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Independent magazine for and by Maserati enthusiasts

February 2021



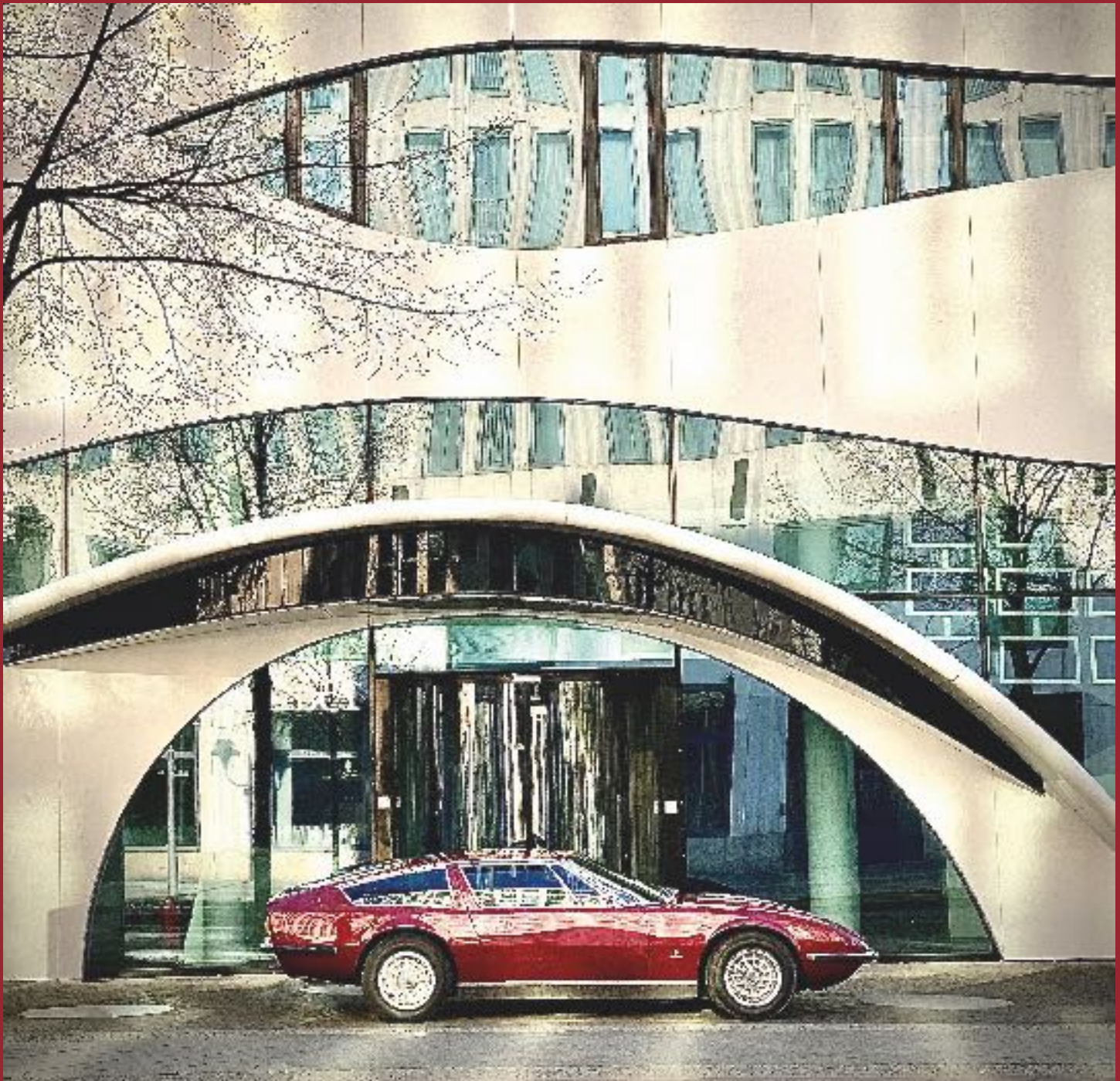
Maserati Famiglia days 2020 - **The Nettuno engine: a masterpiece of engineering** - Maserati in miniatura - **Maserati 300S**
"Long-Nose" Fantuzzi Spyder - Carchitecture - **Trident throwback: Don't DIY** - Maserati for dummies: 3500 - Club news

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September 2021



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Independent magazine for and by Maserati enthusiasts

December 2021



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Independent magazine for and by Maserati enthusiasts

May 2022



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Independent magazine for and by Maserati enthusiasts

October 2022



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Ain't nothing but a GT thing



In tune with the 75th anniversary of the first Maserati GT, this edition of Alfieri Magazine focuses on the history, philosophy, people, and cars that render these two letters "GT" into an immersive experience. From the A6 1500 to the new GranTurismo, the story is one of Maserati's Grand Tour spirit. This long tradition holds iconic models such as the 3500GT, the 5000 GT, Sebring, Mistral, Ghibli, Bora, Khamsin, the Biturbo (oh, yes indeed) and 3200 GT, followed by the first generation of GranTurismo in 2007.

So with the help of car owners, dealerships, readers, experts and Maserati staff, we're happy to present Alfieri #5, the GT edition.

Since the exuberant live performance in September 2020, the first half of this year has been about delivering on promises and meeting expectations. Remember the Grecale launch and the Cielo presentation. Or how about getting back to racing in GT2 and Formula E while teasing Project24. Equally important are the certification activities for classic cars in the Classiche department. Keeping the financial stakeholders informed is also a priority, of course. With multiple dedicated teams at Maserati rolling out the results of past years' blood, sweat and tears, it's safe to say many plates are spinning. We hope this will benefit the cars, their owners and, more notably, improve brand perception.

Speaking of plates, this issue dedicated to granturismo wouldn't be complete without a bite-sized culinary treat directly from the Modena region.

I hope you enjoy this jampacked issue and relish the delicacies we have prepared for you. Grazie Mille to all contributors and readers around the world.

Pedro Cappelle
Editor-in-chief

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Boundless Luxury in the digital realm

Maserati's Fuoriserie, Project24, and the MC20 GT2 rely heavily on 3D renders to tease the audience and create a flavour in a virtual world. So we were excited to spot a white Ghibli in an unexpected place. Namely, mockup designs for a collaboration between Dior and Gran Turismo 7, the racing video game.

Kim Jones, creative director of Dior Men, completed this virtual fashion project, a first for the luxury house owned by LVMH. The British creator has imagined "skins" to dress up your virtual persona. The key pieces are a yellow and grey race suit, matching gloves, re-interpreted Diorizon shoes and a blue and grey helmet. The house's symbolic emblems, including the oblique Dior motif and the CD Diamond initials, also punctuate these digital outfits.

Vintage cars gave the whole thing a more genuine and authentic look. These cars also



received virtual customization, as Fuoriserie does on their Instagram. And this is where the Maserati Ghibli emerged. But eventually, the De Tomaso Mangusta made it to the final presentation.

Remember, nothing projected in a digital world is real (yet).



Everything Maserati

Maserati of Bologna

Bolognese architect Francisco Giordano, the author of the Italian book "La Maserati di Bologna" (2018), has recently published his English translation "Maserati of Bologna" (2022).

The publication is the result of many years of research in public and private archives, libraries and newspapers of the time. And a collaboration with the late Ing. Alfieri Maserati ensured that some of the much-repeated errors in early Maserati history were corrected. The QR codes in the book are a nice addition. They take you to historical video clips on the Istituto Luce Cine-

città YouTube channel, which holds many videos related to 20th-century history and is labeled by UNESCO as the "Memory of the World".

The book is a must-have for anyone passionate about the brand and its history. Because even though this is not a car book, it helps to understand where the company was born, and the Maserati family engineered and developed their cars.

It's 144 pages and available through amazon.com - ISBN 979-8426144859



"L'era Biturbo" by Claudio Ivaldi

"Biturbo enthusiasts are the only real Maserati fans". This is a bold statement, but a Biturbo is, for many, the entree ticket to the brand. And often not a very apparent one. In its early days, the Biturbo was constantly plagued by quality problems but ensured existence in a turbulent chapter in Maserati's history.

For Alfieri Magazine's art director, a 1984 silver-coloured first series ignited his passion. A car which is lovely to look at, but driving the thing was something different altogether. However, the brand remains in the blood, contaminated for life.

Similarly, Claudio Ivaldi, president of the Italian Maserati club and the Biturbo Club Italia, was infected. From an early age, he was touched by the design and the performance, and in honour of the Biturbo's 40th Anniversary, he authored this voluminous book. Participants of the anniversary celebrations in Modena in September 2022 received the world première.

In 416 pages in Italian, Claudio describes in detail the numerous variants, bodies and engines which came to market from 1981 onwards. The book is packed with facts, unique photos, rarities and even a reference to that dreadful Topgear episode. The amount of never before published photos is astonishing and delivers value for money.

Reviews on social media describe "Maserati. L'era Biturbo" as the ultimate Biturbo bible. Still, perhaps it's better to mark it as the New Testament. Combined with the 2013 "Le guide de la Maserati Bi-Turbo" by Fabien Foulon, written in French, you have the complete encyclopedia to delve deep into the beautiful Maseratis of that era. And it also helps to brush up on your languages.

"Maserati. L'era Biturbo" is currently only available via the club www.biturboclubitalia.it.

Time for O.S.C.A.

Fabia Maserati, daughter of the late Alfieri Maserati, son of the founder Ernesto, has announced the opening of an O.S.C.A. webshop. As an heiress to the brand, she presents 5 watches, limited to 10 pieces each. Each model carries the name of a particular O.S.C.A., like, e.g. the MT4, the MT4 Barchetta or the 1600 GT2 SPIDER.

O.S.C.A., short for 'Officine Specializzate Costruzione Automobili -



Fratelli Maserati S.p.A.' was an Italian manufacturer of racing and sports cars established in 1947 in San Lazzaro di Savena, Bologna, by the Maserati brothers, Ernesto Maserati Ettore, and Bindo after their ten-year contract with Adolfo Orsi, owner of Maserati, terminated. The brand was recently sold by Fabia to Massimo di Risio of DR Automobili, an Italian automobile company that sells rebadged vehicles from a Chinese automaker. To be continued.

For pricing and info on the watches, please visit www.osca-store.com



Maserati Days 2022

The Maserati Owners Club Australia invites you to five days celebrating 100+ years of Maserati road and racing cars in Melbourne, from October 29th to November 2nd 2022. The program for this celebration comprises three events.

The Reg Hunt Dinner is the annual tribute to the Club's Patron, who sadly passed away recently aged 99.

A show display on Sunday, October 30th, provides a chance to get to know the other participants.

Come Monday, the grand GT tour kicks off. This three-day drive includes a visit to a car restoration workshop, wine tasting during a winery tour, fantastic sceneries and stops at marvellous places.

For more info, visit the revamped club website www.moca.org.au.



Extra! Extra! Read all about it.

In Alfieri #4, we shared the story of the problematic quest for parts and expert knowledge at official dealerships when your Maserati reaches the age of 20. However, with a recent announcement, things are changing at Maserati. During summer, the range of available "Extended Warranty" programs was expanded and granted to all Maserati models. All, in this case, means current models only. A continuous effort to improve their service to the sales network and Maserati car owners. This shows their loyalty and is a unique chance for customers to continue benefiting from the Maserati experience.



Maserati offers a contractual warranty (3 years), Early Extended Warranty (EEW for year 4 or year 4+5 including transferability), Extended Warranty (EW for year 4, year 5 or year 4+5 including transferability) and Extra 10 Warranty.

The E in EEW stands for Early and allows activating the Extended Warranty program during the sales phase and up to 6 months of the car's life. EW can be activated up to the 36th month of the contractual warranty or up to the 48th month when activating the 5th year.

Both apply to the Ghibli, Quattroporte, Levante, MC20, Grecale, GranTurismo and GranCabrio and includes all engine types.

The EXTRA 10 Warranty extends the coverage of powertrain components – engine, gearbox, transmission – until the car turns 10. This program applies to the same cars except for the MC20. According to internal documents, the MC20 is missing from the car list. Perhaps an oversight, or was it just too soon to already offer additional years of warranty?

The EXTRA 10 Warranty extends the coverage of powertrain components – engine, gearbox, transmission – until the car turns 10.

These new programs obviously come with terms, conditions and pricing based on your region. So visit your Maserati dealer for more info and learn about the additional services that can come with the Extra10 Warranty program, including a pick-up and return service, a courtesy car, and more.

Because Stellantis CEO Tavares has a record of optimizing costs during production and providing value to car owners, we like to attribute these changes to him.

This is a significant new feature for the brand, aimed at fighting depreciation, a common thing with Maseratis. So let's see when and how the Maserati warranty programs consolidate the value of its cars over time. It sure helps to enhance the perception and offers that premium experience befitting the Maserati brand.



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Back on track



"We're back" is Maserati's message. The audacity shows not only by producing new models, investing in production quality or extending warranties but also in the ambitions to go racing again. "Why Maserati really quit racing" in 1957 is extensively covered in Alfieri Magazine #4. Maserati's new playgrounds for 2023 are Formula E and the GT2 European Series Championship.

The entry to Formula E is a multi-year partnership with the already successful ROKiT Venturi Racing, an intelligent move by the factory. The Monegasque team is spearheaded by CEO Susie Wolff, married to Toto Wolff, running Mercedes F1, and Formula E race-winner now team principal Belgian Jerome D'Ambrosio. As a side note, Belgian Stoffel Vandoorne took the 2021/22 ABB FIA Formula E Drivers' World Championship and assured the Teams' World Championship for Mercedes-EQ.

The MC20 GT2 will race in the Fanatec GT2 European Series Championship. This effort is handled by the revived Maserati Corse, still located at the Viale delle Nazioni in Modena. The racing department is headed by newly appointed Giovanni Tommaso Sgro, who presented himself and the program at the 24 Hours of Spa-Francorchamps end of July 2022.

During this endurance event in Belgium, Maserati West Europe arranged an attractive display in the paddock. At the same time, five Maseratis MC12 were gathered to enforce the message and the factory's aspirations. On this occasion Davide Grasso, Maserati CEO, stated: "... We have a long history of world excellence in motorsport, and we are extremely proud to race with the extraordinary MC20. Racing has always been Maserati's natural habitat, and now, both in the Fanatec GT2 European Series Championship and in the Formula E Championship, this brand is making a new start from its roots to build the future".

2023 FANATEC GT2 EUROPEAN SERIES CHAMPIONSHIP

When explaining to people what Maserati stands for, the words "heritage", "GranTurismo", and "GT" are an essential part of the vocabulary. GranTurismo racing is the embodiment of the brand's spirit. This Series has been developed to bring experienced amateur/gentlemen drivers to the grid in a more relaxed atmosphere, still offering world-class GT cars run by professional teams.

Each race weekend consists of two one-hour free practice sessions, two 20-minute qualifying segments, and then two 50-minute races, each with a manda-

tory pit stop. The Series offers two classes – Pro-Am and Am. Pro-Am allows an amateur (FIA Bronze-graded) driver to share with a professional (up to FIA Silver grade), giving them a chance to be coached as they race and also have the added benefit of their Pro helping with car setup and driver development. The Am class is open to any individual Bronze driver or to those who wish to share a car. Each class has their own trophies and champion.

Drivers aged 40 and over are eligible to join the championship (or those aged from 30 upwards can join if paired with an Am team-mate aged 55 or over).

The competition will be fierce with plenty of modern GT2 machinery. Eligible cars included are the Audi R8 LMS GT2, Brabham BT63 GT2 Concept, KTM X-BOW GT2, Lamborghini Huracan Super Trofeo Evo GT2, Porsche GT2 RS CS, and the new Maserati MC20 GT2.

The MC20 GT2 will race in the Fanatec GT2 European Series Championship. This effort is handled by the revived Maserati Corse, still located at the Viale delle Nazioni in Modena.

Maserati is offering the car to its customers and teams, so it will be interesting to see which teams sign up and who will battle behind the wheel.

2023 PROVISIONAL CALENDAR

The provisional Series calendar consists of six events and 12-races. However, these GT2 racers are eligible to compete in all 2023 International GT Challenge rounds, including the CrowdStrike 24 Hours of Spa.

- 7Round 1 – 15-16 April – Monza, Italy
- Round 2 – TBC May – Red Bull Ring, Austria
- Round 3 – 24-25 June – Circuit Dijon, France
- Round 4 – 15-16 July – Autodromo Internacional do Algarve, Portugal
- Round 5 – 16-17 September – Valencia, Spain
- Round 6 – 14-15 October – Circuit Paul Ricard, France

+ INTERNATIONAL GT CHALLENGE

- 4-5 February: Bathurst 12 Hour
- 24-25 February: Kyalami 9 Hours
- 28-30 July: 24 Hours of Spa
- 8-9 October: Indianapolis 8 Hours
- TBC: Yas Marina, Gulf 12 Hours

WHAT MAKES A GT2?

A GT2 car features more outright power than a GT3. Still, it is less dependent on its aerodynamics to produce the best lap times, making it more pleasant for an amateur racer.

The Maserati MC20 GT2 is based on the road version. So it benefits from the Nettuno engine, the double-wishbone suspension with semi-virtual steering axis and carbon fibre monocoque. With the many Maserati upgrades and safety parts to comply with the FIA regulations, the car looks to perform well and seems likely to succeed. But it's the masterly applied aerodynamics that delivers the aesthetic appeal.

The front has a large horizontal splitter to channel maximum airflow under the body and gain downforce. A smaller splitter between the headlight and the lower part of the bumper cleans the vortex created when the airflow hits the bumper. The result is a cleaner flow towards the wheels.

The bonnet and fenders have air ducts and slits to help cool the engine and tires. But these create turbulence around the car, so with the help of an aerodynamic mirror stay, the flow is stabilized and directed towards the rear side vents.

The lower part of the door goes inward. It creates a negative space to enhance the efficiency of the diffuser. Like the rear spoiler, the diffuser is much more prominent than the road car.

Maserati's return to the track in GT competitions creates a bridge between the brand's new era and the victories achieved in the past, specifically by the victorious MC12 in the FIA GT Championships from 2004 to 2010. The MC12 GT1 won the 24 Hours of Spa three times, in 2005, 2006 and 2008, each occasion with Belgian Eric van de Poele as part of the winning team. "I competed in the 24 Hours five times with the MC12, three wins, a second place, and one retirement! What crazy, extraordinary memories."

When reflecting on Maserati's long history in racing, it is surprising that between 1974 and 2022, the factory requested an FIA homologation for just 5 models. The MC20 GT2 will be the next on the FIA homologation list, and we hope not to be the last.

- The Maserati Merak (AM122) was homologated for racing in group 4 between May 2, 1974 and January 1, 1982
- The Maserati Biturbo (331B25) was homologated for group A between March 2, 1987 and January 1, 1993
- The 3200 GT was homologated for racing in group GT between April 2, 2002 and January 1, 2010.
- The Maserati Coupé was homologated for group N-GT between March 2, 2003 and January 1, 2013
- The Maserati MC 12 was homologated for racing in group GT between November 2, 2004 and January 1, 2013



Countdown to 24

In the months leading up to the recent announcement of Maserati's extreme, track-only super sports car, there were rumours and a stringent communication stop, demonstrating the importance of the initiative. And then, on July 22nd, a press release revealed "Project24", the code-name for Maserati's promise to produce a limited series of 62 super sports cars.

This performance car is built for the track only. It will not be part of any racing series, so it's out with restrictions and in with the autonomy to maximize performance and looks. The result shown in three 3D renders combines beauty with genuine sporty abilities and is destined to become an instant collector's item.

Comparing the specs* with the GT2 race car looks easy on paper as if copy-paste was made, with only little differences. Project24 will have an optional second seat to give passengers the time of their life. The bodywork designed by the in-house Centro Stile will be all-new in carbon fibre with specific components in natural fibres. And the total package should weigh under 1250

Kg. However small these differences look on paper, we predict the 62 cars will look and handle very different in reality. Furthermore, the vehicle will be even more unique and customizable through the Fuoriserie program. Logically, the project is managed by the same people inside Maserati Corse who also run the MC20 GT2 racing program. Learnings from both cars will definitely contribute to an excellent result.

Maserati will offer a unique range of services, including track-specific experiences and state-of-the-art support, exclusively for the owners of Project24. Pricing is whispered to be around 1 Mio USD. Sales are well underway, as many collectors have responded with enthusiasm.

In 2014 we honoured 100 years of Maserati, and 2024 will surely bring some hefty festivities for the brand's 110th anniversary. So perhaps Project24 is the present the company wants to give to itself and privileged clients. Stay tuned.

** All specs are subject to change for both cars during vehicle development.*



Project24 will have an optional second seat to give passengers the time of their life.

Tribute to Fred Puhn

Fred Puhn, US citizen and avid car owner-creator, passed away at 82 on May 13, 2022. He's been involved in racing in the US since 1955 and raced in the Sports Car Club of America from 1964 to 1971. His participation in classic car races started from the 2nd Monterey Historics and as funds allowed.

After graduating in engineering, his successful career spanned many technologies, including automotive, aerospace, fusion, and electromagnetics. In 1961 he helped build the Santee Sports cars. He later opened his own business, making cutting-edge aluminium racing wheels and Quasar race cars. In 1969 Fred supported Neil Armstrong's historic moonwalk as part of the design team that developed the lunar landing gear. In the 70s, he developed a fusion reactor and became an expert on fusion power.

He authored two interesting books on car handling and brakes. "How to Make Your Car Handle", a paperback published in 1976, explains suspension secrets in plain, understandable language. And in "Brake Handbook", published in 1987, he shares the workings of basic hydraulics, brake boosters, callipers, pads, rotors and drums.

Fred was awash in cars with a particular fondness for vehicles from the 1930s to the 1970s. He documented the history of his cars as if they were members of the family. At one time, his collection contained a 1955 cream-and-rose Fiat Abarth race car, his wife's two Morris Minors; a reliable 1956 Ford truck, a 30s-era Diamond-T flatbed truck, a royal 1948 Alfa-Romeo 6C 2500 SS coupé he named "Sophia" for her opulent curves. And two Maseratis: a 10-speed Maserati racing bicycle and the 1935 Maserati V8RI Grand Prix racer, chassis #4502. This was one of the four first-ever V8 Grand Prix cars with a lightweight supercharged V8 developed by Ernesto Maserati. Something very different from any other racing engine at the time, which produced 350 horsepower. The letter 'I' referred to the innovative independent rear suspension. The innovation continued in the gearbox, where the transmission was housed together with the differential unit, behind the rear axle.

It was an audacious but futile attempt to compete with the dominant Silver Arrows cars, which benefited from a relatively-unlimited budget. Hard to imagine that a 350bhp car weighing just 750 kilos and with a claimed top speed in the region of 300kph could be uncompetitive in the mid-Thirties. Fred's car raced for decades in the US, including the Vanderbilt Cup, the Indy 500, and many races for the Automobile Racing Club of America and Sports Car Club of America.

In an interview in 2006, he said: "I've had this car since 1981 and never had it running; the running phase is yet to come. Getting it running is a gigantic effort, and the ongoing restoration work includes finding and building miscellaneous parts."

He estimated "about 50 percent of it was missing, and the other 50 percent was broken" when he discovered the Maserati in a barn in Minnesota.

"This is No. 4502, the second car built," he said. "The 45 stands for the size of the engine. The engine is unique. It won't fit anything else."

Fred always believed that anything worth doing was worth doing well. His lifelong passion for automobiles earned him the respect of automotive enthusiasts worldwide.



Il Tridente's junior

Merak

turns

50

The same year Italdesign showed off their Boomerang concept car designed by Giorgetto Giugiaro, they presented the Merak at the 1972 Paris Motor Show to the world. This downsized Maserati, inspired mainly by the Bora but with a V6 mid-engine, would enjoy a surprisingly long career. This “junior” helped Maserati venture through the challenging second half of the 1970s and early 1980s.

STORY: ALEC LAVAERTS | IMAGES: JOREN GOESSENS



Particularly cost saving was key during the development and production. So the factory made clever use of what existed to create an affordable, innovative model in the new and fashionable rear mid-engined class.

THE TIMES THEY ARE A-CHANGIN'

Around 1969, Maserati was looking for creative ideas to increase the profitability of its production. While the economic boom in the "Golden Sixties" still guaranteed a considerable sale of the "big V8", a new market of Gran Turismos with a smaller engine was emerging.

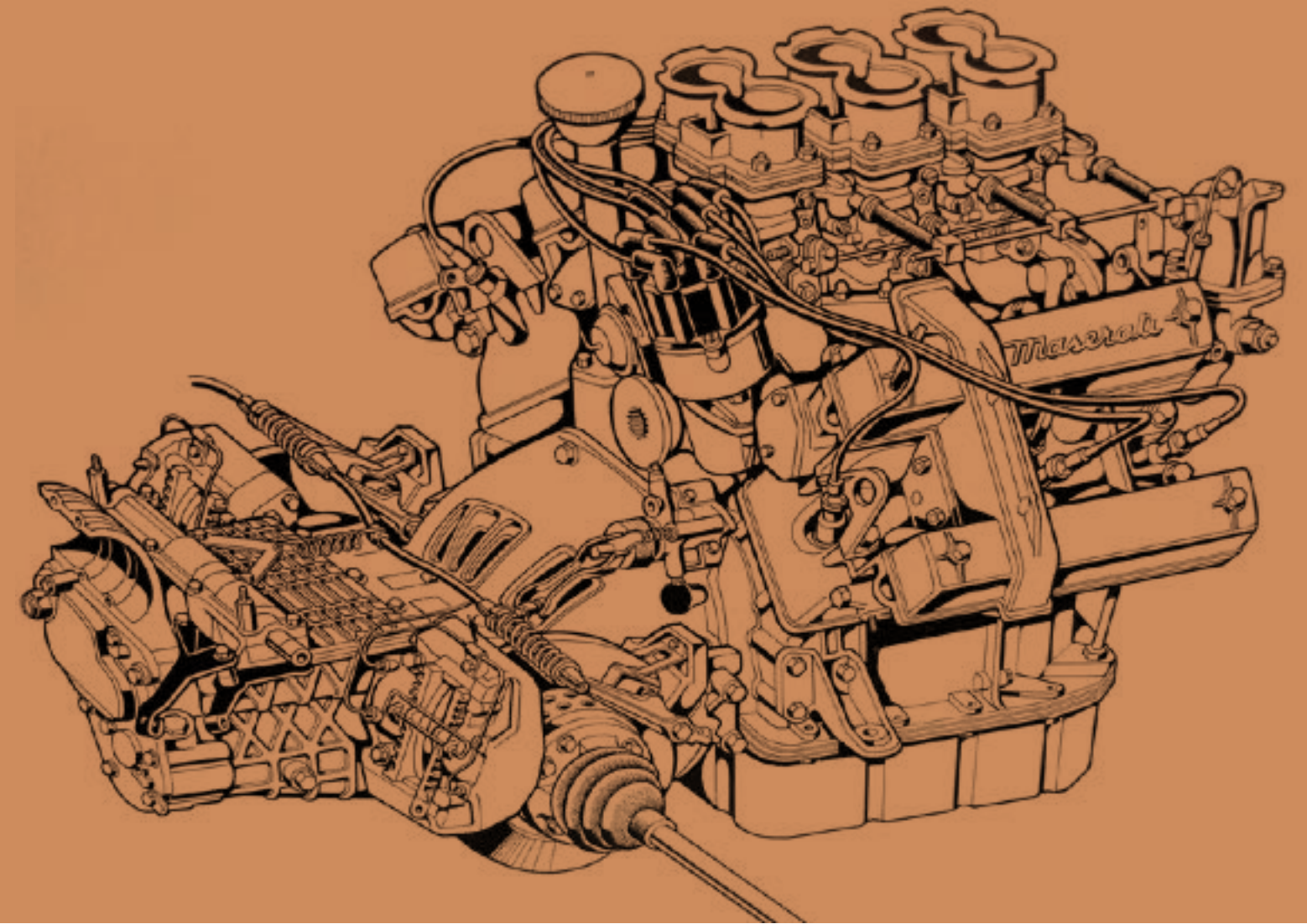
And the competition was fierce, and eager to react to the trend. Already in 1967, competitor Ferrari had launched its Dino 206 GT. In general, the important Italian home market showed its first decline in 1969. Maserati recorded a 17.9% drop in sales. Ferrari recorded a similar number but helped by the 125.6% explosion in sales of Dino, considered a different brand, the damage was limited. At the 1970 Geneva Salon, Alfa Romeo introduced the new Montreal with a V8 engine. And there was Porsche with its 911, which gradually matured and enjoyed considerable international success. Also, at Lamborghini, concrete plans were developed to produce a more "democratic" 2+2 GT. Carrozzeria Bertone had already come up with the initial sketches of a "small Lambo". Their first prototype was displayed during a local press presentation in the spring of 1970 announcing the new production facilities in Sant'Agatha Bolognese. Later that car evolved into the Urraco. Against that backdrop, it was time for Maserati to take swift action and develop their take on a more democratic 2+2 Gran Turismo. Project AM122 was born under Guy Malleret, the company's director during the Citroën years. The model's name, chosen by commercial director Dominique Drieux, was named after a star in the Ursa Major constellation.

TIME TO MARKET AND COST SAVINGS WERE CRUCIAL

The cost, particularly cost saving, was key during the development and production. So the factory made clever use of what existed to create an affordable, innovative model in the new and fashionable rear mid-engined class. As a result, it was decided to integrate as many existing components as possible into a solid concept. No surprise then that Maserati opted for the ultra-modern Bora, its new flagship, as a basis for



While maintaining an identical wheelbase as the Bora, the Merak weighs 100 kg less. This turned out to be a substantial advantage in the final concept of Maserati's junior.



the Merak. The complex and expensive structure at the rear was removed. The subframe on which the suspension, brakes and engine were mounted disappeared. Instead, the monocoque was elongated completely. This simplified construction had a favourable effect on the production cost and on the total weight. While maintaining an identical wheelbase as the Bora, the Merak weighs 100 kg less. This turned out to be a substantial advantage in the final concept of Maserati's Junior. Unlike his big brother, who was a 2-seater, a 2+2 was planned. Every centimetre of space gained counted towards more room for the interior at the back! The shorter length of the Merak engine block meant that the cabin could be transformed and enlarged, with two additional seats in the rear. Specific floor and other body parts were eliminated. Most notably, the Bora's expensive rear hatch with windows was replaced by a simpler, cheaper solution with only one tiny rear window. The polished aluminium roof was

discarded, and the chrome-plated front air intakes gave way to a simplified version.

Also, all kinds of synergies were sought for the interior and mechanical parts to reduce costs. Numerous components used by Citroën in the production of the SM turned out to be very suitable. The hydraulic system, including the DIRAVI, the speed-sensitive power steering system, was integrally adopted. The interior of the 'new little' shared the dashboard and steering wheel. Seats were either in leather or cloth, some with a plaid pattern. Soon clients complained about having a Citroën dashboard. So the Merak dashboard, plain and distinctive but straightforward, was created.

Maserati already produced an engine, the C114, for Citroën, so that was the logical and only choice for the Merak. Furthermore, the compact V6 90° engine with four overhead camshafts was ideal for the concept and helped save space. Specifically for the Merak, the original 2670 cc six-cylinder was enlarged to 2965 cc. AM 114.50.30, the new

type designation of this engine variant, had 3 double Webers 42 DCNF and generated 190 hp at 6000 rpm. The torque increased to 26 mkg at the same speed as the original C114 engine while the compression ratio was reduced to 7.8:1. With 20 extra horsepower and a weight reduction to 1320 kg, the Merak should have been faster than the SM, from which the AM122 also inherited the five-speed gearbox. However, as was common practice among car manufacturers then, Maserati revealed a somewhat lively performance. For example, the top speed was 240 km/h, and a standing start up to 1000 m took 28 seconds. In practice, it was 230 km/h, and the 1-kilometre limit was reached in 29.5 s.

Nice results, but they are only marginally different from the Citroën SM.

SPECS AND SALES IN THE SEVENTIES

In 1972 the first 17 examples left the factory gates in Viale Ciro Menotti. Already 12 months later, sales were cruising, and the





Merak emerged as the absolute bestseller. The production numbers vary between 306 to 430 units depending on the sources. Sales in 1974 continued on the same elan. Then, in 1975, the delayed effect of the '73 oil crisis and the ensuing financial problems with impending bankruptcy threw a spanner in the works. Production tumbled to 179 or 102 cars, again depending on the source. Unfettered by the economic situation, Maserati launched a spiced-up version of 220hp called the Merak SS (AM122A) at the 1975 Geneva salon. The upgraded Merak was distinguished by an additional front spoiler and the grille between the headlights. Using aluminium doors and a lightweight boot lid saved an extra 50 kilograms. An increased compression ratio of 9:1 and large 44DCNF Webers delivered 30 hp extra at 6500 rpm.

This version delivered a better performance with faster acceleration and increased its top speed by 10 km/h. Weight distribution changed from 59/41 to 53/47.

Initial versions had the Merak dashboard. Later came the Bora dashboard, which is oriented towards the driver. The interior and the steering wheel were replaced. So by 1977, production of the standard version was phased out and

replaced by the SS. By then, the original Michelin XVR 205/70 15 tyres in the front were replaced by XWX 195/70 VR15. At the rear XWX 215/70VR15 Michelin tyres replaced the initial XWX 185/70 VR15 tyres.

The effects of the crisis reached their peak in the mid-1970s. Italy imposed heavy taxes on cars with engines above 2 litres. Top-segment manufacturers promptly responded by offering "crisis versions". Ferrari was the first to offer its Dino GT/4, a direct competitor of the Merak, in Geneva in 1975, a version with a 2-litre engine. Lamborghini followed with its Urraco P200, to which Maserati also responded. The Merak 2000 was introduced at the Turin International Motor Show in '76.

It can be identified by the same grille on the front as the SS, matte black bumpers and a black band alongside the body. Production of the 50 hp less powerful AM122D started in 1977, and 52 cars left the factory gates. As with the other Merak, many Citroën components were swapped, like the SM dashboard and the gearbox, which was now supplied by ZF. The production of the Merak 2000 stopped "officially" at the end of 1979, with a total output of only 200. Nevertheless, (small) demand for the 2000 was still

there. An internal document dated March '81 reports the 4 units were finished that month, chassis numbers 3350-3352-3354-3356.

In the US, Merak continued to provide relatively good sales figures. But unfortunately, thick rubber bumpers dictated by the US regulators ruined the beautiful Italdesign configuration. Also, they were not fond of the space-saver doughnut tyre. Hence, a full-size spare placed at the back of the engine required a modified bonnet to allow for a bump, thus creating a "hunchback" Merak.

The engine, choked by the prevailing "emission standards", resulted in considerable frustration for potential buyers. The complaint was frequently heard, so the US Maserati importer in 1979 insisted on a more powerful version, possibly with a turbo. However, it remained with a prototype, chassis 2350, currently preserved in the Panini collection and recently spotted in the Maserati Classiche department in Modena.

In 1980, the Merak Tipo 80 announced the swan song of the Merak production. This was an SS version completely without Citroën components. Citroën was out, and de Tomaso had taken over, so he ordered the installation of non-LHM brakes by

Bonaldi. All Merak 80 have the Bora dashboard and outboard rear discs.

Only 66 copies were produced. A stark contrast to the third-generation Quattroporte, which formed the lion's share of production at the time. It is said that the last 4 cars left Modena in 1982. There were about 1820 cars built between 1972 - 1983.

We were cautious with our loaner/test car featured in the photographs. On a scorching day, we took it on the motorway, country roads and slow city traffic. We quickly drove back out of the city. Modern-day traffic is no fun behind the wheel of the Merak. You just get bored because the frivolous car wants to play on the tarmac, shoot around bends and dart away as if it was on a race track.

The fast and responsive engine, combined with the car's low weight and sharp handling, comes into full effect when pushed through curves and tight bends. Shifting through the gears at high revs makes this thing fly.

Of course, this Maserati is a GT so cruising long distances is just a breather before it hits the winding country roads again.

Our appreciation goes to Thierry Dehaeck of cadycars.be and also to Archivio Storico Maserati.



The effects of the crisis reached their peak in the mid-1970s. Italy imposed heavy taxes on cars with engines above 2 litres. The Merak 2000 was introduced at the Turin International Motor Show in '76.



THE MERAK TURBO

The odd one among the many Meraks is the Merak Turbo. The car, confirmed as a company car, was manufactured as a standard Merak 3000 SS and later used for the project of the Turbo version. Unfortunately, the only trace of the vehicle in the Historical Archive is the original "End of line" Data Sheet showing there was no turbo installed.

ST. RITA'S CHURCH, HARELBEKE, BELGIUM

Its design by noted architect Leon Stynen is a high point of Brutalist architecture in the 1960s. Characteristic of the building are its extremely geometric shapes, with the walls finished in a pleated concrete shell. Its construction caused quite a stir at the time as local residents in this small provincial town had difficulty getting used to the futuristic architecture. The church provides the perfect backdrop for the equally sensational lines of the spirited Maserati Merak.



Good food should always be part of any grand touring trip. To truly learn about a region's history and its people, you need to share a meal, taste the food and exchange impressions among friends. With the help of two locals, we present two delights from Emilia Romagna.



The art of borlenghi and barozzi



Our first dish, Borlenghi, finds its origin halfway through the twelfth century. You can only find it in the hills around Modena, from Vignola to Zocca. Every small town claims they are the rightful and authentic author of Borlenghi. It's serious business as an official document clarifies where and how Borlenghi must be made.

IF YOU'VE BEEN TO THE REGION, YOU'VE HAD BORLENGHI

It is the thin flatbread, like a crispy crepe, filled with a "Pesto" made of lard, chopped garlic with rosemary, Parmigiano Reggiano and sometimes bacon.

Many legendary stories are linked to this dish. And according to some sources, Borlenghi started as a practical joke, its name derived from the Italian word "burla".

One of the funniest stories originates in Montobrarò near Modena, which tells about

this nobleman who had to host a dinner for "unwelcome" guests. To show how he felt, he prepared an inferior meal based on this thin bread. But, unfortunately for him, guests enjoyed the food so much that they invited themselves again and again.

Another tale tells about this "massaia" or housewife. She put too much water into the dough for the "Tigelle", a typical Modenes bread. Because she did not want to waste the result, she invented this thin bread.



However, the first factual historical traces of Borlenghi were found in Guglia in 1266. The warlord Ugolino da Guglia was inside his castle and under siege from the Alгани family, supporting the Pope against the Holy Roman emperor. The attacker's strategy was that of starvation. Still, Ugolino could survive for much longer on the thin bread because making it only required small quantities of flour and supplies lasted longer.

The shared understanding is that this dish was born out of poverty. Flour was very expensive in the region during the Middle Ages. So to survive starvation, Borlenghi was created, which requires just a tiny amount of flour.

THE "BORLENGAIO" AND HIS TOOL

Simple ingredients still require a lot of experience to make a good Borlenghi as every generation has handed down the skills and knowledge since 1200. And to get the best result, you need a large and heavy copper

pan called "Sole". It's about 45 cm in diameter and is heated on the fireplace embers. You can become a Borlengiaio, the man who makes Borlenghi, during the "Sagra del Borlenghi", a food festival that takes place every year near Modena. So, sign up for some lessons to learn this ancient skill during your next GT road trip.

WHERE TO EAT BORLENGHI

La Campagnola

Via Cà de Barozzi, 41058 Vignola
Tel. 059 771032

www.trattorialacampagnola.com

Ristorante Cantacucco

Via Montalbano, 5500/B, 41059 Zocca
Tel. 059 985067

www.ristorantecantacucco.com

BORLENGHI

THE RECIPE

And if your next visit to the region is still in the far future, you can attempt to make a Borlenghi at home, following this easy recipe. The ingredients for about 40 Borlenghi are listed below. "Colla" is the dough of the Borlenghi and is quite fluid. The filling is called "Cunza".

INGREDIENTS

For the Colla:

- 1 kg of flour
- 4/5 litres of water
- 2 eggs
- 1 tablespoon salt

For the Cunza:

- 150 gr of lard
- 2 cloves of garlic
- 1 sprig of rosemary

METHOD

1. Put flour, eggs and salt in a bowl and mix with a whisk or an electric mixer. As you proceed with the dough, add water until the mixture is smooth. Let it rest for a few hours in the refrigerator.
2. Place bacon in a pan and add crushed garlic and chopped rosemary generously. Slightly heat the mixture to melt the bacon, flavoured with garlic and rosemary.
3. Take a spoonful of colla and pour it on the Sole, the special tinned copper pan about 45cm in diameter.
4. It takes a few minutes to obtain the desired consistency; you'd want the borlenghi to remain soft in the centre. Sprinkle them with cunza and grated aged Parmigiano Reggiano. Next, fold into quarters and serve. The best way to enjoy it is by pairing it with sparkling dry wine to balance the fats of the lard and rinse your mouth after a bite. In this case, one or two glasses of Lambrusco provide the optimal flavour.



The original Torta Barozzi, pride of Vignola since 1886.

While you are welcome to make your Borlenghi at home, trying to make one of our favourite desserts is definitely not for the faint-hearted. The recipe is a secret passed on in the same family for generations. Only a few know the ingredients and the exact production methods.

What is this Torta Barozzi? A chocolate cake, a dessert? We know it is made with eggs, sugar, butter, dark chocolate, chopped peanuts, chopped almonds, and coffee grounds. Its texture can be compared to a chocolate brownie, but it's not. Instead, the flavour is released in various steps, and there is a taste of something burned, perhaps charcoal, but it's not.

With the help of Google and some theoretical reverse engineering, we believe that the cake in its tinfoil is extra heated for a brief moment as a final step in the creation. The heat burns a layer of the cake and extracts additional flavours of some of the ingredients. Of course, we'll never know precisely because the recipe and the production process are kept secret. However, we know that the cake is made without any preservatives or colouring.

HISTORY

The cake was named after two famous citizens from Vignola: the architect Jacopo Barozzi (1507-1573), known as Il Vignola, and the historian Ludovico Antonio Muratori (1672-1750).

The recipes have been handed on from Eugenio Gollini to his children Agenore and Giuseppina, then to his grand-children Eugenio junior and Carlo, and today his grand-grand daughters Franca and Paola are the custodians of the family secret.

Eugenio senior's wish was to create something that might make both his name and his family well-known. So at the end of the nineteenth century, he created the cake Torta Nera and renamed it Pasta Barozzi to later give the name Torta Barozzi. It was 1907, and Vignola was preparing to celebrate the 400th anniversary of Barozzi's birth.

It is said that Eugenio senior loved experimenting with new recipes and creating "complex-architected" cakes. First, he would make a sample cake and have it tasted by his customers. Then he improved it daily thanks to slight variations in the ingredients' quantity and processing. And so the day came when Eugenio senior reached perfection.

The porches and lanes of the historical centre of Vignola were filled with the delicious scents of Torta Barozzi from Pasticceria Gollini. The delightful fragrance of Torta Barozzi began to be associated with the landscape of Vignola, the historical buildings like Palazzo Boncompagni and the medieval castle.

Before long, the small refined "Pasticceria" became a meeting point for the inhabitants of Vignola and anyone who wanted to taste the famous cake.

Pasticceria Gollini has been in the historical heart of Vignola since 1887. Today you'll find it under the porch of an ancient building at Piazza Garibaldi 1/N. Its "retro" interior decoration is reminiscent of past times in a discreet but precise way and creates a warm welcome atmosphere that is

so much appreciated by regular customers and people from out of town.

WHAT IS THE SECRET?

The recipe is meticulously kept inside the walls of the family laboratory. Its secret is made up of many nuances, such as the proportions of the ingredients, the dough, the baking, the use of first-quality products and, last but not least, the lack of chemical preservatives.

It will keep fresh for 40 days at the most. This is evidence of being a handicraft, nearly a homemade cake. Since 1948 the Torta Barozzi has been packed in the same classic ivory cardboard box, decorated with the portrait of Il Vignola, still the same design as when the Torta was patented.

HOW TO ENJOY IT!

The cake must be kept at room temperature, far from humidity and heat, to preserve its quality. So please do not put it in the fridge! And to keep its compact texture intact, cut it upside down with a saw-toothed knife, leaving the tinfoil on. Then, you can enjoy Torta Barozzi with mascarpone cream or even some drops of Balsamic Vinegar.

ABOUT THE TOWN

Vignola, famous for cherries and Torta Barozzi, is situated on the left bank of the Panaro river, near the Apennine Mountains. It has important historical buildings and a medieval castle. The Pasticceria Gollini is located in the historical centre of the town close to the castle and the Palazzo Boncompagni, where you can admire the marvellous "spiral staircase" designed by architect Jacopo Barozzi.



Selling Sunset in a Maserati

STORY: PEDRO CAPPELLE & WIM PROVOOST | IMAGES: KAYLA SWAYZE - SWAYZEK.PHOTO



MEET MARY FITZGERALD, ONE OF LOS ANGELES' THRIVING REAL ESTATE AGENTS AND STAR IN A NETFLIX REALITY SHOW.

Properties do not sell themselves even with a bowling alley, a beauty salon, private cinema, or an Olympic pool. And that is where Mary Fitzgerald, our lady-maseratista comes in. She's been a team member at Oppenheim for a while now, well-experienced, with a knack for closing deals. Her talent, and natural charms, combined with the Granturismo's design, underline her success. With over 2.2 million followers on Instagram, she has quite the influence.

"I've never really been a sports car person, but I appreciate them. Jason's Aston Martin Vanquish (Ed. co-owner of the Oppenheim Group and co-star in the series) had a sound I'd never heard before. So I looked around at other cars and saw this Maserati GranTurismo Sport. I love the look, the aesthetics of the whole package, and when I test-drove it, I was like, oh yeah, I'm feeling this. People told me Maseratis have problems, but I took the risk and had no issues, only regular maintenance."

I love the look, the aesthetics of the whole package, and when I test-drove it, I was like, oh yeah, I'm feeling this.

Mary gave us a scare when she mentioned she is considering trading in her car: "But I'm likely sticking to Maserati, an SUV. It's nice to switch up for the show. But then again, do I want to trade it in? I'm not a speed demon, but I'll push it a little to hear the sound and see what it can do. Romain (Ed. Romain Bonnet, a French model, married to Mary in season two's finale) would take it on the track as he loves to race."

Because of the show's success, you're not using the car as a daily driver.

"I've started working from home a lot because our office gets quite busy with fans and tour buses stopping by. People knock on the door and wait outside just to take a selfie, so I get no work done. (smiles)

I use the Granturismo typically 3 or 4 days when I am showing houses or when I take my buyers out. And then I also use it on the show when we're filming or just going out. So when people stop me or see me at the lights, my initial thought is they are fans of the show, but then they're mostly like: "That is an awesome car. I love that. Good for you."

When looking at a property, have you ever opened a garage ...

"... and get distracted by the cars and forget what I'm doing (laughs). It's typically classic cars, but occasionally there's a mix of SUVs, sports cars and classics. The best car collection I've ever seen was that of my client's brother, who is the manager of Formula One Racing for Red Bull (Ed. Christian Horner). When visiting him, we visited Christian's place, and he showed us his collection. Romain and I were dying; it was so impressive that I stopped talking."

What's your husband's opinion on the car?

"Romain loves my car. And he's allowed to drive it but has to be careful. His mom loves my car, and every time she's like, "don't let her trade it in until I get to buy it or until I get to drive it first". I think we love it too much for me to trade it in, so I probably just have to get an extra. He loves cars in general, and like any car guy, he loves sports cars, anything fast. He knows every car ever made and details about them. And when he goes, "Oh no, that's that model and has got this kind of engine", I'm like, "you lost me there." "



Mary didn't trade the GranTurismo but bought a Porsche Cayenne S. She made notes on the MC20 and the Cielo. So we suggest an official Maserati dealership in Hollywood reach out to her with an attractive Levante to make her forget about that German SUV.

The European connection

Mary and Romain visit Europe each year at least once. Not only do they visit Romain's family in France, but they savour the heritage of the old continent.

"I love history, and I love culture. I love Europe, the closeness of so many countries, different cultures and languages, and you can just get to every place within two hours. It is so accessible, and there's so much history that the US lacks. Just going there and seeing the different things each area has to offer. Just the architecture is stunning, absolutely stunning.

I lived in London for a while, and even though I love sunny skies, it never bothered me having it gloomy and rainy. I would just walk around and take it all in. I just walk by and just imagine what has happened here.

It's all very intriguing to me. So Romain and I want to retire in Italy."

In March 2019, Netflix released the first season of Selling Sunset, a reality television series revolving around the Oppenheim Group, a high-end real estate brokerage firm in the Hollywood Hills and Sunset Strip. It follows a group of agents as they navigate their

personal and professional lives. Drama, glamour, women, intrigues, cars, wealth and a touch of reality are the ingredients for success.

The series is a hit with season 5, reaching Netflix's Top 10 TV charts in 48 countries, season 6 in the making, and season 7 ordered.





During the 1940s and early 1950s, each car was bespoke at Maserati, making it partially difficult to pin down what the original equipment tyres were. So we use a selection of books from tyre manufacturers and insurance companies of the period to piece the details together. Further, via our good friendships with Borrani, Pirelli and Michelin, we know what tyres were produced in what period and in what tread patterns.

Classic tyres for Maserati

STORY: DOUGAL CAWLEY - LONGSTONE TYRES

WITH PIRELLI ON THE PODIUM

We know that in the early post-war days of Maserati, they fitted 16" Borrani wheels, which are still produced by Borrani in Milan from their original drawings to an incredibly high standard. We also know that Maserati, and Borrani for that matter, were well connected with Pirelli, who made the Stella Bianca tyres at the time. A tyre they have recently started to produce again. The first production was of the 6.00-16 and is the highest performance cross-ply tyre in that size (V rated - 149mph)

In 2022 Pirelli also produced its first production of the 550-16 Stella Bianca, which is excellent news for fans of Historic Maserati because, among other things, the 550-16 was fitted to the front of the Maserati 250F (one of my favourite cars ever). These tyres were matched up with varying sizes on the back depending on the track, but one of the rear options was the 600-16 Stella Bianca which is already in production; good news. The 550-16 or 600-16 Stella Bianca are the ideal match for the rest of the early post-war Maserati models of the 1940s and 1950s.

In 1952 Pirelli was the second tyre manufacturer to the market with a radial tyre, the famous Pirelli Cinturato. However, this wildly different new tyre technology was treated with trepidation by the world of car manufacturers. The Michelin X had come out in the 1950s and dramatically improved the amount of longevity and grip you got out of a tyre. Back in this period, when people were accustomed to driving on cross-ply tyres, having the ultimate grip was not the decisive factor when choosing tyres. Instead, people opted for better handling, and these first radial tyres startled the sports car drivers of the day because that extra grip, when lost, would be lost all of a sudden and sometimes completely lost. A very different experience to the cross-ply with its progressive handling. Pirelli changed



Radial tyre technology was an outstanding breakthrough in the car world, driven forward with performance cars by Pirelli with the Cinturato, which was also used in some motorsports and the road tyre of choice.



peoples' expectations again by producing the Cinturato, which offered the extra grip and longevity of a radial while at the same time maintaining the progressive handling that was critical to the way the rear-wheel drive sports cars were driven in the day.

TOUGH TYRE CHOICE

The cross-ply versus radial tyre choice is not as simple as it might seem. In 1957 when Maserati went to market with the 3500GT, the Cinturato radial tyres had been available for five years, yet Maserati still offered 6.50-16 Pirelli Stella Bianca cross-ply tyres as standard. The good news for 3500GT owners is that we will hopefully get this tyre produced again by Pirelli, allowing them to experience these cars the way Maserati initially intended. It is double bubble good news about the 650-16 Stella Bianca because that was also the other option rear tyre for the 250F!

The range of Stella Bianca is small and intended to stay small. However, from a Maserati point of view, eventually, it will be complete; in that the 550-18 Stella Bianca is on the way with a future plan to produce a 600-19 Stella Bianca for pre-war Maserati.

Radial tyres started to take hold with European Sports car manufacturers. For example, Maserati fitted 185VR16 Pirelli Cinturato as standard original equipment on the 3500GT by 1960. This was an exciting period where the tyre manufacturers Michelin and, to a certain extent, Pirelli were beginning to make tyres to fit on millimetric 400mm wheels, so Borrani offered a 400mm wheel option (RW3661) which could be equipped with a 185R400 tyre. Still, the metric wheels quite soon fell by the wayside and moved back to the generic imperial inch measurement wheels.



With this move away from metric tyres and more availability of radial tyres, people became more accepting of radial technology. The 185VR16 Pirelli Cinturato was the largest tyre able to withstand the power and speed produced by the sports cars of the day. As a result, all the top sports car manufacturers fitted 185VR16 Cinturato tyres (also sometimes called Cintura). They were original equipment on Ferrari 250 models, BMW 507, Fiat 8V, Maserati 3500GT and early Sebring, Mexico and Mistral models. The States and the UK were a bit slower in accepting radial technology, but if you did ask Aston Martin to fit radial tyres to your David Brown car, they also fitted the Cinturato.

Radial tyre technology was an outstanding breakthrough in the car world, driven forward with performance cars by Pirelli with the Cinturato, which was also used in some motorsports and the road tyre of choice.

TYRES FOR TOP PERFORMANCE

The next significant step forward in tyre development was when Pirelli in 1964 developed the ability to produce a tyre of the size 205, capable of withstanding the power of the top sports cars of the period. From 1964 a large proportion of the leading sports cars of the period moved from 5.5" or 6" x 16" wheels fitted with 185VR16 Pirelli Cinturato CA67 to the new supercool 205VR15 Pirelli Cinturato CN72 on wider 15" wheels. Maserati jumped on this new tyre technology, with an extra inch of tread width in contact with the road, giving better braking and less wheel spin, and the smoother ride afforded by the taller side walls was just what was needed. Maserati moved over its then-current 1964 models, the Quattroporte, Sebring, Mistral and the fabulous 5000GT onto 6.5"x15" Borrani wheels fitted with 205VR15 CN72. When new models Mexico and Ghibli joined the Maserati range, they followed suit and fitted 205VR15 Pirelli

Cinturato. Maserati was not alone in championing these tyres. They were fitted to the Ferrari 330, Iso Grifo and Rivolta, DB6 Aston Martin, and all the Lamborghini models, including the first Miura.

KEEPING A LOW PROFILE

1968 saw the next groundbreaking leap in tyre technology with the introduction of the low-profile tyre with Jaguar fitting Dunlop ER/70VR15 SP Sport tyres to its XJ6, yet the low-profile Dunlop tyres didn't really make it onto sports cars until later. However, also in 1968, Pirelli worked with Porsche to develop the Cinturato CN36, which was fitted to Porsche's flagship 911. Yet, it seemed Maserati was not immediately happy with the development of wider tyres and stuck with the full profile CN72 until 1971 when Pirelli introduced its CN12. After that, the Ghibli, Mexico and new Bora moved to fit 215/70R15 tyres. However, the Indy model maintained the full profile 205R14 tyre, which today is still manufactured by Michelin as a 205VR14 Michelin XWX.

Worth noting that when the 70% low-profile Michelin XWX tyres were first produced, they were called just the Michelin X or the Michelin XVR. In 1968 The 70-profile Michelin was developed, Pirelli produced the 70-profile CN36, and Dunlop introduced the 70-profile SP Sport Aquajet. However, the XWX was already used before 1968, even as early as 1966, but not in low profile. No cars were fitted with low-profile radial tyres before 1968.

MAKE THE MOST OF YOUR MASERATI

The Maserati Merak seems to be a car of indecision; starting off with 205/70VR15 tyres front and rear, it then appears that, in an attempt to improve the balance of the vehicle, they moved to have a smaller tyre on the front and a larger tyre on the rear. That would be done to make the car "turn in" quicker or



to decrease over-steer. For these cars, we suggest either Michelin XWX or Pirelli Cinturato. The 1975 Merak SS fitted 195/70R15 on the front and 215/70VR15 on the rear. Unfortunately, a 195/70R15 tyre is not currently produced in anything that would be suitable for these cars. Still, in discussions with owners and restorers, we feel the best set-up is to fit a 205/70VR15 on the front. We know these tyres fit, and 205/70VR15 and 215/70VR15 are available as either Michelin XWX or Pirelli Cinturato.

The Maserati Khamsin has a slightly disconcerting manual which suggests fitting Michelin 215 X 15" VR on 5.5" wheels. However, being well into the 1970s, the Khamsin came fitted with 215/70VR15 tyres. Although the manual states Michelin, some press photographs from the time show the car equipped with Pirelli CN12 tyres. Nevertheless, the situation is good because Michelin makes the 215/70VR15 XWX, and Pirelli makes the 215/70VR15 Cinturato CN12. The Kyalami from the same period fitted 205/70VR15 XDX but can today be fitted with XWX or the Pirelli CN12 or P5. Worth noting with these two mid-1970s cars is that although the technology to produce 60% profile tyres fitted to the Porsche 911 RS and Carrera from 1973, Maserati chose not to use this technology until the introduction of the BiTurbo.

We are now finding that for some sizes of 1980s cars, it is becoming difficult to source quality tyres. So we were delighted when Michelin added the 195/60VR14 MXV3-A to their classic range, which allows fitment to many of the early BiTurbo cars. Towards the end of the 1980s and into the 1990s, the Maserati moved onto 15" wheels. We can now supply 205/50VR15 P7 and 225/50VR15 Pirelli Cinturato P7 for the BiTurbo 222E, Karif and Spyder moving into the early 1990s.

GRAZIE, PIRELLI & MERCI, MICHELIN

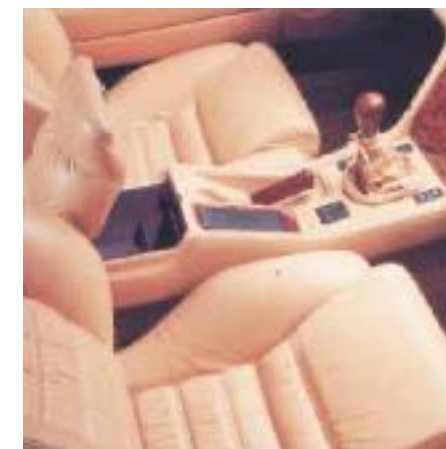
The situation with proper classic tyres to complement classic Maserati chassis designs is currently very strong. Mostly thanks to the support from Michelin and Pirelli. The future looks bright with these companies and at Longstone, chasing the future of classic car tyres and investing in new productions of old tyre designs to keep the post-classic or Youngtimer car market supplied with tyre designs that complement their chassis set-up. Having the right tyre for a car can significantly affect how enjoyable your classic car is to drive.



In awe of the Biturbo

The go-to guy for all things Biturbo is Alido Fongione. You can find him as “maseramo” on the French community forum Maseratitudo and “Maseramo Al” on Facebook. Well-respected and knowledgeable, considered an expert on Biturbos, we’re honoured to publish his arguments why the Biturbo is an honourable GT. With the upcoming release of the newest GT models, he examines the “Grand Touring” character of the Maserati Biturbo and highlights essential historical details.

STORY: ALIDO FONGIONE | IMAGES: MASERATI ARCHIVE

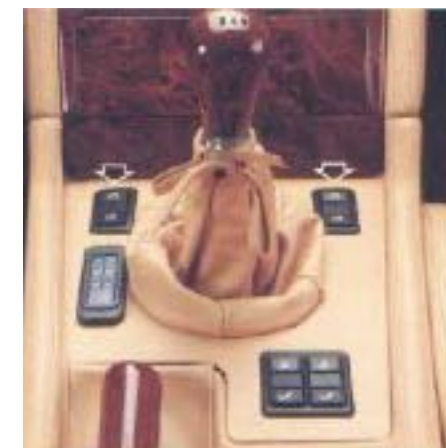


If you were born after the late 80s, you would probably have a hard time understanding why so many around the world are in awe of the Biturbo. And even the older generations struggle to imagine how much the initial Maserati Biturbo with carburettor affected Maserati enthusiasts. We consider the first model and many of its evolutions to be an absolutely desirable GT. It has a prestigious Maserati pedigree, a revolutionary engine, a sober assertive, yet exquisite design with a refined interior.

SMALLER IS BETTER

The car and the offspring are named after one of its main attributes, the engine: Biturbo! It's a straightforward name that hides no mystery, but the word alone triggers a rush of adrenaline! Turbo means “wind” in Latin or ancient Italian. “Quando turbo spira” said Dante Alighieri in the Divina Commedia, “when the wind blows”.

Teenagers or young adults in the late 70s had Turbo-posters on the wall, and car magazines were boasting the word “turbo”. Even today, with its electric Taycan, Porsche uses the term to indicate superior performance levels. So imagine we would see a Folgore Biturbo shortly; what a tribute that would be.





Quality velvet, leather, Alcantara and woodwork have constantly skilfully embellished the interior of these cars with a strong personality.



eliminated the lag time of the large KKK or Garreth turbos. Luckily, these large turbos did not fit into the Biturbo's engine bay. So engineer Giordano Casarini and the engine manufacturer Ermanno Corghi obtained the smallest turbo on the market, the IHI, which was fitted to 3-cylinder 1-litre Daihatsu. This "Biturbo" architecture was visionary and prophetic in 1981 because it is still relevant in 2022 when it comes to turbocharging a V-shaped engine.

Journalists were full of praise in 1981: "Biturbo, it's the end of big engines", "What a thrust for a 2-litre and immediate thanks to the two small turbos without inertia", "The Biturbo, so volcanic and sassy in such a wise setting". With its initial 180 hp extremely available from medium revs, the Maserati Biturbo was effectively the most alert 2-litre at the time. It well deserved its GT title despite a reasonable displacement. It evolved, still in 2 litres, up to 205 hp with intercoolers (Biturbo S in 1983), 220 hp with injection (Biturbo Si in 1986), 245 hp with 4 valves per cylinder (2.24v in 1988), 285 hp with forged pistons and connecting rods (Racing in 1990), 306 hp with optimized mapping (Ghibli II in 1992) then 330 hp with turbo shafts on ball bearings (Ghibli Cup in 1996).

The Biturbo embodies the excellent taste of the discreet and elegant bourgeoisie, ruling out any pretentiousness.

So, then and now, "turbo" was synonymous with extravagant and violently catapulting accelerations, often preceded by a delay or turbo-lag. Installing two turbos in one car was the equivalent of creating a fighter jet. But, it had never been done on a production car. Biturbo! The very name of the car was enough to make us all dream!

Placing a small Japanese IHI turbo on either side of the new Maserati two-litre V6 required only minimal engineering changes to the exhaust. Moreover, it virtually

All these Biturbos are superb GTs. Even when they evolved towards more sportiness, they always remained easy to handle, comfortable for four people, and pleasant for long journeys. And, of course, elegant, the adjective that applies to all Maseratis.

Italy was taxing 18% on cars with engines up to 2 litres when in 1975, the government decided to raise that to 38% for engines over 2 litres. So, out of necessity, the 2-litre Maserati V6 Biturbo engine was developed.

It was immediately capable of competing with the better 3-litres atmospheric engines, so it remained comfortable in "grand touring". As for the Biturbo derivatives in 2.5 and 2.8 litres (V6) and then in 3.2 litres (V8), their place in the GT category is unquestioned.

But the prestige of the Biturbos is not only due to their engine...

BODY

A GT also has a body of a particular class and exudes a special aura and personality. The Biturbo charmed the public when it was presented on December 14, 1981. Its forms were cut with a bow saw by Pierangelo Andreani to resemble the Quattroporte III, designed by Giorgetto Giugiaro and launched in 1978. They were outdated from the start in terms of aerodynamics, yet they immediately pleased the eye! The Biturbo projects a natural balance of volumes, a timeless and reassuring harmony. Moreover, it embodies the excellent taste of the discreet and elegant bourgeoisie, ruling out any pretentiousness.

It's funny that only ten years earlier, in the early 70s, the Ghibli I, Indy, Bora, Merak, and Khamsin had retractable headlights and an extremely aerodynamic line. In 1974, Giorgetto Giugiaro even proposed two more

advanced streamlined concept cars for the future of Maserati, namely the Medici sedan and the Tipo 124 Coupé. But then came the unavoidable liquidation in March 1975 and the takeover by Alejandro De Tomaso during that summer. His mission was to quickly launch a new Maserati at little cost. The De Tomaso Longchamp served that purpose and was updated to become the Kyalami in 1976. The square lines gave blood to a new aesthetic vein to which the Quattroporte III of 1978 and the Biturbo of 1981 conformed.

The aerodynamics of the original Biturbo is somewhat better than what you might expect at first glance, as it is a very low car. It is 1 meter 30 cm high, the height of a Porsche 911 SC. At the time, the BMW 323 lookalike had its roof 1 meter 38 cm above the ground. The Biturbo caught up with a reduced frontal surface and a very inclined windscreen, the slightly square aspect of



On December 14, 1989, Gandini unveiled the Shamal! He opened a new aesthetic approach with streamlined lights (cat's eyes), a progressive grille refined from top to bottom and widened laterally, and a spoiler at the windscreen's base. These elements, called "Shamalisation", characterize the third generation of Biturbo because they were installed in the following years on the entire range. Then in 1992, came the Ghibli II (also designed by Gandini), which took up most of the aesthetic codes of the Shamal but with an elongated wheelbase allowing four actual seats.



strong personality.

The great couturier Ottavio Missoni, involved from the start, selected the interior colours for the first Biturbos. The idea was to find a set of colours that matched the body colours resulting in the same interior colours regardless of the car's paint colour. Pleated "marron glacé" velvet seats and the use of an orange-brown leather colour created the desired outcome. The initial use of that orange-brown goes back to the Giugiaro prototypes of 1974 and 1976, the Tipo 124 and the Medici II. In fact, the same colour was later used on the 1978 Quattroporte III because of its compatibility with the exterior paint colours. It looked good and proved to be very cost-effective.

If the blue background of the dials persisted, the square instrument block (very 70s) of the first Biturbo evolved from 1984 towards a beautiful roundness which remained until the latest Ghibli II. The pretty Geneva Lassale clock with its golden oval was introduced in 1984, and the renowned shape became legendary!

Air conditioning, a must to travel over long distances in comfort, was standard on all Biturbos.

In short, the interior of the Maserati Biturbo has always offered everything that one is entitled to expect from a modern, luxurious and pleasant Grand Touring car.

Brilliant engines carrying this Biturbo technology that could not be found anywhere else, a balanced and pleasant line, refined cabin services... what more could you ask for from a GT?

THE MASERATI PEDIGREE

Buying a Maserati is purchasing a piece of the history of this brand, and we know how much it has distinguished itself in motor racing. To have your hands on a Maserati steering wheel is to hold the steering wheel as Tazio Nuvolari, Juan Manuel Fangio or Stirling Moss! The insignia with the trident

the beginnings, an aspect which will be refined as the models progress.

In 1987, the great designer Marcello Gandini developed the second generation of Biturbo. Very intelligently, he modified the purity of Andreani's initial bodywork with only minute adjustments. He lowered the car to 1.25 meters by adapting the suspension, refined the leading edges of the hood and front fenders, added streamlined mirrors and extended the grille, which became more rounded. These were the 222 with their four-door derivatives (422, 430).

If the three generations of Biturbo then the Ghibli II are not GTs, what are they? Grand Touring qualifies them marvellously, and they provide inspiring examples.

LUXURIOUS INTERIOR

The luxurious and warm interior ambience has always been hailed by automotive journalists and customers as one of the strengths of Maserati Biturbos of all generations. Quality velvet, leather, Alcantara and woodwork have constantly skilfully embellished the interior of these cars with a

in the centre of our steering wheel exudes a human history larded with efforts, passion, joys, victories, sacrifices and dramas.

Born in 1914 solely for racing, Maserati distinguished itself in the field of elegant Grand Touring from the first Maserati "Stradale", the A6 1500 GT of 1947. However, despite the foray into hyper-sportiness with the recent MC20, the distinguished and sporty Grand Touring has stuck most closely to Maserati's identity over the past 60 years.

The Biturbo has its place in Maserati's

history, perhaps even a place of honour. Without it, there would be no more Maserati. For the past 40 years, we would only be talking about the Maserati that once was, the brand that sadly disappeared.

Of course, this charming initial Biturbo can be blamed! Mainly for its youthful flaws and poor engine reliability when it was hammered at full speed for a long time. Tempting at the wheel but not really part of the "Grand Touring" philosophy. The electronic control of the boost of the Turbos and the intercoolers solved most of

the problems from 1983 on the Biturbo S and, from 1985, on the other models. Nowadays, even the earlier surviving Biturbos have been made more reliable and are more respected by their owners.

Oh yes, for their solid and endearing personality and the multiple reasons we have just covered and detailed, the Maserati Biturbo have their place in the prestigious circle of historic "Gran Turismos. Their prestige is set to grow in the car collecting world for many decades.

On December 14, 1989, Gandini unveiled the Shamal! He opened a new aesthetic approach with streamlined lights, a progressive grille refined from top to bottom and widened laterally, and a spoiler at the windscreen's base.



A long-term owner's appreciation

STORY: FRANK RAMECKERS | IMAGES: TON COEBERGH VAN DEN BRAAK

The Maserati Biturbo is coming into its own, with appreciation growing among younger generations. The recent festivities for the 40th anniversary of Biturbo in Modena prove there is a large following. Instead of repeating the facts, rumours and cliches surrounding these cars, I'm presenting the stage to a long-term owner. Ton Coebergh van den Braak owns the oldest V6 2-litre in the Netherlands. He was my colleague for nearly 20 years when we worked for Nissan Motors in The Netherlands. A photo on Ton's Christmas card in December 2021 portraying his Biturbo surprised me. He still had that Maserati? It was an opportunity to share his experiences during almost thirty years of ownership.



IT'S THE BOSS'S FAULT.

"After high school, I was undecided about my education but was enthusiastically involved with cars. So, my father suggested starting at the Institute for the Car Trade here in the Netherlands, nowadays known as IVA Business School, with courses oriented to the automotive industry. After graduating there, I gained my first experience at an Opel dealer and quickly moved on to the Dutch Nissan importer to be the youngest employee in the sales department. One day during winter, the company's owner, Mr P. Greeve, asked me to take a car to the Dutch Maserati importer for maintenance. Not just any car, but his Maserati

4-porte III! An impressive car, comfortable and fast, even with the snow on the roads. The cosy luxurious seats, the wooden dashboard, the gear lever of the automatic gearbox within reach and the unbelievable sound of the V8 made my boyhood dream come true. It was 1985, and that day I decided to buy a Maserati at some point in my life."

TEN YEARS LATER.

"By 1990, I was working in the Nissan marketing and PR department. Over the years, my salary allowed me to consider a Maserati. Years before the internet existed, I was going over the classified car ads



The Biturbo is a top car, so I can not relate to the wild stories of Biturbos being unreliable, not even after that breakdown on the motorway.



in the weekend editions of newspapers, on the prowl for Biturbos on offer. I travelled across the country and inspected many. However, there was always something to criticize about. I wanted to make the most out of my hard-earned money, so it took until 1995 to find my ultimate Biturbo. Near Rotterdam was a V6 2-litre car, chassis #1105, delivered new in Italy in 1982 with about 53,000 Km. The car's colour was the introductory colour as seen on the first brochures. The 180 HP and the ZF 5-speed gearbox allowed for a top speed of 215Km/h and 0-100Km in 6.5 sec. With only 1160Kg it is lightweight compared to recent cars. My Biturbo is from the first production year, as the original owner bought it a day after the presentation to the global press. For the inspection, I brought a technician/colleague along. His judgment about the sleek body, beautiful interior and technical condition sealed the deal. I bought the Biturbo for €3,850, in today's value, nearly €7,000, and my pledge of owning a Maserati came true.

27 YEARS OF OWNERSHIP, WHAT A RIDE!

"From day one, the car has lived up to my expectations. The powerful engine, with carburetors, delivers a nice sound, enhanced by the turbos' whistles under acceleration. There is no power steering and also no radio, but who needs music to interfere with that sound? There is air conditioning. The seats in fabric and Alcantara are very comfortable, and the suspension ensures a smooth ride, even over speed bumps. It has roller blinds on the rear window and a parking meter incorporated into the sun visor. The first models did not have an oval-shaped clock, so there is a

simple digital clock. I've counted, and not less than 25 Maserati logos appear proudly on the car."

WILD STORIES FOR 8.600 EURO

"I advise starting with a car with a documented maintenance history, including the factory updates.

My Italian Biturbo had a solid body and was technically perfect. During my first year of ownership, I had a muffler and the gas dampers of the engine and boot lid replaced. In the second year, I continued by replacing the timing belt as a precaution. I wanted to avoid the cost of an engine overhaul because I couldn't tell when the belt was replaced before. Total kilometres is now at 75,000Km, so I only did an average of 1,000 Km per year. However, I warm the car up every few weeks to prevent or detect malfunctions, such as corroded electrical contacts or a failed fuse. And I don't want the engine, gearbox and differential seals to dry out because of too little driving. Another year later, I had the car's computer replaced with a second-hand part because the engine was not running as it should. The computer came at €125, but the workshop overcharged me, which was a bummer. In 2003, the brakes were checked, and in 2004 two brake callipers were revised. A ball joint needed replacement in 2009, and the engine needed an update because the car wouldn't go faster than 120Km/h. The invoices of € 3,600 made these the highest expenditure for my Biturbo. In 2010 I attended to the visual aspects of the car. I had rust spots repaired between the windscreen wipers and the seams of the rear fenders and two smallish dents, one close to a headlight and one



in the trunk, already there when I bought it. In 2017 the timing belt was replaced once more, along with the water pump, the tensioner pulley, the thermostat and the thermostat switch of the radiator. In 2019 and for the first time in 24 years, the car broke down on the motorway. It got towed to a garage, where the technician checked the fuse box hiding behind the glove box. After working his magic, my Biturbo started again. In 2020 I ordered a complete brake overhaul.

The Biturbo is a top car, so I can not relate to the wild stories of Biturbos being unreliable, not even after that breakdown on the motorway. Start with a good car, do the required maintenance and oil changes and don't skimp on it. The total cost over the 27 years is about €8,600. I've paid more rent for the space where the car is stored.

Quite the collection

STORY: DANIELE NERI & PEDRO CAPPELLE | IMAGES: DANIELE NERI



Daniele Neri, 54 years, a fan of Maserati and living between Modena, Sant'Agata and Bologna, tells his story of how he experienced Maserati and witnessed the company's evolution. He has met many Maserati employees and collects Maserati-related memories, anecdotes, cars and objects. He used to own an Indy 4.9, two 1992 Barchetta and 4 Ghiblis Open Cup. Unfortunately, the 2012 earthquake in Emilia-Romagna forced him to sell some of his cars. But he has acquired new toys and now enjoys a Ghibli Open Cup, the unique Ghibli Open Cup Stradale, the Merak 2000GT his father bought in 1985, a Quattroporte 4.9, a '69 Ducati Mark3, a 900 MHR, a 750 F1 and an 851S.



"The Maserati trident has been in my memories since my earliest childhood. My family's transport and logistics company operated a warehouse next to the Maserati factory at the corner of Via Divisione Acqui and Viale Ciro Menotti. As a kid, my father often took me to his warehouse and allowed me to leave the premises and visit the Maserati factory. I only had to walk out the gate, turn the corner and enter the large square where the parking tower is today. Every time I visited, some mechanic showed me the passing cars, or a test driver took me by the hand to stop me from getting in the way. I have fond memories of Guerino Bertocchi because he looked like one of my neighbours. At that time, the factory also had a direct customer assistance department. They would place me as a passenger in a passing car, or I walked a few meters with the test driver, crossing the parking lot with new cars and customers."

MY FATHER, QUITE THE REBEL

"I grew up in a family of car enthusiasts. My uncle drove Ferraris, and my father, Maseratis and Lancias. He was one of the first members of the Maserati Registry, all enthusiasts who renounced the Biturbo models. Their attitude started an open conflict with the De Tomaso management, who responded with a lawsuit to prevent

using the Maserati logo. After several years the Registry won and could continue to use it. A few years later, as soon as I got my driving license, my father bought the Merak that we still own and drive."

MODENA IS RACING

"In my youth, Modena flourished with activities related to sports cars. During summer, it was common to see the coachbuilders create the aluminium car bodies outside, in front of their shops. I recall Fantuzzi near the Autodromo di Modena and the Drogo shop on a road I used every day. It was also common to see 3500GT bodies rot away behind warehouses in the Torrazzi district. I remember Tom Meade, who bought disused or damaged sports cars and transformed them to sell in the USA. Tom built the wooden crates to ship these, and as a kid, I witnessed them preparing his cars for transportation. It looked attractive and romantic to me, very different from today.

In the Modena area where I lived, it was common to meet employees of local car manufacturers. I got to know workers and technicians from Stanguellini, Ferrari, Maserati, Lamborghini, De Tomaso, Fantuzzi, Scaglietti, Drogo, Allegretti, Campana. So, I was lucky enough to meet professionals active in motor racing and appreciate what they were doing. So, to cultivate

The same people who had built my Maserati Ghibli Open Cup Stradale twenty years before, Ivano Cornia, Sergio Seghedoni, and Werther Sala, supervised the restoration.

my passion for Maserati, I talked to many, listened a lot and spent my free time looking for memorabilia and stories related to the world of sports cars.”

DE TOMASO KEPT MASERATI AFLOAT

I have closely witnessed the transformations imposed by Fiat on the De Tomaso management. First, people mocked the new models only to admit later that De Tomaso and the cars were fundamental in the history of Maserati.

The De Tomaso management, basically a “family management”, had inherited a complex and delicate business situation after Citroën had abandoned the Modenese factories. For Modena, it was vital that one of its largest industries could continue to provide work and an income for hundreds of families. But, indeed, to put it mildly, De Tomaso and his rude character did not enjoy an excellent reputation among the Modenese industrialists.

He was the only one who committed to continuing the Maserati business with limited time, resources and funds. A small anecdote to illustrate this: Two of the best test drivers of De Tomaso and Maserati, Ivano Cornia and Gianfranco Berni, shared that during the development of the Biturbo, their daily mission with the prototypes was to leave Modena and reach the Brenner Pass via the motorway at the fastest possible speed.

Neither of them ever made it! The technology was new, cars broke down, and no other manufacturer had ever mass-produced a car with two turbos.

After a few months of testing, with development hardly underway, De Tomaso hastily announced the sale of the Biturbo to collect funds. Only with the

money from pre-sales reservations could he continue to pay his employees. The Biturbo arrived on the market with all its disruptive flaws and tarnished the reputation of Maserati. Nevertheless, for De Tomaso, there was no alternative. Furthermore, it was a thing of the past to continue producing massive cars with big engines when customers asked for more compact cars and higher performance.

Maserati, at that time, took notice of the client and dedicated great attention to customers. Maria Luisa Valdevit, sales manager of Maserati in the De Tomaso period, was always available by phone and ready to collect clients’ suggestions. She allowed many customers to test a car for days, even weeks. Not only to influence their purchase decision but also to listen to their feedback and suggestions. Maria Luisa had a refined taste and contributed to the elegance of the models, for example, the golden dashboard clock. Many models were adapted to the preferences and requests of customers, always bearing in mind the lack of resources.

She was also the coordinator and secretary of the official Maserati Club, which promoted events open to all modern and classic models.

ACT QUICK, SPEND LESS

With the introduction of 4-valve engines, Maserati achieved high performance and reliability, placing itself at the top of its category. The 224s and the Ghibli were brilliant creations, fast, reliable, beautiful and not too flashy. We should appreciate cars like the Shamal and the Barchetta even more because they were developed without significant resources and assembled in the De Tomaso factories.



The Maserati Ghibli Open Cup Stradale is the only Ghibli produced with inner upholstery in cloth and not in leather.

The Maserati Quattroporte III was unexpectedly the perfect synthesis between high performance, great comfort and high safety and reliability.

A rare Maserati 50 T2 SS: the trident also appeared on motorcycles, but only for a short time, from 1953 to 1961.



The Maserati Barchetta is a fun car, but it is ambiguous and very demanding when driven fast. However, that didn't stop me from winning several club races at international Maserati events.



De Tomaso's influence on Maserati was noticeable and characterized by quick updates and economical yet classy solutions. Sergio Seghedoni, well-known in the DeTomaso and Maserati circles, confided the Maserati Barchetta had a short incubation time. It was born from an agreement between Alejandro De Tomaso and Cesare Romiti, the right hand of Gianni Agnelli, the majority shareholder of Fiat. De Tomaso proposed to Romiti to sponsor the Single-make Championship of a car he had in mind but had no financial resources to build. Romiti accepted, almost as a bet. With meagre funds from the “sponsorship” Selenia (lubricants part of the Fiat Group), De Tomaso developed the Barchetta in less than six months from the concept of Eng. Caliri to the working cars, presented in Monza in September 1992. Eng. Giacomo Caliri told me the whole genesis of the Barchetta and the pressures that he had to endure from De Tomaso to act quick, spend less and produce top quality.

FIAT UNDERDELIVERED ON ITS PROMISE

Maserati executives were euphoric when ownership passed to Fiat. There was an urge to change everything and deny the recent past. The new

management announced the presentation of entirely new models. They polished the Maserati blazon with thunderous proclamations and strong references to their history. However, all they managed to do was to present the 3200GT equipped with the 8V Biturbo created by De Tomaso for the fabulous Shamal. To some, this confirmed the De Tomaso management had not done everything wrong. Later I witnessed Maserati's “self-harming behaviour” when the cars were fitted with Ferrari and diesel engines.

Maserati boasts a past as prestigious as Ferrari, if not even more remarkable, at least on par with Alfa Romeo. The brand was already at the top in the 1930s when Ferrari didn't exist. It won Indianapolis twice, whereas Ferrari never won there. It was a big commercial mistake to apply economies of scale to the production of cars like this. It effectively reduced the perception of Maserati to be a “Ferrari of the poor”, as it was called in Modena.

Fiat management started a constant drift of the Maserati brand, like with Alfa Romeo and Lancia. I no longer saw any relationship between that glorious past and the mediocre present. Above all, I missed the passion among the managers who were driven merely by profits. Ironically, I have to admit the most

My 1995 Maserati Ghibli Open Cup has a significant sporting career. Prepared by SW Racing of Sala William, it was highly appreciated by great drivers Arturo Merzario, Bruno Corradi, and Giuseppe Schenetti. They used it for the Italian and European Championship races until 1998, with good results. Today it is also very appreciated by my son Leonardo Francesco.



beautiful Maseratis were made during the worst economic times for the company.

COLOURFUL CHARACTERS

I was lucky enough to meet many people related to Maserati: Eng. Giulio Alfieri, Eng. Giacomo Caliri, Alejandro De Tomaso, pilots Odoardo Govoni and Maria Teresa De Filippis, technicians and employees such as Guerino Bertocchi, Ardilio Manfredini, Ivano Cornia, Gianfranco Berni, Carlo Sitti, Omar Barbieri, Sergio Seghedoni, Maria Luisa Valdevit, Dante Candini...

I helped Luigi Villoresi as a senior and under care in a hospice in Modena. He was a great person, and out of gratitude, he gave me some of the trophies he cared most about.

I collected information and documentation every time I had the opportunity. As a result, I have a vast and varied archive and a collection of Maserati motorcycles produced in a separate branch owned by a member of the Orsi Family and dedicated to making candles, batteries and motorcycles.

I was lucky to know Ardilio Manfredini, a humble man of enormous technical stature. A skilled workshop man who knew how to reconcile the highest and most brilliant technical refinements with saving money.

And then I have a beautiful memory of Ivano Cornia, De Tomaso's test driver whom he "lent" to Maserati. It was the day of DeTomaso's official presentation of the Maserati Barchetta and the Gran Trofeo Barchetta Championship in Monza, September 1992. A dozen new flaming Barchettas lined up in the pit lane while test drivers offered laps to the public and members of the Maserati Club. There was also a Sha-

mal and a Ghibli. Curious about its performance, I took a ride in the Ghibli because the Barchetta shared that engine. At the wheel was the unknown Ivano Cornia, who agreed to drive to the max. As we accelerated out of the pitlane, he explained the Ghibli features. Then, serene and calmly while driving at high speeds, Ivano illustrated the car's characteristics. I was already frightened by how fast he was going. From how he handled Monza's parabolic curve, with a notion of understeer, I realized he was an expert. Over lunch, he confided to me he had carried out the speed tests on the Nardò track with the Barchetta and the Ghibli the previous week. Later, Ivano and his friend Sergio Seghedoni managed the restoration and maintenance of my Maserati and DeTomaso.

A PEEK INTO THE GARAGE

I used to own some Maserati Barchetta and several Ghibli Open Cups. Now my garage holds my daily driver, the 1979 Quattroporte 5-speed manual, a 1980 GT 2000, a 1995 Ghibli Open Cup and the prototype of that car, "the Ghibli Open Cup Stradale" used by the Maserati Experience Department. My Quattroporte 4.9 is the 67th built, chassis #134 when it was still called 4porte. The Merak GT2000 has been in the family since 1985.

My appreciation goes out to the Ghibli for its reliability and performance combined with the not-too-flashy design.

My Ghibli Open Cup is yellow, in the 1995 configuration, chassis 1232, completely restored, with significant sporting history. I bought this car in GTR configuration, the top-spec evolution SW Racing

provided for the Ghibli Open Cup in Italian and international competitions. The specs surpass the more modest preparation provided by the Selenia Ghibli Open Cup Championship. With the car, I also bought all the Ghibli Open Cup spare parts from SW Racing. Sala William, who made the De Tomaso Pantera Gr.5, was dismantling the team and still owned many original parts, experimental components, and the tools to rebuild them. That is why I can offer enthusiasts aesthetic and mechanical parts for the Ghibli Open Cup. My Ghibli Open Cup has been restored by Sala William and his sons, true to the original factory configuration of 1995, including all GTR components.

EYES ON THE STRADALE

I received a tip about the Ghibli Open Cup Stradale from my friends: former Maserati employees Sergio Seghedoni, who passed away in June 2021 and Ivano Cornia, head of the Maserati test drivers and also active in the Experimental Department with Carlo Sitti and Engineer Gamberini. It was one of the first Ghibli produced in 1992 and delivered directly to the experimental department. It was born in black, with 16 "rims, an engine equipped with a rotating distributor ignition, without ABS, and a black leather interior. Furthermore, it received all the aesthetic and mechanical modifications and evolutions from the Ghibli series. E.g. the ABS system for the MY94, updated differentials, the suspensions, the static ignition engine, developments of the Cup and, finally, the GT version.

As documented by Maserati, this unique car was the prototype used to develop the whole lineage of Ghibli: from 1992, the MY94, the Ghibli GT, the Ghibli Cup, and the Open Cup up to what should have been the Open Cup Stradale. Much like the Barchetta Stradale, the intention was to turn the Ghibli Open Cup in 1996-specification into a street-legal car. This would include the fibreglass rear hood, Brembo Oro braking system, Tecnomagnesio 18" rims, upgrade differential, AM577 engine and the interior in textile, not leather.

The car had already been photographed to create the brochures and the press kit for the official presentation. Regardless, the Fiat management found it more convenient to invest in the 3200GT, so the prototype remained in the factory for several years, unused before being sold. When I collected the car, I found a list in the glovebox with details of the test drives, the dates, the routes, the kms, the signatures of the test drivers and their comments.

I bought that Ghibli prototype from Maserati through Carrozzeria Campana. And although the car was non-running and dismantled, it was complete with the engine, bumpers and other parts in boxes. Because it was always driven with the "prova" plates of the Experimental Department, the car had never been road-registered.

I restored the car with the help of Sergio Seghedoni, Ivano Cornia and Werther Sala, rigorously maintaining the last configuration they had given it, from the first to the last screw.

In our family garage, there is never a lack of Maserati cars. The objects are rich in history and witnesses of a glorious and precious past, unfortunately recently sacrificed to modern and frivolous commercial logic.





An intriguing 3500GT

STORY: LEO PESCHL | IMAGES: JÜRGEN SCHMITZ, AUTOMOTIVE COLOGNE, LP CLASSIC SPORTS CARS

Cars with low production volumes or early chassis numbers, surviving prototypes, pre-production cars or very early cars of the production run hold a certain aura. These vehicles harbour the spirit of teamwork while creating something new. They express the challenges of trying out new concepts, materials and technologies; the attempts to obtain the perfect body lines and fittings. They represent an undefined interaction between engineering and art.

This Maserati 3500GT #AM101.022 carries the aura of exclusivity with pride. It is a very early example of the company's first actual GT car, born in an era when Maserati's production cars were entirely handcrafted.

The passion and soul inevitably get lost when production is scaled up, and rationalisation and economic thinking take over. Even the most expensive, most illustrious vehicle faces economic concerns as soon as production runs of more than one are under consideration.

Proven throughout history, the very early cars are more beautiful, extravagant, extreme and artistic. In some cases, they are more powerful and faster but less streamlined or less reliable.

This Maserati 3500GT #AM101.022 carries the aura of exclusivity with pride. It is a very early example of the company's first actual GT car, born in an era when Maserati's production cars were entirely handcrafted.

BREEDING EXCLUSIVITY

To appreciate this car's uniqueness, we reflect briefly on Italy's automotive and industrial context in the late 1950s. By then, Europe had practically recovered from WW2, and in many countries, society accrued wealth. As a result, spending money on beautiful objects like extravagant cars became acceptable once again.

Because of the war-related engineering efforts, car manufacturers and coachbuilders had new techniques and powerful engines at their disposal. This allowed them to cloth chassis frames with more extravagant and roomy curvature. Designers and coachbuilders focussed on shapes, design concepts and lavish interiors as weight was no longer a limiting factor. Safety regulations or economic considerations were still far away.

Boundless creativity flourished while labour rates in Italy were meagre compared to the rest of Europe. This context allowed the manufacturing of small numbers of complex body structures and tailor-made coachwork. These labour-intensive handcrafted pieces of art were combined with powerful, often race-bred engines.

Between 1926 and 1957, Maserati builds about 400 cars in total. Primarily sport and racing cars but also a few GTs which were basically upgraded sports cars with long-distance travelling capabilities but little comfort. The introduction of the 3500GT was Maserati's first attempt to participate in a growing market niche asking for powerful, exclusive, comfortable GTs for long-distance touring.

Maserati conceptualised the 3500GT around a detuned 3500cc engine which won the Formula 1 championship in 1957. Rather than building everything in-house, the company took the logical and bold decision to externally source the best available components for the drive train, suspension, steering, etc.. externally. And appointed Carozzeria Touring to build the coachwork.

Already in the late 1930s, Touring developed its famous 'Superleggera' concept.

Founder Carlo Felice Bianchi Anderloni's motto is: 'Weight is the enemy; air resistance the challenge'. True to his words, the idea builds on a skeleton of thin steel tubes covered with beautifully shaped alloy panels. Throughout the 1940s, Touring integrated front and rear fenders and mudguards into fully closed envelopes. Then, with the arrival of the Alfa Romeo 1900SS bodywork, the shape of the later 3500GT began to ripen.

MASERATI AND THIS PARTICULAR 3500GT #AM101.022

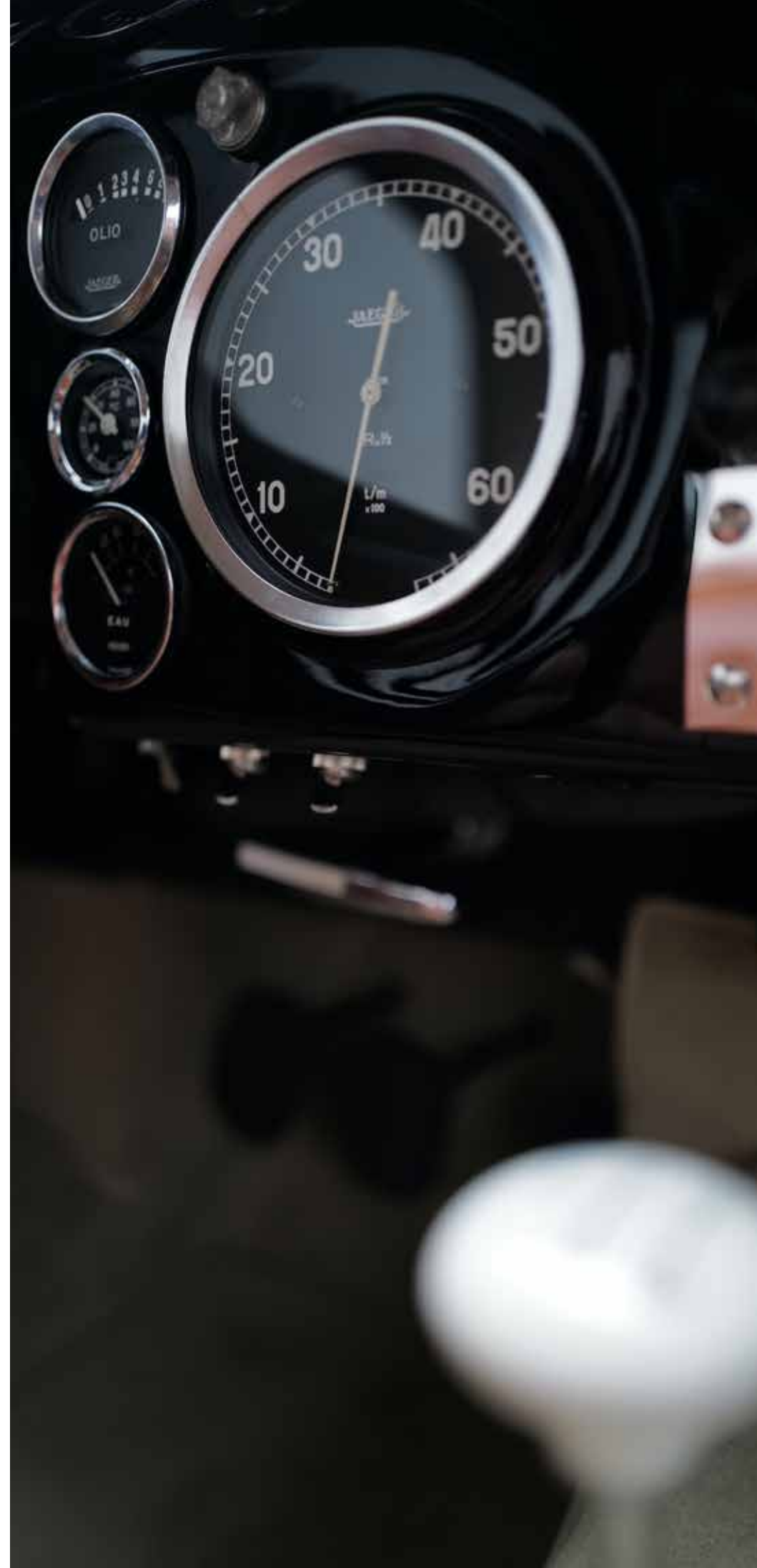
The 3500GT was Maserati's first real commitment to enter the GT market. And this was when the company was in a dangerously weak financial position caused by malfortune, extraordinary high expenses for racing and troubled times in other Orsi companies. (Ed. Full story in Alfieri Magazine #4, page 14: 'Why Maserati really quit racing')

Maserati had limited human and financial resources to develop the new car at this time. As a result, the first cars were hand-built without even being close to a production standard and mainly without a standardised parts list. Different suppliers for parts and components, as well as different designs, were tested. Parts were used based on availability, and some components were likely sourced from the racing department.

All 3500GT/GTi Coupés usually have even chassis numbers. However, when production scaled, the numbering was not applied consistently, allowing for some odd numbers on cars. Furthermore, some very early chassis numbers were given to various coachbuilders, and some chassis apparently got lost. However, we know today that the prototype of all 3500GTs – La Dama Bianca – still exists and is under restoration in Italy. And chassis number 005 is undergoing restoration in Australia, which currently makes chassis number 022 the earliest Maserati 3500GT in running condition.

The car has undergone a detailed and ambitious restoration between 2013 and 2019, and the results is a very special 3500GT in top-notch condition. The chassis of the earliest cars differ as they have stronger, wider, more intricate sills and slightly more narrow width and track. AM101.022 carries dials and instruments from the Maserati A6, Alfin drum breaks and extremely rare Borrani wire wheels (RW3421).

The cylinder head and camshafts found in the engine are undoubtedly interesting. As with the 250F race car engines, the cylinder head has entry ports for cooling water circulation. Of course, this system is redundant today. However, it clearly hints at the cylinder head's origin. In addition, the camshafts are profiled more aggressively than on other engines we have seen. Peak power is delivered between 3700 rpm and



MEET ENRICO, THE CAR'S FIRST OWNER.

The irrepressible Baron Enrico di Portanova was one of the most flamboyant members of the international jet set, who once listed the best things in life as "sun, sex and spaghetti." Enrico di Portanova (aka Ricky) was born in Los Angeles between the 1930s and 1940s and spent the first years of his youth there.

However, Enrico and his brother Ugo, suffering from a severe mental handicap, were moved to Rome by his father, the Italian playboy Paolo Di Portanova. Father Paolo had divorced their mom Lillie Cranz Cullen, the second child of the American oil magnate Hugh Roy Cullen. He felt Italy was the best place to grow up.

Early in his life, Ricky's unmistakable moustache, refined culture, love for women and engines, and all of life's pleasures had already turned him into the golden boy. However, the death of his grandfather/oil magnate in 1957 and a sizable inheritance allowed him to step up his game for many years. However, in 1961, Ricky grasped the actual extent of his inheritance. His monthly endowment of \$ 5,000 from the Cullen estate fund was no longer sufficient. So he left Rome and headed to America to claim his entire inheritance for himself and his brother Ugo.

In the late 1970s, after a long legal battle, his monthly income went up to \$ 1.2 million, and his fortune went to \$ 50 million. A final settlement with the Cullen fund in 1984 closed the discussion. From then on, Ricky was freed from any financial worries, so he dedicated his life to celebrating the pleasure of living in his residences in Rome, Houston, Montecarlo and Acapulco.

After a first stormy marriage, he remarried a voluptuous Texan girl in 1973, and they formed one of the most glamorous couples in the international Jet Set for 27 years. The "party" ended abruptly for both of them in 2000. Ricky died in February, and his wife followed in April, both cancer victims.

The engine revs quicker and more eagerly than in production units, enabling the car to reach an actual 135 mph top speed.



4000 rpm, while standard engines have a flat torque curve of around 3000 rpm.

When restoring chassis and coachwork, we could identify signs of 'experimenting' by the coachbuilder: unfinished welds, slots in the firewall, unused boreholes and various reinforcements not found on standard 3500GTs.

However, the most significant difference to all 'standard' 3500GT is the driving experience. The seating position is much more comfortable than in later cars allowing for more leg room due to slightly lower seat cushions and lower positioned sliders. The chassis is more rigid due to the stronger sills, and the steering is more precise. The engine revs quicker and more eagerly than in production units, enabling the car to reach an actual 135 mph top speed. The dials and instruments are gorgeous, especially when the speedometer is revving.

The car feels like an actual sports car with a more aggressive DNA than the production cars. It is often reasoned that pre-production cars are not finally developed and lack refinement. This is true for this car, but only in one particular area. The wind noise is louder than in later cars because they benefitted from superior gaskets around the side screens and A-pillar. But that is its only flaw. Because this car drives more lively and precise, it should have been the production standard.

THE RESTORER'S VIEW

I am very grateful this car was entrusted to my team and we were able to bring it back to a world-class standard. Doing so allowed us to learn about these early cars and appreciate the challenges the craftsmen at Touring and Maserati faced during building and assembly. We have tons of respect for these people. An enormous amount of flexibility, courageousness, across-the-board thinking, planning and handling was required without computer-aided design or simulation tools. The car is a tribute to their work.

DIGGING THROUGH THE ARCHIVES

In the factory records, we read that AM101.022 was assembled in February 1958. The original exterior colour is recorded as 'blue', and the interior as 'red'. The shipping documents tell the car was delivered to Enrico Di Portanova on March 27, 1958. Portanova was an heir to the Hugh Roy Cullen estate and received at the time of the purchase a monthly allowance of \$ 5000.

Additional Maserati documents show upgrades were installed at the factory in Modena between 1960 and 1961, two years after it was built. This includes replacing the front drums with disc brakes and the original ZF gearbox (S4/30) with a 5-speed box.

Stickers on the rear screen indicate it was serviced in Palermo; later, it was shipped to the US.

The car was acquired by Charles Delia; Syosset, New York, at an unspecified date. He looked after the car, as proven by several repair bills and documents dating back to 1988. In 2010 the car was for sale at Gullwing Motors. In 2011, it returned to Europe via the Netherlands and in April 2013, the current owner bought it and commissioned a no-compromise 4000hr+ restoration.

To a connoisseur's eye, the gauges in the dashboard and the ivory white gear knob disclose this 3500GT is an early and exceptional specimen.



Let's get emotional

STORY: PEDRO CAPPELLE | IMAGES: JOREN GOESSENS - MASERATI ACG
WITH THE SUPPORT OF MASERATI ACG - BELGIUMNF



The Kingdom of Belgium is rather small, so there is always another country within a one- to two-hour drive. Belgian's most prominent Maserati dealer ACG with dealerships in Ghent and Brussels, is well-known across those borders, particularly with France and The Netherlands. Why? Because they have developed a reputation for being extremely customer oriented. Here is a story of a Maserati owner who lives across the border but decided to work with this dealer just because of that. Of course, we all know Maserati drivers are very individualistic. Whether they drive a modern or classic car, they want to get the best experience. But, as you will learn, Mr JB likes to put his knowledge and taste into each undertaking. Here is a man who makes plans and dares to change to keep him on edge.

"An interview is not something I generally do. But because of my relationship, or better, call it partnership with the Maserati dealer, I'm allowing this.

Last weekend was quite a fun weekend during the photo shoot. I didn't know what to expect. But it was easy because I didn't have to sit still for hair and make-up. I just put the helmet on and waited for instructions. Seeing the dealer and the photographer put so much effort into making these photos confirms that I am at home with this dealership. It's remarkable to see those guys working with the brand."

A 'VETTE

Our guest is part of the fourth generation running the family business founded 4 years before the Maserati brothers in Bologna started their shop. The company had always remained in the same family, which helped grow the name and fame. As a result, the business is now a world leader in the equestrian world and is active in 88 countries. So it's safe to say the man knows about horses and horsepower.

"I rolled in the car scene when I spent two months in the US. I was 16 years old and was sent there because my English was terrible, and I wanted to enrol in an American school. But unfortunately, I didn't get accepted off the bat, so I still had eight weeks to get my English right. It was a working holiday, I stayed with a family, and one evening we sat on the porch enjoying an iced tea and heard a low rumble approaching on their long driveway. A car appeared, and I'd never seen or heard of such a thing. It turned out to be a Corvette with granddad behind the wheel.

Before I left home, my parents gave me a small camera to record impressions of my stay in the US. It turned out I only had taken pictures of that car. (laughs)

So that experience was fantastic, and I promised myself that someday I should have that car. Well, when being 16, without a diploma, I realised education and work needed priority. But, eventually, the Corvette was my first classic car. And that's how it started.

Nowadays, I take my motorbike to the racetrack and practice Enduro, and I used to motocross from a young age. I've broken many things and had plenty of accidents, but fractures heal, and maturity of the mind comes with age.

I'm the only one in the family with a genuine love for speed, so I share my passion with my friends.

I have normal good honest people around me who also enjoy driving. I take pleasure from their enjoyment. However, their speeding tickets come out of their pockets (laughs)."

THE CURRENT LINEUP

"I often travel for work, and modern cars don't appeal to me. I've driven German or Japanese before. I remember my Lexus RX in black with a black interior. The Japanese have made what I call "a calculated marriage". It feels alright but lacks any emotion and turns out pretty boring when you're in it. In the Lexus, if you want engine sound, the sound goes through the speaker. How pathetic is that?

So my brother pointed me toward Maserati when he said I should look at Italian cars to get emotion. I had never considered them even though I fervently enjoy Italy for its food and holidays. And he was right!

Just look at the motorisation. Everything that comes from Italy has pure emotions. Maserati wraps these emotions in a modern jacket. Maserati has put together a great product, a grand car which combines speed and luxury. When considering other fast cars, there is always a compromise,

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I do mean really,
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e.g. the outward view is not optimal, or the driver's position lacks comfort. However, Maserati has mastered the formula, including free smiles from a to b!

So I currently drive a Levante Trofeo, a Ducati Streetfighter and an MC20 is underway. The odd one seems to be the Ducati, but it fits in with the Trofeo and MC20. It also delivers emotion and grand design. Of course, all brands produce good bikes, but Ducati pushes the envelope in terms of design. The Streetfighter is a specific model, a race bike returned to street legal specs by changing the bare minimum, making it stunning and fast. It's the Stradale of motorbikes.

The Levante Trofeo is top of the bill for me. I don't think it needs any more horses under the hood. But it wasn't my initial choice. When I visited the Maserati dealer in Ghent, I went for the Levante model but the entry-level. I was cautious, not only because I came from the German and Japanese cars but perhaps also because I had to get my mind around the price associated with the car.

So, the first test drive was with a second-hand Levante Diesel. I didn't like that, so we moved on to the petrol-powered 350-hp version, which felt fantastic. But doubts kicked in, and I considered stepping it up a notch with the 430 hp version. Finally, I was able to convince myself to go for that one. Sold! But Wouter at ACG warned me that the Trofeo would be my thing one day.

THAT DAY CAME ALREADY IN THE FIRST YEAR.

The Trofeo is really the Next Level. I was utterly blown away by the engine, the sound carries even more emotion, and the clutch combined with the automatic transmission is impressive. I'm currently driving it for a month, and I think it's great. The combination of paint and interior is a little more daring to some.

And that sound system. When you really, I do mean really, play music, it is as if Bocelli is singing in the passenger seat. But the engine's sound is often the only symphony I need to enjoy the car.

The car radiates cheerfulness and instills positive responses. The ladies behind the counter at my local gas station are waving in the morning. Although, I'm not sure if that is because I'm a frequent customer, because of the car's looks, or because I'm single (laughs)."

NEXT IS THE MC20

Wouter at ACG put me under pressure with that car (laughs). The MC20 is the most beautiful two-seater at the moment. The design lines are not overdone; everything is in harmony, and you can still drive it around anonymously. That has been accomplished so fantastically by Maserati compared to other Italian brands where that sportiness is just too much in your face.

And on the inside, when those doors open, there is this minimalistic interior. Again, well thought out, and again just the right balance. The decision for my car's interior was easy, the same as the Levante Trofeo, cheerful, no black. We're finalising the exterior (Ed. More on that in this article)."

MODDING IN THE BLOOD

Mr JB, always keen to re-engineer and develop his own products for his toys, has been adapting and modding cars and bikes. It keeps the creativity flowing after hours. But as in the day-to-day activities in the company, there will be no compromise in quality.

For instance, he is turning his Holy Grail 1963 split-window Chevrolet Corvette into an all-out custom-fabricated pro-touring performer. To Corvette fans, this would be blasphemy. Still, with the right skills and finesse, he's transforming an iconic first-year C2 to another level. With a completely new frame, drivetrain, and modern suspension, the car still looks like a 1963 car. Based on the grand old idea that there is no substitute for cubic inches, he's putting in an LS9 engine block capable of around 630 hp. And because the block looks modern, he is converting the visual aesthetics back to 1963 by applying handmade elements. The same goes for the interior, so even though the 'Vette looks old, under the skin hides modern tech. Similarly, he builds motorcycles based on existing bikes, welding frames and overhauling their engines.

"I draw the line at the 70s. Everything people thought of before those years is easy to follow. After that, partly because of the introduction of electronics, it no longer delivers satisfaction."

TAILORMADE WITH THE DEALER

We all know Maserati and its Fuoriserie program cater to the needs of those who want to add individual touches to their new Maserati. And even though it generates extraordinary results, Mr JB is taking it further in a collab with the dealer.

"This dealership is putting 'person' in 'personalisation' by catering to my needs, and this goes beyond colours or adaptations. No doubt at Fuoriserie, the people are qualified and have good taste, but they don't know me, and I don't know them. And here, everyone at the dealer is aware and sympathises with the project in their way because one day soon, the car will be on display in the showroom.

There is a direct link to the dealer, with contact on a personal level, even outside office hours... and the dealer is best positioned to provide this service.

For example, we are now building a dog bench for BO, my dog and co-driver, to fit in the Levante Trofeo. It will come in the car's colours and be visually correct, harmonious, and technically perfect.

A big thumbs up to the guys at the dealership who thought along with me and, without hesitation, took care of that question."

The second example is that the stance on the Trofeo will be slightly adjusted to look nicer. But in such a way, you wouldn't be able to pinpoint precisely what it is. Keywords are: slightly, minimal, and without exaggeration.

"I know it's already beautifully balanced. And yes, they've thought long about every aspect, staying within the limits of legislation or whatnot. But to me, it's nice to adjust some things. So I daydream about the engineer having a bad morning, and I make up for his off day with a slight change."

A third and more advanced example is the colour creation of the MC20 and the process that goes with it.

Even though the car is ordered, the final exterior colour is undecided, so it will leave the factory in plain black.

Wouter at ACG explains:

"We started with something undefined "between green and blue". Then, through selection, realisation and elimination, we develop our version of a light Arden Green originally by Aston Martin, a variation of a Bentley Silver and a light blue Azuro.

For the first range of colours, we painted around 25 of the typical speed shapes to explore what the colour could be-

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I wouldn't call these cars the start of a collection, but it's true that the Trofeo, and the MC20, are both setting new levels and will stay with me for a while. They are vivacious and have the potential to surprise me.

come. After that, we experimented with mother-of-pearl and played with various numbers of layers. Further in the process, we made large-scale 3D prints of the MC20 and applied the colours. The advantage of working with our home-developed models is we can respect the contrasting colours of the roof and side skirts, which will be black in this case. This gets us immensely close to the final result. Because it is such a satisfying process, we do it ourselves. On an annual basis, we do up to 12 cars at the customer's request.

Through each collaboration, our client and the team exchange creativity and explore new ideas. Then, when the result is ready, we share our pride."

And Mr JB adds:

"Well, you can finally fill in that order form and wait for the delivery of the car. But the approach we're now taking delivers lots of fun because I can join in the creativity with the boys from Ghent and their top automotive painters. So pay attention, Maserati, because this car will be very unique. The

journey and the whole process to reach the result are satisfying. Anyway, I'm not in a hurry as I am spoiled with plenty of horsepower in the Trofeo."

THERE IS STILL SPACE IN THE GARAGE.

"I wouldn't call these cars the start of a collection, but it's true that the Trofeo, and the MC20, are both setting new levels and will stay with me for a while. They are vivacious and have the potential to surprise me.

And it is not in my character to say goodbye to things I'm emotionally attached to. Apparently, that is now also possible with modern Maseratis. I didn't have that before; that's why I happily got rid of the Lexus.

I considered the GranTurismo briefly because it is also outstanding. The new and the previous models are fast and practical, but eventually, it provides a different experience than an MC20. I will hold on to the MC20 for about 30 years, so I will have another classic car in my garage.

We strike a chord when mentioning the electrification of cars. In hindsight, we could have known, considering the display of horsepower during the photoshoot. Mr JB is not keen on having a plug in his car at some point in the future.

I know Maserati is working on it too, and I get it, although I believe they would prefer not to. I don't think any brand wants to, but if they still want to sell a car, there will have to be electrical sockets in their cars. We'll have to comply someday, but I won't let it drive me crazy. As long as the combustion engine is around and offers plenty of power, I will stand in front of the queue to collect mine.

For now, there are no items on my wish list. So instead, I aim to finish everything I'm already working on, allow myself more free time and go out to enjoy the cars."

DEALERSHIPS AND CUSTOMER SERVICE

As head of a successful manufacturing business active in 88 countries, he knows about customer service and markets.

"Is it a pleasant experience to walk into a car dealership today? No matter what brand you go to, you see the same style of clothing, the same approach and coffee. Then, after a talk, you have to google and download brochures. The staff are experts in putting together the options, but what do they still know about the brand.

If you spend a lot of money and have to align with someone not involved or passionate about what they do ... that doesn't work for me.

For many years I bought Mazda as a second car, and when it needed replacing, I still bought Mazda, which went on for years. That was definitely not my brand, but the garage provided a great experience. Father and son took time to speak with me while my car was being serviced. And they had decision power which made nearly everything possible. I bought the ugliest models there, but I had a good feeling about how they managed me as a customer.

Many years later, that is what I experience in Maserati in Ghent. I received a good explanation from Wouter and Björn, who both offer expertise and work with emotion for the profession. I like to work with people driven by the brand, the product and who identify with the company.

Obviously, it's not a mom-and-pop garage like with Mazda, but it is neither artificial. Instead, they present themselves as who they are, and that's why it clicks.

We all are owners of the brand Maserati. We represent a piece of Maserati, and if we weren't around, there would still be a brand, albeit dusty. Unfortunately, many manufacturers miss that target, not only in the automotive world. As a dealer, but also as a brand, it is essential to continue to make the link between the products, the customers and the factory.

I understand there is pressure on sales, with only a few Maserati models fighting against other brands with models for different budgets, allowing an entry to their brand. It is a crowded segment.

Maserati will undoubtedly continue to make beautiful things. But the key is customer service, and that is provided by the dealerships because they have to create long-term customers.

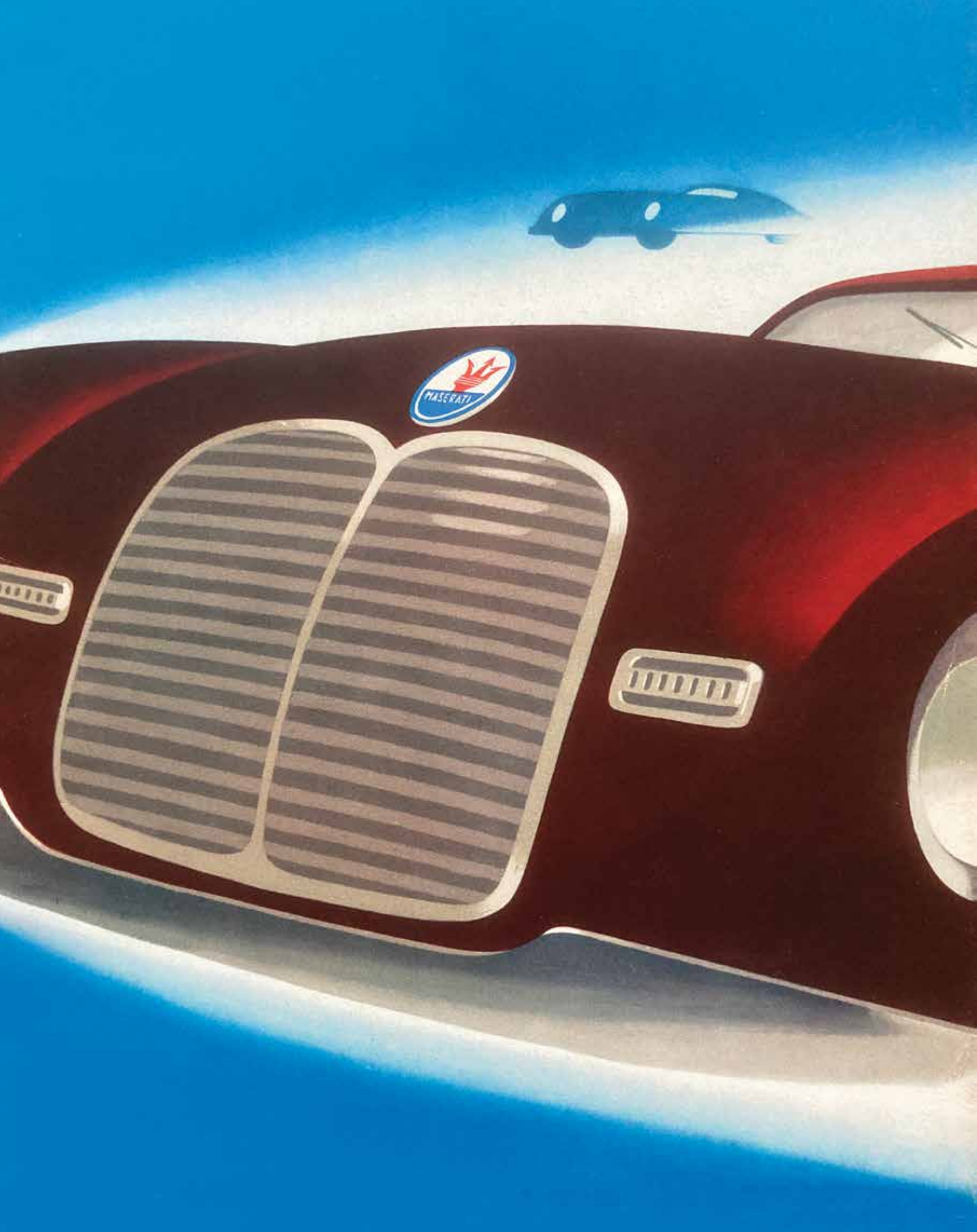
In today's world, it's all too easy to go for a quick win. And that's how you end up with the typical customer that shops for discounts with zero brand loyalty who switches when the next discount is presented."



SPECS AND OPTIONS FOR THE TROFEO AND THE MC20.

The Levante Trofeo Fuoriserie is a finely packaged piece of equipment dressed in Grigio Maratea with a Full Sabbia Fuoriserie interior.

The forthcoming MC20 Fuoriserie has its exterior colour under development and will have the same Full Sabbia Fuoriserie interior finishing. It will have stainless steel doorsills, carbon fibre seat backs, extended Alcantara interior with Laser effect on seat centre and door panels, black brake callipers, 20" Corsa Matte dark Miron wheels, ...



Grand Touring 101

“The others just travel”

STORY: PEDRO CAPPELLE
IMAGES: MASERATI, SPITZLEY/ZAGARI ARCHIVE, ALFIERI MAGAZINE

Close your eyes. Now imagine you're behind the steering wheel of your Maserati. You blip the throttle and shift down as you take that imaginary curve; the needle moves through the RPMs. You navigate the winding road up the mountain, while the next bend reveals the sun-drenched lagoon below.

The world is on the move again, and restrictions related to the pandemic are a thing of the past. So most likely, Spring, Summer and Autumn of 2022 were enjoyed with a bit of road-tripping. As Maserati drivers, we're yearning for cross-border travelling in style, comfort and ample speed.

With the partial unveiling of the 2023 GranTurismo Folgore in a short video on September 1st, we got a glimpse of the new generation GT. Filmed against the redwoods and coastline of the Santa Cruz/ Monterey region, this GT looks the part. Then, only two weeks later, the new Maserati GranTurismo with the V6 Nettuno engine was spotted throughout Europe and shown on social media. The livery's main message was that it all started for Maserati with an icon created 75 years ago, the A6 1500. This car combined luxury mobility, (some level of) performance and comfort, opening a new business alongside the racing activities.



The Voyage of Italy - Richard Lassels (c. 1603-1668 †), published posthumously in Paris in 1670 and then in London.



Head of Design, Klaus Busse, explains what GranTurismo is: "GranTurismo is the idea of combining the racetrack and on road." A short soundbite fit for video, but it hides so much more. So let's dive deep into the origins and evolution of this thing called GT!

The Grand Tour is how it all started. Forget Clarkson, May and Hammond, although they cleverly adopted the name for their car show when they shifted to Amazon Prime in 2015.

The origins of The Grand Tour go as far back as the 17th century. Then, it was a traditional trip through Europe, with Italy as a key destination; an educational rite of passage for upper-class young European wealthy men when they reached the age of 20-21. And they were often accompanied by a tutor or family member.

The custom started primarily with the British nobility and wealthy landed gentry. But soon, similar trips were made by wealthy young men from other Northern and Central European nations and even South and North Americans.

According to the Oxford English Dictionary, the first recorded use of the term was by Richard Lassels (c. 1603–1668 †) in his book *The Voyage of Italy*, published posthumously in Paris in 1670 and then in Lon-

A Grand Tour could last anywhere from several months to several years and was commonly undertaken in the company of a knowledgeable guide.

don. He travelled through Italy five times as a tutor to several English nobility and gentry. According to the author, there are four areas in which travel creates "an accomplished, consummate Traveller": the intellectual, the social, the ethical, and the political.

The tradition declined in Europe as enthusiasm for classical culture waned and large-scale rail transport and steamship travel gained popularity.

However, with the rise of industrialisation in the United States in the 19th century, the nouveau riche found a renewed interest. Wealthy men and women of all ages adopted the Grand Tour to access the sophistication of Europe.

The primary value of the Grand Tour lay in its exposure to the cultural legacy of classical antiquity, the Renaissance and to the aristocratic and fashionably polite society of the European continent. It also provided the only opportunity to view specific works of art and hear certain music.

A Grand Tour could last anywhere from several months to several years and was commonly undertaken in the company of a knowledgeable guide. And as today is often the case, the itinerary of the Grand Tour was not set in stone but was subject to variations depending on an individual's interests and finances.

THE PRE-WAR GT DAYS

We leave horse and carriage behind and skip a couple of centuries to an era when the automobile allowed us to re-establish a new version of the Grand Tour concept. The original parameters applied as it was only accessible to the very wealthy, allowing for variation in the itinerary and permitting small groups to travel together.

Before 1940 the GT philosophy was mainly rooted in a tradition of separate chassis, engines and coachbuilders. As a result, a buyer in the 1920s and 1930s who wanted a GT car would have to commission various manufacturers. The result would be highly individual, often clothed in art deco lustre.

But there would be no differentiation between the concept of the GT or any other completely different type of car because they were essentially using the same 'ingredients'. So, for example, the six Bugatti Royales were created as Grand Tourers, limousines and sports cars. Also, before the 1950s, there were few roads on which to take your GT. Except for town roads that only were intended for short travels, many routes were along rough tracks.

The first car to be named "Gran Turismo" was the 1929 Alfa Romeo 6C 1750 Gran Turismo. A sporting dual-purpose road/race chassis and engine specification were available with various body styles or carrozzeria. The influential Weymann fabric-bodied Berlinetta version by Carrozzeria Touring won the "Vetture Chiuse" category at the 1931 Mille Miglia. An improved and supercharged version, the 6C 1750 GTC Gran Turismo Compressore, won the "Vetture a Guida Interna" category of the 1932 Mille Miglia.

The Alfa Romeo 6C 1750 was designed by Vittorio Jano, who would later be instrumental in the design of the 1951 Lancia Aurelia B20 GT.

THE POST-WAR EVOLUTION OF GRAN TURISMO CARS

As the first arterial thoroughfares appeared after WW2, the ability to link them together and travel at speed for long distances bore fruit for the GT car. Peacetime lifted the boundary restrictions in Europe,



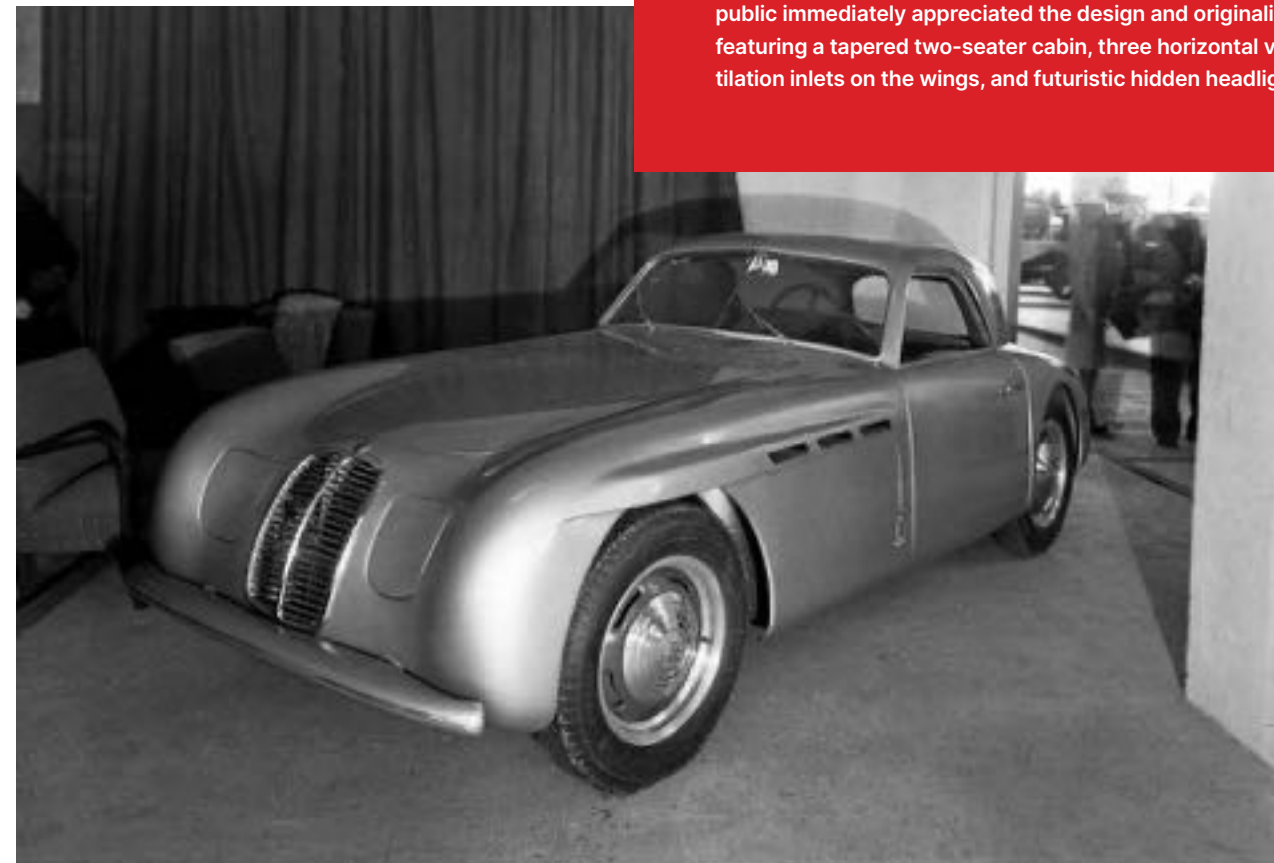
75 YEARS SINCE MASERATI'S FIRST GT

It would be impossible to nominate a single Maserati as the best GT ever because Grand Touring was and still is at the heart of every Maserati. However, here are some models that really made their mark in the early days of GranTurismo.

A6 1500 GT

The original concept was enticingly simple. It involved fitting a sophisticated race car engine into a luxurious, handcrafted sedan. Seamlessly combining these two worlds was, of course, far from simple. Yet it is exactly what Maserati did in 1947 with the A6 1500 GT Pininfarina and some years later with the 3500GT prototype: "La Dama Bianca". Such power had never been so beautifully packaged and delivered – opening up new possibilities for long-distance travel.

The prototype of what can be considered the first GranTurismo – i.e. the first Maserati destined for road use and not for racing – was unveiled at the 1947 Geneva Motor Show. It was christened 'A6' – A in honour of Alfieri Maserati and 6 denoting its straight-six engine. Its incredible styling was the work of the renowned designer Pininfarina. The public immediately appreciated the design and originality, featuring a tapered two-seater cabin, three horizontal ventilation inlets on the wings, and futuristic hidden headlights.





and the allure of taking a long trip abroad under your own steam, carrying your own luggage to exotic destinations, not only Italy, held as much appeal as today.

The first recognised motor race specifically for Gran Turismo cars was the 1949 Coppa Inter-Europa held at Monza.

And another landmark in the GT world is the Cisitalia 202 SC which participated in that race but was no match for Ferrari's new hand-built 2000 cc V12. Ferrari dominated by taking the first three places.

However, the Cisitalia 202 SC gained considerable fame for the outstanding design of its Pinin Farina coachwork and has greatly influenced the style of subsequent Berlinetta or fastback Gran Turismo coupés. Since 1972, the Museum of Modern Art in New York has held a Cisitalia 202 "GT" in its collection. (object 409.1972)

The Maserati A6 1500 won the 1500 cc class at the 1949 Coppa-Europa. It was driven by Franco Bordonj, former fighter ace of the Regia Aeronautica who had debuted as a pilota da corsa at the 1949 Mille Miglia. The A6 1500 was the first road-going production car to be offered by the Maserati factory. It featured a tubular chassis with independent front suspension and coil springs, the 1500 cc six-cylinder being derived from the Maserati brothers' pre-war voiturette racing engines. The body of the A6 1500 was an elegant two-door fastback coupé body, also by Pinin Farina.

And then there's the 1949 Ferrari 166 Inter, a road-going Berlinetta coupé with coachwork by Carrozzeria Touring and other coachbuilders. The first car constructed in Ferrari's name, the V12 125 S, also a racing sports car, debuted in 1947 at the Piacenza

racing circuit. Only two were produced, but they rapidly evolved into the 159 and 166 models. The Ferrari 166 'Inter' S coupé model won the 1949 Coppa Inter-Europa motor race. Regulations stipulated body form and dimensions, but there was no minimum production quantity, so this hand-built Berlinetta is considered the first Ferrari Gran Turismo. However, after that race, the national governing body of Italian motorsport, CSAI (Commissione Sportiva Automobilistica Italiana), officially introduced a new class Gran Turismo Internazionale, for cars with production over thirty units per year.

Ferrari's response was the road/race Ferrari 212. Twenty-seven short-wheelbase competition versions called Export, some with increasingly popular Gran Turismo-style Berlinetta coupé coachwork, were produced. Ferrari called the first example 212 MM, while the road version was called Inter.

Even more impressive than the new Ferrari was the spectacular debut of Lancia's Aurelia B20 GT in 1951. At the Turin Motor Show, the Pinin Farina-bodied Gran Turismo B20 Coupé version was unveiled, showing style elements also found on the Cistalia of 1947 and on coupés which Pinin designed for the 6C Alfa Romeo and Maserati in 1948. The B20 GT was a fully realised production GT car and represents the starting point of the definitive Grand Tourer.

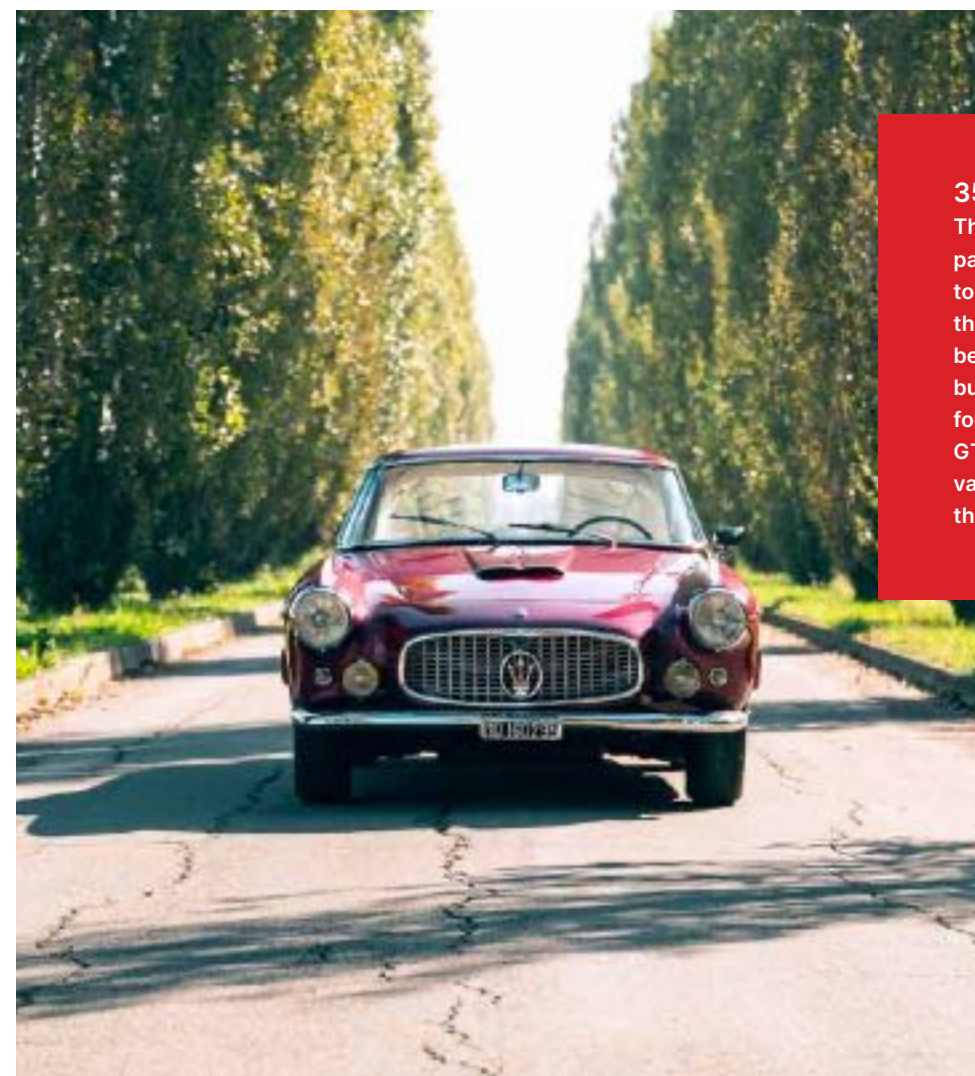
The A6 1500 was the first road-going production car to be offered by the Maserati factory. The body was an elegant two-door fastback coupé body, by Pinin Farina.

Other significant cars followed suit, like the 1952 Fiat 8V "Otto Vu" Zagato, the 1954 Mercedes-Benz 300SL and the 1956 Ferrari 250 GT. And while Italy was the Gran Turismo birthplace, Britain joined enthusiastically with the 1946 Healey Elliot, the 1947 Bristol 400 – 406 and the 1953 Aston Martin DB2.

EUROPE VS THE USA

The "modern" grand touring car concept originated in Europe in the post-war years and implies substantial differences in performance, speed and comfort between elite cars and those of ordinary motorists.

In the post-war United States, manufacturers were less inclined to adopt the GT car's ethos. Instead, they preferred to build cars for their long, straight, smooth roads with a wide availability of powerful straight-six and V8 engines in all price ranges. These 1950s cars grew lower, longer, and wider. The rise of chrome on cars tallied with the increasingly flourishing and opulent society. Stylists were inspired by planes and trains prevailing during that time. Tailpins and chromes were the norms. With the advent of the jet age in the 1950s came technological and design breakthroughs in the automobile. One of those was the speed with which the automobile could be manufactured despite complicated



3500GT

The 3500GT Coupé marked the company's entry into the growing grand tourer market and was launched at the 1957 Geneva Motor Show. It soon became a favourite of celebrities and business leaders. A roadster version followed in 1959 - the stunning 3500 GT Spyder Vignale, designed by Giovanni Michelotti, the leading stylist at the renowned coachbuilders Vignale.

curves and forms. The jet-set lifestyle had captured the hearts of the American public and car designers of the time exploited this fascination to spew out ordinarily plain-looking family cars with wings, turbines and afterburner tail lights.

Despite this spiritedness, the United States, with its fast-growing economic expansion, became the largest market for European grand-touring cars. These cars were more refined in their looks and their engineering. Now renowned designers started their careers with them, and the cars had plenty of horsepower. The GT was built under expert eyes using a cocktail of professionally selected methods and components. And it garnered success in Europe, and

**Purists
define “gran
turismo” as
the enjoyment,
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and comfort
of open-road
touring.”**

the USA from the global movie business, celebrities and jet-set.

GRAND TOURING CHARACTERISTICS

The terms “grand tourer”, “gran turismo”, “grande routière”, and “GT” are among the most misused terms in motoring. The grand touring designation generally means “motoring at speed, in style, safety, and comfort.” Purists define “gran turismo” as the enjoyment, excitement and comfort of open-road touring.”

The ideal is a car with the ability to cross a continent at speed and in comfort yet provide driving thrills when demanded, and it should exhibit the following:

- The engine should be able to cope with cruising comfortably at the upper limits on all continental roads without drawbacks or loss of power.
 - Ideally, the GT car should have been devised as a Grand Tourer, with all associated considerations in mind.
 - It should be able to transport at least two in comfort with their luggage and have room to spare, probably in the form of a two-plus-two seating arrangement. Most cars constructed to do +200mph or accelerate to 60 in under 4 seconds lack the relaxing refinement and inherent practicality that a sister GT model has.
 - The exterior and interior design should be geared toward complete control by the driver.
 - Its chassis and suspension provide suitable handling and road-holding on all routes during travel.
- Grand tourers emphasise comfort and handling over unbridled high performance or ascetic spartan accommodations. In comparison, sports cars (also a “much abused and confusing term”) are typically more “crude” compared to “sophisticated Grand Touring machinery.” The Ferrari 365GTB/4 ‘Daytona’ is not included among the GTs, but its more refined, four-seater related cousins, the 365GT 2+2 and GTC4, are.

However, the popularity of using the GT abbreviation for marketing has turned it into a much-misused term. Signifying no more than a slightly tuned version of hot hatches, urbane two-door saloons, family cars with trendy wheels and a go-faster stripe on the side. Yet they wear the ‘GT’ badge.

Historically, most GTs have been front-engined with rear-wheel drive, creating more space for the cabin than mid-mounted engine layouts. Softer suspensions, greater storage, and more luxurious details in the finishing add to their driving appeal.

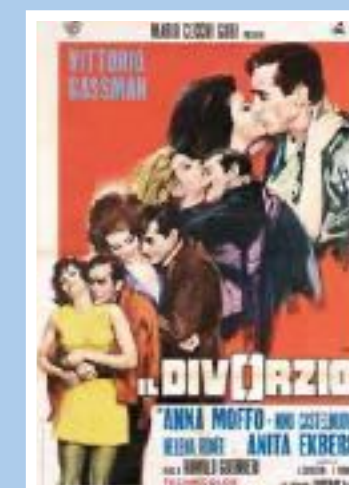
THE FUTURE

The grand touring story is, in many ways, one of survival. And not merely for Maserati. The fact that the GT dream has remained alive through times of austerity, recession, ruthless expansion, oil crises, technology, overregulation and Low Emission Zones shows that the species can adapt and survive when so many contemporaries fall from grace. As a concept, grand touring has remained unadulterated, mature, and very much alive, unlike the raw, unassisted hot-hatch of the ‘80s or the excessive American land yacht of the ‘50s.

Now that you’ve learned more about the Grand Tour origins and the great ages of the long-distance sports tourer, start packing a battered old leather suitcase, slip into something comfortable, and enjoy your next trip.

GHIBLI COUPÉ

The late 1960s saw the birth of the supercar and some of the most revolutionary and breathtaking designs ever conceived. Amongst the true greats of this era was the Maserati Ghibli. Named after a Saharan wind, it was considered an automotive depiction of ‘la dolce vita’. It featured pop-up headlights, electric windows and magnesium wheels. Sports seats, a spacious trunk and large twin fuel tanks made this car a truly comfortable grand tourer.



La Bella Diva



Il Divorzio Divorce from your wife, not your trident.

Italians do everything in style, even divorce. In *Il Divorzio* (1970), Vittorio Gassman takes on the role of an architect. A change in Italian law allows him to divorce after 15 years of marriage. The single life turns out to be different than he had hoped and consists only of frustrating adventures with prostitutes and a nymphomaniac played by Anita Ekberg, in which his traditional-authoritarian attitude increasingly isolates him.

Early in the film, a gorgeous white Maserati Mexico appears and will often feature throughout the film. The white four-seater is the only thing our protagonist can keep counting on in this moral comedy. Seventies aesthetics, femmes fatales, Italian machos in search of their life’s goal and an iconic Trident: *Il Divorzio* has everything to keep our eyes glued to the screen.



No garage queens allowed

**The Flitzer definition of
car-driving enthusiasm**

STORY: BŁAŻEJ ŻULAWSKI
IMAGES: BŁAŻEJ ŻULAWSKI, ANDREA LUZARDI & ONNO HESSELINK

**What does it mean “to use” a classic car?
Is it about cruising on weekends?
Facing traffic as a daily driver? Or driving
the wheels off on epic adventures?
That definition sounds about right
against the backdrop of driving sports
cars over Swiss alpine terrain during a
long weekend.**



When you see the shocks of a Maserati Mexico extend to an almost unnatural level under cornering and the car aiming to scrape the asphalt with its wing mirrors, you know the chassis is dealing with powerful forces.

Let's rewind to Alfieri Magazine #4. On page 50, we featured Dirk Rumpff, his Khamsin and an epic road trip. Dirk is the Berlin-based, Charité hospital emergency room doctor-manager, anaesthesiologist, former DJ and radio host. His distinctive affinity for Maserati manifests itself in a collection of three cars, his only cars because he cycles through Berlin on his daily commute. So, in the garage is a 'Grigio Milano' Mexico being restored, a Kyalami - both are Barcelona show cars - and that iconic Gandini wedge, the 1974 'Verde Scuro' Khamsin. The car in which Dirk covered 4000 km during that one trip made it the opposite of a garage queen. Dirk likes to drive, so he formed the Flitzer Club, a place for like-minded car-obsessed enthusiasts and people who appreciate the 'finer things in life'. Their tours through Switzerland, on these occasions aptly renamed Flitzerland, showcase their definition of driving a car with enthusiasm.

NO. 1: DRIVEN WITH A PURPOSE

Whether it'd be fantastic views, great architecture and art, or music, exquisite food and drinks après-driving, or some severe cornering g-force and the odd cheeky overtaking manoeuvre. This mix formed the perfect recipe for a club focused exclusively on informal driving events, with Flitzerland - the annual journey to conquer the Swiss Alps - the crown jewel.

All pre-1990 cars with only two doors are welcome to this club, with the odd exception to these rules. So you're bound to see various Maseratis, from Shamal to Mistral, as part of the pack. Also, machines from the supercar end of the spectrum - a Ferrari 512 BB, BMW M1 and Lamborghini Countach - attended but equally, the more egalitarian and less pretentious BMW 1600 or the cheerful Lancia Fulvia. Small cars but able to easily keep up with the big boys on twisty roads.

NO. 2: ENJOYED WITHOUT FEAR OF DEPRECIATION

When you see the shocks of a Maserati Mexico extend to an almost unnatural level under cornering and the car aiming to scrape the asphalt with its wing mirrors, you know the chassis is dealing with powerful forces. This one is an immaculate example in Celeste Chiaro Metalizzato, belonging to Timo Grünwalder. The sacrifice of driving this luxurious grand tourer up the pass at tremendous speed is two snapped wheel spokes. A small hammer and wood block are skillfully applied to the central wheel nut. The mighty Mexico is ready to go, albeit on a spare of questionable age. This is a fantastic example of a "carry on regardless" attitude.





The remarkable wedge shape of the Ghibli is even more impressive when you consider that production of the Mexico and the Ghibli overlapped. Moreover, it shows the evolutionary design leaps made at that time.



The 2022 Flitzerland tour crosses almost all famous passes: Tremola, Nufenen, Susten, Grimsel, Furka, Julier and Simplon. The overnight stops are well chosen and form an excellent background to the gathering of cars. The Bauhaus masterpiece, ex-nudist/vegan colony of Fondazione Monte Verita in Ascona, makes us feel like we're in a nouvelle vague film. The exquisite grand hotel Paxmontana and Hotel Castell in Zuoz - a favourite with its art-filled halls, the impressive James Turrell installation out front and a fantastic selection of Burgundy wines - make us feel like a Wes Anderson character.



NO. 3: "IT'S A CAR, NOT A SOFA, DAMMIT!"
The "drive it like you stole it attitude" isn't required. You can make good progress without being overly dramatic, as demonstrated by Onno



A mixture of culture and car-culture forms the perfect recipe for a club focused exclusively on informal driving events



Repurposing a Mistral into a camera car proves that these classics are multifaceted, just keep in mind that they might break down occasionally.



Switzerland, where grand vistas outshine even the most beautiful cars, as exemplified by the unenthusiastic cow.

Hesselink and his stunning Ghibli. The powerful dry-sump V8 effortlessly pushes this low, wide, imposing Italian muscle-car uphill. It's an entirely different story with Stéphane Drieux's Mistral. His wonderfully patinated example, with typical French yellow headlights, struggled to keep pace with two race-prepared Porsches and a GTV6 Alfa Romeo, perhaps an unfair comparison. Nevertheless, Stéphane is happy to work hard behind the wheel, pushing the straight six to the red line after each gear shift.

"It's a car, not a sofa; its function implies that it needs to be driven and cared for to make sense as an object. In the case of the Mistral, that simple goal requires no great effort except for an early-morning oil check and a pair of suitable driving gloves to prevent blisters."

And we agree. After all, to understand all the engineering and design passion that went into these models, one needs to experience the car's full potential while driving in various conditions and various manners. It's about experiencing each aspect of the car's particular character. Whether it's the comfort of the ride on a long-distance cruise or the excellent chassis balance on a tight cobbled ancient passageway through Europe's highest mountains. Maseratis excel at both.

Even if there's a broken spoke to fix, more and more blue smoke comes from the exhaust with each passing kilometre, or the cases of champagne are sliding in the boot...

It's worth it.

Maserati A6G by Pietro Frua

STORY: STEFAN DIERKES | IMAGES: REGISTRO PIETRO FRUA, FRANCIS G. MANDARANO, SPITZLEY/ZAGARI ARCHIVE



Pietro Frua on his drawing board in 1955

Stefan Dierkes, historian and manager of the impressive Registro Pietro Frua, has been digging into existing archives and new sources again. His goal: document Frua's numerous masterpieces and get the latest and most recent information regarding the designer's Maseratis A6G checked and verified. With the backing of Maserati historian Adolfo Orsi, car guy-entrepreneur Francis G. Mandarano, Fabio Collina (Archivio Storico Maserati) and Michael Micik (Maserati Classiche), Stefan presents what is currently known about Frua's Maseratis A6G and how to distinguish the three design series. But, of course, many stones are left unturned. So should you have any additional information, please contact Stefan.



Frua achieved his breakthrough as a coachbuilder in 1950 when he was commissioned by Maserati to produce the open-body versions of the new 2-litre A6G road sports car named “Maserati 2000 cc. GranSport”.

PIETRO FRUA

Born in Turin in 1913, the Italian coachbuilder Pietro Frua, after training as a technical draughtsman at the Turin coachwork factory Stabiliimenti Farina, had quickly risen to the position of head of the technical office of the coachwork department. However, after a dispute with the owner's son, Attilio Farina, he left and, starting in January 1940, worked for the Turin commercial vehicle body plant of Officine Viberti during WW2. By the end of 1941, he began as an independent design consultant, and in 1944 – Italy was still occupied by German troops – Pietro Frua founded his own carrozzeria.

Frua achieved his breakthrough as a coachbuilder in 1950 when he was commissioned by Maserati to produce the open-body versions of the new 2-litre A6G road sports car named “Maserati 2000 cc. GranSport”. On the same basis the following years, he also built a few Coupés. In 1956, Carrozzeria Frua manufactured 80 special bodies and 200 body modifications (Italian: elaborazioni) with 15 employees. At this second peak of his creativity, the 44-year-old Frua sold his company to Carrozzeria Ghia in Turin in September 1957, where Pietro Frua was appointed head of design.

With a disagreement over the authorship of the design of the Renault Floride, Pietro Frua soon left Carrozzeria Ghia. In 1959 he became an

independent design consultant with his Studio Tecnico Pietro Frua.

Maserati also placed orders again. In 1961, for example, a 3500 GTI Italsuisse Coupé was created as a proposal for the successor to the 3500 GT with characteristic double headlights. However, the more elegant design by Frua's student Giovanni Michelotti for Carrozzeria Vignale won the Maserati contract (Ed. Full story in Alfieri Magazine #3, page 72: “Tribute to a designer Fuoriserie”).

In 1962, Frua regained Maserati's attention with his 5000 GT Coupé. The Aga Khan had ordered one of these super sports cars with Frua bodywork and the new Cibié rectangular headlights. At the time, this was the most expensive car in the world at over 100,000 Swiss francs. Subsequently, Frua received orders for the Maserati Quattroporte and the successor to the 3500 GT, the Maserati Mistral, which were both presented at the Turin Salon in November 1963. Frua was riding his third wave of success when the small but aspiring Bavarian car manufacturer Glas commissioned him with the new top model Glas V8. A car nicknamed by the public as “Glaserati” because the front design was derived from the Quattroporte.

In the following years, further one-offs, sample cars or small series were produced by Frua, e.g. for Maserati, the British manufacturers Jaguar and AC, and the new Monteverdi High Speed in Switzerland.

With the sale of Glas to BMW in 1967 and Maserati to Citroën in 1968, the successes of the 1960s ended rapidly for the 54-year-old Frua. However, BMW was bound by existing contracts and continued to produce the Glas V8 with a 3-litre engine, the Glas GT, and the 1700 saloon (in South Africa) with BMW engines and drivelines. These bodies were modified by Frua and fitted with BMW kidney grilles for some time. Even though Frua designed and built many road-ready proposals to entice BMW to keep doing business with him, he got sidelined. However, Frua's influence, with the “evil eye” of the BMW models, continues to this day.

Frua worked until he died from cancer on 28 June 1983, aged 70, only six days after he married his long-time assistant Teresa “Gina” Bussolino. She closed his studio for lack of a successor. She promised his name would not fall into foreign hands but would remain exclusively associated with the works he had designed and built.

An illustrated description of over 200 automobiles designed and built by Pietro Frua can be found on Stefan Dierkes' website: www.pietro-frua.de.

THE FIRST A6G FRUA SPIDER, SHOWN IN TURIN IN 1950

It took Maserati quite a while to enter the pro-

duction of a series of sports cars in addition to their development of race cars. The first model, the 1500 Gran Sport - Tipo A6, where A stands for the company co-founder Alfieri and 6 for the number of cylinders - built from 1946 to 1950, proved too weak with its 65 hp 1.5-litre engine. Only 61 examples were built with - apart from one Zagato Coupé - Pinin Farina Coupé bodywork. From 1951 to 1953, the A6G 2000 (where G stands for Ghisa or cast iron) was built with an engine upgraded to 2 litres and 100 horsepower. 16 cars were manufactured, including 9 Pinin Farina Coupés, 5 Frua Spiders, 1 Frua Coupé and 1 Vignale Coupé.

Pietro Frua began his long-standing collaboration with Maserati with the A6G 2000 Spider with chassis number 2015, which was presented at the Turin Motor Show in May 1950. The two-seater was painted dark red, had a leather interior in the same colour and – as the Automobil Revue noted in its issue of 10 May 1950 – a three-carburettor engine. At the time, Maserati did not reveal that this was also the debut of the new two-litre engine, probably so as not to jeopardise the sale of the last A6 1500 Pininfarina Coupés already completed.

For this car's development, Maserati delivered an A6 1500 chassis shortened by 10 cm to the up-and-coming Carrozzeria Frua in Turin. One month after the Turin salon, Maserati's chief mechanic Guerrino Bertocchi documented the first test drive with the car, which achieved 100 hp of power and a top speed of 160 km/h with the new engine.

In the summer of 1950 and the spring of 1951, a full-page advertisement by Carrozzeria Frua featuring the red Spider appeared in Motor Italia. The car's designation was “Cabriolet a due posti gran sport su Maserati sei cilindri”. On 12 February 1951, the car was delivered to its first owner, the proprietor of Società Gianmarina in Rome, via the Roman Maserati dealer Guglielmo Dei.

The Frua Spiders of the first design series can be divided into 2 groups. Three cars were completed in 1950-1951 (chassis numbers 2015, 2017 and 2018) with their chassis shortened by 10 cm (wheelbase 2,450 mm), and two cars were finished in 1951-1952 (chassis numbers 2029 and 2030; see Frank Mandarano's memories) with a longer chassis (wheelbase 2,550 mm). These Frua cars also varied in a few body details. For example, while the short-chassis Frua Spiders still had the characteristic cyclopean headlamp (Italian: monofaro) of the early A6GCS racing cars in the radiator grille and a split windscreen, the central headlamp was omitted on the two later Spiders, which also had a full-length windscreen and, thanks to the extended wheelbase, a small rear bench seat.



#2017



#2018



#2030



#2029



#2015



#2028



#2054



#2109



#2110

THE COUPÉ OF THE FIRST SERIES

With the fifth chassis, #2030, Frua also received chassis #2028 at the beginning of November 1951, on which he built a Coupé until March 1952. This was exhibited shortly afterwards at the Turin Salon and won first prize in its class and the "Gran Premio Honore" at the 6th Concorso di Eleganza at the Villa Borghese in Rome in June.

THE A6GCS/53 SPIDERS OF THE SECOND SERIES

After a break of two years, Frua only continued with three cars based on the 24 cm shorter A6GCS racing car chassis (wheelbase: 2.310 mm) in 1953. He designed a sportier red Spider body with a large

concave radiator grille and black interior. This was once more commissioned by Roman dealer Guglielmo Dei, who had also ordered all previous Frua bodies. The first A6GCS (chassis 2054) was exported to the USA, where Bobby Burns entered it in several races in 1955.

Two years later, two more 2nd series Spiders were built on the A6GC chassis but with the more roadworthy A6G/54 engine. Another red Spider (chassis 2109) with a white interior and matching white stripe on the bonnet had a major appearance at the opening of the new Monza circuit for the Italian Grand Prix on 11 September 1955. Maserati works driver Jean Behra took Italian President Giovanni

Gronchi for a lap. The third white Spider (chassis 2110) with a black interior and black stripes initially remained at Frua due to Guglielmo Dei's payment difficulties. It was finally sold by Frua to the first owner in Milan after completion in August 1957.

THE A6G/54 COUPÉS OF THE SECOND SERIES

In the meantime, Frua also received orders for four Coupés, which he delivered from 1954 to 1956 based on the new A6G/54 chassis (wheelbase: 2,550 mm). The four cars built (chassis 2063, 2103, 2114, 2140) were derived from Frua's second-series A6GCS Spider body. Their elegant coachwork with the large radiator grille could be admired on the Maserati stands at the 1954

to 1956 Turin and Paris salons. While the first white Coupé (#2063) is unfortunately lost, the last build of the second series (#2140) resurfaced in 2015 in the Baillon collection. It was auctioned as the "barn find of the century" for 2 million euros.

THE THIRD SERIES A6G/54 LONGNOSE-SPIDERS

The ten A6G Spiders of the third Frua body series with the protruded radiator grille and the chromed shoulder flaps behind the doors were delivered between 1956 and 1957. They are among the most beautiful, sought-after and expensive creations of Frua. Maserati delivered a car per month to customers in France and the USA between October 1956 and July 1957. The Californian Maserati dealer Charles L. Rezzaghi (Mille Miglia Motors) in San Francisco alone sold six of the ten Spiders. The \$ 10,450 car must have been the epitome of dolce vita in the high society of the Sunshine State.

Since body manufacturing at the Carrozzeria Frua took 3 to 4 months, there were probably up to four vehicles in Pietro Frua's workshop simultaneously. All ten Longnose-Spiders still exist today. Chassis 2191 with the non-original colour combination of white with black stripes and black leather was auctioned off by Gooding & Company in August 2016 for \$ 3.3 million. That made it the most expensive Frua vehicle ever sold. The original colour was white or Lattescuro in Italian, with a red stripe and red leather interior.

The A6G Spiders of the third Frua body series are among the most beautiful, sought-after and expensive creations of Frua.



#2063



#2140



#2103



#2030

#2191

Frank Mandarano's Club Magazine No. 52 (24/6/1988) with his two A6G Frua Spiders in the front row. The unrestored #2191, under the ownership of Frank Mandarano, still had a red interior but was repainted to red with a black stripe.



#2182



#2187 #2193



#2183



#2191

SPIDER OR SPYDER?

According to the Illustrated Dictionary of Automobile Body Styles, "Spider" is the correct and original Italian and French spelling for the open two-seater Sports Car, though Maserati named the open A6G cars "Cabriolet" in their documents. Maserati used the term Spyder for the first time in its brochures for the Maserati Mistral, whereas they dubbed the 3500 GTi Vignale Convertibile. The Italian alphabet lacks the letter "Y"; and this minor change from I to Y helped market their cars to the US and avoid the association of the eight-legged arthropods. Most likely, the term Spyder was introduced for the American market with the Porsche 550 Spyder in 1954.

Because Pietro Frua used "Spider" in his designs and project lists, this article sticks to the original Italian term. The Vignale and Daytona Spyder are the exceptions in this article, as they are unrelated to his work.



#2197



#2196



#2192



#2180

#2104



#2195

TWO A6G/54 LONGNOSE-COUPÉS

Frua also built two Coupés from its last and most successful A6G series. The first red car with a black stripe (chassis 2181) was sold to the USA in December 1956 and, after being restored in Europe, was sold by RM Auctions in 2017 for \$ 2.4 million. The second car #2194, delivered to importer Simone & Thépenier in Paris in June 1957, made a brief appearance in a French film comedy that same year and has since been considered lost.

In total Frua built only 18 Maserati A6G Spiders and 7 Coupés. But, even today, their beauty demonstrates his excellent taste and establishes his reputation as a coachbuilder.

Their production and delivery dates are summarised in the table (page 87). Further detailed and illustrated history is documented on the author's website: www.pietro-frua.de/maserati



#2194



#2181

The A6G 2 litre single-cam Frua Spider

BY FRANCIS G. MANDARANO

This is an article I wrote in September of 1991 for Viale Ciro Menotti when I was 45 years old and deeply into the wonderful world of the Maserati Automobile. Now more than 30 years later, at age 76, I'm still very passionate about the cars and the brand. You will find the last Frua chalk model in my garage office on a shelf. Gifted to me and lovingly signed and dated by Gina Frua, his wife. It was the ultimate model Signore Frua was working on when he died. It remains a cherished symbol of the time Janet and I met the great man. That meeting was scheduled after a phone call from Italdesign to the Frua Design Center in Feb 1978 by none other than Signore Giorgetto Giugiaro himself.

Janet and I left Italdesign in a tiny Mini Cooper driven by Giugiaro's cousin and Communications Director Giuliano Molineri en route to the Frua Studio on the other side of Moncalieri, about 8 km south of Turin, Italy. We arrived at the Frua technical studio, tucked away at the end of Via Papa Giovanni XXIII, No. 13.

Nowadays, it is nothing more than an anonymous address. After Pietro Frua passed away in 1983 at the age of 70, all the fixtures, equipment and inventory of his Carrozzeria were sold off by his wife, Mrs Gina Frua. The cars that Sig. Frua designed and built in-house, live on in the many shapes and prototypes that came out of that little studio on Via Papa Giovanni.

Pietro Frua envisioned the complete car – never just a portion. Style and comfort were the Frua hallmark. Classic Italian styling at its very best was what he was known for. He represented the pinnacle of Piedmontese Coachbuilding: never arrogant, always within limits, conservative in styling, yet very innovative when called upon.



THE MANDARANO'S A6G 2 LITRE SINGLE-CAM FRUA SPIDER, CHASSIS #2030 After the Spider already had a long and eventful life, my wife and I purchased it on Christmas Eve, 1987. The car sat in our collection in Bellevue, Washington, until November 1989, when it was moved from storage onto the restoration assembly line at our MIE workshop. Having restored several A6Gs before this one, including two A6G twin-cam Frua Spiders (#2191, #2192), we by no means underestimated the task at hand. The car was chemically stripped down to bare metal. Rust was cut out, new sheet metal welded where necessary, panels straightened, and floorboards recreated where they had been destroyed to make room for the Chevrolet engine. The wiring was removed, and the convertible top bows were in horrible shape and needed substantial restoration and repair.

ITALY SEPTEMBER 1988

Enter the "Go-To" machinist at the time in Modena Sig. Barbanti of Modena Motori and Gianni Torrelli of Campagnolo at Reggio Emilia, a then well-known engine builder with a verbose personality. As it turned out, he was a crazy driver, to put it mildly.

Gianni had arranged for us to meet the famous restorer Dino Cognolato in Padova, who, according to Gianni, had several A6G engines in various conditions for sale. It was a harrowing drive full of near-misses and reckless passing. Even the Italians in our car were nervous, begging Gianni to tame it down. My wife Janet and I never got in a car with him again.

As it turned out, Dino had 3 or 4 Maserati single-cam engines. I bought all of them. The all-aluminium engines with the numbers 2017 and 2022 were the most complete. So, I sent those to Modena, where they were entirely rebuilt by Sig. Barbanti. Gianni Torrelli assembled and tested both engines, and both did a marvellous job.

I chose engine #2022 for the Frua Spider #2030. The original engine (#2030) is running well. It is currently fitted to a Pininfarina-bodied A6G 1500, #084, owned at the time by Mr Harry Young of California. Along with the two engines came an original A6G, top-shifting, four-speed transmission.

In 1992 the car was sold to Igor Zanisi, a collector in Italy close to Modena. #2030 was containerised and put on a ship to Genoa. Sadly, during the journey, the car got loose in the container and damage was

You immediately notice the scale when viewing it for the first time. Smaller than expected, just fit for those narrow Italian streets. The front-end treatment is superb.

caused to the car's front. As I understand it, the damage was repaired in Modena. Eventually, the car went to a new owner/collector in Austria.

A DISSECTION OF FRUA'S FIRST A6G DESIGN

The Frua Spider is a very handsome car also by today's standards. You immediately notice the scale when viewing it for the first time. Smaller than expected, just fit for those narrow Italian streets. The front-end

treatment is superb. Frua adapted the grill from the cycled fendered A6GCS race car, added fog lights into a gridded area on the left and right, and very delicately sculptured two refined bumpers. The soft lines are carried to the front fenders and continue to the back to a gentle rear treatment featuring a short rear overhang. The long hood and one-piece windshield with graceful pillars flow very well. To be picky, we could have done without the front hood scoop. I had pondered taking it out several times during the restoration but kept it in for the sake of originality.

The Maserati nose badge is mounted on a raised sculptured chrome-plated brass riser – a lovely detail. The 5.50-16” Dunlops are mounted on 16” Borrani wire wheels held in place by the two-ear knock-offs. On each side, we find a single chrome strip separating the words “Maserati 2000 cc Gran Sport” on top and underneath Pietro Frua’s signature.

The wide doors are opened with an aluminium flush-mounted handle, typical on other cars of the period. The doors, hood and trunk hatch are made of aluminium; everything else is mild steel.

The interior features those large instruments typically found in other luxury and sports cars of the period, with fuel and temperature gauges inset into the tachometer and clock and oil pressure placed into the speedometer. The glove box reveals a third designation, “Mod. Esclusivo”. Apparently, Frua had a thing about tiny script names. In the middle of the dash are no less than nine plastic knobs with Trident logos set into the clear plastic, of which five are dummies (What was Frua think-

ing?). The self-cancelling turn signal switch is mounted above the ignition switch. The beautiful dowel-pinned wood-rimmed steering wheel is a genuine work of art. To grip the wheel with your hands gives you the feeling of handling something substantial. The knurled ashtray is a high-quality piece, although the location renders it useless unless the soft top is up. The seating arrangement includes a front bench seat for the driver and passenger. This tilts forward to allow access to the two small seats in the rear, all very handsomely trimmed in Connolly leather.

The Frua touch can clearly be seen in the full radius wheel openings, both front and rear. The rear three-quarter view shows the aforementioned short overhang, along with a very tasteful smallish trunk that tucks under just a little. The clean A6GCS tail lights look good; however, they may not be original. Also absent is the somewhat gaudy license plate light mounted in a chrome bar. 40 years later, I think Frua would approve.

Sig. Frua never stood still and chased the elusive butterfly of style to the very end. In fact, one of his last projects was a low, flat & wide styling exercise for BMW, a hard-edged Sports Coupé destined to become a sensation. Think of the BMW M1. However, just like Michelangelo’s unfinished Slaves, the chalk model was also “non-finito” or incomplete because Sig. Frua passed away. We are deprived of a glimpse into his future, leaving us with the reality of his past.

This A6G represents that reality, a moment in history when designers could be free to truly express themselves.



ABOUT FRANCIS G. MANDARANO

A 4th generation Washingtonian who fought in the jungles of Vietnam as a decorated helicopter gunship flight engineer and, after returning home, earned his commercial pilot license with twin engine and float ratings.

Francis bought his first Maserati in 1974 and founded several important companies with his future wife, Janet. One was the MIE Corporation, which became the world’s largest distributor of new & used Maserati spare parts. Also, the world’s largest Maserati club in 1976, the Concorso Italiano in 1986 at Pebble Beach, California and The Italian Car Guy Tour in 1998, bringing people together with their Italian heroes and visiting historic factories.

Many Frua cars were part of his collection, including: A6G Frua Spyder #2030, A6G 2000 Frua Spyder #2191, A6GCS Frua Spyder #2054, 3500 GT Frua Berlinetta #101.1496, Mexico Frua Coupe #112.001, Mistral Spyder #109.S.057, Quattroporte I (1st series) #107.034, Quattroporte I (2nd series) #107.1448, 1979 Kyalami 4.2.

Francis and his wife Janet live on Mercer Island, WA. He is currently the president of Cypress Point Mgmt. Corporation, the family’s commercial real estate holdings Company. They spend their winters at their home in Palm Springs, CA. Having owned over 15 rare Maserati’s, his collection currently consists of a 458 Spider, Daytona Spyder and a European Biturbo he first purchased in 1983.

“Working with Stefan goes back to 2001 when he started his Frua Registry and contacted me to receive information and details of Mr Frua’s career.

I reached out to Stefan in 2002 when I decided to feature the designs of Frua for our main event at the 17th edition of Concorso Italiano in 2003. It was a massive turnout of Frua cars, and Stefan was very helpful in assisting me with this unmatched event honouring the man and his designs.”



Left: Five of the nine plastic knobs with Trident logos are dummies.



Right: Frua script on the glove box

CHASSIS NO.	CHASSIS TO FRUA	SHAKE DOWN	WITH BODY TO MASERATI	PRESENTATION	DELIVERY	DEALER	FIRST OWNER	COLOR AT DELIVERY	COLOR TODAY
A6G Frua Spider (1st series)									
2015	24/7/1950	8/6/1959		4.-14.5.1950 Torino (I)	12/2/1951	Guglielmo Dei, Roma (I)	Adolfo Sansoni (Soc. Gianmarina), Roma (I)	amaranth red, interior: red	(car lost)
2017	24/7/1950	24/7/1950	20/1/1951	26.-27.5.1951 Roma (I)	17/5/1951	Guglielmo Dei, Roma (I)	Luigi Trevisan, Roma (I)	"blue (in the list of the Commercial Dept) black (in the delivery sheet)"	dark blue, interior: red
2018	24/7/1950	24/7/1950	28/4/1951	4.-14.4.1951 Torino (I)	4/9/1951	Guglielmo Dei, Roma (I)	Amadeo Barletta, Havana (CU)	gray, interior: blue	(2020 in restoration)
2029	21/8/1951		2/11/1951	4.-14.10.1951 Paris (F)	2/2/1952	Guglielmo Dei, Roma (I)	Adolfo Faroni, Roma (I)	light blue, interior: light	light blue, interior: dark blue
2030	6/11/1951	24/8/1951	22/4/1952	23.4.-4.5.1952 Torino (I)	15/4/1952	Guglielmo Dei, Roma (I)	Thomas Howard Bakewill, New York (USA)	light beige, interior: dark	gray, interior: dark red
A6G Frua Coupé (1st series)									
2028	6/11/1951	10/10/1951	9/3/1952	"23.4.-4.5.1952 Torino (I) 7.-8.6.1952 Roma (I)"	15/1/1953	Guglielmo Dei, Roma (I)	Tony Parravano, Hermosa Beach (USA)	amaranth red, interior: beige	amaranth red, interior: Beige
A6GCS/53 Frua Spider (2nd series)									
2054					5/11/1953	Guglielmo Dei, Roma (I)	(1955) Bobby M. Burns, Wichita Falls (USA)	red, interior: black	purple gray metallic, interior: black
2109	3/7/1955	7/9/1955		"11.9.1955 Monza (I) 22.-23.10.1955 Roma (I)"	5/10/1955	Guglielmo Dei, Roma (I)	(2.5.1958) Vittorio Costantini, Macerata (I)	red, cream white stripe, interior: yellowish	red, white stripe, interior: white
2110	20/1/1955	x.7.1955			20/8/1957	"ordered by Guglielmo Dei, Roma sold by Carrozzeria Pietro Frua, Torino (I)"	Enrico Alesina, Milano (I)	cream white, black stripe, interior: black	black, white stripe, interior: black
A6G/54 Frua Coupé (2nd series)									
2063	20/3/1954	20/11/1954		"(21.4.)-2.5.1954 Torino (I) 7.-17.10.1954 Paris (F)"	22/11/1954	Guglielmo Dei, Roma (I)	Giorgio Jannuzzi, Roma (I)	white, interior: dark	(car lost)
2103	2/12/1954	9/5/1955		20.4.-1.5.1955 Torino (I)	11/5/1955	Guglielmo Dei, Roma (I)	Juan Claudio Abreu, Paris (F)	black, interior: blue	black, interior: blue
2114	12/9/1955	5/10/1955		6.(-16.)10.1955 Paris (F)	10/12/1955	Simone & Thépenier, Paris (F)	Frères Setbon, Paris (F)	black, interior: Brown	black , interior: beige
2140	9/2/1956	6/7/1956		4.-14.10.1956 Paris (F)	2/8/1956	Simone & Thépenier, Paris (F)	2.8.1956 Jacques Fildier, Paris (F)	black , interior: ivory white	black, roof: turquoise, interior: Ivory white
A6G/54 Frua Spider (3rd series)									
2104	"2.12.1954 9.5.1955"	30/6/1956			30/7/1957	Guglielmo Dei, Roma (I)	Galeotti, Roma (I)	light blue, creamy white stripe, interior: light brown	metallic blue, golden stripe, interior: black
2180	19/5/1956	x.8.1956			12/10/1956	Simone & Thépenier, Paris (F)	Pierre Cavet (France? and Venezuela)	red, white stripe, interior: white	red, white stripe, interior: white
2182	6/9/1956	x.1.1957			13/12/1956	Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	William B. David, San Francisco (USA)	red, white stripe, interior: white	gray, burgundy red stripe, interior: burgundy red
2183	6/9/1956	(xx.10.1956)			29/1/1957	Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	Grady Means, Los Angeles (USA)	white, black stripe, interior: black	white, black stripe, interior: black
2187	6/9/1956				13/11/1956	Maserati Corporation of America, Long Island (NY, USA)	Robert C. Nicholson, Middletown (USA)	light blue, silver stripe, interior: blue	(2020 in restoration)
2191				"11.3.1957 Modena (I) ? 14.-24.3.1957 Geneva (CH)"		Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	(1966) George N. Thompson, Marysville (USA)	cream, red stripe, interior: red	white, black stripe, interior: black
2192					8/5/1957	Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	(1958) Robert J. Naegele, Jr., Palo Alto (USA)	light blue, cream white stripe, interior: cream white	light blue, cream white stripe, interior: cream white
2193				? 1957 Los Angeles Auto Show	5/4/1957	Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	S. Maurice Whitcraft, Missouri (USA)	red, black stripe, interior: black	burgundy red, black stripe, interior: black
2196					10/6/1957	Simone & Thépenier, Paris (F)	(F)	white, hazelnut brown stripe, interior: brown	cream white, reddish brown stripe, interior: brown
2197				8.3.1957 Beverly Hills (USA)	22/2/1957	Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	"(1957) Harold F. Coole (Maserati Southwest), North Hollywood (USA) (1959) M. C. Val Dez, San Diego (USA)"	red, cream white stripe, interior: cream white	red, cream white stripe, interior: cream white
A6G/54 Frua Coupé (3rd series)									
2181	28/8/1956			19.1.1957 Pomona (USA)	5/12/1956	Charles L. Rezzaghi (Mille Miglia Motors), San Francisco (USA)	USA	red, black stripe, black roof, interior: ivory white	red, black stripe, black roof, interior: brown
2194		1/6/1957			8/6/1957	Simone & Thépenier, Paris (F)		black, blue stripe, interior: blue	(car lost)

Zagato Maserati Mostro Barchetta

Mostro, in combination with Zagato, is well-known in the Maserati community. In 2015, the Italian coachbuilder presented a closed version of the Mostro, inspired by the Maserati 450 S Zagato 'Il Mostro' Coupé from 1957. Seven years after the Coupé, Zagato is back with the Mostro Barchetta. The Italian design house presented the car at Villa d'Este in May 2022.



The craftsmen of the carrozzeria, under the artistic direction of designer Norihiko Harada, developed a new appeal for the car. They made a lower windscreen and added two roll bars behind the front seats. The side windows taper down for an appearance that evokes a speedboat. The result boasts a mix of design elements from the present with a nod to the racing heritage of Maserati and Zagato.

STIRLING MOSS-TRO

The 1957 Maserati 450 S Zagato 'Il Mostro' Coupé was designed by Frank Costin for the 24 Hours of Le Mans at the request of legendary racer Stirling Moss. Legend has it that when Stirling observed the car, he remarked it was "as beautiful as a monster". Perhaps he was referring to the combination of brute force and beauty. 'il Mostro' was born.

NOT FOR THE FAINT-HEARTED

The chassis is an ultra-light carbon fibre monocoque, resulting in a weight of 1,200 kilograms. Under the bonnet, you will find either a naturally aspirated 4.2-litre V8 with 420 horsepower or the 3.0-litre Nettuno V6 with two turbos and 630 hp. Yes, the same engine in the MC20. Both powerplants deliver power to the rear wheels via a sequential six-speed gearbox. The Mostro Barchetta has a perfect 50-50 weight distribution, AP Racing six-piston front and four-piston rear brake callipers, double wishbone suspension front and rear, and adjustable shock absorbers. The interior received an update, the beautiful leather and matching stitching reveals craftsmanship, but don't expect a gigantic touchscreen. Instead, there

is a fairly straightforward racing wheel in front of you, several analogue counters and a cluster of buttons for the gear lever. Even as Barchetta, the Maserati Mostro remains Spartan.

All the specs above need a proper driver to tame the monster because traction control is lacking on the Barchetta.

SOLD OUT

Zagato will deliver five copies of the Barchetta, the same number of cars as the closed version. With all of them already sold, clients from Zagato's contact list are already clearing out their garages to make room for the car.

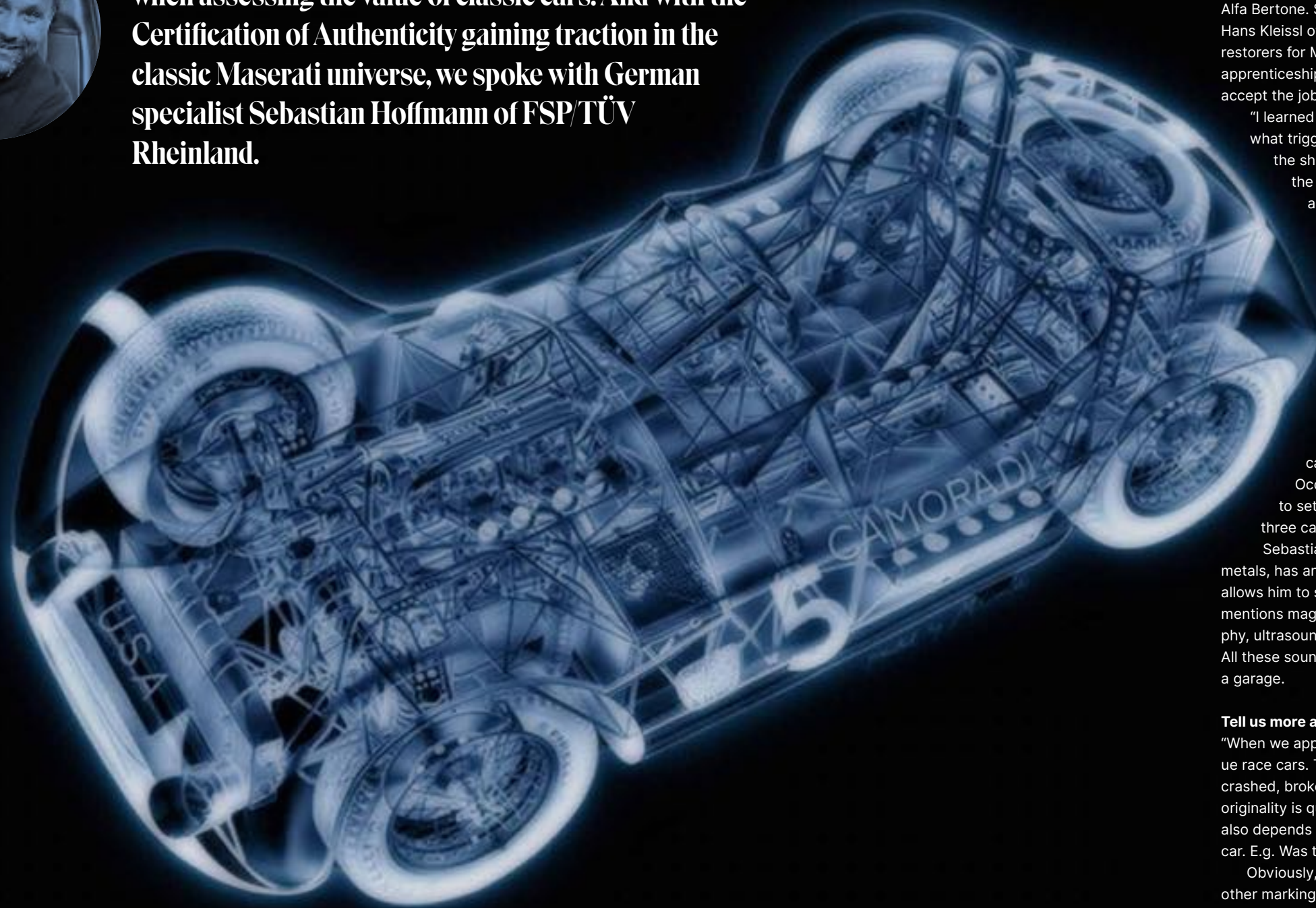


The dating game

STORY: PEDRO CAPPELLE | IMAGES: ALFIERI MAGAZINE



Authenticity and originality have always been strong points when assessing the value of classic cars. And with the Certification of Authenticity gaining traction in the classic Maserati universe, we spoke with German specialist Sebastian Hoffmann of FSP/TÜV Rheinland.



Sebastian has a background in mechanical engineering and developed an interest in cars in his early teens through his uncle, who owned a Lotus and an early Alfa Bertone. Shortly after his studies, he met with Mr Hans Kleissl of HK Engineering, one of the well-known restorers for Mercedes 300SL. Mr Kleissl offered an apprenticeship, and it took Sebastian about 5 seconds to accept the job offer.

"I learned a lot at HK Engineering over the years. But what triggered my curiosity were the experts visiting the shop to check in on restorations or appraise the results. So I looked over their shoulders and decided to learn more about what they do. And that's how it began for me. I've been actively checking and appraising classic cars for over 15 years.

A few years ago, we expanded our services beyond checking and evaluating cars. We started to deal more with high-value cars with vague identities and false and restamped numbers. So we established ways and learned techniques to check and identify these cars. Our clients are mainly private individuals, car manufacturers and auction houses.

Occasionally we are appointed by the Courts to settle an ownership dispute, e.g. when two or three cars surface with the same chassis number."

Sebastian, who loves the analysis and dating of metals, has an array of techniques at his disposal, which allows him to shed new light on the identity of a car. He mentions magnetic/optical procedures, X-rays, radiography, ultrasound, hardness testing and spectral analysis. All these sound like they belong in a lab or hospital, not a garage.

Tell us more about the techniques and their use.

"When we apply these techniques, it is often on high-value race cars. Their single goal was to win races, so they crashed, broke down and evolved. As a result, their originality is questioned regularly. The use of techniques also depends on which sort of doubts there are about a car. E.g. Was this Porsche 911 RS born as an RS?

Obviously, the first things to check are the VIN and other markings and stamped numbers. Were these

restamped? Are there particular weldings around these numbers that create suspicion? These checks are done via a magnetic-optical device and x-ray.

The second thing we check and evaluate is which parts of the car can be dated back to a specific year, e.g. 1972 or 1973. Is the metal where the VIN is stamped actually from that same period? We scan and analyze this metal and upload the data to our database. Then, helped by artificial intelligence, we examine the composition of the scan results, compare it with other samples and determine the production date.

With x-ray, our speciality, we detect grindings and underlying numbers. We have a workshop to receive clients' cars, but because we have clients throughout Europe, we focus on mobility and delivering the services at their places. One of the x-ray devices we use was previously used by veterinarians to check horses and cows. The machine uses old techniques but allows us great flexibility, often in demanding locations.

Our second x-ray device is a modern digital instrument developed for the police and armed forces to check suitcases and machines. It produces images with a massive resolution."

How do you distinguish old from new metals and materials?

"When I started, I didn't try to figure it out alone. I received help from people who had worked for Thyssen-Krupp in Germany and have experience detecting and dating these materials. As with many things, with the years comes the experience, and now it's easy based on the data. Old metal is not clean and contains different levels of phosphorus and sulfur. There are some metals that we can date to one year, but often it is a range of five to ten years. We can date metal objects by analyzing the metals, alloys, and impurities present and comparing their composition to our database."

About that database, what do you put in there?

"Original cars! It's all about the data, which has to be clear and correct. Collecting data takes a lot of work and many hours in scrap yards, barns and car collections. We also add data from newer cars. During our analysis, that information allows us to separate the old materials from the new."

I value the individuals collecting these cars because I realize it takes a significant effort and a big heart to restore them and keep them on the roads. Every car, regardless of model or brand, has its specialities, much like the owners.

SEEING THE INVISIBLE USING MAGNETIC TAPE AND A STRONG MAGNET

Sebastian shows how easy it is to see beyond what is visible. In the one hand, he holds a strip of magnetic tape that doesn't do more than store information, and in the other hand, he has a strong magnet roller.

Our test subject is a Maserati Ghibli. Sebastian puts the tape over the VIN and rolls the magnet across.

By doing so, he creates an invisible magnetic print on the tape strip.

He takes the strip and puts it in a scanner/computer, which develops a digital image on the screen of the stamped chassis number.

Big deal, you think. But the image shows depth and looks underneath the surface, millimetres deep. So if there were grindings, other numbers or stampings, we could have easily spotted them. Not with the naked eye, but with this procedure.

The result on our test subject shows the number and, beneath it, the original corrosion invisible to the human eye without any grindings or extra digits. This is a prime example of an untampered number.

What other processes have you adopted?

"We are working with ultrasound to check the paint and the number of layers. Also, we are checking aluminium and expanding our already extensive database. Aluminium is much more complicated to analyze and date. Furthermore, we can detect 30 elements in steel, from Carbon to Boron and Arsenic. And the next step for us is about reading and interpreting the complete spectrum we get whilst measuring. This data is of much more high density and delivers more information. This technique is so precise; that it creates a car's fingerprint."

What do you deliver to your clients after your work is completed?

"As a client, you receive the x-rays, the data analyses, metal analyses, the dating results, and our report with every measuring point, explaining what was analyzed and why. Costs range from €350 to €10.000 for an easy optical check to very complex checking with many measuring points and using x-ray."

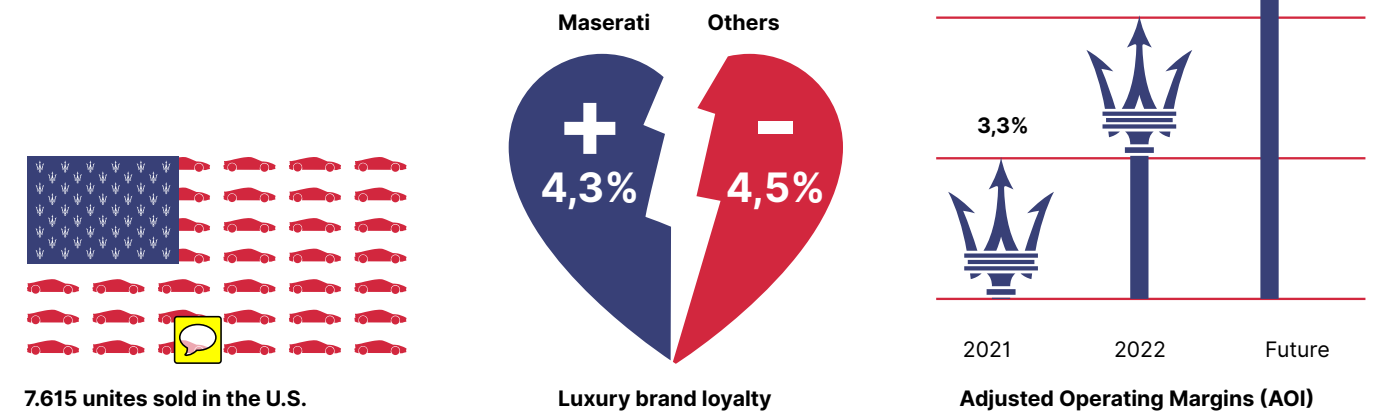
Will your work gain even more relevance?

"With our expertise, we maintain good contact with other specialists. It is not only my knowledge that goes into a report. E.g. we work with a specialist in Mannheim where they are dating materials like human or animal bones, ancient knives and swords, but also leather and wood.

I also like to work with Doctor Gundula Tutt, the renowned conservator, restorer, and colour historian. She is considered the best paint expert for the classic car scene in Germany. So, with the network and the knowledge, I think our work will also be important in the next 20 years.

But behind the data, the checks, and the science are people. I value the individuals collecting these cars because I realize it takes a significant effort and a big heart to restore them and keep them on the roads. Every car, regardless of model or brand, has its specialities, much like the owners. So when discussing cars with them, I always get to know the person better, which makes my job fascinating."

Maserati in numbers



"Facts are stubborn things, but statistics are pliable" is a quote by American writer, humorist, entrepreneur, publisher and lecturer Mark Twain.

Nevertheless, we're proud to announce that based on, ahem, numbers, our beloved and exclusive premium brand of Stellantis is well on track in the first half of 2022. The Adjusted Operating Margins (AOI) are at 6,6%, while last year, they were only at 3.3%. According to Stellantis CEO Carlos Tavares, these AOI margins in the future "can and will be somewhere between 15 and 20%; that's the potential". In absolute numbers, the company's AOI margins have more than doubled to €62 million.

AOI tells how much profit a company makes on a dollar or euro of sales after paying for variable production costs, such as wages and raw materials, but before paying interest and tax. It's one of the parameters investors assess when they look at a company. According to Maserati, "the improved results are mainly due to higher

net pricing, a favourable vehicle mix, driven by the all-new MC20 and positive transition effects, partially offset by increased Depreciation and Amortization (D&A) for new vehicle launches."

Brand loyalty was also captured in numbers in the 2022 J.D. Power Initial Quality Study, conducted in the U.S. only. This annual survey measures new-car owner satisfaction based on the number of problems experienced per 100 vehicles (PP100) in the first 90 days of ownership.

Only luxury brands Maserati, Tesla and Genesis, saw an increase in customer loyalty at a time when luxury brand loyalty was eroding. Maserati gained 4,3% in a luxury segment that lost on average 4,5%. An outstanding result. The good numbers for Maserati come from their sales of 7,615 units in the U.S., where large gains come from a relatively small volume of customers.

We did mention the PP100, a score that shows new-car owner satisfaction based on the number of problems experienced per 100 vehicles. Maserati scored 255, the luxury segment's worst PP100, while the industry average for 2022 was 180. So with strengthened brand loyalty, perhaps the build quality matters less than we think. Nevertheless, Maserati's Achilles heel is on the agenda, or in the words of the CEO: "... we put a very significant pressure on quality. Quality comes always first all over Stellantis and specifically in Maserati."

Viljoen's

A story from South Africa

Maseratis

STORY: GRANT VILJOEN | IMAGES: GRANT VILJOEN ARCHIVE

Combine Maserati's heritage, their race cars and the influence of dads, and you're set for a boost of nostalgia. It is a powerful emotion because it takes us back to "the good times" and lets us reflect on who we are and where we want to be in the future. This particular story is written by a man who is no longer with us. His son proudly shares his memoirs, set in South Africa in the late 50s and early 60s. Scientifically, nostalgic experiences trigger metabolic activity and blood flow in several brain regions. We can only imagine what the actual experience must have triggered in the author's father when racing Maserati Barchettas.



Maserati 200Si - Cape Grand Prix 17 December 1960 Killarney Cape Town

My father, Fanie Viljoen, born on September 18, 1932, got introduced to motorsport at seventeen through John Linley, his lifelong friend and mentor. John acted almost like a father figure when Fanie lost his dad at fourteen. Because John was involved in motorsport and local rallies, my father joined as a navigator. It was soon apparent Fanie performed better behind the wheel.

A few years later, by his early twenties, Fanie became recognised for his driving talents, gaining success as an amateur behind the wheel of his Fairthorpe Electron sports-car. He was regularly invited to share cars with other drivers or drive cars on behalf of owners. For the second 9-Hours endurance race on October 6 1959, Fanie was invited

to share a Maserati A6GCS that belonged to his good friend Louis Jacobz. This is an excerpt from my father's biography, in his own words:

INTRODUCING AN EAR-SHATTERING A6GCS

"Louis Jacobsz returned from the UK, where he had been driving in sports car races with a Lotus 11. He had purchased a Maserati A6GCS from an American serviceman to bring to South Africa. This was the actual car Countess Maria Teresa de Filippis had raced in Italy, and she went on to race Maserati 250F in Formula 1. Louis planned to run this car in the South African Nine Hour Endurance Race and other events for

which the Maser qualified before returning to England. He invited me to share the drive in the endurance race.

Before the endurance, Louis entered the Maser in the Krugersdorp Hillclimb, for which it was totally unsuited. The car had a relatively high final drive, with a very high first gear, and as is familiar with a racing car with four speeds, a large gap between 1st and 2nd gears. Consequently, it was not competitive, but the bellowing six-cylinder exhaust note promised much in the future.

TESTING

A week before the Nine Hour, we took the car to the circuit for me to have some practice, as I had not driven it yet. This car was

an absolute revelation. It was a full-blown racing car in every aspect, never mind that it was a two-seater. One sat upright to have sufficient leverage to operate the clutch pedal with its minuscule movement to the multi-plate clutch pack. So also, the small movement on the brake pedal to the very efficient extra large drum brakes. The four-speed non-synchromesh gearbox was a delight with the small movement of the short lever. As mentioned earlier, 1st gear had a high ratio, with a large gap to second gear, where one just had to pause to engage 2nd. The following two gears were ultra close, so the gear would notch in as fast as one could double declutch. The car was easy to place in the corners as one could see the body bulges above the front wheels.

I came to terms with the "crash"-type gearbox because I had cut my driving teeth on John Linley's PA MG, which also was equipped with a non-synchromesh box.

After ten exploratory laps, I already understood the car's soul and felt at home. However, when I pulled into the pits and removed my crash hat, I was pretty deaf from the shriek of the exhaust which exited just under the driver's door. My hearing returned after twenty four hours. Apparently, the American serviceman, who purchased the A6GCS from the factory in Italy, did 20 laps on the Modena circuit after taking delivery. When he entered the pits, he was bleeding from the left ear with a ruptured eardrum from the exhaust noise! The next time I drove the car, I used earplugs.

As a run-up to the endurance race, the motoring press made much of the Maserati being one of the favourites to win on distance, with the Porsche RS and Dart Alfa, the leading contenders. Gous/Love [Porsche Carrera] and Fergusson/Carrington [Dart/Climax] were considered contenders if the top cars should falter.

THE ACTUAL RACE

At the Le Mans start, the Maserati was the first to move, but due to having to "clear its throat" and get the revs up to 3000rpm before there was any power, coupled with the high first gear, it was flooded by other quicker starting cars and was in the middle of the pack into the 1st corner, with Louis at the wheel. After 10 laps, the Alfa Dart with Bosman driving was the fastest car on the circuit and moved into first place after passing the Gous/Love Porsche Carrera. Louis coasted the Maserati into the pits and lost about eight minutes while a blown fuse in the fuel pump circuit was located. The faster cars were in trouble after about two hours. The Porsche RS was stationary for some time while work on the transmission was being attended to. The Alfa Dart was in and out with a series of niggling problems to rectify, finally retiring when the back plates of the brake pads welded themselves to the brake discs.

The Maser was now in 2nd position, with me driving and enjoying the race. Soon I felt the resistance on the clutch pedal becoming slack. I realised that the withdrawal

mechanism on the clutch was worn out because the clutch was not slipping. This did not affect my lap times, as using the clutch during gear changes was a formality and not essential with the crash box.

We were gaining on the Porsche Carrera, which was in the lead. I started worrying about how we would get the Maser started when I had to hand it over to Louis. This car with the bellowing exhaust, which one could hear all around the circuit, was running like a train. Apart from the little clutch problem, not even the brake pedal showed any signs of extra movement. This was a real endurance racer, and I was filled with joy and admiration for it.

When I was called in to refuel and hand over to Louis, I said that the clutch could not be disengaged. So, as soon as refuelling was completed, two mechanics and I would push the car while he cranked the starter in first gear.

This was a long shot, but there was no alternative. As soon as refuelling was completed, I called "Shove!" "Start!" I screamed into Louis' ear. We pushed, and Louis cranked the starter. The car went chug-chug-chug all the way down the pits to the pit exit. As we got to the exit, I screamed a final "Push!". Louis went chug-chug-chugging off into the darkness on an occasional one or two cylinders as we collapsed and willed the other cylinders to chime in. Fortunately, it was slightly downhill, and we could hear the odd cylinder coming into fire. Slowly, but so slowly, all the cylinders



Maserati 200Si - Cape Grand Prix 17 December 1960 Killarney Cape Town

Maserati A6GCS 2nd 9-Hour Grand Central 6 October 1959



After ten exploratory laps, I already understood the car's soul and felt at home. However, when I pulled into the pits and removed my crash hat, I was pretty deaf from the shriek of the exhaust which exited just under the driver's door.

started to fire. As the car gathered speed, the engine note slowly rose up until, at last, the familiar exhaust scream that we were waiting for heralded that all was well again.

As darkness fell, the leading Porsche Carrera had a slower car push him off into the field and ditch. This unscheduled off-roading damaged two wheels and the steering. The leading car was out!

Louis and the Maserati were now in the lead with about two hours to finish. But before the pits could signal him that we were now well in the lead and he could slow down, the same slow car which had put the Porsche out swung in front of Louis as he came up to pass. Louis went off the road and into a drainage ditch, leaping in the darkness until the car could be stopped.

Louis walked out of the darkness into the pits and announced that it was no good



trying to get the car back. He assumed the car's chassis was broken after those mighty bounds through the field. We were all silent and stunned with disappointment.

We were in the lead for two hours to go with a brilliant car. What abject disappointment for all. When Louis assessed that the Maser's back was broken, that judgement was made from the position of racing a delicate Lotus 11 in England for a year.

The irony was that the sturdy Maserati chassis had taken all that punishment with aplomb. Not even the wheels were bent. Except for the lights which had fallen out, the car could have continued in the race. In fact, the car was driven home the next day.

The Nine Hour race resulted in the tortoise winning after all the hares had failed. 1. Dart/Climax [Chris Fergusson and Hugh Carrington]. 2.Porsche Super [Sarel van der Merwe and Willem van Heerden]. 3. MGA Twin Cam [George Mennie and Dave Wright]."

ON TO THE 200SI

Fanie's drive in the Maserati had been noted in the press, and he was invited to race the Scuderia Lupini Ferrari 250MM at the South African Grand Prix on January 1 1960, in East London. Unfortunately, he did not finish the race. Still, his further success continued. He was invited to drive the Maserati 200Si of Jack Nucci at the Cape Grand Prix in December 1960 and the South African Grand Prix at East London later the same month.

Here is what he wrote in his biography: "Otello Nucci (generally known as Jack) was the owner of a bus company based in Pretoria. His busses ferried passengers to and from the outlying areas to the North and North-West of Pretoria. The bus depot and workshops were situated in Pretoria-West. I met Jack when I had recently joined RW Evans Garage, where he made business visits. Unfortunately, I cannot clearly recollect what the business was about. Still, I suspect he may have been interested in a company that supplied RW Evans Garage with Maserati mopeds.

I received a phone call from Jack Nucci, who invited me to lunch at his workshop. He employed only Italian artisans to repair and maintain his fleet of buses. We sat in a large kitchen with his workshop staff of twelve or fifteen men, to whom I was introduced. We were all presided over by Beppe, Jack's friend of many years, who was also the cook.

After our sumptuous Italian pasta meal, Jack announced why he had invited us to lunch. He had bought a Maserati 200si at the beginning of the year. In fact, I had known about the car and had seen him take the car up the LM hill climb in September.

Jack asked if I would drive the car at two upcoming summer international races. These would occur at the new Killarney Circuit on December 17 1960, and at the South African Grand Prix Circuit at East London on December 27, 10 days after the Killarney race. I did not jump up and down and clap my hands with joy. Instead, I said, "yes, I would like to do that." "Please, would he tell me more?" I asked in a quiet, sophisticated-sounding voice. (I hoped.)

Jack would do all the administrative work and pay the entries. Furthermore, he, his 16-year-old son Paul, Beppe and I would trailer the 200si down to the Cape in Jack's Rambler sedan. He also stressed that he would bear all the costs and did not want me to contribute financially. What a generous gentleman. We sealed the arrangements with a handshake. From Cape Town, we would motor through the garden route to East London, where we would compete in the SA Grand Prix.

The field would consist of some overseas competitors in 1500cc formula two cars, and the rest of the field would be made up of SA racing cars and one or two sports cars, including us. There was, of course, no way that we could be competitive in the front of the field. The fact that Jack had sufficient confidence to trust me with his personal jewel was an incredible thrill for me, coming out of the so-called wilderness.

When Jack had completed all the administrative formalities and informed me of the pertinent dates, I made some personal arrangements. John Linley decided that he would take his family on their Christmas holidays. These would coincide with the races in Cape Town and East London so that he could assist Jack in running my pit.

AT THE NEW KILLARNEY CIRCUIT ON DECEMBER 17 1960

We arrived in Cape Town a few days before the races so that we could check over the Maserati and clear scrutineering and paperwork. The 200si Maser drew as many admiring glances as the works Porsches of Stirling Moss and Jo Bonnier. The Maser was a beautiful work of art in the Italian tradition. The Porsches, Coopers and Lotus cars were merely functional racing cars.

The Maserati produced maximum power at 7800 RPM. There was no championship at stake or the possibility that we could win the race, so for the sake of reliability and less wear and tear on the motor, we decided to limit the revs to 7500. After about four laps in practice, I detected valve bounce at 7200rpm. I decided to limit the motor to 7000rpm because this further lowering



Maserati 200Si - 7th SA Grand Prix 27 December 1960 East London. Viljoen (26) being overtaken by Bonnier (6), Brabham (1) and de Beaufort (5)

A strong wind had been gusting across the track for the whole race, and on the last lap, I came around a bend to find the entire track surface covered with sand. The Maser slid off the track and sank in the sand, just spinning the wheels.

of the rev limit did not affect the lap times substantially. Perhaps I was getting to know the car and the circuit better. When grid positions were put up on the notice board, we were about three-quarters of the way back from the pole sitters. Dawie Gouws in the Porsche Spyder was next to me.

The front row of the grid was filled by Moss, Bonnier and Wolfgang' Taffy' von Trips in a Lotus Climax. After one lap, I mixed in with the rear third of the field, fast down the long back straight but losing out to some of the lighter racing cars on the bends. The Porsche Spyder and the Maserati were still running close together. A strong wind had been gusting across the track for the whole race, and on the last lap, I came around a bend to find the entire track surface covered with sand. The Maser

slid off the track and sank in the sand, just spinning the wheels. The marshals rushed up and wanted to give me a push, which I frantically waved away as I was afraid that they would push dents into that beautiful, lightweight aluminium body.

Then I saw bundles of light brushwood blown up against the fence. I pointed and shouted to the marshals to bring a few armloads of the stuff. The good lads understood immediately and brought the twigs. Swiftly they scooped the sand away from the front of the rear wheels and wedged the brush under the wheels as best they could. I had the car in gear and let in the clutch sharply. The car lurched back onto the track, and I was off with a backward wave to the marshals. When I arrived at the start and finish line, I was flagged off with

the chequered flag. The works' Porsches were first and second, followed by von Trips, Lotus Climax.

THE SOUTH AFRICAN GRAND PRIX CIRCUIT AT EAST LONDON ON DECEMBER 27, 10 DAYS AFTER THE KILLARNEY RACE

The drive to East London was uneventful but slow through the many passes with the substantial trailer and the Maserati behind.

The East London race was titled the 7th International RAC SA Grand Prix. Besides the two main players Moss and von Trips in the works' Porsches, there was a new main character in the form of Jack Brabham in a Cooper Climax.

The front of the grid comprised Brabham, Moss and Bonnier. Von Trips, who ran



#3082 as found in Luanda Angola 1974

The car was parked in our large garage at home, but my father could never start the restoration as he had exhausted all his savings. I used to play in the car doing the Mille Miglia as a six-year-old when my father was at work, even though this was strictly forbidden.



A few months ago, another Maserati came into my life: a 1971 Maserati Indy.



My 2007 Quattroporte bought in 2014 and sold in 2020.

#3082 at home



so well in third place in Cape Town, was not in the hunt; apparently, his car suffered from ignition problems. At the start, the two Porsches pulled away from Brabham. I had a fairly hefty race at the back of the field, fending off Dawie Gouws in the Porsche Spyder. The Maser had the edge on the straights, but on the corners, Dawie and the Spyder were all over the back of the Maser. Eventually, I was held up by a slow competitor, and the Spyder got through and pulled away ever so slightly. I rued the loss of 500rpm; otherwise, our contest may have been much closer.

The race ended with Moss and Bonnier in the lead, with Brabham third, having suffered broken goggles and a glass chip in the eye. A motoring magazine listed results up to 10th position and, under "finishers", listed me in 14th place, one minute behind Dawie Gouws. The next day Jack, Beppe and Paul went back by plane to Johannesburg, leaving me to return with the tow car, trailer and Maserati."

RETIRED FROM RACING, NOT FROM MASERATI

Fanie's racing exploits continued during the sixties, and he would drive several single-seaters, including Formula Vees. However, family and business commitments slowed his racing participation in motor racing. After he clinched the Star Modified Car Championship in 1971 in a BMC Mini, Fanie hung up his racing gloves.

Nevertheless, he never forgot the A6GCS that had left a considerable impres-

sion on him. He started searching to see if he could find the car, but without success. He recalled there were two 300S Maseratis in Angola and tracked the vehicles down. He flew to Luanda and managed to buy #3082, which was the best of the two cars. It was complete, but in pieces, and over two weeks, with the help of some locals, he was able to assemble the car and get it on the last SAA flight out of Angola before the civil war broke out. The car was parked in our large garage at home, but my father could never start the restoration as he had exhausted all his savings. I used to play in the car doing the Mille Miglia as a six-year-old when my father was at work, even though this was strictly forbidden.

My father was a keen photographer, and I never understood why he never took photos of the car when he found it. Then, just before lockdown two years ago, my mother gave me a few boxes of slides, and going through them, I discovered the elusive picture he had taken of the car when he found it.

In 1977 my dad was offered five times more for what he paid by a local Maserati collector, and he thought he had hit the jackpot. He thought he would never get an offer like that again for an old racing car, so he sold it. The car was restored and stayed in the collection of Hymie Back in Johannesburg for about 10 years. Then, it was sold overseas with the rest of Hymie's racing Maserati collection in the 80s. It ended up being owned and raced regularly by Burkhard von Schenk. The car is now in different hands and is still raced frequently in Europe.

In 2014 I bought my first Maserati – a Quattroporte V, which I used as a daily driver until 2020. During the process of buying the car, I missed my father so much. I wished he could have been there to experience buying the car.

KEEPING MASERATIS CLOSE TO MY HEART

It goes without saying that growing up surrounded by photos and stories of my dad racing Maseratis and playing in a 300S, the Maserati brand left a massive impression on me. When the Maserati Quattroporte V was launched in 2003, my dad and I drooled over the car and wondered to one another: imagine driving that every day. Unfortunately, my father passed away in 2010. Still, in 2014 I bought my first Maserati – a Quattroporte V, which I used as a daily driver until 2020. During the process of buying the car, I missed my father so much. I wished he could have been there to experience buying the car. When the day came for me to finally collect the car, I walked into an office at the Maserati dealership to sign some papers. There was a photo on the wall of the 300S #3082 with the chequered pattern around the grille! The same car my dad had retrieved from Luanda was now alongside me while buying my first Maserati.

Then, a few months ago, another Maserati came into my life: a 1971 Maserati Indy. I had always wanted an Indy after my father overhauled the engine on one for a customer when I was a youngster, and the car's sound left its mark. This car was left in a garage outside Pretoria for twenty years, and I was lucky enough to acquire the car a few months ago. The car is in pretty good shape, and the goal is to recommission the car, to drive and enjoy it, and then to do a proper bare-shell restoration in the future.

Picture of #3082 on the office wall at the Maserati dealership



8th Maserati Day 2022

STORY: WERNER BLÄTTEL | IMAGES: MASERATIDAY



On the last Sunday in July, Frankfurt's Klassikstadt was again dominated by the trident. For the 8th time, Maseratisti from all over Europe met at this club-open event and followed the call of Mathias Landau and Werner Blaettel.



Leading the pack was the Ghibli II, celebrating its 30th anniversary.



The focus was on the Ghibli with its three models at this year's event. Leading the pack was the Ghibli II, celebrating its 30th anniversary. Among the +120 participating vehicles from Germany, Belgium, Switzerland, France and Hungary, we spotted a gorgeous Mistral from Hungary. The owner insisted on making the long journey to Frankfurt to meet fellow enthusiasts.

Our annual short and sympathetic drive is now a tradition on Saturday. 25 vehicles joined in, including an MC 20 and a Grecale. Seeing

them mingling with a Mistral and a Shamal created a feast for the eyes. The participants started early at a hotel in Seeheim-Jugenheim. After that, the roads took them through the Odenwald to a lunch stop in Heidelberg. From there, it went to Klassikstadt, where all participants were kindly invited by Autohaus Günther "Maserati in Frankfurt".

We are already looking forward to the 9th MaseratiDay next year. The event will be hosted in Frankfurt's Klassikstadt. Search for MaseratiDay on Facebook to find out the exact date.

Maserati clubs around the globe #2

Sourced from Maserati clubs around the world, you'll find appealing activities in these pages. Please send us your local club news and events. We'll help you share your club info and reach fellow Maseratisti across the globe, in Gran Turismo style.



MIR2022

Båstad, Sweden - June 30th-July 3rd

STORY: PEDRO CAPPELLE | IMAGES: PETER GUNNARS & PEDRO CAPPELLE

What are the odds of meeting not one but two professional clarinet players + the owner of the most northern European vineyard + an IT-savvy Viking who usually works on off-shore rigs? That's a sample of the personalities typical found at an international Maserati club event. Participants from Austria, Belgium, Finland, France, Netherlands, Norway, Poland, Spain, Switzerland, United Kingdom and the United States definitely put the I in MIR with their modern and classic cars.



The F1 Anderstorp Raceway provided lots of fun the next day. After a drivers' briefing and under the watchful eye of an experienced driving coach, participants went around the track for several hours. Some gave their impression of Bruno Munari's addition to the Italian dictionary.

The region's inland and coast set the backdrop for the navigation rally the next day, followed by the informal Concours d'Elegance. All participants were nominated judges and voted for their favourites in five classes, all very informal and joyous.

Although postponed many times, a job well done. Thank you, Maserati Club Sweden.

The 2023 MIR will be organised by Maserati Owners Club Spain. From September 14 to 17 in the Barcelona region. For more info, contact felix.buget@maseraticlub.es or visit www.maseraticlub.es



The club organised folklore and food on the first evening to celebrate midsummer. Sweden has a venerable tradition of "snapsvisor", drinking songs that are sung when making a toast at parties. A typical "snapsvisa" is a short, hearty song; its lyrics usually tell of the delicacy and the glory of the drink or the singer's craving for snaps. One such tune is about a pizzamaker who lives in Pisa and looks at the tower nearly every day. When he is sober, the tower leans slightly, but when he drinks, the tower is straight.

Southeast Savoy Weekend

BY THE MASERATI CLUB SOUTHEAST PRESIDENT MICHAEL A. DEMYANOVICH



Ivan and Myrna Ruiz in front of their 1970 Maserati Ghibli Spyder, at The Savoy Automobile Museum

Fifteen club members, and respective significant others, braved the June heat to attend the TMC-SE Savoy Weekend! Of course, I am not referring to the famous London hotel where the glitterati stay, but rather the Savoy Automobile Museum in Cartersville, Georgia. And in this case, we were graciously treated like Royalty!

The Savoy Automobile Museum, located in the heart of the U.S. Southeast chapter territory, is a beautiful, brand-new museum hosting all sorts of automobile exhibitions. Our reason for being there was the 'Pirelli: The Story of a Company – A 150-Year History of Passion and Innovation' exhibit. It featured many special Italian vehicles, including the downright gorgeous 1970 Ghibli Spyder on loan to the museum from Ivan Ruiz, a TMC-SE Chapter member! Additional automobile shows viewed were 'American Art Deco', 'Woodies', and the 'Savoy Collection'. All the vehicles were spectacular examples of the era represented in their respective display. However, for the TMC-SE participants, the Pirelli show took the cake.

Our weekend began on Friday, June 24, as participants and guests arrived from as far as South Florida, West Tennessee, and

of course, Georgia. The evening culminated in a wonderful group dinner on the Patio of Largos Restaurant in Cartersville. On Saturday, June 25, our group enjoyed a fantastic morning drive, laid out by Ivan Ruiz and honorary member Dave Kirkman. Our scenic drive ended with a wonderful lunch at the Highlands Country Club Grill. After lunch, a few braved the heat to participate in a walking tour of 'Old Car City', which is basically a junkyard where thousands of mostly American automobiles ended their useful lives. Although many have been parted out, the cars are arranged in a rather interesting artistic way. Over the years, moss, trees, and pine needles have taken over most of the vehicles. In some cases, mature trees have grown right through the engine bays and interiors of the vehicles. In retrospect, it was eerily beautiful in its own way!

The weekend's highlight was our private visit to The Savoy Automobile Museum on Saturday evening! We had a special welcome as we were greeted by an electronic banner welcoming TMC-SE to the museum. The museum curator guided us through all the exhibits and even the museum's storage garage, where many of the museum-owned vehicles are preserved. On cue, we were ushered into the museum theatre, where the Ghibli Spyder of Ivan Ruiz was featured on the stage. Absolutely stunning, the Ghibli Spyder has to be considered one of the most beautiful automobiles ever conceived. After our tour was complete, participants enjoyed a cocktail and appetizer hour, followed by a wonderful buffet dinner in one of the Museum dining rooms. The Savoy Automobile Museum made us feel very special throughout the whole evening!

Our special thanks go out to Jordan Brezinski, the museum event coordinator, who guided me through the planning process and ensured a fabulous event, the museum vehicle curator, and the many staff who assisted throughout the evening.

Many participants expressed their desire to make this an annual TMC-SE visit!



MEET THE EXPERTS ON CLASSIC MASERATIS

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Raw & refined



Maserati's new retail concept

STORY: PEDRO CAPELLE | IMAGES: MASERATI

Milan's Magenta district, where ancient and contemporary meet, has a new hotspot to enjoy. Dubbed 'sartoria | officina', the concept provides a combination of a tailor's atelier with a workshop. It's intended to express Maserati's power and prowess in Italian luxury craftsmanship and the whole distantiates itself from the traditional aesthetics of the "bright and sterile" car showroom.



Maserati CEO Davide Grasso comments: "Our new store concept embodies our values of passion, innovation and beauty through the lens of Italian luxury. Our wish is for clients to express their passion by creating their own Maserati".

The inspiration and concept were ordered from Eight Inc., a strategic design firm with 10 offices across the globe, including Beijing, London, Istanbul and Tokyo,

besides the headquarters in Singapore. Tim Kobe, the founder, has been called "Apple's best-kept secret" and had worked with the late founder Steve Jobs to design Apple's first flagship store in 2001.

"When considering a new design project, we imagine an experience that defines a human process and how that experience can shape what inspires and influences us. The new Maserati store is a bridge between the House of the Trident and its passionate clients, designed to provide a multi-sensory luxury retail experience with a contemporary design language, true to the brand's essence".

Maserati is clearly taking cues from best practices in the retail, fashion and leisure industries. And the person managing this as the Global Lifestyle Communication Manager is Mario Panzarino. Fresh on the job, as part of the Brand's Communication department, he brings over 15 years of experience to the team with previous

positions at LVMH as PR, Partnerships & Events Manager for Moët & Chandon and Belvedere Vodka.

This new retail concept, combined with the current roll-out of an extraordinary range of new models, the overall much-improved build quality and the availability of extended warranty programs, just might help to further improve the brand's perception.

Following the grand opening in Milan, the retail experience will be rolled out in Hong Kong, Shanghai, Melbourne, Madrid, and Berlin by the end of the year. Los Angeles, Toronto, London, Tokyo and many more locations will follow in 2023. According to some sources, the rest of the dealer network will receive an identity update. So perhaps in the next 20 months, you'll notice more than just new Maserati models in the showroom of your local dealership. Keep an eye out for the new concept's colours, the high tech and the boutique-like experience.





*The new Grecale Trofeo.
Everyday Exceptional*



Grecale Trofeo. CO₂ Emissions (g/km): combined cycle of 254. Fuel consumption (l/100km): combined cycle of 11.2



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