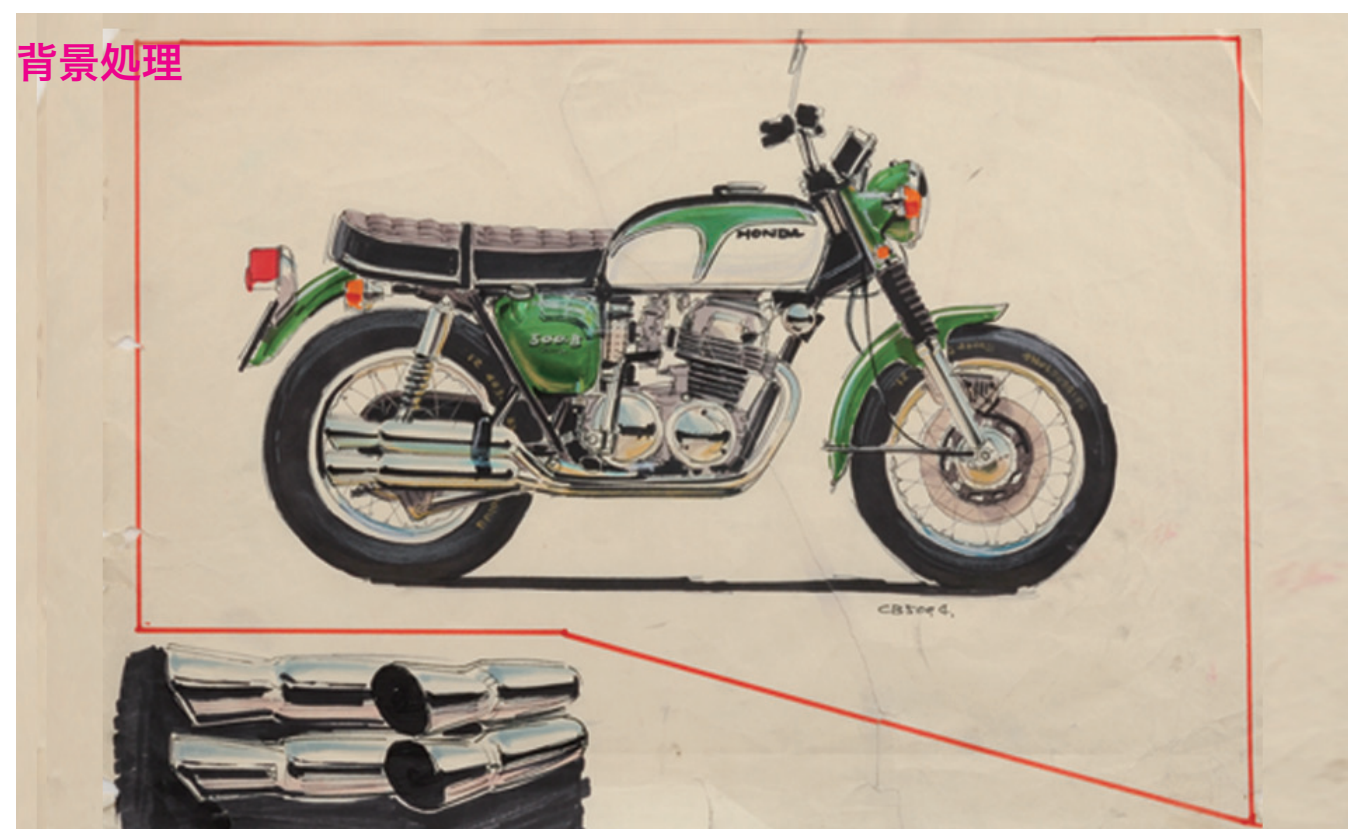


1969 ホンダドリーム CB750FOUR

1969 Honda Dream CB750FOUR

ヒョウやライオンは別に化粧をしなくても格好いい。バイクのデザインもそういうもので有るべき。
“Lions and leopards don't need makeup to look cool. Motorcycle design should be that way too.”



ホンダのフラッグシップ・マシンに求められるデザインとは。メカニズムでは世界にその実力を認めさせることができたホンダだったが、デザインの部分でも世界水準を乗り越えようとしたのがCB750FOURだった。「仮に4気筒じゃなくても一番格好いいバイクにしたい。そんな思いでした。これに関しては思いっきりできましたね」（池田さん）。

Seeking the design for Honda's flagship machine. While Honda received global recognition for its technological prowess, it was with the CB750 Four that the company aimed to surpass global standards of design. Even it weren't an inline-four, the goal was to make the best looking bike on the roads. That was the concept behind the CB750 FOUR and that concept was decisively realized.

Designer

池田 均
Hitoshi Ikeda

絵が好き、バイクが好きで青年と宗一郎の出会い

冬になると雪で交通が遮断される故郷で池田均は育った。医師だった父は春から秋までBSAに乗り往診に出掛け、遠くからこだまする単気筒の音が父の帰宅の合図だった。少年時代の池田が心を奪われたのが挿絵画家、樺島勝一が描くスーパーリアリズムの世界だった。「ロビンソン・クルーソー漂流記」にあった、嵐にもあそばれる船、無人島でのくらし、砂に残る足跡等々、場面ごとに深く記憶に刻まれた。絵が得意だった池田は小学生時代、その発色の良さからバステルクレヨンボール紙に走らせるのを好んだ。昭和15年頃父が徴用されると、池田はこっそり納屋からBSAを引っ張り出し近所にトントントンという単気筒の音を響かせたりもした。

絵が好き、バイクが好き、池田は自らの進路を工業デザイナーへと定める。その大学時代、都内西落合の下宿の目と鼻の先に本田宗一郎が暮らすことなど知る由もなかった。ある日、池田は市販前のC70がリアカーで本田邸に運ばれるのを目撃する。庭先で本田宗一郎本人が試作車を前に開発者と話し込んでいた。最高にかっこいいエンジン。しかしタンク等は奇異に映った。俺が造ればもっとかっこよくなるのに。

樺島勝一のリアルな絵に憧れた少年は偶然か必然かホンダへと就職しデザイナーとなる。そして「絵なんか信じられるか。立体は立体だ」という本田宗一郎に「絵でも分かるものだな」と原寸のレンダリング4案から「この案でいこう」とお墨付きをもらう。ボルト1本に至るまでリアルに描かれていたからだ。「63年に入社して受け持ったのが鯨タンクのCB450でした。DOHC 2気筒は高回転で馬力を稼ぎ、アメリカで売れているトライアンフやノートンより排気量は小さいが馬力も最高速も超えていると。ホンダのフラッグシップとして送り込んだわけです。向こうではとりわけトライアンフ・ボンネビル

An encounter between a kid who loved motorcycles and drawing, and Soichiro.

Hitoshi Ikeda grew up in a part of Japan where heavy winter snows often brought traffic in the area to a complete halt. Ikeda's father was a doctor, and between the spring and early autumn he would head off on house calls riding his BSA motorcycle. The distinct sound of its single-cylinder engine could be heard from afar as a signal that he was on his way home.

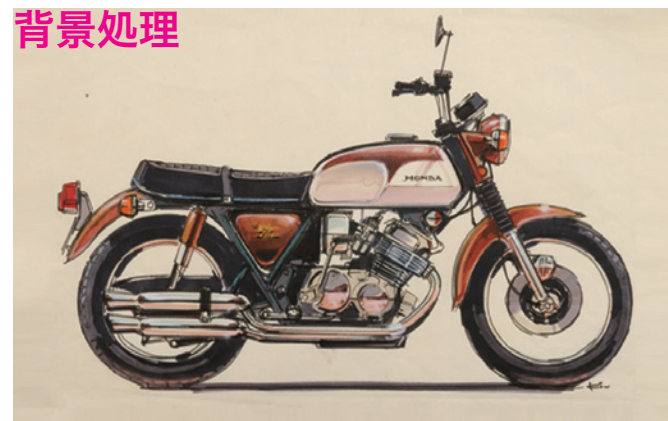
During his early childhood, Ikeda's imagination was captured by the world of super-realism depicted in illustrations by the artist Katsuichi Kabashima. Scenes from Robinson Crusoe—of the castaway's boat being tossed about in a storm, life on the desert island and footprints left in the sand—still remain etched in Ikeda's memory. While at elementary school, the blossoming artist Ikeda loved letting his imagination run free, entranced by the vivid colors his Craypas pastel crayons left on pieces of cardboard.

After his father was drafted into the military around 1940, Ikeda, then a junior high school student, would sneak the BSA out of the barn where it was

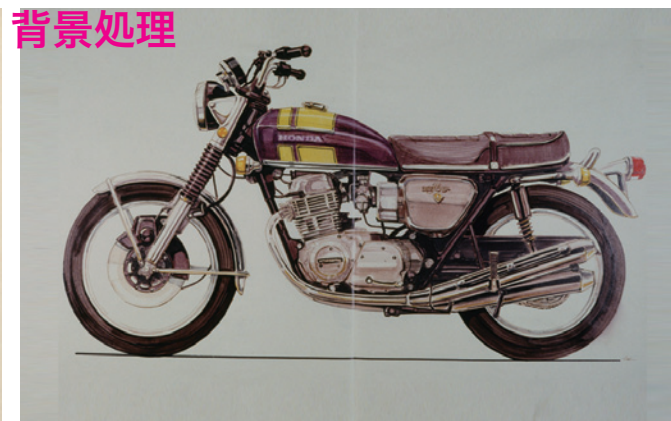


池田 均 昭和11年生まれ/昭和38年入社 CB750FOUR、ダックスなど担当。
Hitoshi Ikeda (1936-) Joined Honda in 1963. Was in charge of CB750FOUR, DAX etc.

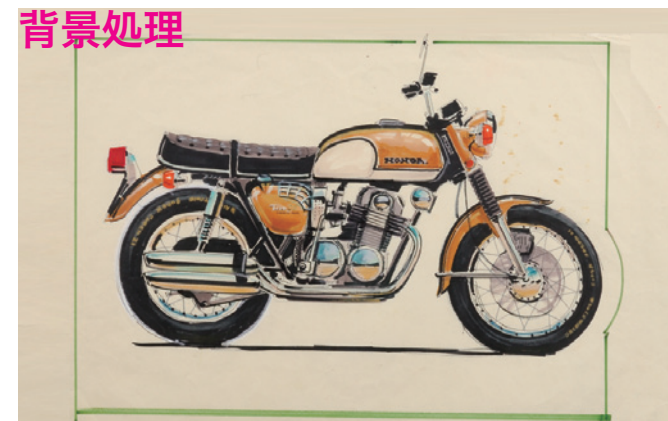
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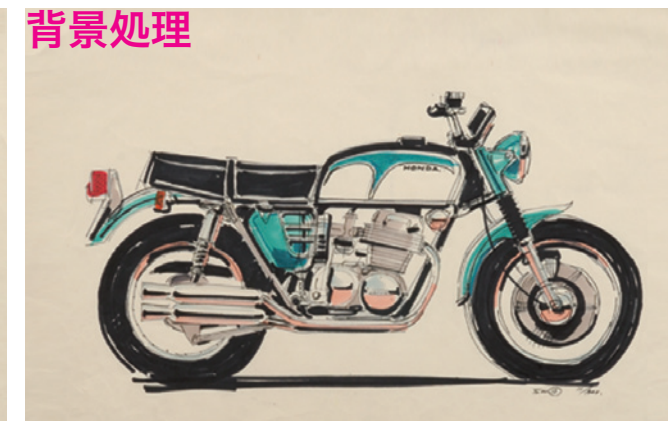
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背景処理



背景処理



が売れていて、低い回転でポロっとクラッチを繋ぎ、アクセルをグワッと開けるとブラックラインを5メートルほど引きながら加速するトルクに魅了されていたんです。回転馬力じゃない。ホンダ流デザインも受け入れられなかった」

当時、トライアンフのアメリカ仕様はティアドロップタンクだった。容量は少ないが求められた形だったと池田は補足する。世界グランプリで世界と対峙したホンダに、文化面を探求する素地がまだ備わっていなかったことをうかがわせる。

程なくアメリカからはCB450 苦戦の知らせが届く。当時、ヨーロッパ視察に出た本田宗一郎の目にもイギリス車がとまる。大きなバイクに映ったそうだと同行した社員に後日談を池田は聞く。そして「アメリカ人向けにとにかくでっかいのを造ろう」となり、CB750FOURの開発が始まるのである。

世界に類を見ない高級モデルとなるCB750FOUR。 ディテールには拘り抜いた。

「前傾した72のエンジンから新しい250のは直立シリンダーになったことや、冷却フィン、端面のバフ仕上げに至るまで私たちにこうだ、と、おとつあん（本田宗一郎を池田はこう呼ぶ）が描いてくれるんです。その絵を見て、あトラだ、と思いましたよ（笑）。でも、そのおかげで私の中に沸々とたぎるよ

kept, and ride it around the neighborhood, which resounded with the echo of its single-cylinder engine's put-putting sound.

Ikeda's love of drawing and motorcycles eventually lead him to decide that he wanted to become an industrial designer. And when he finally went on to university, little did he know that his lodgings in the Tokyo suburb of Nishi-Ochiai would be so incredibly close to the home of Soichiro Honda. One day while passing by, Ikeda caught a glimpse of a prototype version of the C70 Super Cub being carted on the back of a trailer into Honda's home. Soichiro Honda himself was there in the front garden, standing next to the prototype as he talked to its developer. The engine looked really sharp. But something about the fuel tank seemed odd to Ikeda. "If I could remake that, it would look even better," he thought to himself.

Whether through fate or dumb luck, Ikeda—who had so adored the realistic drawings of Katsuichi Kabashima as a boy—graduated from university and found himself working as a designer at Honda. But he soon found himself confronted by the boss, Soichiro Honda, who doubted that any real understanding could be derived from drawings, believing that the creation of solid objects required equally solid models. Yet, after presenting four drawing proposals rendered in full-scale dimensions, Ikeda succeeded in changing Honda's mind.

"I guess you really can understand with a drawing after all," the Honda founder said. "Right! Let's go with this drawing."

Ikeda brought about this transformation in attitude because his drawings were so realistic in their detail—right down to the smallest screw.

"When I joined the company in 1963, I was put in charge of the design of the CB450 'Black Bomber,' with its 'tunafish' fuel tank. Its dual overhead cam vertical-twin engine cranked out plenty of horsepower at high revs. And even though it had a smaller-displacement engine, it was putting out more

うにあったスポーツバイクはこうだ、というデザインを自由にできた。実用車や配達車や荷物車じゃない、スポーティーなバイクはこうだ、とね。

フラッグシップがこけたとなると浩券に関わる。これさえあれば他のバイクが消し飛ぶぐらいのものを造るんだ、と宗一郎さんを含め全員が同じ事を考えていましたね」

世界グランプリでの活躍もありエンジンは4気筒に決まる。'68年に始まった開発は、その年の東京モーターショーまで加速を続ける。

「全体のレイアウトをコンセプトに合わせて開発責任者が決めて、ホイールベースはこれくらい、こんな運動性のバイクだから、フレームはこうだ、といった要件を車体班、エンジン班に伝えます。その両方に私も首をつっこむ必要があった。エンジンの搭載寸法なんかが一歩歩きすると、後で変えられないじゃないですか。だから家へなんかほんの少し帰るぐらい。もう面白くてね」

池田は膨大なイメージスケッチに取りかかる。スケッチブックの1ページに7つのタンクを描くことも珍しくない。エクゾーストパイプの曲率、フランジの形状もイメージスケッチを重ねることで頭の中で具体化する。しかし集大成となる原寸大のレンダリングは750には存在しなかった。原寸大のフレーム設計図に直接マジックインキでだいたいの線を何本もいれてたものがそれに代わった。

horsepower and had a higher top speed than the Triumphs or Nortons that were selling so well in the United States at the time, and for that reason it was released as Honda's flagship model.

"The Triumph Bonneville in particular was selling better than any other motorcycle in the United States. It captivated riders with its torquey acceleration and the way you could drop its clutch at low revs, crank open the throttle and leave a 5-meters-long black skid mark as it pulled away. High-revving horsepower was totally irrelevant. Honda's design just wasn't being accepted by the overseas market."

At the time, Triumph's American models featured a distinctive teardrop-shaped fuel tank. And even though the tank wasn't very large in volume, its shape was its real attraction, so Ikeda made plans to fill the gap. Honda could take on the rest of the world in World Grand Prix racing, yet for some reason it still had yet to find its way in conveying a sense of the style and substance sought after in the cultural sphere.

Soon thereafter, Ikeda heard word back from the United States that the CB450 was having a difficult time in that market. Soichiro Honda soon left on an inspection tour of Europe, where his eyes were drawn to the British machines. It was the big bikes that really seemed to catch his eye, according to an employee who accompanied the founder and, a few days after his return, told Ikeda about the trip. Soon after Honda's return the mood changed to making big motorcycles targeted at Americans, and development of the CB750 FOUR began.

"The Old Man (as Ikeda refers to Soichiro Honda) drew up plans for a new 250 with more vertical cylinders compared to the forward-tilted cylinders on the earlier CB72, detailing everything from the shape of the cylinder fins down to the buffed finish on the end faces. I looked at those drawings and thought with a laugh, 'What a tiger!' However, those drawings gave us the



デザイナーとして、世界に類を見ない高級モデルとなる CB750FOUR のディテールには拘り抜いた。

「当時のタンクの上にシーム溶接の後がありました。でもそれはアメリカ人が喜ばないから止めて付け合わせ溶接にしてくれと頼みました。でも車体屋さんはコストがかかると。もう連日担当にぶら下がりです。下側のシームまでわがままを言えず、モールドで隠し高級感を演出しました。タンク幅はあれ以上細くはできなかつた。フレームを細くして、とも頼んだけれど、結局キャブの幅があるからあれが妥協案だったね」

池田は '60 年代にホンダが多用したタンク両脇にクロームの化粧プレートを貼ることを嫌っていた。750 は塗装とラインを入れ高級感を出す。アメリカで勝つという意気が高かったのだ。

「初めて告白するけど、メーターの角度、あれ実はヴィンセントについている大きくて挑戦的にこちらに向いているメーターをモチーフにしたんです。それを見ただけで 200 キロ出そうな気分になる。そこにニューヨークに出張に出たとき、羽田から飛んだ飛行機で見せてもらった操縦席のメーター、その機械の美しさ感動してね。その照明の色を参考にして造ったんです。透過照明にするために文字盤に半透明樹脂を使い、数字をプリントしてあります」

シーム溶接を嫌っていた池田は、4 本出しマフラーの製法にも満足していなかった。特に安全上付けることになったヒートガードに至っては「格好いいメガフォンマフラーの脇にそんな物を付けて台無しにするのかよ」と池田を嘆かせる。後年振り返ると、と前置きして、プレスだからこそ裏側をえぐって 4 本出しながらあれほどスリムに仕上げられた、と考えたという。K7 で採用した現代的な筒材のマフラーではこうはいかないだろうというのだ。

改めて CB750FOUR のデザインを振り返り、自らの哲学を聞く。

strong motivation we needed to think about what a sports motorcycle should be like, and we were freed to let loose and design it from there. We knew it wasn't going to be a utility vehicle or a delivery bike to be used for carrying cargo...it was a sports bike, and it needed to have a certain look about it.

“Since the 450 flagship had flopped, the work we were doing became a matter of personal honor. Everyone from Soichiro on down wanted to make a machine that had something guaranteed to blow away every other motorcycle off the road,” Ikeda says.

Having already established a superb record of conquest in World Grand Prix racing, the decision was made to create a four-cylinder engine. Development started at the beginning of 1968 and continued gaining speed with sights set on the Tokyo Motor Show being held later that year.

“The responsible development chief decided on the basic overall layout and concept, passing on the necessary instructions to the body design team and the engine section about such details as the length of the wheelbase. Because the bike had to achieve a certain type of mobility, the frame had to be just so. And I had to constantly keep my eye on both groups. I didn't want to leave the engine team alone to decide such things as engine mount positions, in case we weren't able to change things later on, so I only ever went home for short breaks. Besides, it was such interesting and exciting work, I couldn't pull myself away.”

Ikeda threw himself into creating a veritable mountain of concept drawings. It wasn't strange for him to draw up to seven tank designs on a single page of his sketchbook. Repeatedly redrawing sketches of such details as exhaust pipe curvatures and flange shapes helped him solidify these objects in his mind. Yet, there were never any actual dimensional renderings compiled on the 750. That work was done with a felt-tip marker on an actual dimensional blueprint of the frame to roughly draw up where things should be.

As a designer, no detail was overlooked in making the CB750 FOUR a high-quality model unlike virtually anything else on the planet.

“At the time there was a weld seam on the top of the tank. I knew Americans wouldn't like that, so I requested that it be eliminated and instead have it welded in a butt joint. However, the body team said it would cost a lot more to do it that way. I hung around the person in charge for days at a time. I avoided being adamant about the bottom seam, and instead used a decorative strip to hide it and help bring out its sense of quality. We couldn't make the tank width any narrower than it was. We asked to make the frame narrower, but had to give up on the idea in the end because of the width of the fuel tank cap,” Ikeda says.

Ikeda really detested the decorative chrome plates Honda often attached to both sides of their fuel tanks during the 1960s. He wanted to heighten the 750's quality feel using just paint and lines, which further intensified his desire to succeed in the United States.

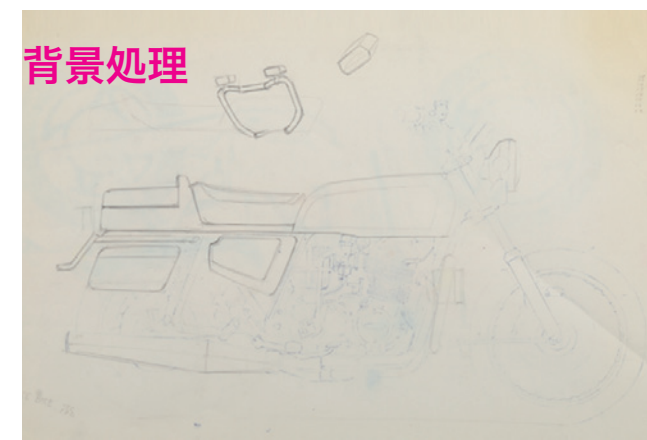
“This is the first time I've ever told anyone this, but the angle of the meters was actually inspired by the motif of the large meter used on The Vincent, which boldly stared up at you as though it was issuing a challenge. Just looking at that imposing meter gave you the impression that the bike would be able to hit 200 kilometers per hour. Later, on a business trip flying from Tokyo to New York, I was given a look at the meters in the cockpit and was overwhelmed by the sheer beauty of the machinery I saw there. I used the color of the lighting as a reference for the design of our own meters. To create the same sort of back-lighting effect I needed to use a translucent plastic for the dial and then print numbers on top of that,” Ikeda says.

Hating welding seams as he did, Ikeda wasn't at all happy with the way the four-into-four mufflers was produced. He was especially disappointed with the heat shields attached to the top of the mufflers for safety reasons. “Our good-looking megaphone mufflers were ruined by those ugly things stuck on their sides,” Ikeda lamented at the time. Looking back at the

「世界の水準に達していなかったデザインの部分で、とにかく世界を乗り越えたい。仮に 4 気筒じゃなくても一番格好いいバイクにしたい。そんな思いでした。これに関しては思いつきりできました。

私はデザイン、デザインしたものが嫌いです。ヒョウやライオンは別に化粧をしなくても格好いい。そういうもので有るべきだと。頑なに信じてました」

これ一台に携わったこと。それだけでホンダで過ごした価値が有ったと池田は振り返る。しかしその後、ホンダは四輪開発に勢力を注いだため、CB750FOUR に大きな進化がなく競争力を鈍らせることになる。DOHC ファアになったら展開は違ったはず、と池田は名声が落ちてゆくナナハンを眺めて悔しい思いをすることになった。



背景処理

ホンダドリームCB750FOUR 1969年8月10日発売

■車両解説■

「アメリカ人向けにとにかくでっかいのを造ろう」本田宗一郎氏の号令の元、CB750 プロジェクトはスタートした。それまで 450 がフラッグシップだったホンダに突如「巨艦」作りが浮上したのだ。エンジンはそれまでのレースでの実績から空冷 4 気筒 SOHC に決定。736cm³の排気量を持つそのエンジンを、これを当時としては巨大なフレームに搭載。4 本のマフラー、フロントにはディスクブレーキなど、何から何まで新しいチャレンジが開発された。

■ Note ■

When Soichiro Honda said “Let's make something really big for the American market” the CB750 project started. Up until then Honda's flagship model was the CB450 so the CB750 project was something huge for Honda, not just in the engine capacity but in general. The unheard-of 736cc engine was loaded onto a huge frame and with the four exhaust pipes and front disk brake, everything was absolutely new to Honda.



■主要諸元■

- エンジン：空冷 4 ストローク 4 気筒 SOHC2バルブ
- ボア × ストローク：61×63mm
- 総排気量：736cm³ ●圧縮比：9.0 ●最高出力：67PS/8,000rpm
- 最大トルク：6.1kg-m/7,000rpm ●変速機：常時噛合式 5 段リターン
- 全長 × 全幅 × 全高：2,160×885×1,120mm
- 軸距離：1,455mm ●最低地上高：160mm ●車両重量：218kg
- 燃料タンク容量：19ℓ
- 燃費：32km/ℓ (60km/h)
- タイヤサイズ (前・後)：3.25-19 4.00-18

■ Specifications ■

- Engine: Air-cooled 4-stroke 8-valve OHC inline-4 ● Bore×Stroke: 61×63mm
- Displacement: 736cm³ ● Compression Ratio: 9.0
- Max. Power Output: 67PS/8,000rpm ● Max. Torque: 6.1kg-m/7,000rpm
- Transmission Type: 5-speed ● Dimension(L×W×H): 2,160×885×1,120mm
- Wheelbase: 1,455mm
- Ground Clearance: 160mm ● Loaded Weight: 218kg
- Fuel Tank capacity: 19ℓ ● Tire Size(Front · Rear): 3.25-19 4.00-18

situation years later, he admitted that the pressed steel pieces allowed for a slimmer form that permitted the four separate exhaust pipes to be used. “That probably couldn't have been achieved if we'd been using more modern tubular pieces like those used on the K7 version (1977).”

Ikeda looks back once again at the CB750 FOUR and explains the philosophy behind his design.

“In areas where the design was not up to world standards, I still wanted it to be better than anything else on the road. Even if we couldn't use the four-cylinder engine, I still wanted to make the sharpest-looking bike I could possibly make. That's all I was thinking. And for this I gave it everything I had.

“I hate things that are overly designed. Lions and leopards don't need makeup to look cool. It just has to be that way from the start. That's my firm belief,” Ikeda says.

Ikeda believes that his involvement in the CB750 FOUR project alone was enough to justify to all his time at Honda. However, after it was finally released, Honda began turning its attention more toward developing cars. The CB750 FOUR was never given a chance to further evolve, and soon lost its competitive edge.

“Had it been updated to a dual overhead cam inline-four things might have been different,” Ikeda says, voicing his frustration and regret at having watched the fortunes of his nana-han (seven-half: 750) decline.

