solid ideas from the beginning. These ideas rarely changed over the course of the design period, probably because of the strong almost arrogant belief that his cars were perfect. He also felt that the "engineer " or him in this case was the most important person and that the other members of the design team such as stylists were trivial in the overall operation.

" Issigonis was always arrogant in his engineering. He had scant regard for the allied disciplines of styling and market research, and never considered either necessary in creating a new vehicle capable of making or breaking the fortunes of a company." (2)

Issigonis' arrogance however gave way to the major success that Mini had because of the fact that it was one mans idea with little contribution from the team when it came down to the actual design. Therefore the Mini became an individual car with an individual personality.



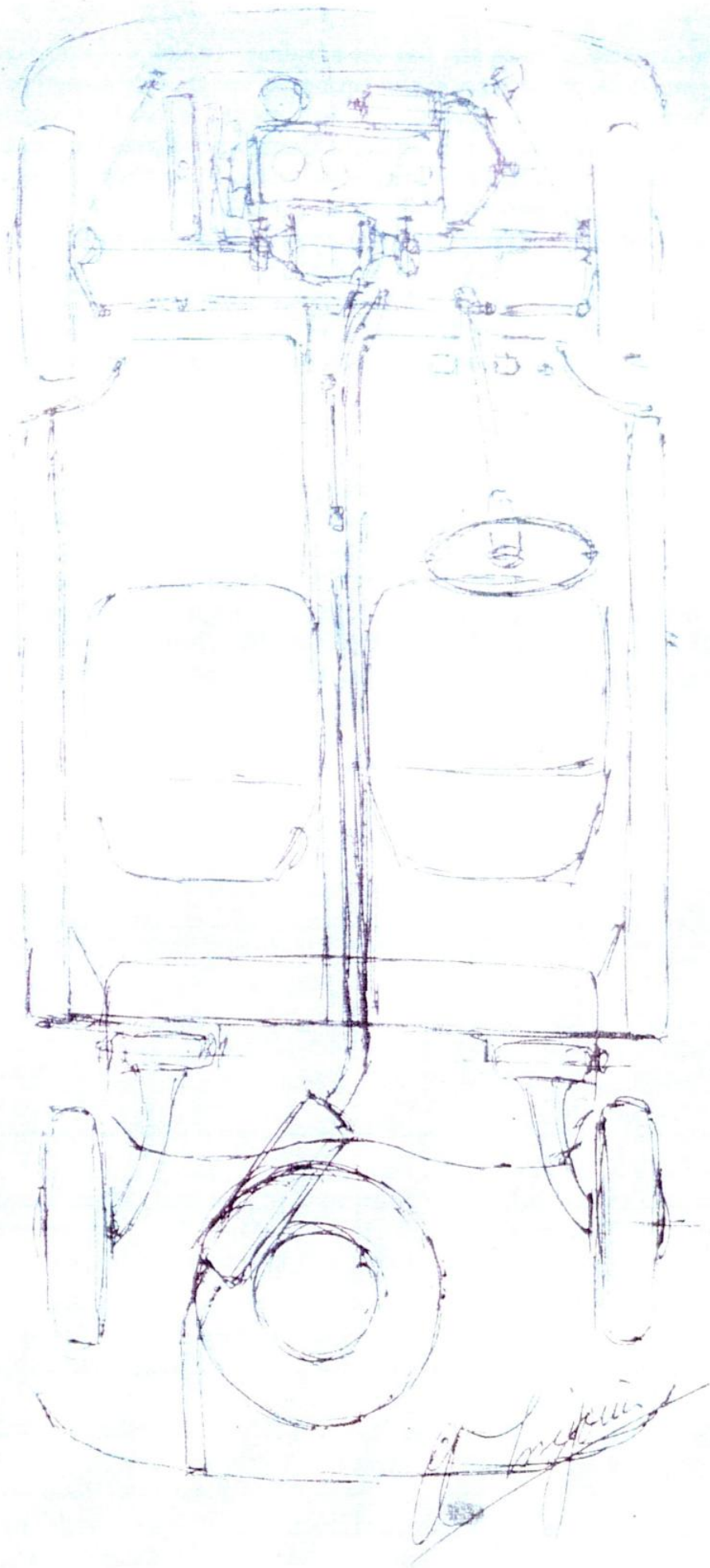


Fig2

Petrol tank
(steered)

Sub-tank
steered

Sub-tank
steered

Sub-tank

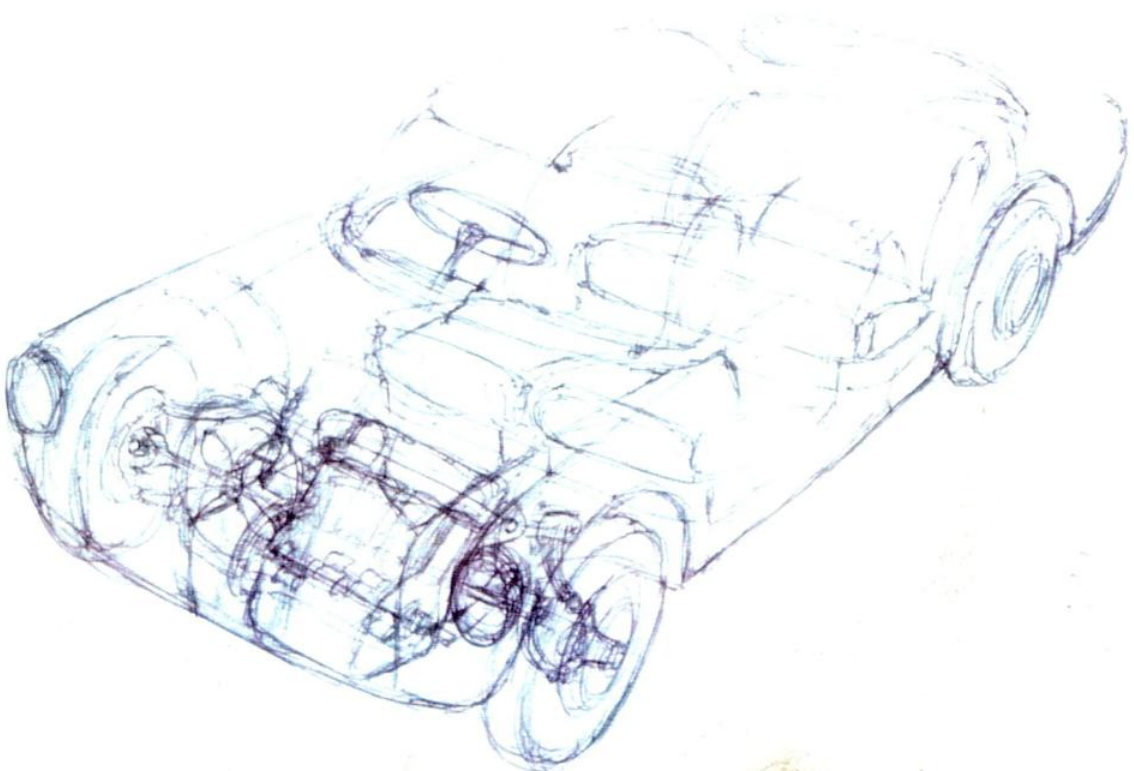
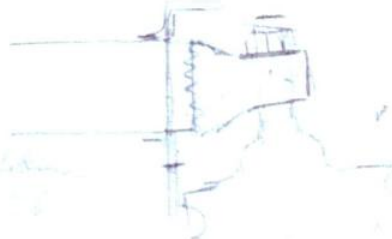
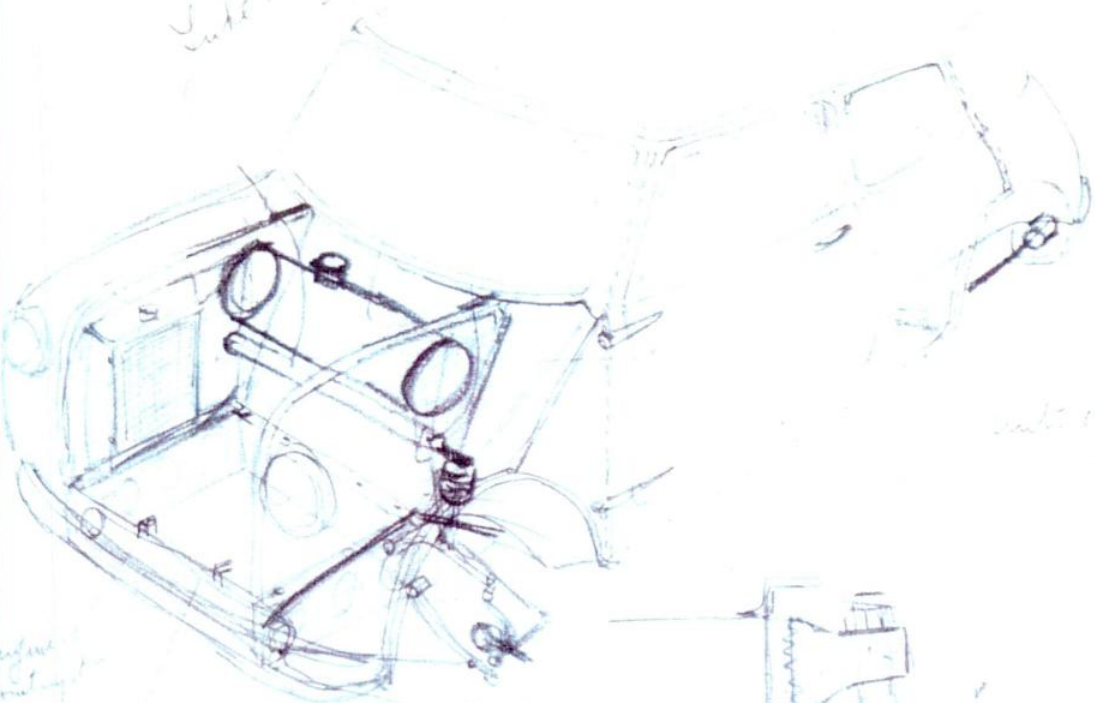
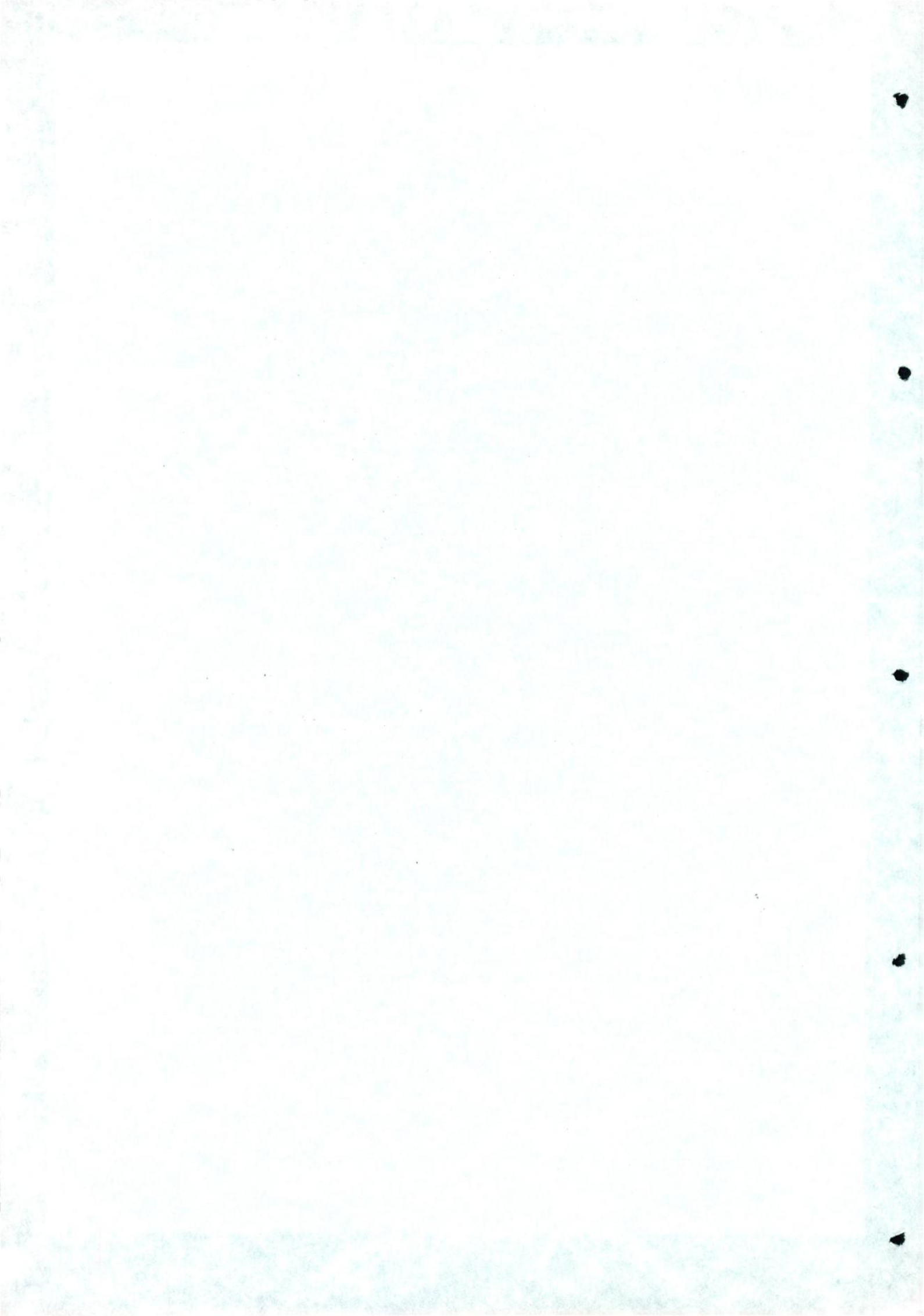


Fig3



Section 2 : The reason

It all started in 1956, when the Suez crisis first broke out. Up until then, the main source of Europe's oil and fuel supplies was through the Suez canal from eastern countries such as Egypt and Israel. When a dispute broke out in the east, traffic came to a halt on the canal and the west-European had to suffer the effects through a large period of fuel rationing all over Europe. With this came the need for more fuel-economical products, especially cars which represented a large portion of the petrol market. Hence the need for smaller cars that would not use as much fuel.

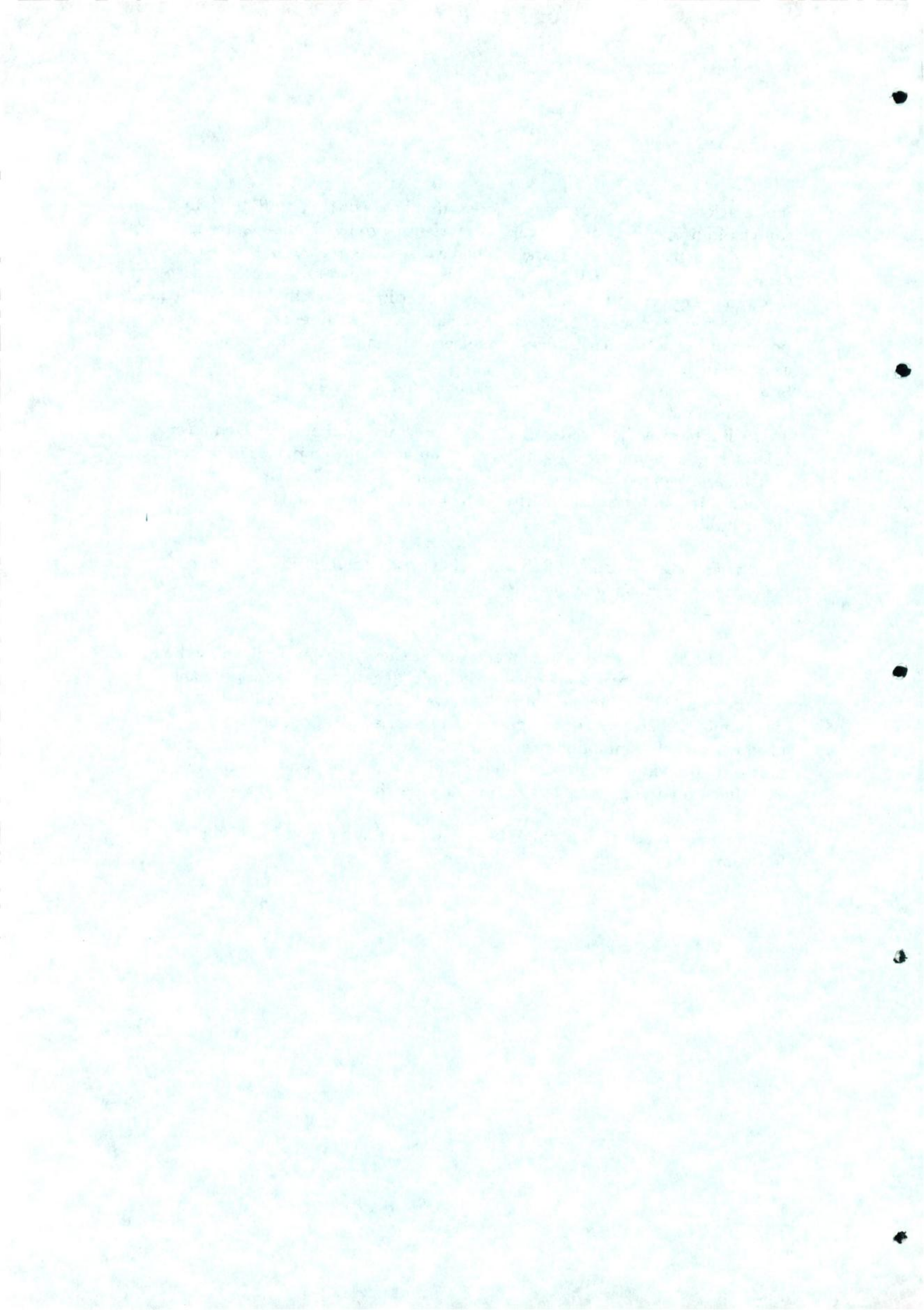
Shortly afterwards new cars came on the market from Germany known as "Bubble cars".

These 'Bubbles' as they were called, were quite ugly and only enjoyed a very brief period of popularity. The two car manufacturing companies in Britain (Austin and Morris) had just merged to become B.M.C. (British Motor Corporation) and the new chairman, Mr Leonard Lord had a lot to say about these 'Bubbles'.

"God damn these bloody awful Bubble cars. We must drive them off the streets by designing a proper miniature car." (3)

Leonard Lord eventually had to really push to have this car designed and on the road, as drivers were soon to be allowed only 10 gallons of petrol per month because of intense rationing . In 1957, he went ahead and made the risky decision to halt all other developments and focused all attentions on the production of the "miniature" car, which was in effect a necessity . Issigonis, following tremendous success with his Morris Minor design was called by Lord and after explaining his ideas, was told to have the car in two years.

Issigonis, who had the concept of the small car design planted in his brain for a long time, knew exactly what the car was to look like.



Section 3 : Concept to reality

To determine the size of the car, Issigonis had placed four chairs in the centre of his office and apprehended four members of the staff (Two secretaries and two draughtsmen !) Next he drew a line around them with stick of chalk and announced that the car could be no bigger than the said dimensions which were 10ft x 4ft x 4ft . The finished car in fact was only nine foot long .

The Mini was packed with innovations, a lot of which started various trends in other cars including front wheel drive. Issigonis had faced many problems when designing the car, because of the fact that the positioning of all of the important parts including the engine and the gearbox could make a substantial difference when the main priority was the size of the car.

The most prominent innovation was the decision to mount the gearbox transversely (across) the car as opposed to the normal position, behind the engine. This was considered logical to begin with, as it was a big space saver, however, if the engine was to be laid transversely, how would there be room for a gearbox at either side of the car ?

Gearboxes of the time were usually mounted at the end of the engine, (end-on gearboxes)and the problem of space in this new car needed some serious brainstorming as there was not enough space to house it in this normal way. Suddenly it dawned on Issigonis to mount the gearbox under the engine in the small space between it and the wheels. His only drawback initially was that nobody had even attempted this or anything like it before. Issigonis however was always one to rise to a challenge and went ahead with his plans despite dubious comments from co- workers. With this design, the engine and gearbox had to operate on the same oil as there was not enough space to accommodate the facilities for both. As I have already mentioned, practically all cars at the time, with a few exceptions, were rear wheel drive. Rear wheel drive was less complicated as power went into one set of wheels and steering into the other. However with front wheel drive, the power had to be transmitted through the wheels that also steer the car. As power had to be fed to both wheels, two drive shafts were required, one left and one right of equal length, as the gearbox was located in the centre of the car. Each drive shaft had to be able to deal with a wheel that turned through 90 degrees at its extremity, which in turn moved the inner arc of the shaft a little as the power was transmitted. This led to the need for innovative transmission joints. The inner joint which had to be flexible, was made of steel and rubber (See illustration), the newly designed " Rzeppa joint" was universal in that it allowed the shaft to move at almost every angle allowing for power to be transmitted directly to the wheels even when they were turned to their maximum circle. This constant velocity joint or 'C.V' joint as it is referred to is now a feature on all front wheel drive cars to date.

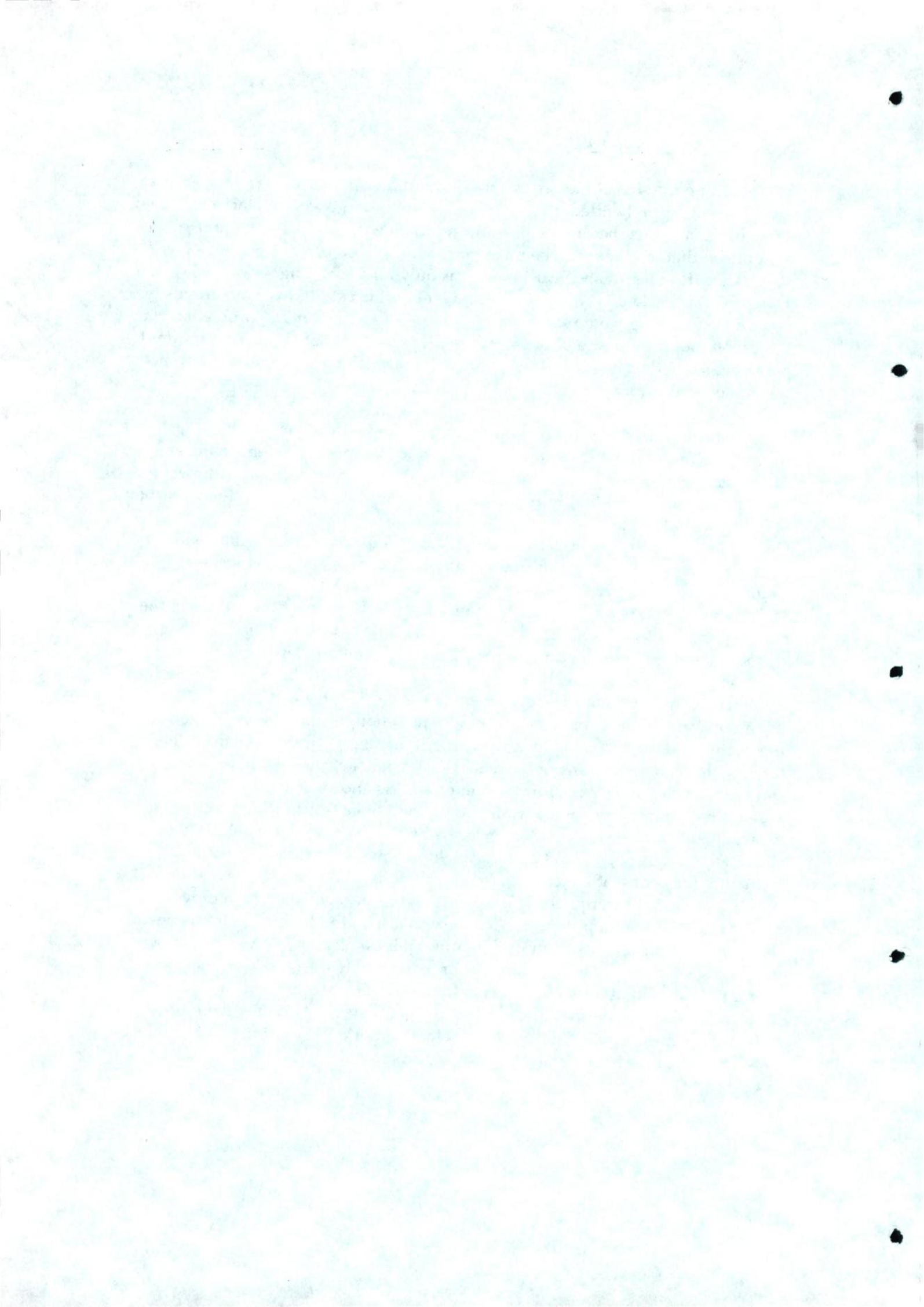
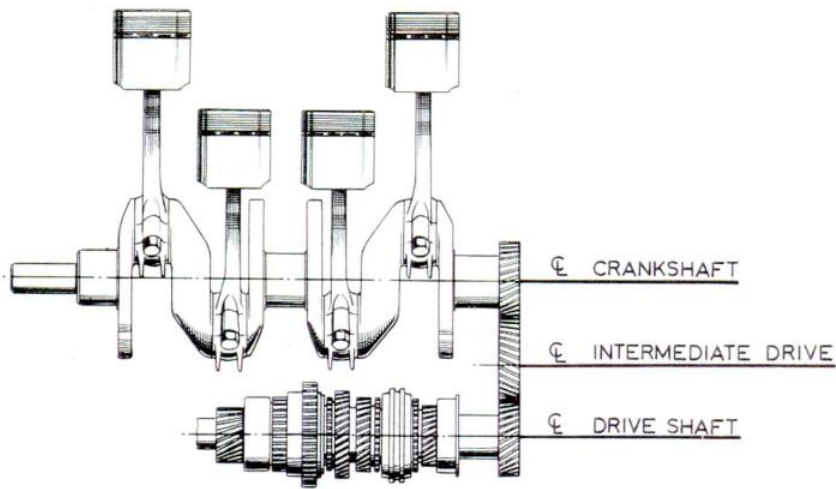




Fig 4



Left A simplified plan drawing of how the Mini crankshaft transmits power to the road wheels

Below At the time the Mini power unit was considered complex. This Theo Page drawing of 1959 shows why. Today, nobody thinks twice about it

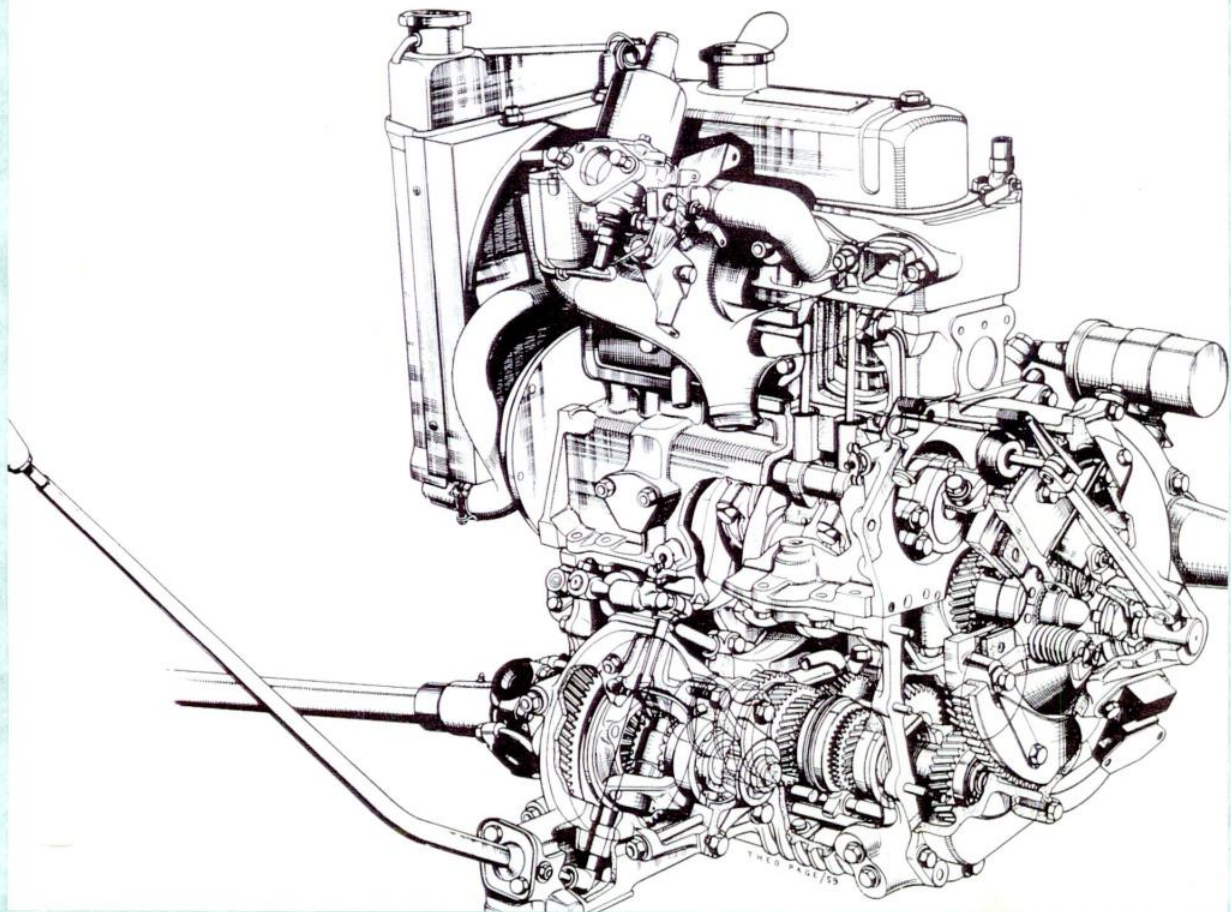


Fig 5

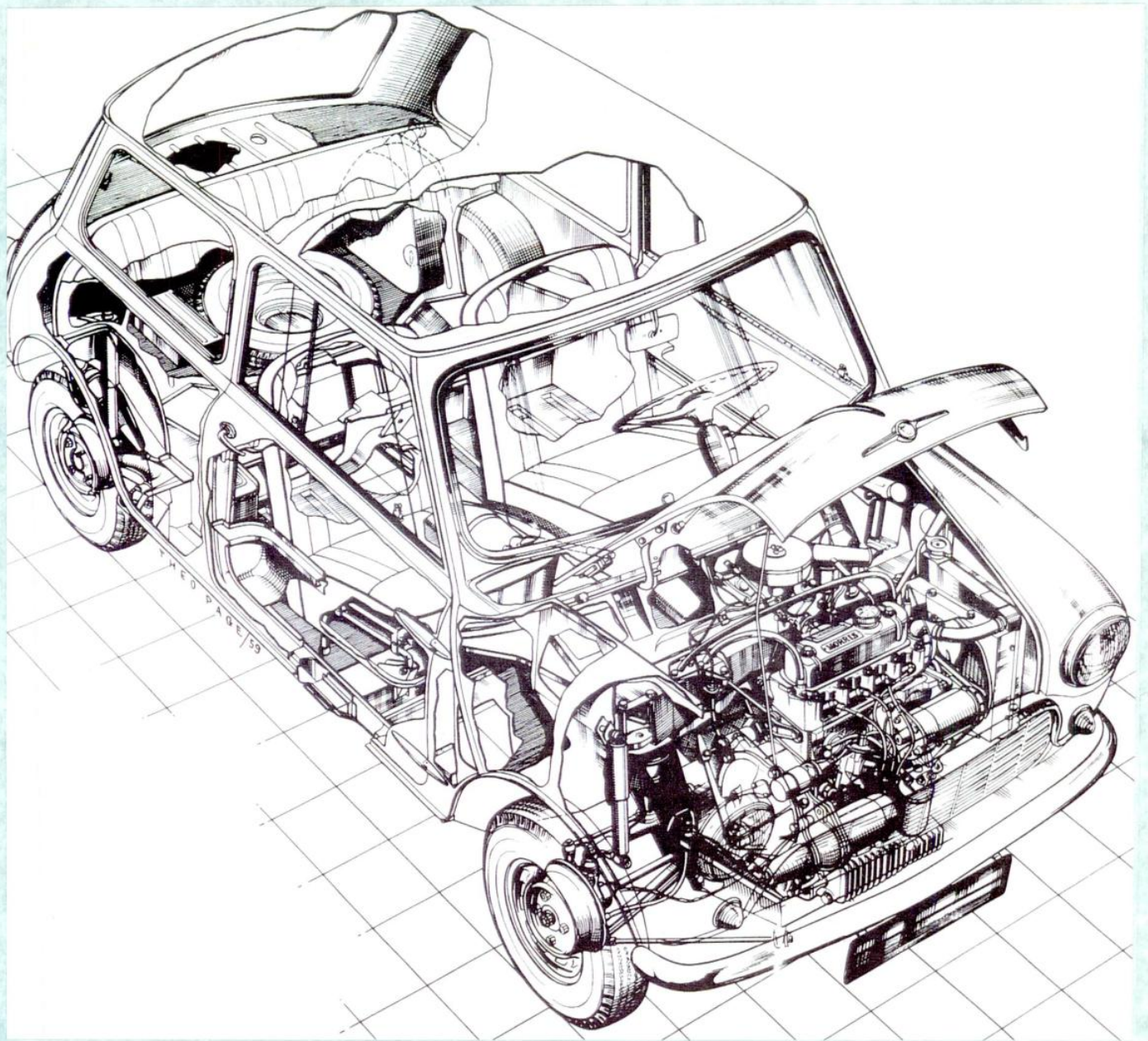
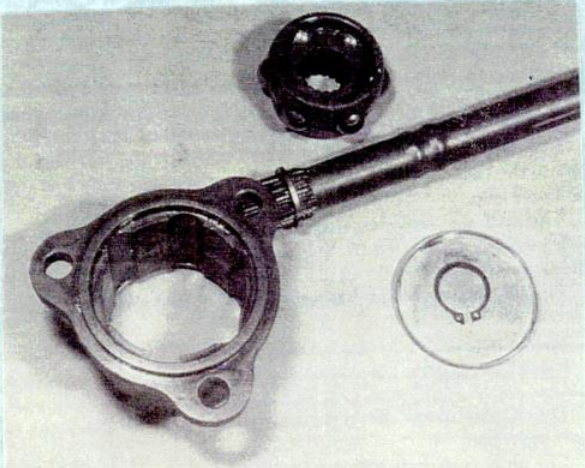
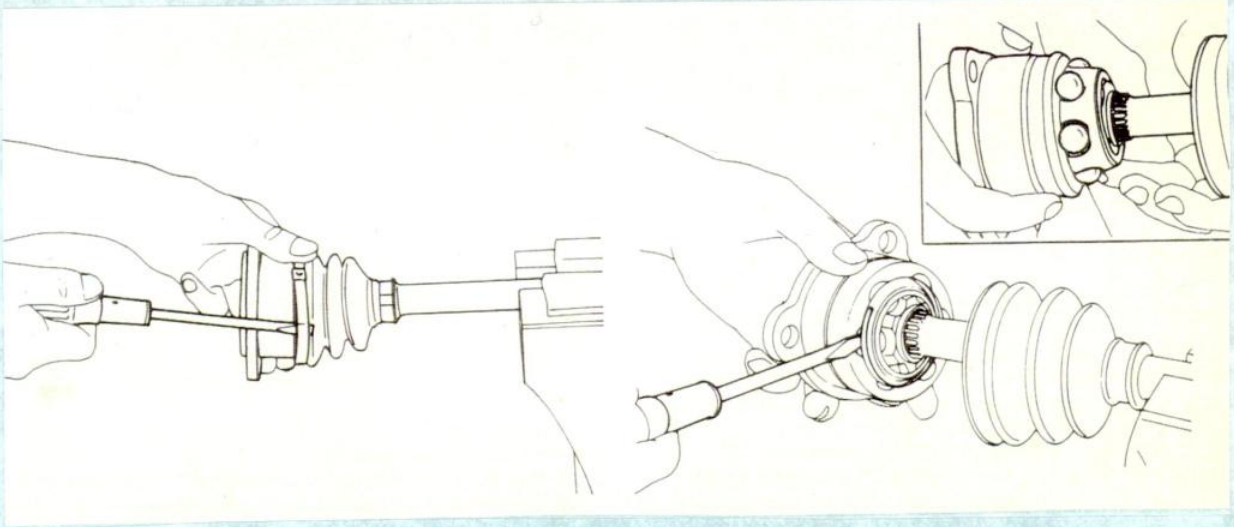
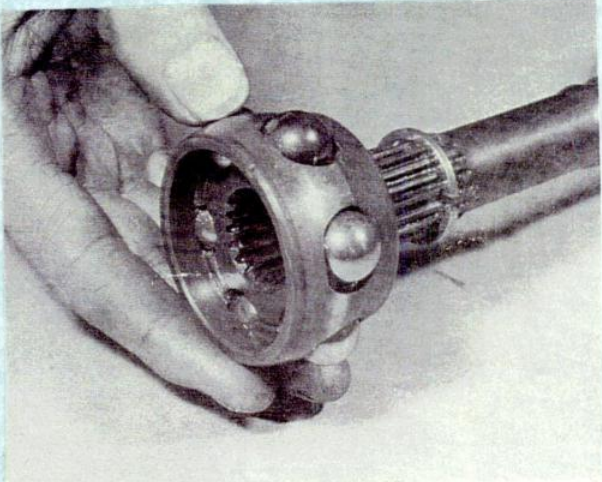


Fig 6



4.6B Inner constant velocity joint components



4.5B ... and withdraw the inner ring

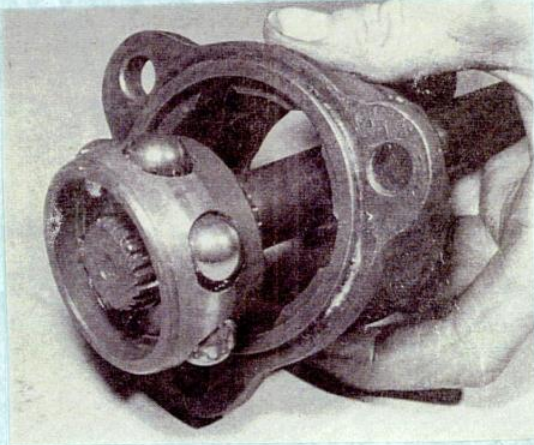


Fig 7

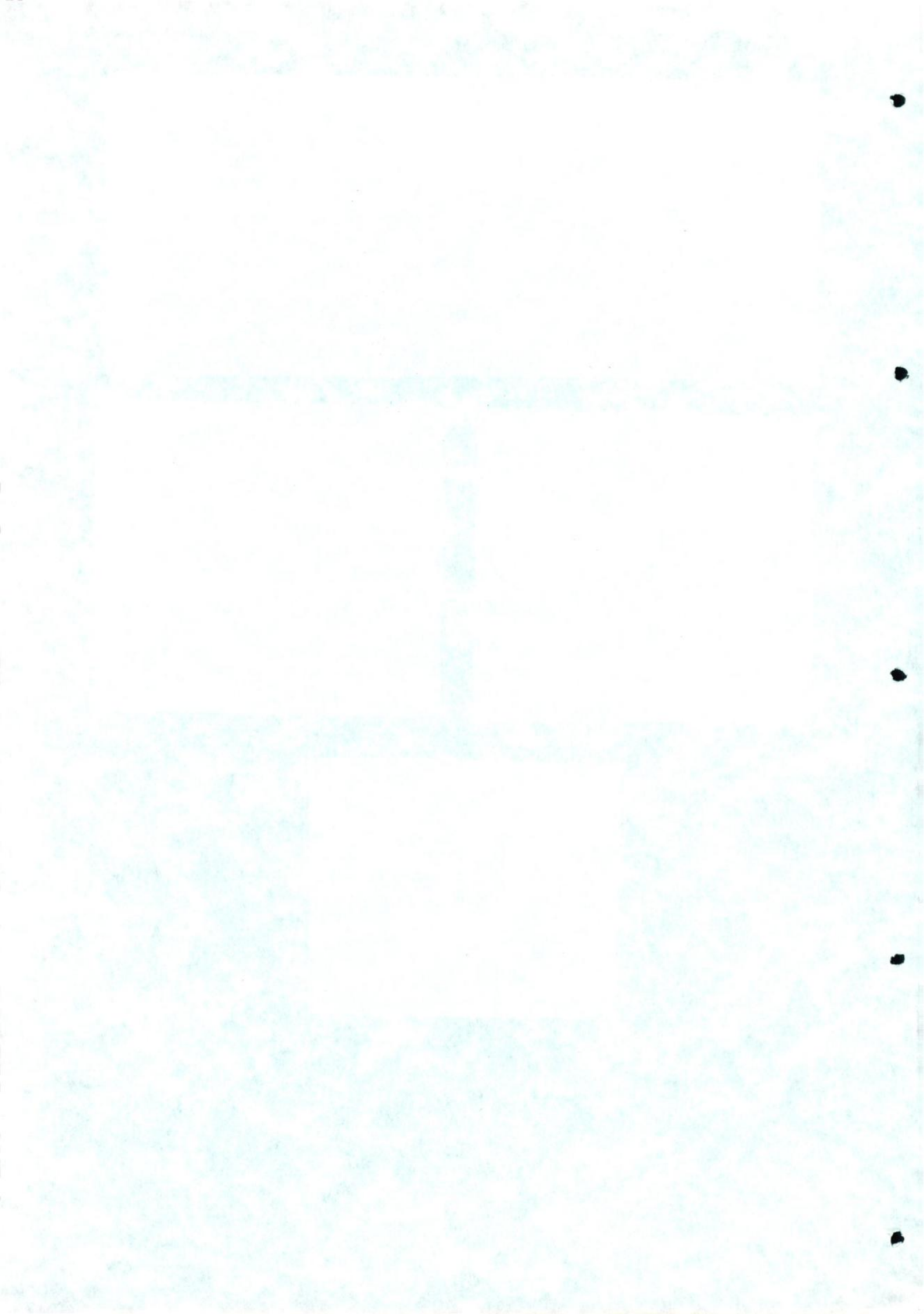




Fig 8

Aswell as all of these factors contributing to a highly unusual and advanced car, the Mini still had other famous features one of which was the rubber cone suspension system. A new suspension system design was necessary because the weight of the car was so little (about 1300 pounds). The suspension on a car that weighs this little would have to be able to cope with an extra load of 4 passengers possibly weighing about 600 pounds between them, which was about half of the weight of the car itself. Eventually an idea from an engineer named Alex Moulton was to be the solution.

Moulton had worked with Issigonis before and their ideas were often as bizarre as each others.

The idea was to have springs that stiffened as the load increased and the component necessary to achieve this was rubber. This along with the tiny ten inch wheels and specially designed Dunlop tyres, combined with the low centre of gravity gave the Mini its legendary road holding ability.

Section 4 : The debut

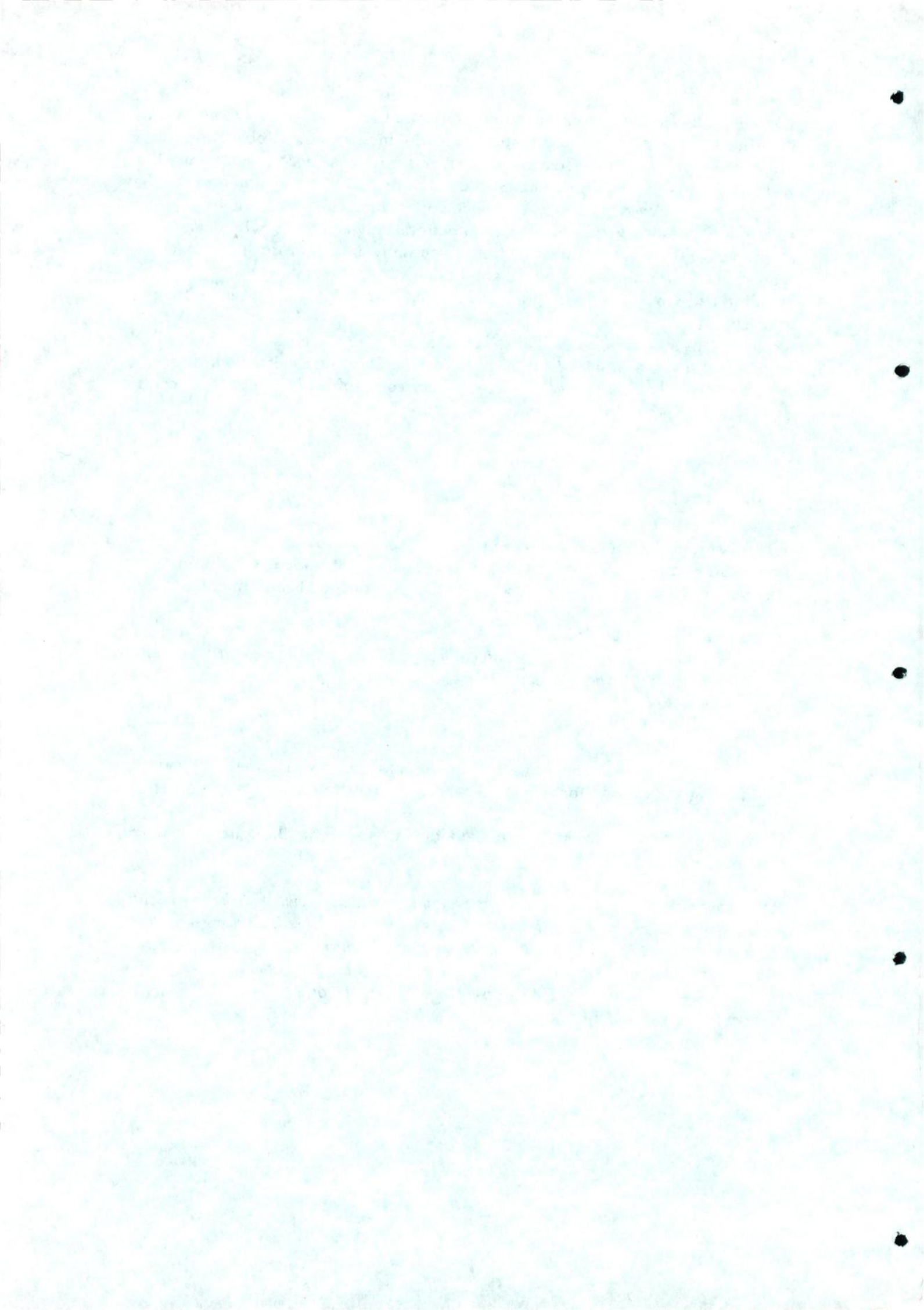
When Issigonis finally finished the prototype, he took it to Leonard Lord. Lord, almost as eccentric as Issigonis, had a frivolous attitude to the car and despite the risk involved in its production he gave the go ahead immediately.

"I took it to him and said " Would you like to come for a ride with me", he replied " ummh ummh okay yes " I then took him at a hell of a speed and he was very impressed with its road holding .When we stopped outside his office ,we got out and he said " Well ,go on then, make it ." (4)

There was to be an Austin and Morris version of the car which involved badge engineering, (term used for two identical cars with different badges on the front of each).

However the Austin people were not at all pleased with the thought of the name, Mini minor.

"We were shocked, I think its difficult for a lot of people to appreciate but the word Mini was barely in the vocabulary at the time, it was virtually never used. We were appalled because we believed that this was the one way not to go, which is to emphasise what we believed would be the publics resistance of the car, that it was a toy and not a serious piece of motoring. However Issigonis was along with the rest of the Austin representatives were intent to keep the name." (5)



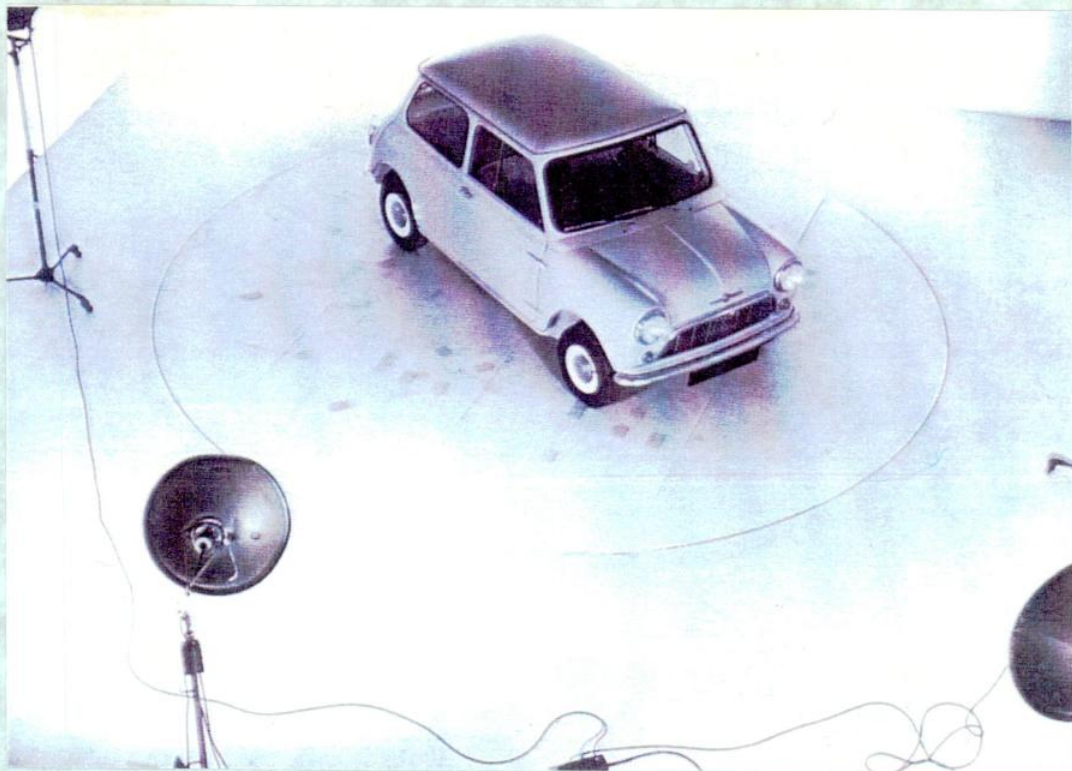


Fig 9



Fig 10

In order to get good reviews for the new car, the team at B.M.C. decided to invite members of the world-wide press to come and see for themselves at a nearby racetrack. Their initial reaction was to praise the unique road holding ability of the Mini and after driving the Minis they also discovered how much fun they were also.

" the clever suspension system and new engine position gave them a car with a wonderful ability to hold the road that made them a "zippy joy" to drive." (6)

It was hailed by most of the press as something brilliantly new in the field of motoring.

"The new models are probably the most revolutionary ever to be produced in this country and undoubtedly they will be avidly accepted by motorists throughout the world," (7)

The general public's reaction was somewhat mixed. The car had created an enormous stir but not an enormous demand because a lot of people doubted them and their abilities as real motorcars.

"Innovation never has been the ally of the salesman and the list of technical miracles on the Mini bred caution rather than enthusiasm in the potential buyer." (8)

Section 5 : Drawbacks

After the initial phenomenon, it became widely known that whenever it rained there was this problem of leakage in the floor of the car which caused it to fill up with water every time. Jokes started to circulate about how B.M.C. were going to be giving out free pairs of wellington boots with each new Mini.

So with sales dropping dramatically, the team at B.M.C had to go on and sort out this problem before all confidence had been lost in the car (incidentally, the reason why the problem had not been noticed previously was because the car had come out at the beginning of summer and there had virtually been no rain for a few months and it was only when the bad weather set in that the leak was first noticed.)

The actual problem was a simple join in the floor of the car that had been welded the opposite way around leaving the wrong side on the outside and an incorrect join, causing the water to come in.

Another problem that was apparent was the increase in oil leaks from the engine to the gearbox.

As I have already mentioned the gearbox and the engine, in order to conserve space were running on the same oil. Because the oil was being run through the engine first, it was hot by the time it reached the gearbox. As the gearbox was used to having cold oil running through it, the joints could not hold the hot oil which was significantly thinner than colder oil. Consequently research into new types of sealing for joints was undertaken and the problem was solved. However only for the Mini this research would not have been carried out so soon and it makes it clear for us to see that the Mini was in fact a major stepping stone in car design and manufacture.

The next step for B.M.C was to restore confidence in the car and prove that the job had been done right this time. With that, the British motor corporation sent out 100 Minis on loan to various motoring correspondents. This was to work out as a tremendous success.

People started to buy a Mini as a second family car because of the fact that they were so cheap. It was now possible for almost anyone to own a stylish car with lots of other advantages.

Soon enough people were driving Minis to set a trend. Celebrities and important people drove them. The Queen of England was seen in one and two fashion models from were seen in them, driving around Paris.

The tide had turned and it was suddenly 'tres - chic ' to be seen in a Mini. This growth in the popularity of the car eventually led to the customisation of Minis which in turn led to the cult following, which in fact is one of the greatest in terms of cult car following that the world has seen to date (including the VW Beetle, and Citroen 2CV.)

Section 6 : Success

In 1989, the Mini celebrated thirty years and was welcomed by a crowd of 120,000 people to the Silverstone racing circuit in England where a celebratory party took place. Over the years the Mini has withstood the test of time and survived the bombardment of all the new small cars over the last few years especially (e.g Fiat Cinquecento.)

This year, 1996, has seen the re-launch of the Mini. Over the last thirty seven years the Mini has been passed on in the company and its name has changed from Mini minor to Austin Mini to Rover Mini . Soon Rover is to be taken over by the German company of BMW ,so in order to prolong the lifespan of the Mini which lies among the greatest affections of that of the Rover Group, the company decided give the mini a facelift and re-market it in a big way.

It has withstood the test of time and all the new small car arrivals from Japan and other places over the last few years, and the officials at Rover (some of whom have only ever worked on Mini) want to keep it on the market . What they have done is launch a new range of accessories, colours and interiors. The engine has been modified slightly and new safety features have been introduced.

Recently I visited the Motor show at the national exhibition centre in Birmingham, where, for the first year ever the Mini had its own stand. The stand itself commanded a lot of attention from young and old alike. The Minis' at the stand were eye-catching and the stand itself was stunning. The Mini was in the limelight . It was almost like it was reborn, and the amount of onlookers and admirers made it look to the passers - by, that this was something new and wonderful.

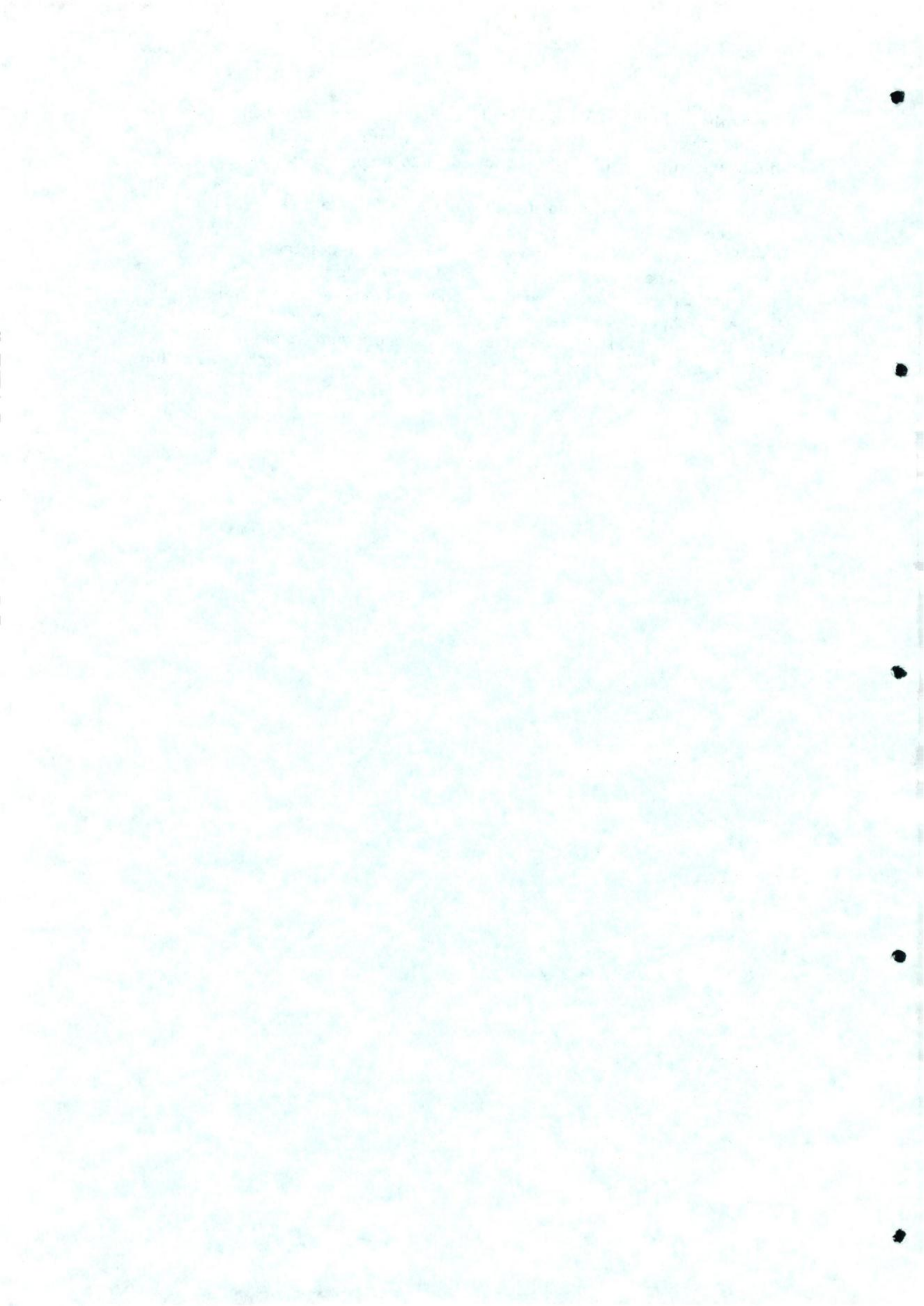




Fig 11



Chapter 2: The Evolution of Mini.

Chapter 2: The Evolution of Mini.

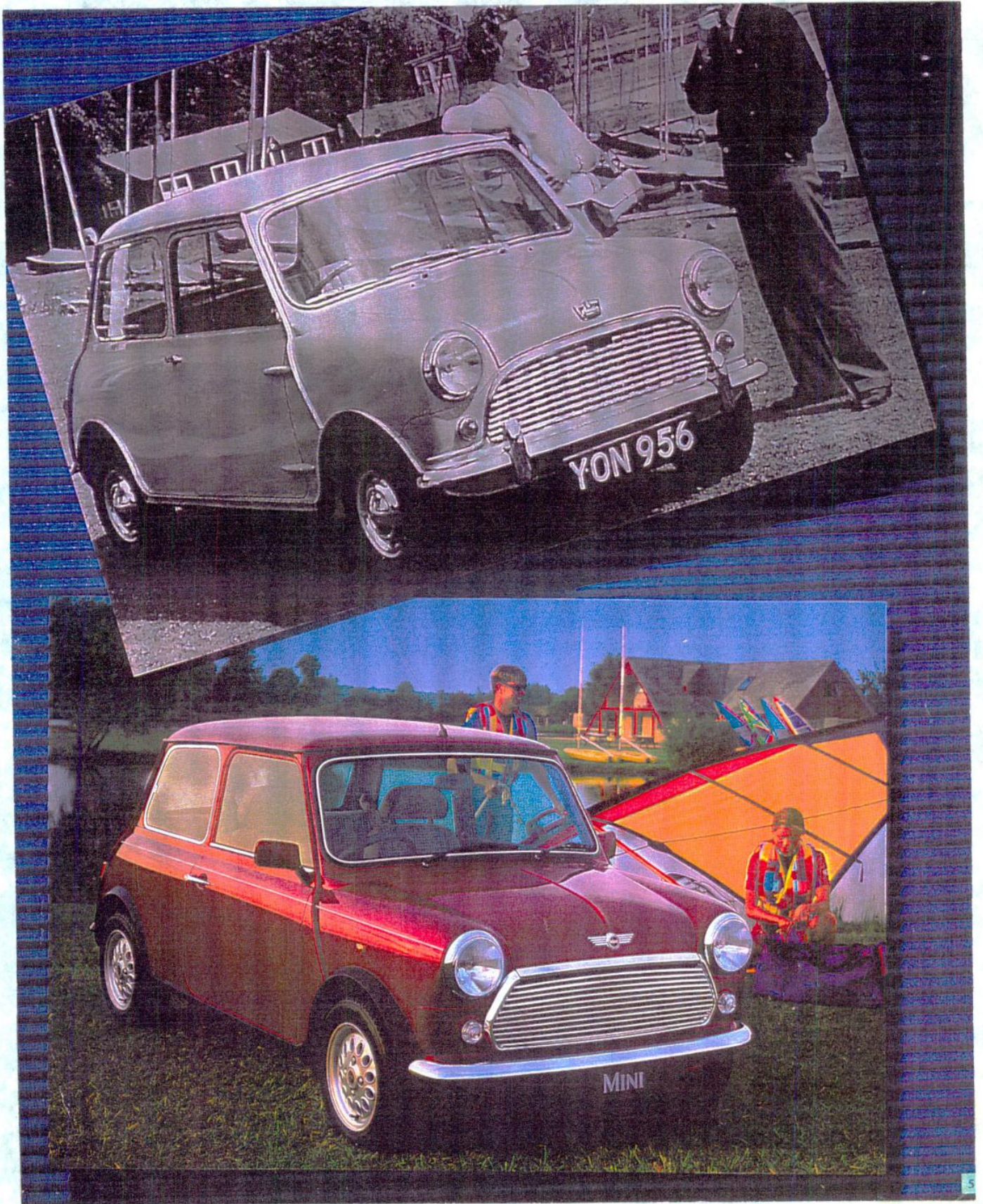


Fig 12

Section 1 : Technical Advances

The evolution of this revolutionary small car to its present state can be attributed to a number of different reasons.

The major technical changes that have occurred to the Mini are due to technological advances that greatly improved either the performance or comfort of the car but have not altered the unique look of the Mini. By keeping the Mini as technologically well-developed as other new cars, the car was never actually classed as dated when compared to other new designs. The car just about kept up to scratch on the new standards that a car had to conform to.

A table of technical changes that have occurred on Mini shows improvements to various different elements of its engineering. The car now facilitates the option of automatic transmission (demand for this is high in Japan) following improvements to the gearbox. The long toe board gear shift is now situated at a central and non awkward position thanks to further improvements in the joins and sealant's within the gearbox. New technology from newer cars have helped Mini to keep up including a new braking system incorporating much more effective disc brakes as opposed to the usual drum braking system, an attribute that features in most new vehicles today. Another feature of modern day motoring is the advanced form of suspension referred to as 'Hydroelastic Suspension'. In 1963 this system was tried in the Mini. However in 1965 the designers decided that the original rubber cone system was more successful and the old design was re-introduced.

The rest of the advances in my opinion are purely cosmetic (concealed door hinges, radio cassette standard fitting, more drivers instruments including fuel gauge, speedometer, and rev counter on some versions as opposed to the single centrally located clock.)

When discussing the evolution of the Mini it is not absolutely necessary to even mention the technical changes as they have not contributed to the status that the car holds. In theory the actual design of the car is relatively similar to what it was in 1959, and the real transition to its present state is most likely due to the way it has been accepted by society. Maybe luck and good fortune had something to do with it too.

1959

Sliding windows in front doors
External front door hinges
Floor starter button
Central speedo/fuel gauge
Single indicator stalk on column
Recirculatory heater optional
No provision for radio
Long toe board sited gear lever

1997

Winding windows +dash vents
Concealed hinges
Key start/ Steering lock
Drivers instrument binnacle
Twin multi purpose stalks
Fresh air heater standard
Radio/Cassette now standard
Short remote shift lever

cond.....

1959

No automatic gearbox option
Non servo drum brakes all round
Single line hydraulics
Single speed wipers, manual
plunger type screen washer
Solid mounted sub- frame

1997

4- speed automatic option
Front disc/ rear drum servo
Brakes, dual line
Two speed wipers
Electric screen washer
6- point rubber mounted subframe

Table courtesy of Rover UK.

Section 2 : Survival Strategies

Its kind of hard to say that the Minis survival is due to the careful strategies of the companies that have carried the Mini through the last 37 years (Morris, Austin and now Rover.) Up until recently, the people in charge of promoting the Mini never really picked up on the real sellable factor that the car possessed. It is more through accident and good luck that the Mini has remained on the market as a wanted car.

Initial advertising glorified the Mini as something that was more practical than stylish and advertisements picked up on things such as the fact the car was so small yet so roomy and also the fact that it was so economical.

"If four hulking great six footers can travel comfortably in an Austin 7 or Morris Mini Minor, and they can, You can be sure these amazing twins make great family cars, and they do. With plenty of room for everyone's, everyone's belongings and everyone's cases, what a boon the let down boot-lid is. They'll do 70 so you get there just as quickly as the big cars, but you are the one that gets up to 50 miles per gallon and can park on a postage stamp." (9)

This type of advertising for Mini worked okay at the time and people did initially buy the car because of the reasons outlined above.

In the early sixties, however, the yuppies of the time who were given the title of " The Chelsea Set " were the ones who were most responsible for the growth in sales. It was the young 'trendies' who established the trend for Minis and not the advertisers who failed at first to pick up on the real reason for the great interest in the car. As soon as celebrities were seen in the car, everyone wanted to be seen in one.

Another reason for the Minis survival was the success it enjoyed in the world of motorsport. When John Cooper created his version of the Mini using an ordinary Mini with the addition of a 1300 cc engine as opposed to the usual 850cc one, the circuits and racetracks everywhere were taken totally by surprise.



FIG 13



FIG 14

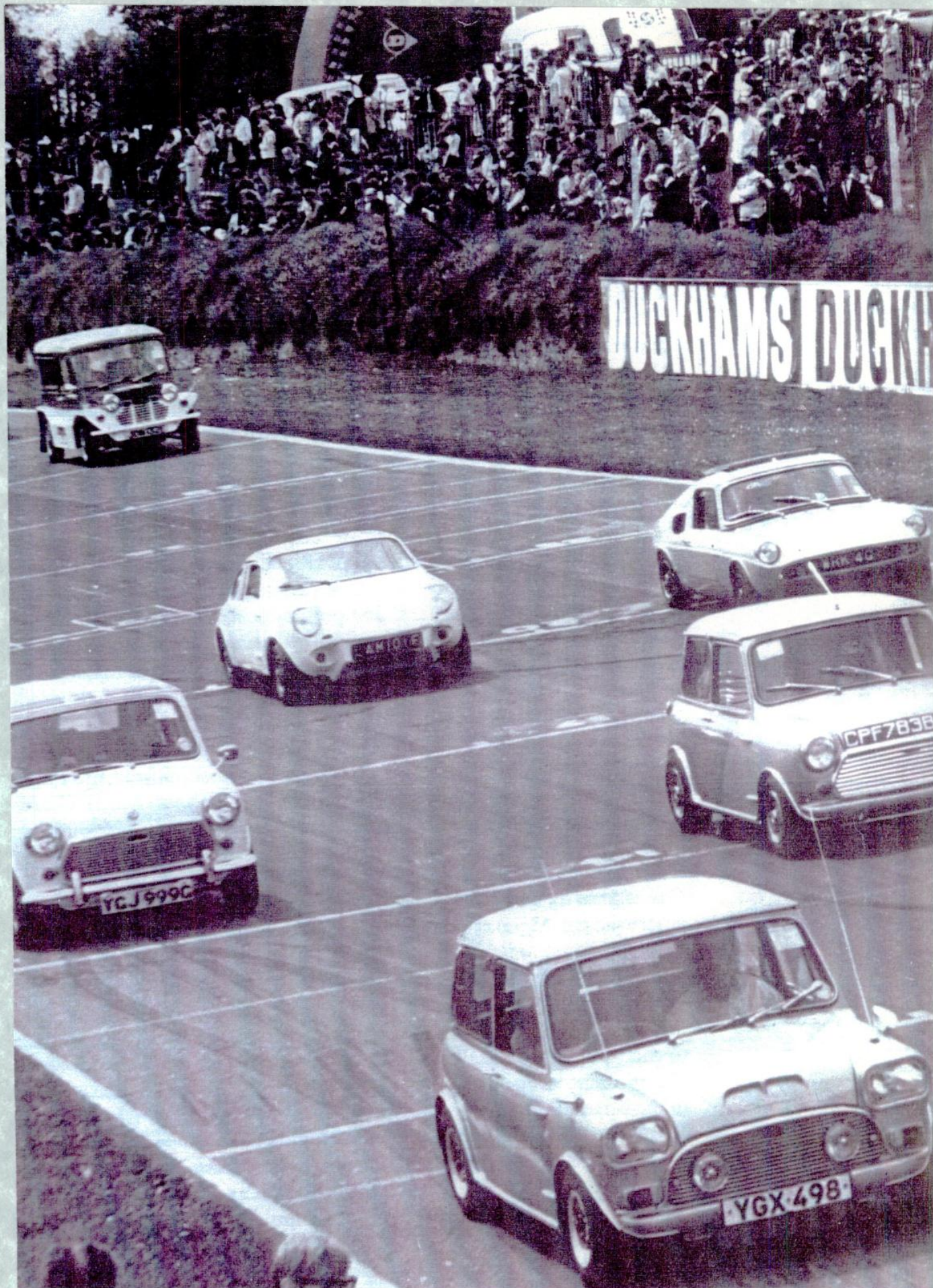


FIG 15

After the Mini enjoyed success in three Monte Carlo rallies (1964, 1965, 1967) the derivative of the original Mini, the Mini Cooper kept up the popularity of the little car.

This original idea of making the Mini into something fast gave way to other ideas and soon the trend to start personalising your Mini became big . Because the aspects of the car that had been originally marketed were no longer what attracted the customer, It was time for the advertisers to change their techniques.

Section 3 : New ideas for Minis market

In 1977, Miss Lindsay Campbell took over marketing for Mini. For eighteen years the original marketing team had failed to really develop a proper policy for Mini. Campbell set out to establish the reasons for Minis success and failure up until that time. In this she had to identify the reason for Minis unusual pulling power and what it meant to people. She compiled various different tables for internal sales analysis, which explain the buyer types in great detail.

What stood out the most in her survey was the fact that women, in 1977 accounted for just over 50% of the Minis market. There was a decrease in the age of car ownership and the growth of women's emancipation meant that more women were working outside the home and in turn needed to be mobile. This was to be an area that was to be focused on in the advertising campaigns to follow suite. Most of Campbell's advertising was successful in that it not only focused on the woman aspect of the car but also the male Mini buyer which was mostly the young "Boy racer" type (Rob Golding). The common factor however was fun and slogans such as " Joy ride" and "happiness is a Mini" were used in large doses.

Because the Mini had developed its own trend as a fashion accessory the advertisers finally picked up on the idea that would sell the Mini again.

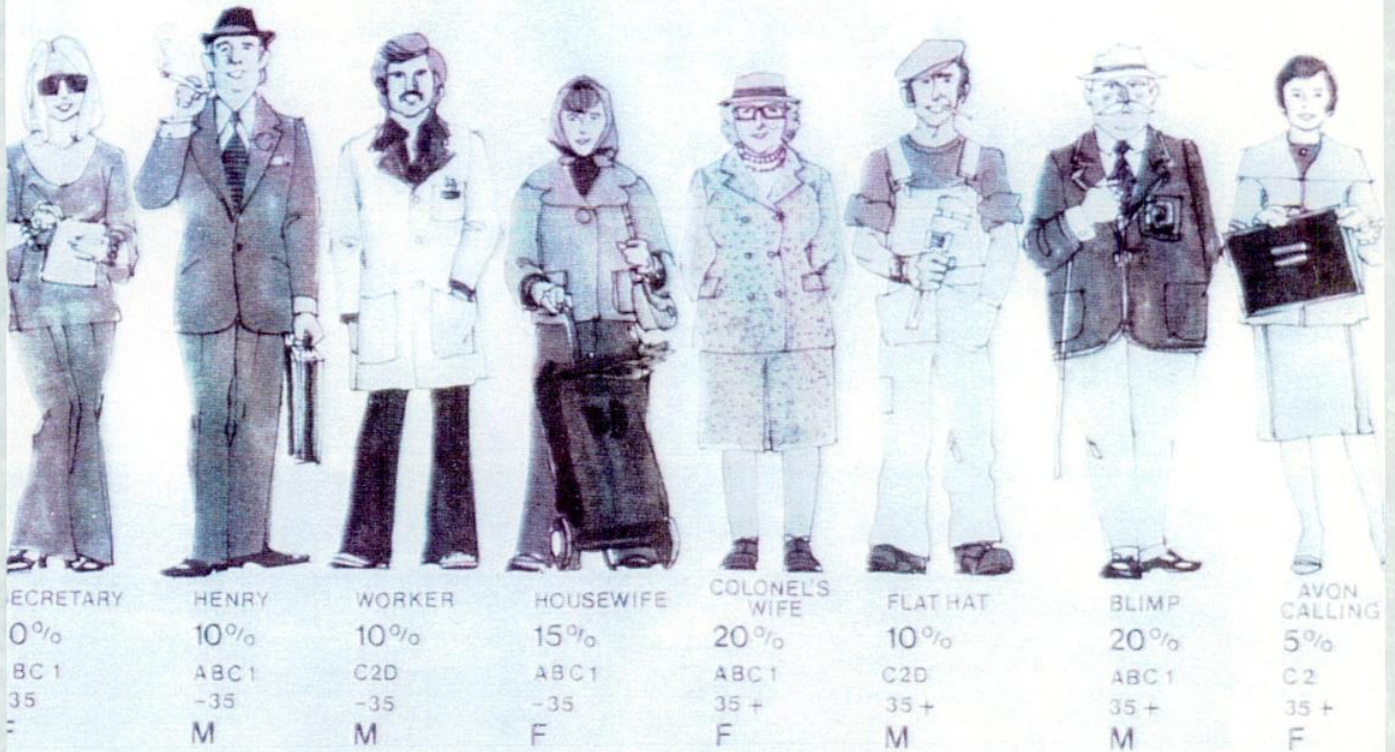
Section 4 : The ultimate fashion accessory

"Every car ever made has a dress style which seems appropriate to it, but what's so amazing about the Mini is the chameleon- like way it rolls right along with fashion. You can wear anything with a Mini, or as seen in a nudist colony in the south of France, nothing at all. " (10)

It is quite difficult to explain why in fact the Mini is a fashion accessory. It is important at first however to look at how the Mini developed such a large fashion following in its early days.

The swingin' sixties was an ideal time for the Mini to surface.

MINI 1977 BUYER TYPES



MINI FEATURES

MOST:
 First time ever
 First time new
 Add-on
 Repeat purchase
 Supply to
 other Leyland



FIG 16

It was a time of reform for a lot of things including music, entertainment and most importantly fashion. The Mini, as I have mentioned before was not an overnight success and the many people who doubted them were eventually converted when sixties role models started to don Minis with their latest fashions. As soon as the general public saw the car in such high demand among celebrities and sixties 'Jet-Set' gangs, sales increased and the image of being young, wanting to have fun and wanting to look good at the same time emerged. Ringo Starr of the Beatles had his Mini converted to a hatchback so that he could fit in his drum kit.

It was obvious that there were certain reasons for people to be driving this car other than its practicalities. It was like making a statement, that they could afford something a lot better but wanted to drive a Mini because they were hip and fun,

"Like the tatter, it's a fashionable thing to be seen in. Bright young things and 'County' people love Minis. Partly for the car's own sake, partly for the curious myth that their owners could really afford something better but actually prefer the nimble little things" (11)

All of these people could also be described as fashion victims. No other car has ever lent its name to an item of clothing however, and when the designer Mary Quant set out to revolutionise sixties clothing, her ideas involved all of the cheeky charm that the Mini possessed. The bold floral prints with unprecedented colour schemes were only the start of it. Mini was now the inspiration for a totally new fashion item, the infamous Mini skirt.

"It gave mobility to millions and bankrupted textile mills by leading the way to Mini-skirts....." (12)

The skirt was designed to say something new about fashion, it wanted to show a daring side, a fun side and of course a practical side. It's sort of ironic when you see that the Mini car had almost the same intentions when it first surfaced. The mini skirt was an enormous success and while it lent itself to the title of "Fashion item of the 1960s", the Mini car simultaneously obtained the title of "Car of the 1960s". Meanwhile, the fashion models brave enough to model this extra short skirt, such as Twiggy and Jean Shrimpton, came to their fame by doing so.

Section 5 : Fashion for Mini

Without being marketed or promoted that way, the Mini stayed at the height of fashion for at least ten years (with its best sales between the years '62 and '72), with sales dropping and the onset of other newer model cars, it was necessary for Mini to have a new image.

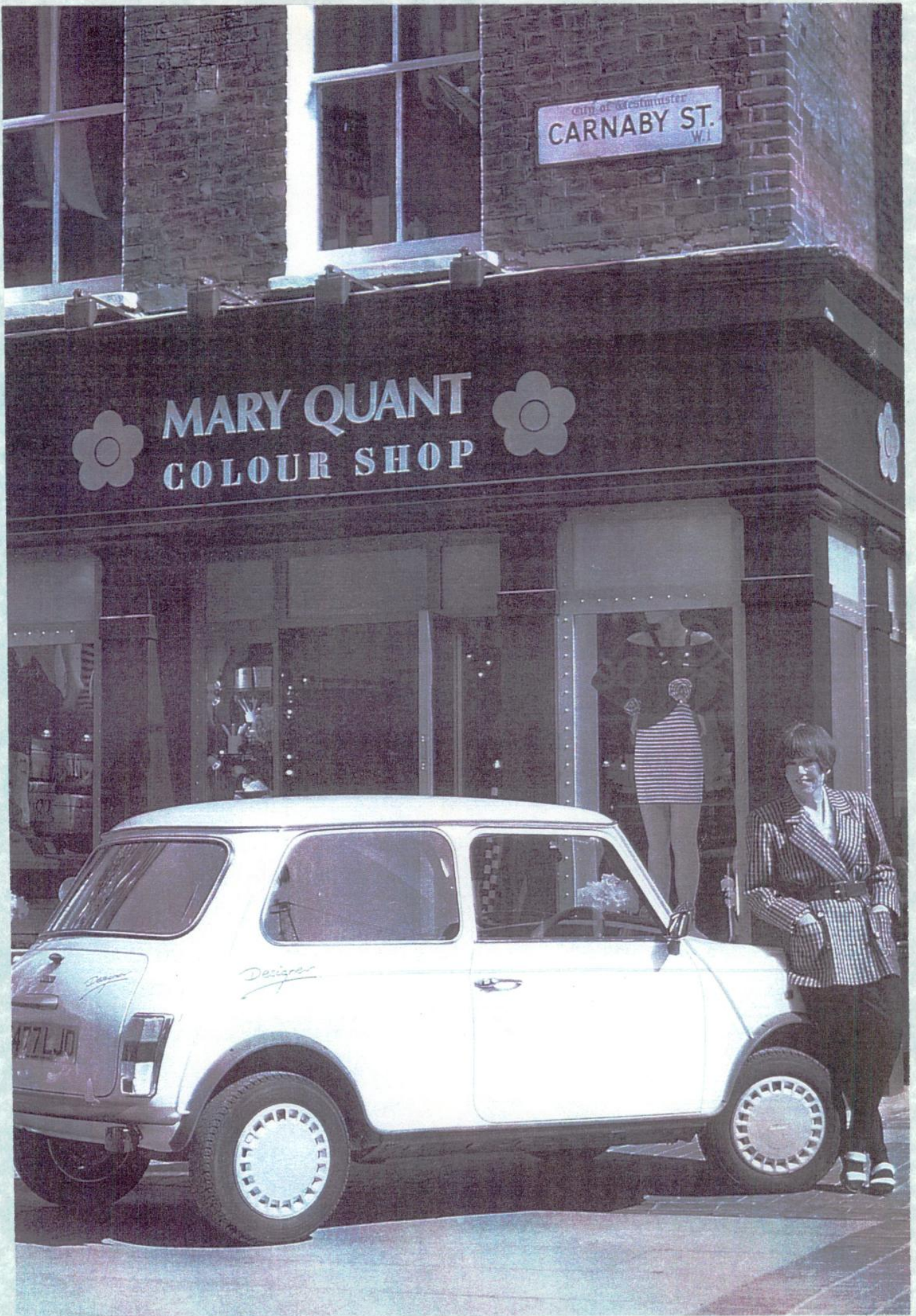
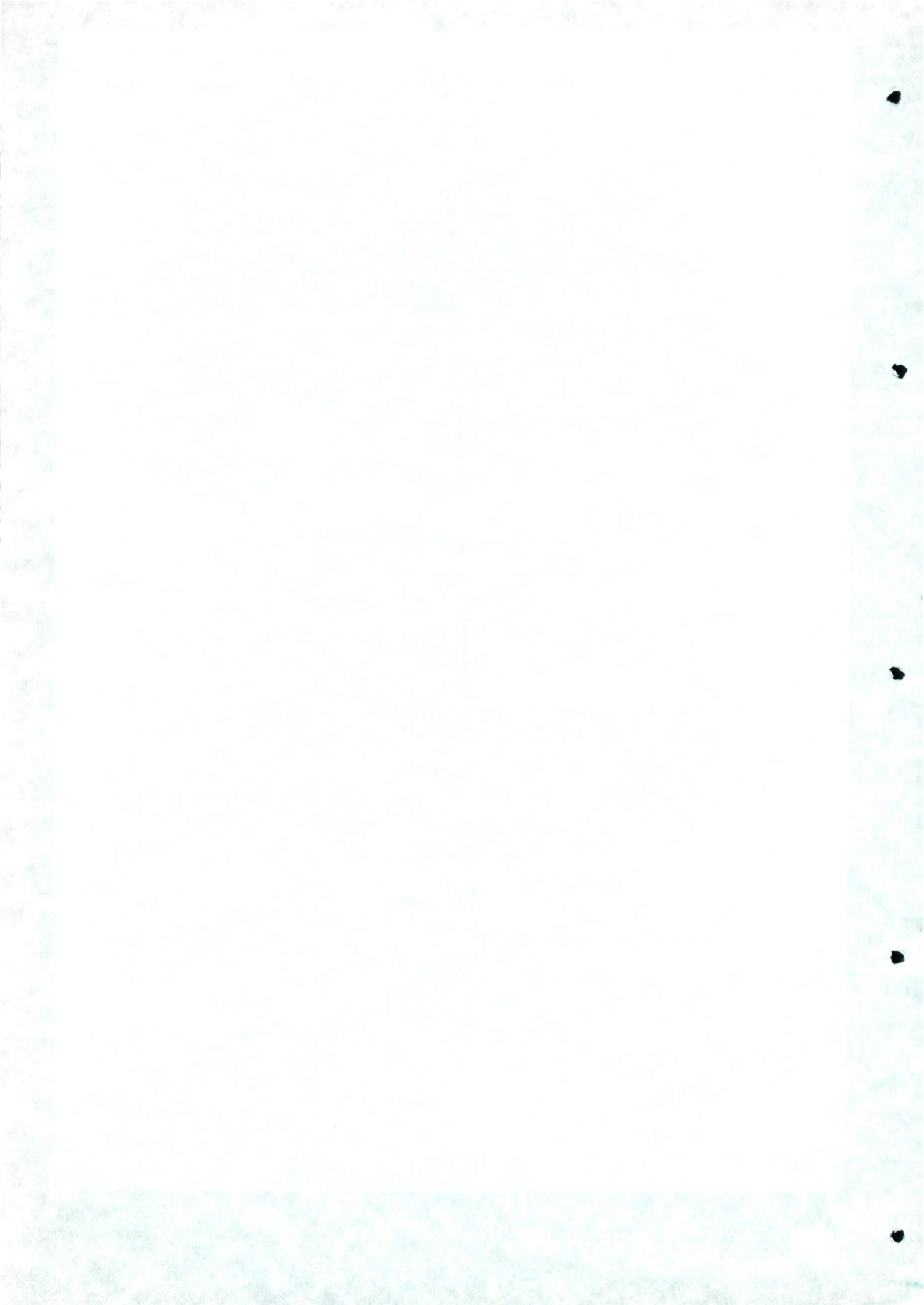


FIG 17



Minis new marketing team had already started to develop their own ideas about customising Minis having seen the work of hundreds of Mini owners and their Mini creations. The idea of having Limited special edition Minis was put into action with the first in 1976. After that there was at least one limited edition made every year. These Minis were designed using various different images to 'clothe' the car . These Minis helped to keep the car up to date aiding to its element of timelessness. I have included a list of the special edition Minis . Mary Quant lent herself for the inspiration of the Mini designer, which had Quant style exterior colour and decals with its own special interior. The prominent '80s designer Zandra Rhodes also contributed to a special edition Mini. To coincide with the Minis Silver Jubilee, Rhodes designed a suit named Mini 25 and in turn a Mini car of the same style was created. All of the Mini special editions however were in one way or another, ordinary Minis dressed up for different occasions.

Section 6. Personality in advertising

To coincide with all of these special editions, advertising focused on the aspects of the Mini that appealed to the public. The first of these was one for television in 1980. This ad features two minis one red and one blue. There is a girl driving the blue one and a guy driving the red one. The scene is that of festive season with snow falling. Each of the Minis pull up and are parked simultaneously by their owners at either side of a house. The owners get out and kiss on the doorstep. After they enter the house , each of the Minis unassisted by any drivers, move to the front of the house and bump their bumpers (The Minis way of kissing its partner). The caption that then comes up in the screen says " Minis have feelings too ". This ad portrays the Mini as something that is more than just a car. The advertisers are trying to say that Mini unlike any other car, has personality and the ability to affect its owner in more ways than other cars can. There is a certain element of sentimental attachment with the Mini which is stressed because they suggest that Minis have "feelings too". The Mini stands as a loyal and humble servant that can, and will, only ever serve you to its best ability, even if that standard is considerably lower than that of other cars. Another message that they are probably trying to get across is that even though the Mini is an older model, it is still as capable as the newer models and it resents the fact that the others are chosen above it so easily, despite all the years that the Mini served its owners with complete loyalty. I think that this ad was particularly successful in that it disturbed the relevant market. Women who had previously driven Minis remembered their enjoyment of the car and younger women appealed to the timeless element and classic qualities of the car aswell as its unique charm and its cheekiness to come out and say that it wanted more attention.

The following is a list of all of the special edition Minis that were ever made from the first in 1976 to the latest in 1995. (Courtesy of Rover UK.)

Limited /special edition Minis

Mini 1000 special LE	Jan '76
Mini 1100 special LE (20th)	Aug'79
Mini Sprite	Oct '83
Mini '25' (Silver Jubilee)	Jun '84
Mini Ritz	Jun '85
Mini- the Chelsea	Jan '86
Mini Piccadilly	Jun '86
Mini Park Lane	Jan '87
Mini Advantage	May'87
Mini Red Hot/ Jet Black	Jan '88
Mini Designer	Jun '88
Mini Rose / Sky	Jan '89
Mini Racing / Flame	Jan '89
Mini Thirty	Jun '89
Mini Racing / Flame/ Checkmate	Feb '90
Mini Studio 2	Jun '90
Mini Cooper (re- intro model)	Jul '90
Mini Neon	Feb '91
Mini Cabriolet	Jun '91
Mini British Open Classic	Jun '92
Mini Italian Job	Oct '92
Mini Rio	Jun '93
Mini Tahiti	Oct '93
Mini 35	Jun '94
Mini Cooper Monte Carlo LE	Jul '94
Mini Equinox	Feb '95

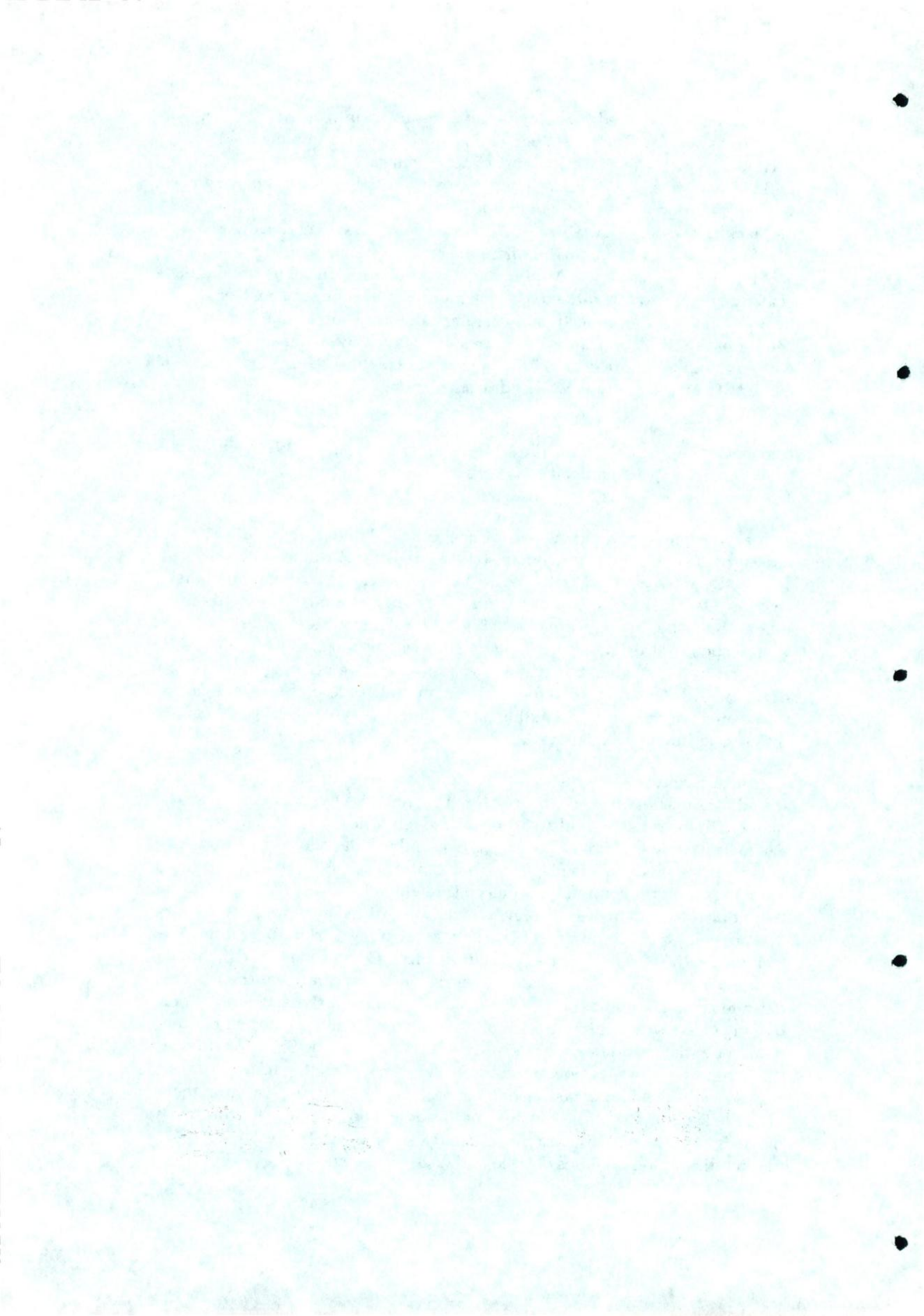


Other imagery included the more recent advertising in women's fashion magazines such as 'Elle' and 'Vogue'. The market for young women Mini drivers was growing as was the cars status as a fashion accessory. To begin with, I must stress that these magazines are well established in the world of women's fashion and are actually quite exclusive, following couture wear and tackling issues of the world today, essentially for the modern woman. The first ad that I came across in these magazines was in about 1993. This ad was for the designer model Mini named the Mini 'Rio'. To set the mood, there is an image of a young, attractive woman gracing the entire page. Her hat or headpiece is that of a collection of brightly coloured fruit, reminiscent of traditional south American cultural dress. She is also wearing a large pair of earrings with a Mini in each. The caption on the picture states " Only £12,040 a pair". If you read on you will find in small print,

'The new Designer edition Mini Rio. In exotic Polynesian turquoise, romantic Caribbean Blue or simple classic Black. Available separately at 6040 each including delivery, number plates, tax and a smile. For more information on the ultimate fashion accessory, give us a ring on.....' (13)

This ad commands a lot of successful imagery, in that it portrays the Mini as a designer fashion that any woman should be seen in. To start with, the whole idea of advertising in these magazines was clever as not many other cars have been advertised this way. Only designer fashions get in to these magazines to begin with so that must make the Mini a designer fashion. Words such as "Designer" and imagery such as Polynesia, Caribbean and Rio are appealing enough to the average woman conjuring up images of an exotic dream world. The image of a foreign woman is also successful as it suggests that women of the world drive this car, making it a universal object that different cultures can relate to, in return, showing the cars classless quality

The most recent work of this campaign to advertise in this configuration was the ad for the latest special edition Mini 'Equinox'. Trying desperately to move with the times, the advertisers have given Mini the new 90's computer-age look. The overall image on the page resembles that of a 90's fashion model with incredibly long legs which is centred on the page. The outfit that she wears with tremendous confidence is made of the latest PVC style fabric. Its colour is that of an electric blue, which is one of the newer daring colours that are being put on cars of today. The most striking part of the outfit is the fact that her Mini skirt is in fact a Mini car superimposed on to the picture . To describe this woman and use of imagery you would say that she is a definite fashion victim with all of the latest colours and styles including her dog on a lead which is in the form of a Dalmatian, (also very popular at the moment with the re-release of the Movie 101 Dalmatians). She is obviously the image of today's fashion and gracing the pages of the top fashion magazine , she would of course have to be. She is also wearing a Mini, the ultimate fashion accessory. The idea of this ad is to remind readers of the magazine that Mini is still around and is up to date with the rest of the market displaying qualities of style and fashion alertness.





ONLY £12,040 A PAIR.

The new Designer edition Mini Rio. In exotic Polynesian turquoise, romantic Caribbean blue or simple classic black. Available separately at £6,020 each including delivery, number plates, tax and a smile. For more information about the ultimate fashion accessory, give us a ring on 0800 145 245.

MINI I*

FIG 18



FIG 19

The fact that she is wearing the Mini is, also to do with car being a fashion accessory. This image was used to say that even though the car is so many years old, it is still wearable and it even suits the younger audience, which is represented by the model in the picture. The small print in this image states that you can have this car "Off the peg and on the road for £6,725." another image of the car as a fashion accessory. This ad brings the Mini right up to date and in my opinion through the use of this strategy. Cosmetic changes are so important these days and makeovers are becoming an increasingly popular way to pass the time. If anyone started this trend it would have to have been Mini. This ad was quite successful in that it got the idea across straight away. The picture in the magazine is so unusual that it makes you stare straight away. It is sharp and eye-catching and the use of the green colour surrounding the figure is highly distinctive drawing the eye to the figure almost immediately. Thanks to these new successful advertising campaigns, the Mini is doing remarkably well for its 37th year. In the late 70s, however it was a different story altogether and due to low return on sales, it was doubtful as to whether the Mini would be kept on the market.

Section 7: Why they kept Mini

There was a lot of decisions to be made within the company which had since changed its name to "British Leyland". The Mini was at the time, making a substantial loss especially on the export market mainly because of European car companies such as Renault, Fiat and also Ford, who were starting to lead the way in the new small car field. The question arose in 1977 as to whether the Mini should be discontinued and a new design to be produced.

Small, or very small, which was the term applied to the Mini, was no longer suited to the needs of the time as they were in Minis early years. However the people at British Leyland saw the value of the trademark "Mini" and began to wonder if this word was still usable if the car was bigger, and also, would a bigger car with the same name command the sentimental value and long term goodwill that the Mini had commanded ?

A new chairman was appointed to British Leyland by the name of Michael Edwardes and it was his decision to keep the existing Mini in production. The new design that had been created to replace the existing Mini was to be stretched to compete with the new small car designs such as the Ford Fiesta and GM Nova. The two men however, who really influenced the decision to keep the Mini were the chief executive of BL and the managing director of Leyland Cars, Alex Park and Derek Whittaker respectively. Both of these men had been long term employees of the company and had seen the value of the Mini even if it was a non-profitable product. They narrowed it down to three reasons.

To begin with, if the Mini had been dropped suddenly there would not have been a wide enough range of cars bearing the BL name, therefore the network of BL dealerships might have had to seek further franchises for their garages.

This would have possibly caused the company to lose the goodwill that they had established in previous years. They also saw from Lindsay Campbell's marketing surveys that most people who had invested in a British Leyland car would more than likely stick to the same manufacturer when they went to purchase their next car, and the Mini was a cheap car for the first time buyer. Finally, the Mini had lent an important contribution to overheads within the company. Economy of scale meant that because the Mini used so many parts the company was able to purchase these parts for Mini and other cars they produced at a reduced cost. For example Mini used 2.4 million wheel nuts a year, because the BL Allegro used the same nuts the company got them cheaper because of the bulk amount. So, with that the new car that was built became the Mini Metro and the original Mini was kept and was still in a league of its own.

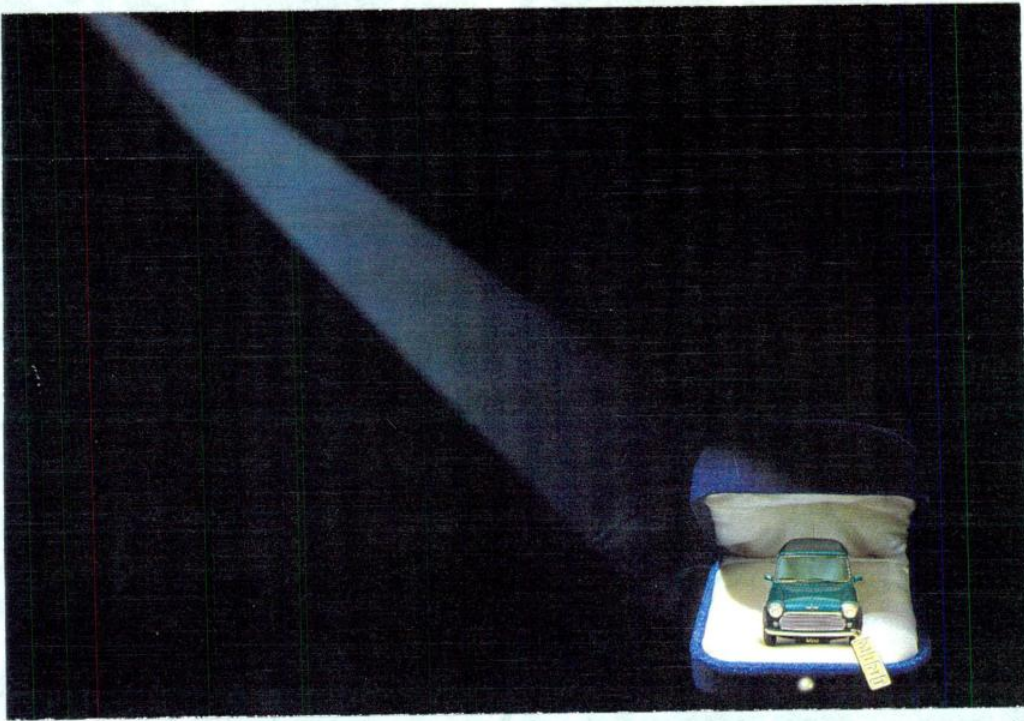


FIG 21

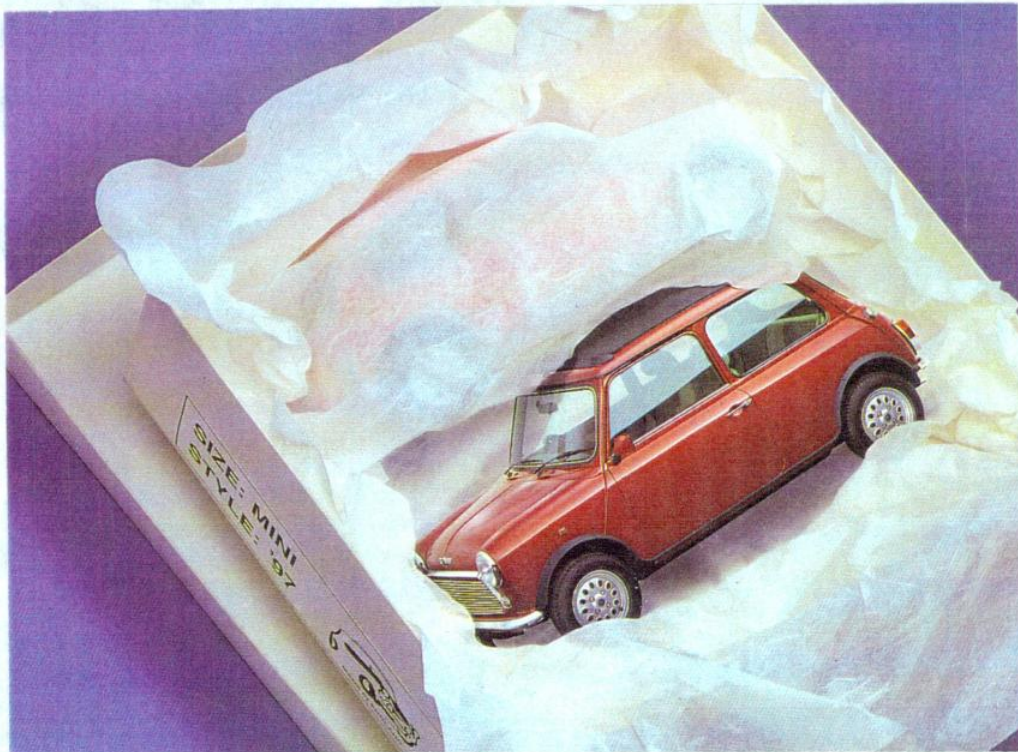


FIG 20





THE DESIGN ADVENTURE CONTINUES.

FIG 22



FIG 23



FIG 24

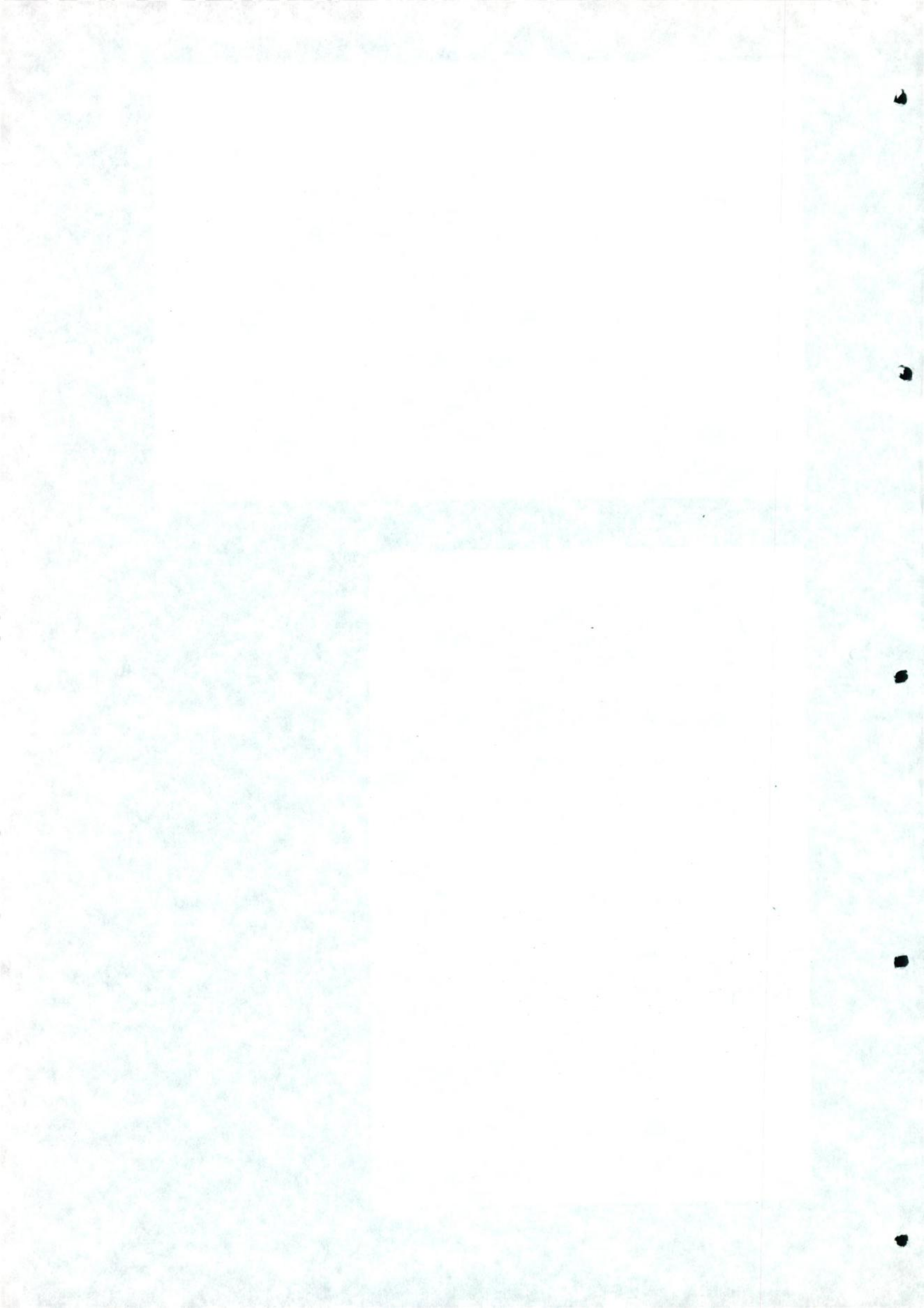
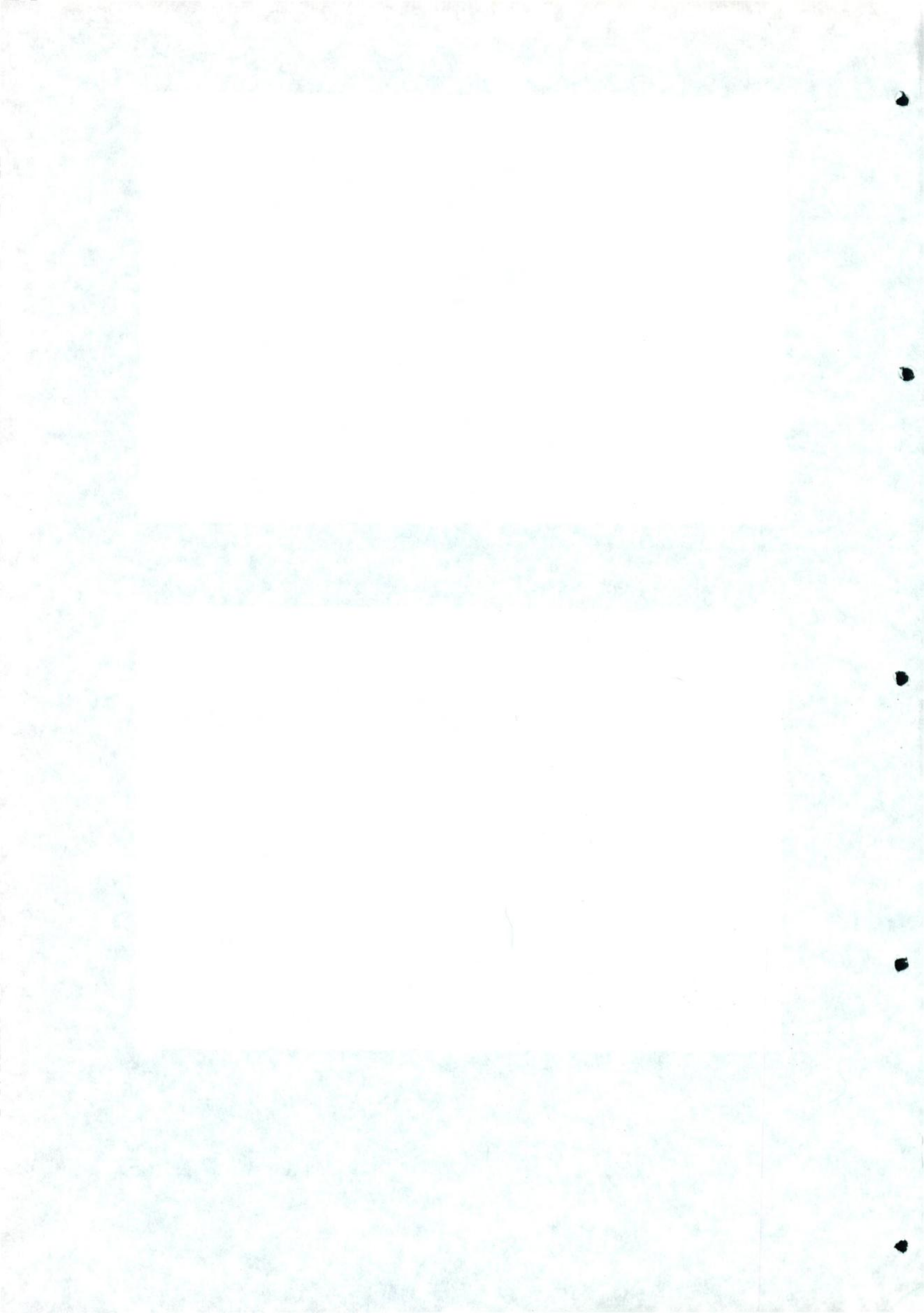




FIG 25

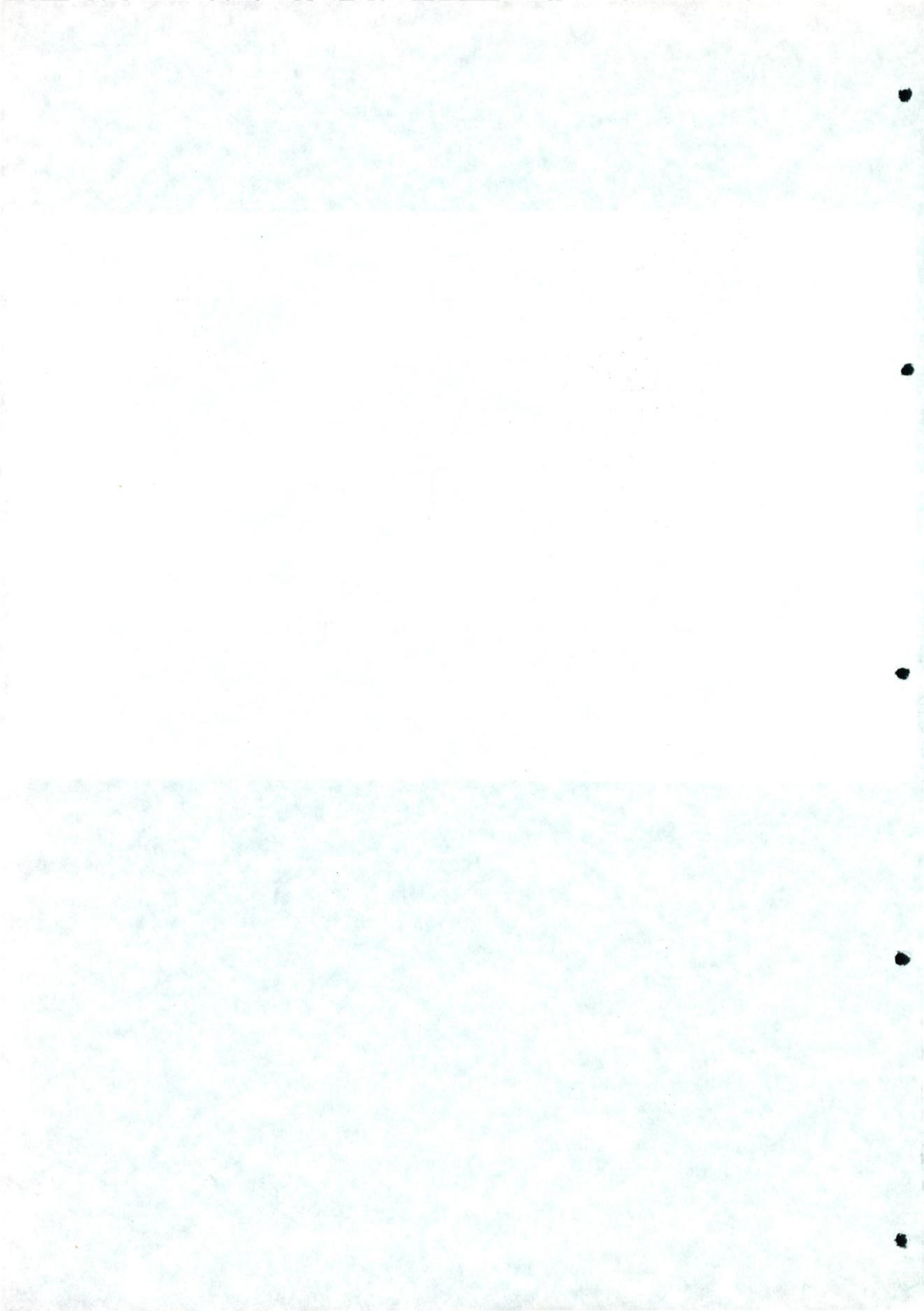


Chapter 3 : The Cult.

Chapter 3 : The Cult.



FIG 26



Section 1 : The Cult

It would not be feasible to present a discussion about the success of the Mini without considering its cult status. This status has contributed greatly to the Minis enormous popularity and world wide following.

Firstly the term ' Cult ' must be defined.

"In the nature of things, a cult object has to be mass produced, or at least has to suggest in its shape and its finish that it is produced by a machine even if it is not. It depends for its power on avoiding any impression that it is one off, that it is a product of a fallible human hand. It must give the impression of the existence of limitless numbers of identical copies, hinting at an ideal universal form that it independent of its creator." (14)

Cult objects are direct descendants of cult figures, which started to appear in the early fifties. These figures have a following before and after their deaths, and are recognised for their service to the entertainment world and their individual characteristics that they hold. Their individuality was then copied in various other forms. An example of a cult figure would have to be Elvis. Elvis was a pioneer in the art of music and received the title of the "King of Rock'n Roll". He was worshipped by a large following who had the greatest amount of admiration for him and his work. Elvis' form manifested in various different forms. There was and still is Elvis rallies, organised fan clubs, shrines, and the usual memorabilia including T-shirts, pens, mugs, lighters and magazines.

In the case of some cars including the Volkswagen Beetle, Morris Minor and the Mini, there is a following that is large enough to give the car a cult status. In his book entitled " Cult objects", Deyan Sudjic explains a cars potential to become a cult car,

"Every single part of the car, from the door handles down to the transmission has been poured over by a team of experts. Setting up a production line is so expensive it leaves no room for mistakes. Models are made, prototypes built, market researchers consulted and production techniques optimised. Of course the result of all of this is as likely to be cautious uniformity as it is to be perfection. In the case of just a few models, however, all of these elements come together in a way that amounts to far more than the sum of their parts. These are the cars which have a presence as strong as any icon." (15)

The extent of a cars cult status can be measured in the many forms that it has manifested itself in. Accessories especially in the case of the Mini have been a standing stone for its development as a cult car and substantial aid to its rise to popularity,

"The little car caused the biggest boom in car accessories that there had ever been or ever will be again. " (16)



I have already discussed the Mini's rise as a Fashion accessory, the Mini's cult following has however, a much larger audience . The car has created this following through its functional and unusual qualities and also through its representation in media and entertainment.

Section 2 : Customisation- a cult virus

As I have already ready mentioned the Mini played a leading role in the accessories market. To make your Mini into an individual physically, accessories were the answer. The novelty among the cult was to have no two identical Minis even though they all rolled off the same production lines and were actually identical. There was almost a myth that they had a mind of their own and a personality to go with it. With that there was a need for all of these accessories to accentuate these ideas about the car being of individual status.

Mini accessory companies were set up all over Britain so the cult following could get their fix of mini parts and start creating. Eventually thousands of custom-made Minis appeared all over the country. Perhaps the earliest recalled customisation would have to be the actor Peter Sellers' Mini Cooper.

"Refurbishing the ubiquitous Mini- Minor to luxury standards is becoming quite a cult, but so far no-one has gone further in the quest of the ultimate in luxury minis than Peter Sellers, well known comedian/ actor." (17)

This particular Mini was of the utmost luxury with an interior that resembled that of a top of the range Rolls Royce or Daimler. The outside of the car had, along the side, hand painted mock wickerwork. This Mini was truly an individual, and Sellers saw his breakthrough in customisation as a very light hearted exercise,

"For thousands of us that had to get around London quickly the Mini was life the answer to a prayer- we stuck wickerwork on the side, rushed it up to Oxford circus and caned it down Park Lane. " (18)

This movement was soon copied and the idea of designing your own Mini started to catch on . The first company that did these conversions was Radfords whose intentions were specifically for expensive cars but when they saw how much people were willing to spend on their Minis they started to convert them aswell. Some modifications were made under the bonnet and others were purely cosmetic. Mini -nuts sprung from everywhere and the cult following grew. This manifested through the two Mini magazines and various other forms including Mini Clubs to which there are over 1000 world-wide to date. The two magazines , Mini World and Mini Magazine feature different custom -made Minis every month and explain how changes are made, advertise where to get the parts and accessories, and generally introduce the reader to the world of Mini Mania.

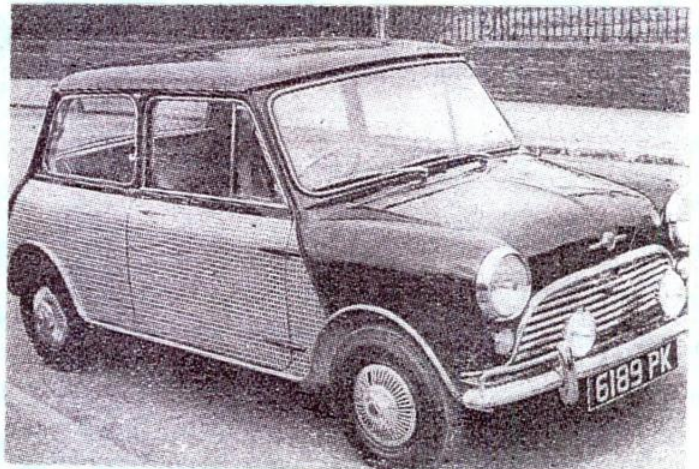
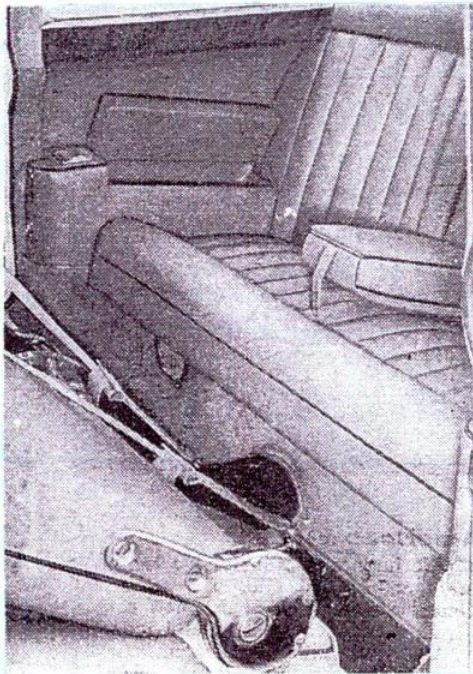
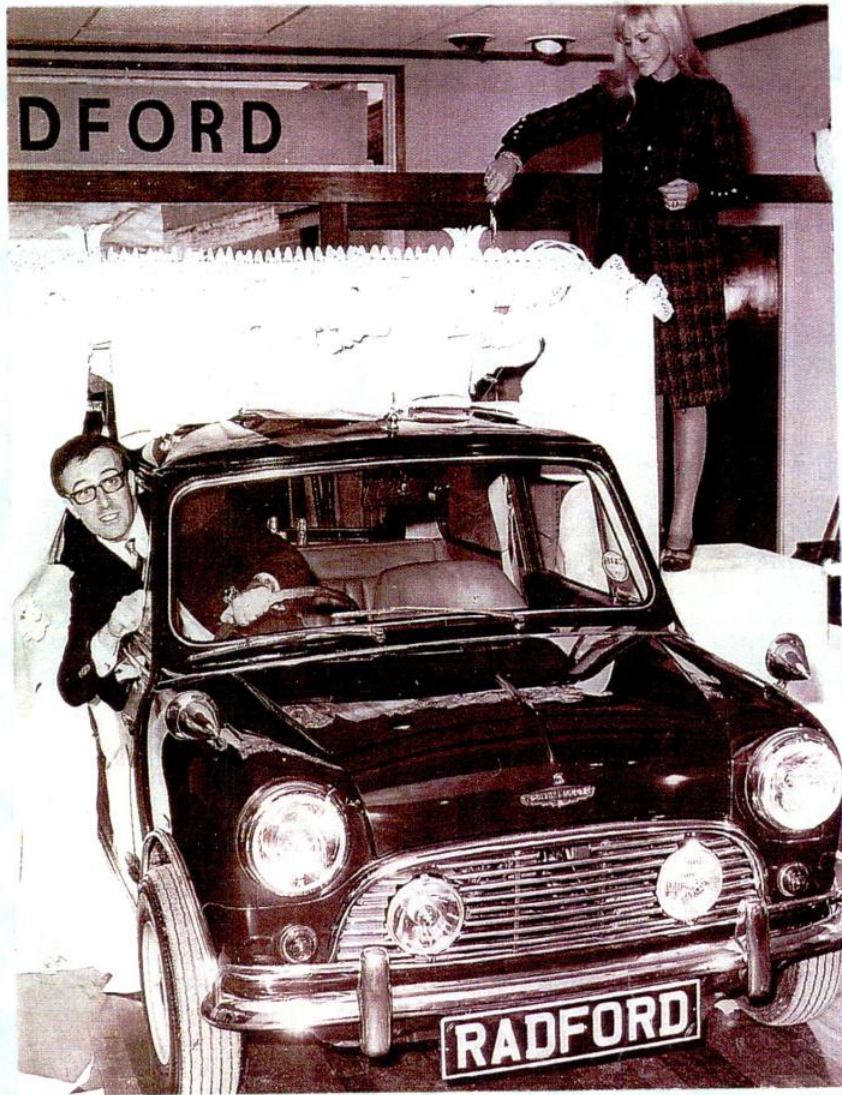
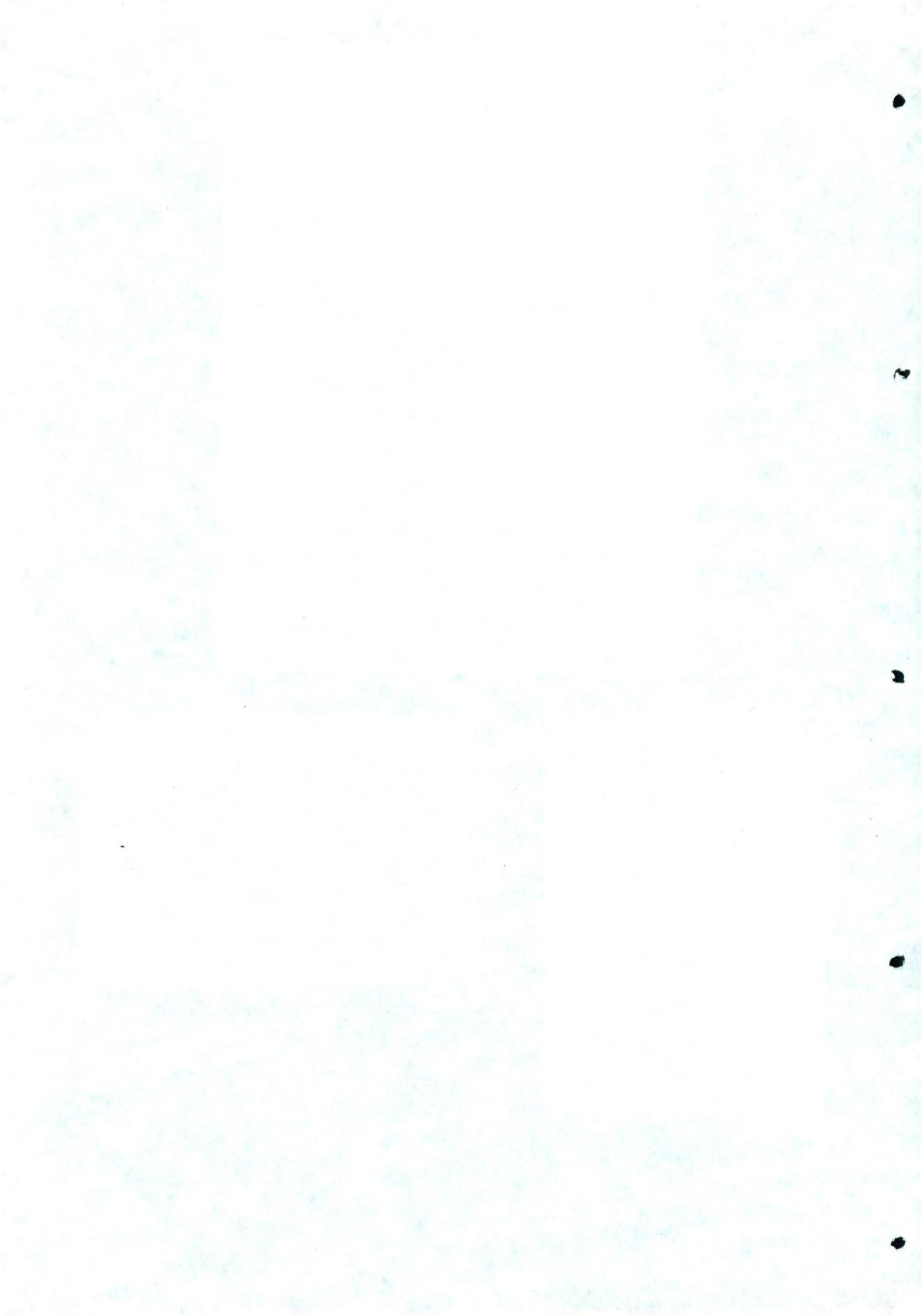


FIG 27



THE MAGAZINE FOR THE MIGHTY MINI

MINI WORLD



Summer 1992
Sold out



September 1992
In stock



October 1992
Sold out



November 1992
Sold out



December 1992
In stock



January 1993
In stock



February 1993
In stock



October 1993
Sold out



November 1993
Sold out



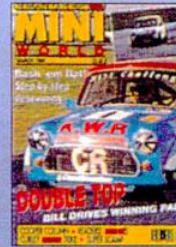
December 1993
Sold out



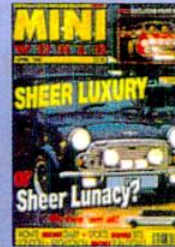
January 1994
Sold out



February 1994
In stock



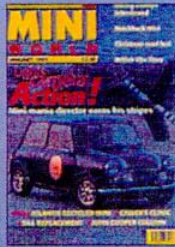
March 1994
Sold out



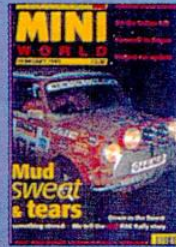
April 1994
Sold out



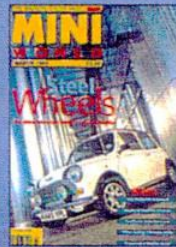
December 1994
In stock



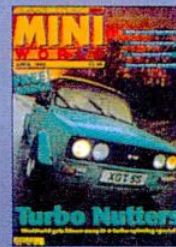
January 1995
In stock



February 1995
In stock



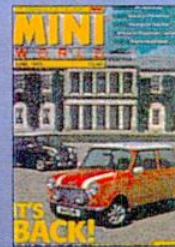
March 1995
In stock



April 1995
Sold out



May 1995
Sold out



June 1995
Sold out

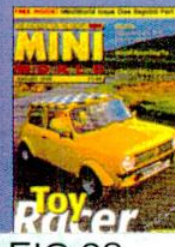
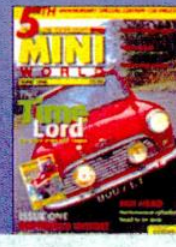
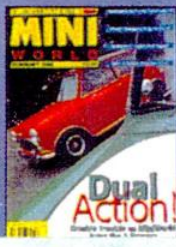
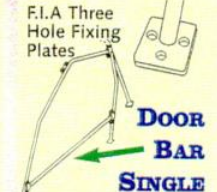


FIG 28

GES

From 1-9-94 for all European F.I.A. sanctioned events Roll cages with larger hoods are required, available to order. F.I.A. specification roll cages are seamless steel tube with 3-hole fixing plates as opposed to two holes for (National) Road use. National are for road use and not eligible for F.I.A./RAC events.



	C-STR48	£93.00	C-STR49	£109.00	C-STR238	£20.00ea
7	£68.00				C-STR238R	£16.350ea



SEAT BELTS

Securon automatic (illus.) £24.00
 Securon static £17.50
 3-point rally harness £25.52



eter
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y boss



Black centre 3 spoke 13" with slots, leather, semi-dished **£19.50**
 Polished centre 3 spoke 13" with slots, leather, semi-dished **£19.50**

Polished metal First Aid or spanner box with Mini logo. (not illus) to fit boot liner 3 1/4" deep **£17.00**



Plastic Boot load liner. For cars 1974 on with larger 7.5 gallon tanks **£28.00**

ALLOY GEAR KNOBS any style.. any colour **£15.79**



ACCESSORIES



Plain Bonnet stripes as fitted to latest Coopers, in Black or white 1 car set **£8.50**

SEAT RANGE



SFX LOW BACK **£50.00**



SFY CLUBMAN **£55.00**



CLUB SPRINT FIA APPROVED **£75.00**

STAINLESS STEEL BODY MOULDINGS



Pair of doorstep sills guards in black plastic with s/steel insert **£25.00**



Stainless seam mouldings should be used with later type stainless clips, which do not rust like the originals.

Front or rear kit **pr.£17.00**

Stainless steel upper door mouldings, to give the original Cooper appearance windows.

Sliding window types MK1/2 **£22** per side. Wind-up types **£20** per side.

WATER RANGE



GTA HIGH-BACK **£55.00**



SEAT FRAMES FROM **£21.00**

Monte Carlo Watch

To commemorate the Minis finishing on the Monte Carlo Rally

Mini Bangles

1. Picture frames **£26.00**
2. Bottle openers **£6.00**
3. Paper knives **£20.00**
4. Key ring gold plated **£6.00**
5. Key ring pewter **£6.00**
6. Paper clip/bookmark **£6.00**
7. Tie pin **£9.00**
8. Cufflinks **£16.00 pr**
- 7/8. Tie pin / cufflink sets **£24.50**
9. Large badges **£8.00**
10. Small badges **£4.20**
11. Money clips **£9.00**
12. Gold plated 52" pendant **£8.00**







FIG 30



Sue Creed

"[Men are] more shocked than anything – that a girl can do her own mechanics"



FIG 31

When these "Mini Nuts", as they were called, got together, they created all sorts of new ideas for "Minibilia", that could be used for Mini fans. This included the introduction of estranged car window stickers such as " You've just been Mini'd ", and the famous "short vehicle" sign. Souped up Minis became known as 'Ministrones' and driving schools that used Minis were known as 'Miniscules'. Mini magazines also, in conjunction with the clubs organised outings for Mini owners to show their appreciation for the car. This tradition is still followed.

Section 3 : Mini becomes a movie star

In the spring of 1968, work began to create the film "The Italian Job" starring Michael Caine. This was to play a major role in the rise of the Mini to its present cult car status. The medium of film was of course an important way of enhancing a cult object or in fact creating one (in the case of Marilyn Monroe, who achieved her fame through movies such as "Some like it hot", in 19 50). Another famous car that manifested itself into cult form through film was the VW Beetle, which starred in the famous "Herbie " movies as the car with a mind of its own. It is important to show how much influence the choice of objects can have in film.

In his thesis entitled " The Life cycle of the Beetle " Andrew Desmond gives an example of this influence,

"First when one sees a product in a film it is instilled in ones subconscious's - when James Dean used his Zippo lighter he assured the products immortality." (19)

The Italian job was basically a movie with

"..much emphasis for the script being placed on the patriotism with British criminal brains being placed against the might of the Italian Mafia....." (20)

It begins with 'Charlie Croker' (Caine) devising a plan to arrest a van containing a cargo of gold bullion that would be making its way through the city of Turin during rush hour traffic. The plan was to create the biggest traffic jam by tampering with the electronics at the traffic light control centre which simultaneously controls the system for the entire city. The idea for using Mini Coopers was clever in that it highlighted the rivalry between both parties because the Mini was a far more successful car than its Italian parallels. The main reason for using Minis however, was because of their size and capability. The traffic jam was not going to be a problem for the Mini and therefore hijacking the vehicle among the traffic would be easy. However the makers of the movie had much more in mind for the Mini. Stunts were practised and the Mini was soon able to perform tricks that had never before been deemed possible.

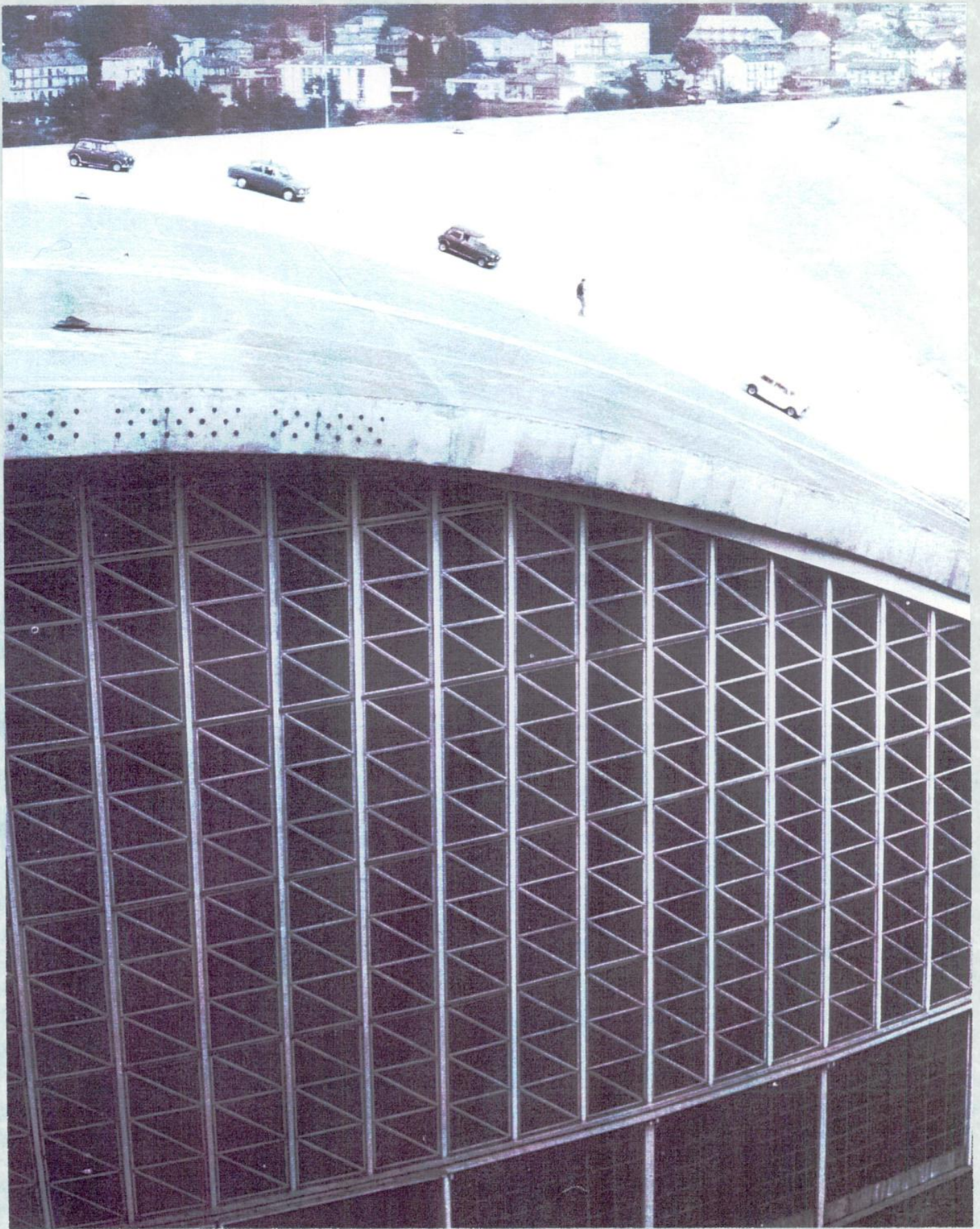


FIG 32



FIG 33

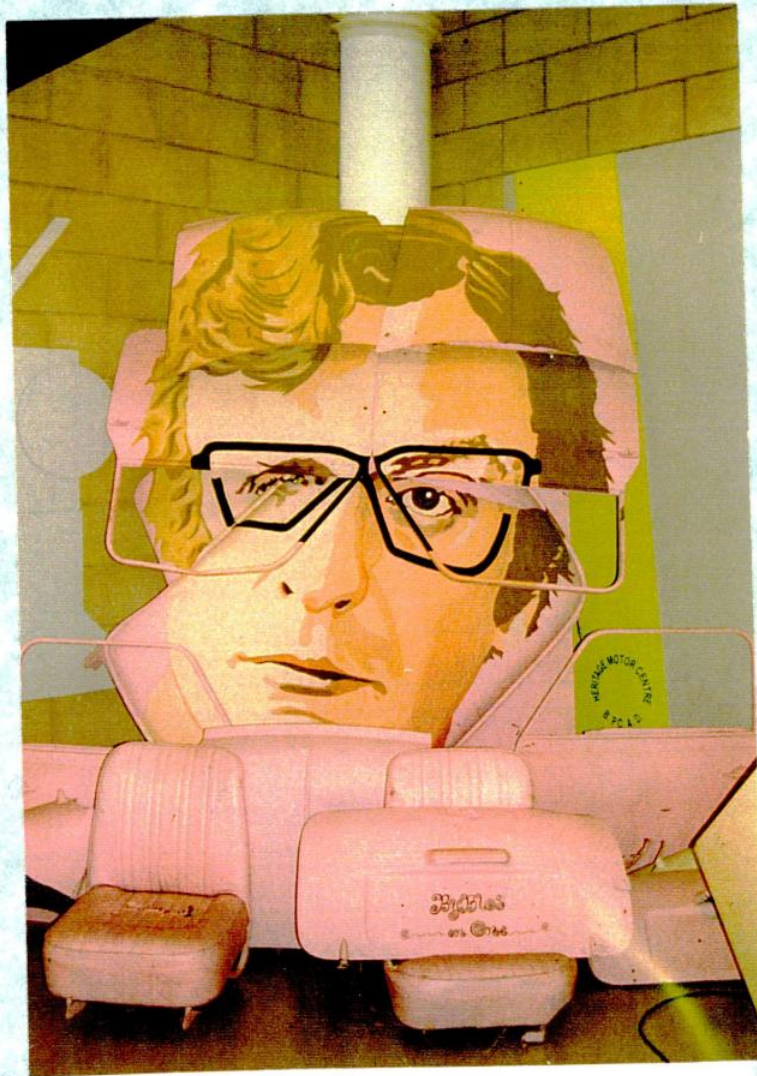


FIG 34



Scenes featuring the three Mini Coopers that were used, show the cars driving across rooftops, through sewers and through shopping malls, performing the most amazing stunts ever including thirty foot jumps across the tops of buildings. The Minis idiosyncrasies were gloried and soon everyone saw how capable the car was. The quirkiness of the Mini was aroused and world-wide interest was established with the emergence of this very clever comedy on cinema screens in countries everywhere. The movie has since established itself as a cult movie.

Section 4. Television

The Mini has appeared on and off British television programmes over the years. It has never been however the main feature of any programme featured as yet. In the survey that I have already shown you, there was a figure featured called the 'blimp' which accounted for 20% of the Mini buyer type. It seems that it's a well known fact that this figure accounts for a percentage of Mini drivers. A dictionary reference explains this word as,

"One whose views exhibit a blend of ultra-conservative jingoism and misinformation ..." (21)

This type of person is not dissimilar to the characters of Basil Fawlty and Mr Bean that we have seen in the comedy series 'Fawlty Towers' and 'Mr Bean'. Both of these characters are to put it mildly, fools. The Minis quirky character embraces both of these actors in their shows. Some similar characteristics between the Mini and both of these characters are quite apparent. Both of these personalities are quite unreliable, they both do stupid things and are constantly making mistakes. They both constantly get themselves into uncanny situations that they, only, would be capable of. The Mini on the same hand among followers is also known to be quite capable of being unreliable and has a funny way of involving itself in funny incidents. It can almost be said that everyone has a story to tell about a Mini whether they were driving one or just sitting in one. The novelty that the car possessed when it was first made is still there and that's why it is used as prop in programmes such as these. Basil Fawlty and Mr Bean are each one of a kind- as is each Mini.

Section 5 : New interest from afar

In 1985 the salesmen at Rover Japan finally came up with the answer to a long term problem that they had. They had no model in their range suitable to compete with the large amount of Japanese small cars on the road. Because a cars tax payable in Japan was determined on the width of the car, most of the Rover range were too expensive to put on the road, leading to slow sales.



Upon sending in his junior salesmen to the main Rover branch in Tokyo, marketing director David Blume saw the gap in the market. The Japanese have always been infatuated by retro and have always been quick to follow cult icons. The Mini was the perfect car for the Japanese.

"The Japanese love for nostalgia is particularly strong for the '60s with the Mini providing the worlds only 'still in production' link with that evocative era' (22)

The Mini was soon to be the most popular British car ever sold in Japan. A magazine was published called 'Mini Freak' which sold out completely explaining the origins of the little car and how it was almost identical to the car that was first produced in 1959. The idea that this car was so little but yet so much, appealed to the Japanese. The sporting success of the Mini Cooper contributed also and the knowledge of how much could be done to it made it even more appealing. Mini mania had hit Japan with sales rising to 12,087 in 1990. Even through the recession, Mini was still as popular . The most relevant point however is that in Japan, extras for Minis were more important than ever therefore the customisation virus was spread.

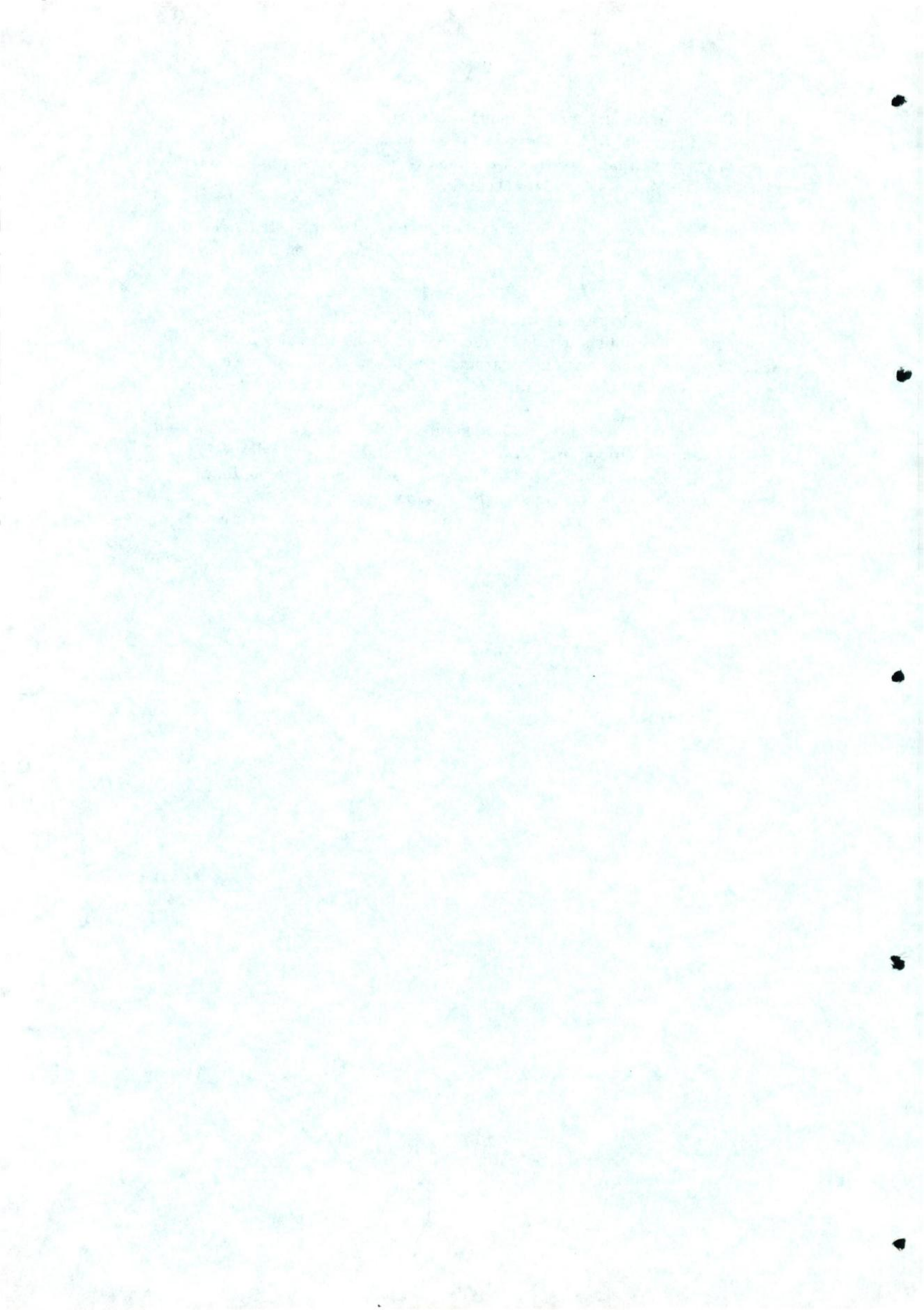




FIG 35

Conclusion

"Its ageless charm remains, you can't help but smile when you're driving it, and the changes have just about brought it into the nineties. Its uncomfortable, but the mini will still be an icon in 30 years time....." (23)

As much as I would like to, I can't end the Mini story, as it is not over yet. The car has developed from the absolute ordinary to the complete extraordinary over the last 37 years. This is something that is a rare occurrence within the car industry, even though I am almost positive that each of the manufacturers would love to design something that could explore as much new territory as the Mini has. There are so many cars that were designed at the same time as the Mini and even afterwards that merit the title of 'Antique', I think that the appropriate title for the Mini would be 'Classic'.

Over the past four decades the Mini has had an impact both socially and economically, allowing people to be able to make a start in the world of motoring. Its economical impact was best seen in the early days when it allowed for extremely low cost motoring when times were hard. The social impact that the car has sustained to the present day is visible through the way it has become a cult car along with a few others, lucky enough to achieve this title.

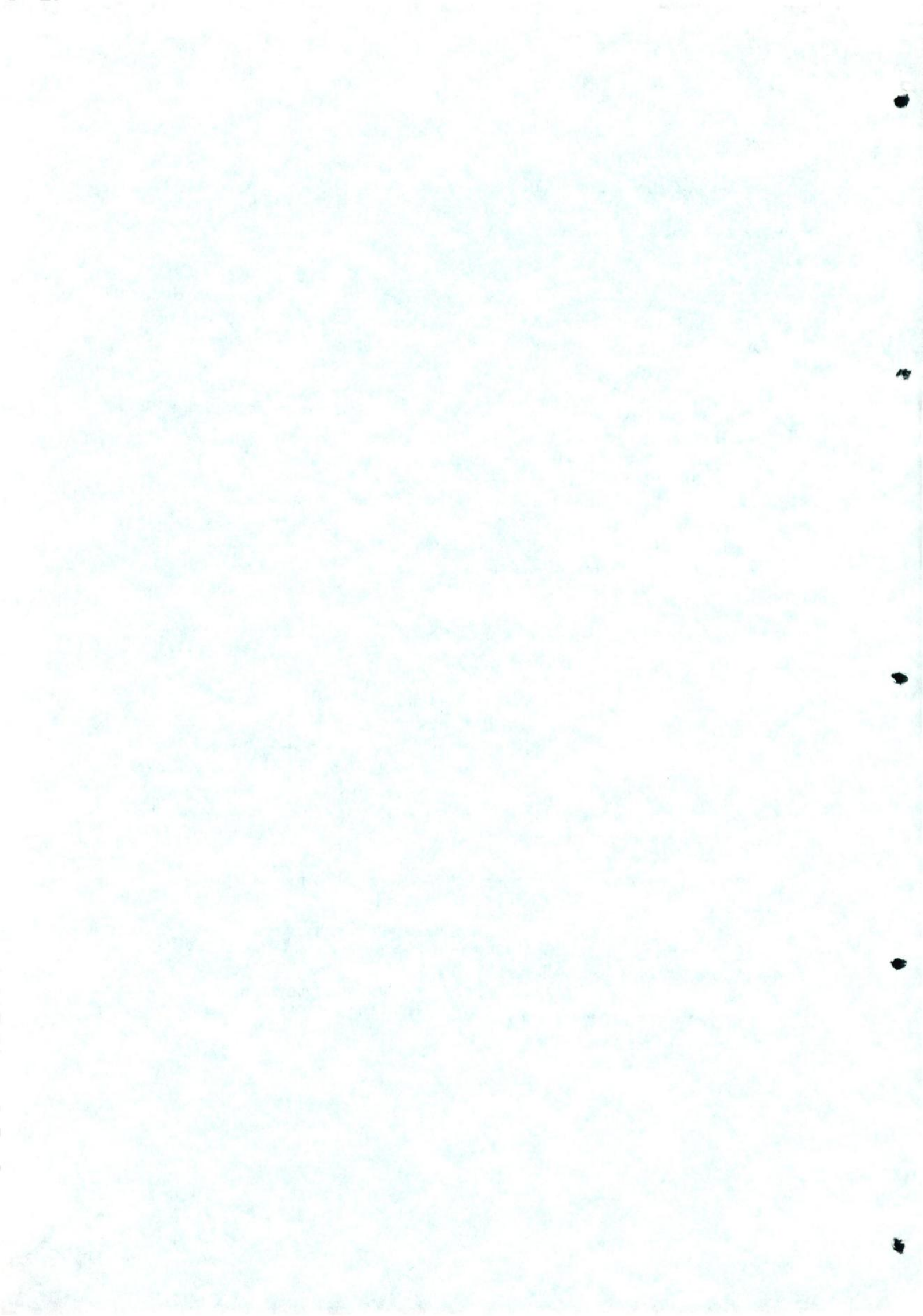
Issigonis up until his death in 1995 stood by his design as he had always done, he once said

'I styled my cars so that they couldn't be obsolescent.....don't expect me to be modest about the Mini. I'm very proud that it has run for so long and it still looks like the car we designed. " (24)

To summarise, I have discussed how the Mini has left its mark in the history of car design and engineering, and will always be remembered as one of the major breakthroughs in automobile history, despite all of its ups and downs. I have also discussed the Minis social impact and why it is instilled in the memories of the thousands of people who have ever owned them, and its part in their own individual history. Most importantly, I have spoken of the real reason why the Mini is still around, that being its strong cult following, and how this following developed to become one of the largest in the world.

Finally, I would like to end with a quote from the 1995 Mini catalogue from Rover UK

'How do you define a Mini ?..... There are as many different answers as there are Minis. Because more than any other car a Mini means something personal. Its an individual and it just can't take life too seriously. A Mini says that you deserve to have fun, go the way you want, do as you please. Life is for living. Why not escape from the humdrum and boring? a Mini should know after all there wasn't a car like it before it arrived and there hasn't been since.' (25)



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24. *Taken from the latest Mini catalogue, 1996, available from Rover UK page 10.*
25. *Taken from the 1995 Mini catalogue page 1, available from Rover UK also.*

Table of Changes on page 22 / 23, and Mini special editions list on page 32, are both taken from the article "Small Wonder" Courtesy of Rover UK.

Plates

Fig.1 : Alec Issigonis, Mini Designer and Creator, 1995 Mini catalogue.

Fig.2 : Original Issigonis drawing, showing the Mini in its first stage, taken from the archives at the British Motor Heritage Museum.

Fig.3 : As above, original Issigonis drawings attained also above.

Fig.4 : Mini engine showing the way the gearbox was mounted to the engine, Gearbox is the orange section and the engine is the purple section, picture taken at the 1996, Motor show at the N.E.C. in Birmingham, England.

Fig.5 : This illustration shows how the front wheel drive shafts operate and how they transmit power to the wheels, taken from "Mini, Thirty Five years",.

Fig.6 : Detailed drawing of the Mini design , demonstrating all areas as cross sections, and highlighting the space element, taken as above.

Fig.7 : Illustration shows the constant velocity joints that first appeared on the Mini, from the text on page 9, the joint is made of steel and rubber, the section with the steel balls fits into the rubber section (see top), this system allowed for maximum power to be transmitted to the wheels even at their maximum turning circle.

Fig.8 : Alec Issigonis with his designs, the Austin 7 and the Morris Mini minor, 1959, at BMCs Austin plant, "Mini thirty five years on." Golding.

Fig.9 : Press launch of the Mini, 1959, "Mini thirty five years on." Golding.

Fig.10 : Press outing to a racetrack near the Longbridge plant, to demonstrate the new car, 1959, "Mini thirty five years on." , Golding.

Fig.11 : The 1996 model Mini in its glory at the Mini stand at the 1996 Motor show NEC, Birmingham (own photo).

Fig.12 : The Mini in 1960 and today, demonstrating the evolution of the Mini and how little it has changed, 1996 Rover Mini catalogue.

Fig.13 : John Cooper, Minis second father, among his Mini Cooper designs', many sporting achievements. Taken from the 1995, Rover Mini catalogue.

- Fig. 14 : The winning Mini of the 1965 Monte Carlo rally, picture taken at the British Heritage Museum, November 1996.*
- Fig.15 : A Mini grid ready to race at Silverstone in 1967, Taken from Goldings book "Mini thirty five years".*
- Fig.16 : Lindsay Campbells Market Research for the Mini in 1977 showing the Minis Market at that particular time in its life, as above, Golding.*
- Fig.17 : Mary Quant, the innovative '60s fashion designer with the 'Mini Designer', special edition, named after her, as above Golding.*
- Fig.18 : Advertisement for the special edition 'Mini Rio', Vogue magazine, 1993. see text page 33.*
- Fig.19 : Advertisement for the special edition 'Mini Equinox' Elle magazine 1996, see text page 33.*
- Fig.20 :Promotional material for the new Mini, imagery is quite rampant, Images of the car being a fashion accessory and also image of the car as something precious and special, Rover Mini stand, Motor Show 1996.*
- Fig.21 : As above.*
- Fig.22 : Another image of the Mini as Fashion accessory found in the 1995 Rover Mini catalogue.*
- Fig.23 : The 1996 Mini was put in box at the motor show, idiosyncratic messages, photo taken at the Mini stand at the NEC, Birmingham 1996.*
- Fig.24 : Display showing the large range of Mini accessories now available, taken at the Mini stand, above.*
- Fig.25 : Same as Fig.20, fun images of the Mini for promotional reasons, 1996, Rover UK.*
- Fig.26 : Collage of Mini images and accessories along with a few customised Minis. Rover 1995, Mini catalogue.*
- Fig.27 : Peter Sellers the comedian and his wife Britt Eckland with his birthday Mini, underneath, the work he had done to the car to customise it, from the picture you can see the elegant trim and the painted wickerwork sides. Top, from Mini World magazine, October 1996, bottom, from 'The Motor' May 1st 1963, article entitled, 'Carte Blanche Mini '.*

Fig.28 : Mini World magazine, for the avid Mini fans, some of its editions, taken from Mini World magazine, October 1996.

Fig.29 : Accessories page from Mini Magazine October 1996, showing just some of the accessories available to customise your Mini.

Fig.30 : Two groups of Mini Clubs, Top, Mini Owners of America meet, Bottom, Mini owners of Hong Kong meet, Mini World magazine, September 1996.

Fig.31 : Two female customised Minis, demonstrating the cars potential for individuality. Mini World, October 1996.

Fig.32 : "The Italian Job", footage while they were filming on a rooftop, "Mini thirty five years on ", Rob Golding.

Fig.33 : As above.

Fig.34 : This piece entitled 'Mini Art', was a display used in the window of the well known London store, Harvey Nicholls, Montage of Michael Caine made entirely of Mini parts. Taken at the British Motor Heritage Museum.

Fig.35 : Promotional photo for Mini in Japan, Mini pictured outside a traditional Japanese inn. Taken from Golding, "Mini thirty five years".



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