



Maserati Owners Club of Australia



December 2018

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Our club patron: Reg Hunt and his lovely wife, Julia.

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1. Presidents Update

This year just doesn't seem to slow down! Following the last magazine, Judy and I headed off to tour Italy in our Mistral Spyder. We flew into Bologna and then drove up to Modena to pick up our Mistral Spyder which had been on display in the factory showroom. Arpita, Maurizio and Alessandro had done a wonderful job in looking after the car for us and it looked spectacular in that setting. A highlight for us was when Fabio Collina, Head of Maserati Classiche, organised for famed Maserati historian Ermanno Cozza to meet us at the factory to sign his newly released book. Not only is Signor Cozza an expert on all things Maserati, he is a wonderful gentleman. I love one of his quotes from the book: ***I contracted the Maserati virus that over time was to develop into full-blown Tridentitis. It's a harmless virus, but you can rarely recover.*** I fully concur!



We then set off for Sicily via the long route. We travelled across to the East coast then down through Umbria to the Amalfi Coast where we met up with our good friends and fellow MOCA members Graeme and Angela. They had travelled down from the UK via Spain in their Ferrari 308. After a few days on the Amalfi coast we had a wonderful drive down through Calabria to Sicily. Of particular note was our stay in Tropea where our cars attracted an enthusiastic local following.

We spent a week in Sicily with 4 days in Taormina (fabulous!!) on the East coast and 3 days in Castellammare del Golfo near Palermo in the northern part of Sicily. There were some great driving roads and the drive to the ancient hilltop city of Erice was a highlight. We also drove part of the Targa Florio route, although much of it was closed as the Targa Florio was due to be run in 4 days time.



After an overnight ferry ride from Palermo to Genoa, we spent time at Santa Margherita on the Ligurian Coast and then a couple of days in a wonderful old castle (a favourite of ours and Graeme & Angela's) near Alfiano Natta in the Piedmont region. Next were some great drives through the Alps and into France, particularly through the Burgundy area. Then it was on to the Champagne region before returning via Eurotunnel to the UK to park our cars until the Maserati International Rally in Scotland next year. The Mistral performed wonderfully again apart from a slight problem with a loose fuse connection, which was fixed with a clothes peg to keep the contacts tight until we got back to the UK.

Then it was back home and straight into Motorclassica. And what a great Motorclassica it was for both Maserati and MOCA. Barry Edge's stunning Ghibli Spyder won both its class and restoration of the year with Mauri Nowytarger's Mistral Spyder runner up to Barry's Ghibli in its class. In addition Tom Roberts' fabulous 1937 Maserati 6CM won best pre-war racing car. And MOCA members Michelle & Mark Jansen and Max Joffe both won their classes, although not with their Maseratis. So, a fabulous result all round - and the line-up



of 7 Maseratis looked spectacular. For the record, the Maseratis were Ghibli Spyder, Mistral Spyder, Mistral coupe, 2 Mexicos, a Merak and the 6CM race car.



To close the year, we held the inaugural Reg Hunt Tribute Dinner at the iconic Railway Club Hotel in Port Melbourne. And what a way to end the year! It was a truly fabulous night. We had room for 50 people and we were fully booked within 2 days. Glen Sealey, CEO of Maserati Australia & NZ was our guest speaker along with special guests Daryl Meek from RACV and Anthony Scarpaci from Zagame Maserati. And, of course, the star of the night was Reg Hunt accompanied by Julia and his daughter Cheryl.

We are indeed very lucky to have Reg as our club patron. With his wonderful racing achievements, his infectious enthusiasm and humour, he is certainly much loved within the club, as could be seen from the long queue wanting Reg to sign their posters. The list of drivers Reg competed against is amazing - amongst them were Stirling Moss, Jean Behra, Prince Bira of Siam, Stan Jones, Jack Brabham, Doug Whiteford, Lex Davison and Tony Gaze. He was friends with Fangio, knew Enzo Ferrari and was well respected by the Maserati factory and the Orsi family. Maseratis he owned and raced included a 250F, an A6GCM and a 300S. Reg also owned a number of road Maseratis over the years. As the oldest living member of the BRDC, he is a wonderful link to Maserati's glory years of racing.



And finally, on a sad note, Australian motor racing legend Bob Jane recently passed away at the age of 89. Bob owned and raced the ex-Stirling Moss Maserati 300S between 1958 and 1962. He also bought the 1969 Earls Court Motor Show Ghibli at the Show, a car which I'm now very proud to own.



Christmas greetings and wishing
you all a fabulous 2019.

John



2. Editors Report



Well it has been a massive three months since the last magazine. Highlighted by Motorclassica Concorso D'Elegance in mid-October. What an amazing display of classic Maseratis that were all lined-up together inside the auditorium (see front cover). Congratulations to Barry Edge for winning both his Class (*Modern Classic and Performance over 3 litres*) and the *Restoration of the Year* award for his beautiful Ghibli Spyder. A great rush to finish the car resulted in the awards and admiration the car received.

Both John & Judy Gove and I had our Mexicos in the same category for judging. The standard was extremely high with some amazingly restored cars. My favourite in our division was a pale blue Mercedes Benz 280SL "pagoda". But the award went to a beautifully restored E-Type Jaguar.

I ran out of time to fix-up a few one percenters that ended-up holding my Mexico back in the judging. Anyway, it was great fun to be involved and the cocktail party on the Thursday night is a great hoot. The Mexico is a very comfortable car to drive, starts first pop, and is every bit as roomy and comfortable with the throaty 4.2 litre V8 I remember from my old Kyalami 15 years ago. Fellow club members Max Joffe, Cam McKenna and I were also judges this year. Cam and I were paired in judging *the Post-War Classic Closed* division.



This edition of our club magazine has another page of flash-back advertisements. I would be keen to hear from members on the car they would have bought from the 1984 The Age classified advertisements. I have included part 2 of the Maserati Mexico Restoration journey and an article on the Maserati presence at this year's Goodwood Festival.

The tailpipe article in this edition of MOCA is a perspective from 18 years ago on why hand built cars cost more than production line cars to restore. The dollars referenced in the article are no longer accurate but the time, effort and reasons why are.

Best Regards & safe driving
Phil

3. Maserati Master Driving Course

At the final dinner held at the Sydney Opera House, during the Global Gathering in early April this year, Maureen and I were lucky enough to win one of the prizes donated by Maserati S.P.A. for a one day Master Maserati Driving Course in Italy.

We were able to incorporate a stopover in Italy during an overseas holiday in September to partake in the track day at Varano, which is about 1.5 hours South of Milan, and about 20 minutes from Parma. We thoroughly enjoyed the day and would highly recommend it to anyone who enjoys driving and exploring the potential of a Maserati in a safe environment.

The day started with registration at 11.30 am. and concluded at 6 pm. The day is run by a group of professional drivers. We had about 6 instructors the day we did the course. There would normally be 20 entrants, but the day we did the course 8 people had to withdraw at the last minute. That made it possible for us to get more laps in. Great!

The day starts with a half hour lecture, in English in our case, about the basics of driving on a track - how to sit in the car, how to hold the steering wheel, braking, turning in, apexes and exit points. We were then broken up into two groups.

Then onto the track. Firstly an instructor drives you around for a few laps. Then you take over. They had located orange witches hats at the braking points, turn in point, the apex and the exit point to make it easier to navigate around the track. At first the braking points seemed very conservative. But as you learnt more about the track and the cars they were spot on.

The Maserati's used were the Levante, Ghibli, Quattroporte 4 WD and the Granturismo MC. I would estimate we did at least 5 – 6 laps in each model. The Varano track is nothing special, but is good enough to highlight the various models, especially the Granturismo MC. It was amazing how much quicker you were after a few laps learning the track and the cars. After about one hour we had a break and were served a beautiful lunch. Far more food available to eat than was needed.

After lunch we were let loose on the skid pan. The idea was to steer the car in an arc, to lose the tail way under hard acceleration, but then to correct the tail slide and drive through a gate. Lots of fun. All afternoon there was more food, nibbles and drinks (no alcohol) for the entrants in between driving. More laps all afternoon and we were also treated to a lap by the head instructor on a quick lap in the Grandturismo MC which I recall as mainly being in a constant slide one way or the other.

Maserati hold these courses during April, September and October. They also have more advanced courses for those interested. The price of the course we chose would normally be 650 euro.

Our day was very professionally run. We all received a Certificate, caps, a model car and a download of the time on the track in the various models, which was recorded for each driver.

And then there were the photos they sent us of the day. They had two professional photographers at the track all day. I am not sure how many photos they sent us, but there were hundreds and hundreds.

If you ever have the chance to do these Courses don't hesitate. Our thanks to Maserati S.p.A. to Maserati Australia & New Zealand, Amaury La Fonta, Glen Sealey and Alice Altree.

Geoff & Maureen Petherbridge



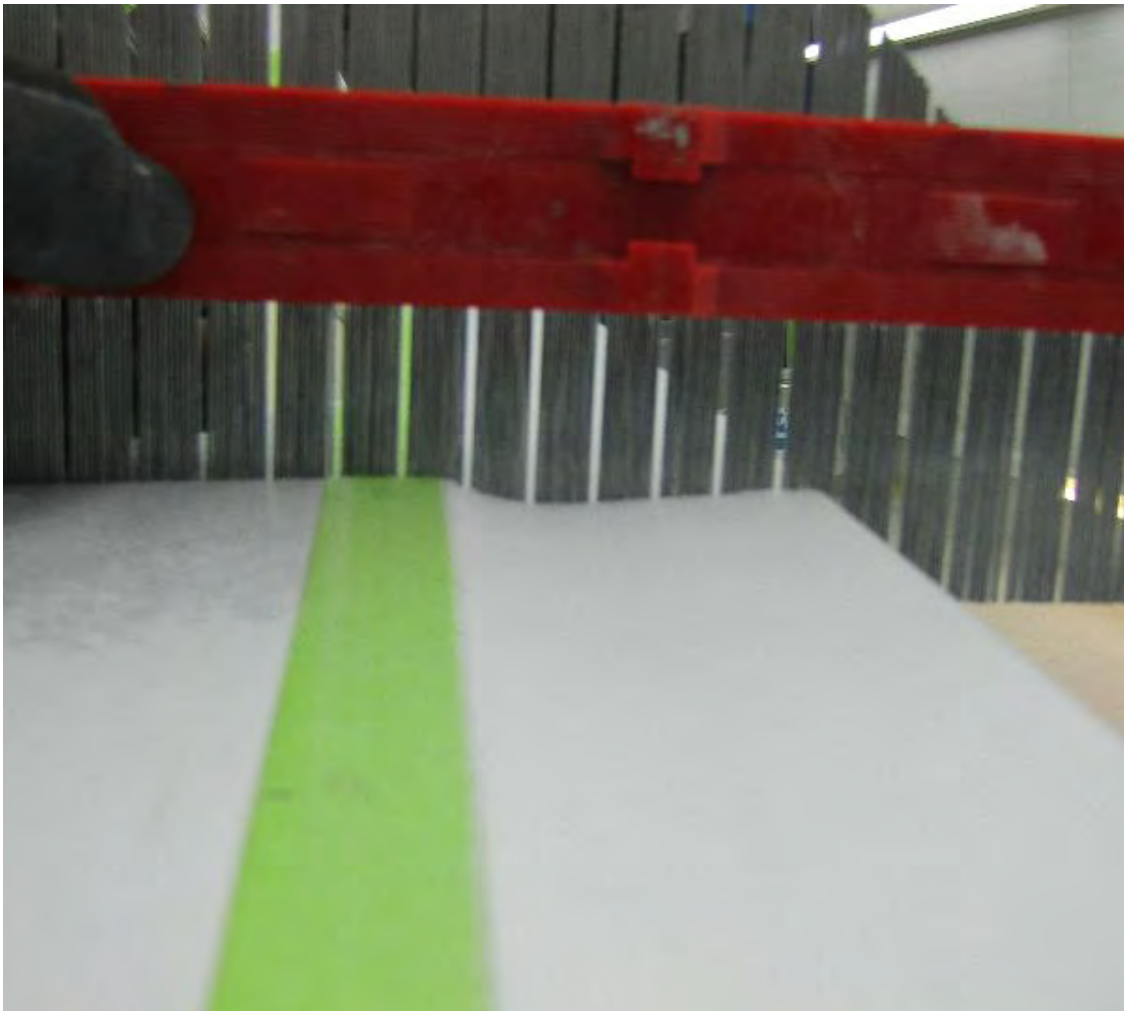
4. 1984 Maseratis For Sale Flashback



5. Maserati Mexico Restoration – Part 2

The following is the second installment of the restoration story of my Maserati Mexico (AM112 452). The first installment was in the August magazine.

The shop entrusted with doing the body do high-end hot-rods and custom cars that compete on the international show circuit. Their work is first rate, precise and with high attention to detail. This was evidenced to me in one batch of weekly progress photos sent to me in mid-2017. The body was “close to receiving some colour”. In other words, the body rectification work was coming to an end. One of the photos showed a comb-like device being run across the RHS front quarter panel – front to back. The comb had a myriad of fine metal-like fibres on it. I rang the shop to ask what the comb was all about. Apparently, this is some device that is run across the whole body of the car to ensure perfect symmetry from one side to the other. If you drew a line down the middle of the car, the comb measured the degree of perfection in the symmetry from one side to the next. My car now had less than 1/10mm difference in panel size, contour and shape from LHS to RHS!



I indicated that these were hand-built cars and that 50 years ago near enough was likely good enough. I missed the opportunity to re-calibrate my expectations with those of the shop. To be fair, the boys in the body shop have been very enthusiastic about the Mexico. The restoration has been a lot simpler than the usual work they do where most of their hot-rod and custom cars require significant re-engineering and engineered approved modifications to chassis, bodies and engine bays.

The day of “spraying some colour” was significant and exciting. The car had always been chairo celeste in Australia, that we know of. I had many conversations with fellow enthusiasts about what colour to re-spray the car. Should I return the car back to the original factory records colour - bianco (white)? Or, select another colour. The head said return the car back to what the factory records said the car was painted - white, the heart said choose a colour I liked. I went with the heart and selected the same Mexico period colour that was on the car – chiaro celeste metalazzito. A very beautiful colour, in my opinion, and suits the car well.



Interestingly there was no evidence of the car originally, or ever, being white. When undertaking a restoration of this magnitude you will strip everything and even the insides of the door frames had chairo celeste paint spray on them. Under the rear parcel shelf and even under the original factory installed fibre sound deadening.

So, regardless of the factory records, I am now firmly of the view the car was never white.

An interesting feature the original car had were non-original door handles fitted. They seemed to be sourced from a mid seventies Ferrari 308 GT4 and evidenced the considerable repair work to the door skins over the years. Luckily, the original door handles and mechanisms for a series 1 Mexico were found in the glove-box.



The two door handle mechanisms needed to be taken apart, the mechanisms in both overhauled and the handles re-chromed. As mentioned above, instead of trying to repair the door skins we fashioned new ones.

This work to reproduce proper door skins was made a lot easier due to a stroke of good fortune. Another Mexico was in the shop at the same time so it was possible to compare and contrast when recrafting and rebuilding panels. Thanks Ian for helping out!

Chassis, suspension, brakes

I bought a new front suspension kit from Jacques at maseratisource. The brake boosters was refurbished along with new brake hoses and pads. The discs were in good condition and remachined. The brake were disassembled and refurbished too. Shock absorbers and springs were all refurbished.

Wiring and gauges

The car had started to be rewired post the fire by a previous owner. This was of a poor quality backyard type job so was replaced with a period style complete re-wire. I was very impressed with the auto electrician.

The dashboard gauges were all disassembled, cleaned, re-assembled and tested by the auto electrician – excellent job!



We had one problem though. The ammeter was destroyed in the fire. I needed another one. So started the internet hunt!

I could have easily acquired one for USD\$500 plus shipping! But I needed an exchange ammeter. I did not have one! That just seemed crazy to me.

To cut a long story very short, there are only two instrument makers left in Melbourne. In conversation with one of the instrument makers I was told that there are no TAFE colleagues teaching instrument making, it is a dying skill. My solution required a Lucas gauge to be refaced. I hear you yell at me it is a Smiths gauge not a Lucas gauge!

I left a gauge with the instrument maker to act as a template in October 2017 and was told they were busy and it would not be done before Christmas 2017. That was ok, the New Year would suit timing of other work.

In February 2018, I started ringing the Instrument maker with no response to my left messages. I was worried as I had left a reference gauge with them (oil gauge) and I did not want to be trying to find two gauges. When I did manage to speak with them they had not started and the proposal of re-skinning a Lucas gauge was no longer an option. I quickly decided that this was a complete waste of time and retrieved the oil gauge.

Still no ammeter gauge...

I placed a post on the Ferrarichat Maserati forum and I received immediate offers of assistance...what a great bunch of enthusiasts! For 25 pounds I received a gauge! AWESOME! One of the few wins I have had with this restoration.

When I received the ammeter, I noted the green on the lume had faded compared to the other gauges. Bummer! It looked a bit older and worn. The auto electrician took all the gauges apart and cleaned them. I then found an artist who said he could re-paint the exact same green lume used on all the gauges. He did an excellent job. They look better than new and all match. I left one unpainted as a reference check. They are indistinguishable.

By this stage the auto electrician was right into the Mexico. He usually did hot-rods and custom cars. He did a research on the gauge bezels and found out they were not chromed, as he expected, but painted a matt silver. He then re-painted all the gauge bezels the correct shade of matt silver.



The new fuse box. They look a little different on modern cars!



Now I just need a new fuse box cover and new fuse plate...

New fuse plate – Thanks MIE!



Chrome

I have had chrome work done for previous car restorations and, yes, the bling appeal of the Mexico is in part attributed to the lovely chromed wheel arches, window, grill, bumpers and door frames, but this time it took a long, long time and was horrendously expensive. Well into five figure territory! Over double the chrome bill for 365 restoration. At the time of writing the car is still being assembled, so whilst I cannot validate, I can only surmise the quality is also over double. I shall report back.



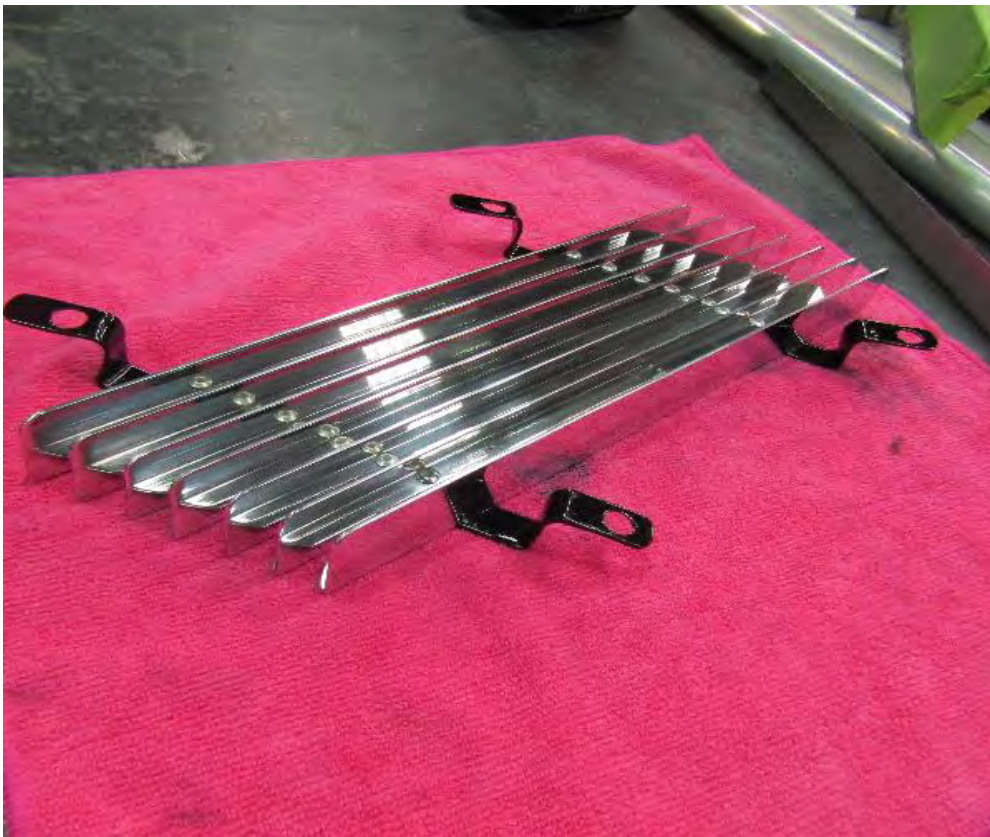
The side vents on the Mexico are one of the outstanding artistic attributes of the car. Just behind the front wheel arches and slanted forward to accentuate speed and momentum, each parrellogram shaped vent has seven finely crafted slats. On some cars I have seen these slats are painted black – no! That is a travesty of style and form. They are polished stainless steel and complement the chromed wheels arch mounds and, importantly, the stainless steel sill covers. When we disassembled the vents we found that over the last 50 years the dividual slats had become pitted and worn. So, we made new slats and reassembled the vents. They look superb now.



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An example at top of the new vent slat vs original



All seven new slats re-assembled and ready for re-fitting.

The vent installed (see right) before both the chromed front wheel arch surround and stainless-steel sill has been re-installed. Very elegant! As an aside, the work involved in ensuring the chromed wheel-arch surround fits properly BEFORE painting is vital. If you try and fit the wheel arch moulds after painting you will almost always take the paint off. The lesson for any restoration is always concisely summarized by two “P” words - PATIENCE and PREPARATION.



The Finished Car at Motorclassica

6. Maserati Global Gathering Down Under

Author: Helen Epszajn (Reprinted from Trident, the Maserati Club UK magazine)

This is re-printed here not only because it's a wonderful account of the Global Gathering, but also because it's interesting to see a visitor's view of Australia. Our thanks again to all those overseas visitors who helped make the event such a success and in particular to Helen for dedicating what must have been many hours to writing this great report of the trip. (JG).



Tour overview

This first international meeting to be hosted by the Maserati Owners Club of Australia was conceived, planned and organized by its President John Gove and his wife Judy, popular faces in our UK club. Entitled the Maserati Global Gathering – or MGGDU as it came to be known – it was a non-competitive event that saw teams from nine overseas countries assemble with a strong contingent of Australian club members.

The seven-day tour, designed to showcase Australian life and culture as well as some stunning road routes in both Victoria and New South Wales, began at Torquay, the renowned coastal resort just 75 minutes south of Melbourne and ended in iconic Sydney. Our circuitous journey took us via Bendigo, Albury and Canberra, covering over 1300km of coast roads, steep mountain passes, luscious forests and epic-scale flat lands, with designated stops at characterful townships along the way.

Spectacular scenery, impressive hotels and truly inspired venues for drinks and dining were hallmarks of this remarkably varied tour. We spent the first two nights at the luxurious RACV resort on the Great Ocean Road, a hotel memorable for its spacious, superbly designed bedrooms with breath-taking, full-width ocean views. From there we made our way north, resting at a different hotel each night before reaching a crescendo at the 5-star Shangri-La Hotel in Sydney, where our room overlooked the legendary Opera House and the magnificent Harbour Bridge.

Roger and I had a truly wonderful time, although not everything went quite to plan... More later.

The route: getting there

As this was our first trip down under, Roger and I felt we should make the most of our adventure and so we immersed ourselves in a mix of contrasting cultural experiences both before and after the MGGDU.

After a 3-day stopover in Hong Kong to break the long outbound journey, we focused our exploring on South Australia, beginning in Adelaide where we found the annual arts festival in full swing. The National Gallery of South Australia (NGSA) proved a highlight with its eclectic displays of traditional art and contemporary installations vying for attention in the same edgy space.

The next few days were spent touring the vineyards of Clare Valley, Barossa Valley, McLaren Vale and Coonawarra, tasting some exceptional wines at cellar doors, and imbibing the vast and varied landscapes that separate each wine-producing region and lend the respective wines their distinctive characters. It's easy to understand why Australia is now leading the world in wine production, not only because of its diverse grape varieties – Riesling, Shiraz (my favourite), Grenache, Mourvedre (my other favourite), Cabernet Sauvignon, Chardonnay, Semillon, to name but a few – but also due to the culture of hospitality it promotes. We were warmly welcomed and offered generous tastings by all the wineries we chose to visit, even after explaining that our travel arrangements would mean we couldn't buy. Just mention the word Maserati, and Bruce is your uncle it seems.

In Clare Valley, as we were driving along a dirt road through flat land, a 6-foot kangaroo came powering towards us then bounded in front of our hired 4x4. For us, this was a novel and thrilling sight that also put us on constant high alert. In the next few days we would halt just inches away from other entitled road users – first a wallaby then a koala bear. Both survived their near misses unscathed, but as we continued our drive along the coast towards Melbourne, we were shocked by the amount of road kill lining our route.

Our journey from Adelaide to Melbourne took us seven days on a route mapped by Roger and so a short car-ferry ride across the Murray River at Wellington was obligatory, as was a visit to The Twelve Apostles, the magnificent array of limestone stacks off the shore of the Port Campbell National Park in Victoria (only ever nine and now just eight due to erosion).

Melbourne

Arriving in scorching hot Melbourne, we dropped off the hired car and headed on foot straight for the air-conditioned art galleries, on a mission to find more of the works of the Australian Impressionists whose paintings I had seen at The National Gallery in London last year – Arthur Streeton, Tom Roberts et al. These paintings take on new life when you see for yourself the parched landscapes, burning heat, dusty roads, expansive flat lands, and the sheep shearing, which as it happens would be a treat in store for Day 4 of our Maserati tour.

Continuing our cultural spree, we took in the Triennial exhibition at the National Gallery Victoria (NGV) International, which featured the work of over 100 contemporary artists and designers from 32 countries, using cutting edge technologies in architecture, sculpture, fashion design, tapestry and media. And at NGV Australia, we were riveted by the "Colony: Frontier Wars" exhibition, which explored the impact of colonisation on the indigenous people through some powerful art.

Our visit to the Shrine of Remembrance was equally moving. Built in 1934 by veterans of WW1, it is now a memorial to all the Antipodeans who have since served in global conflicts, and one of Melbourne's most revered landmarks. And as our Australian tour progressed, we became increasingly humbled by the scale of the Antipodean sacrifice made in both world wars.

On a cheerier note, our first evening in Melbourne was spent at The Australian Ballet enjoying a tribute to the works of Graeme Murphy, Australia's premier choreographer and national treasure – a highly entertaining mixed programme danced with brio, celebrating his 50-year association with the company.

So, by the start of the MGGDU itself, we had already had a good dose of Australian cultural contrasts and felt quite acclimatised. Ready for some real action. Just as well!

Pre-gathering gathering

The day before the MGGDU was due to begin further south, word had got around that several other Maseratisti had also reached Melbourne. This prompted Robyn Jones (Stephen Dowling's ace Executive Assistant), to arrange an informal tapas dinner in a trendy riverside restaurant. There were 30 of us in total, enhanced by the presence of Brian and Kay Harris who were staying at their second home just a short walk away. It was one of those perfectly convivial evenings full of catching up and looking forward to the week ahead.

Day 1: Tuesday 20th March. Morning. Collecting the cars

So here we are. Today is the day when nearly all overseas participants are due to collect their cars from different locations around Melbourne to drive to Torquay for the start of the tour. Ten teams have pre-arranged to hire new models from Maserati Australia. For example, a Levante for each of the two French and Italian teams, a Ghibli for Jens Holger Nilsen from Norway; a Quattroporte for Dick and Mary Pole; or the event's only GranCabrio for Luq and Jane Niazi.

Meanwhile, in a wise move, Mark Guterres, now an official resident of New Zealand, has splashed out on a 1989 Biturbo Spyder from a dealer in Melbourne. No speedometer, but no worries.



For a privileged few, there is unique plan. The astonishingly generous Stephen Dowling has arranged to ship six of his newly restored cars from UK for the MGGDU. These include (and the build dates matter) the 1964 5000 GT LHD which Stephen planned to drive himself, plus five other treasures which he so kindly offered to friends: the 1971 Ghibli SS LHD in Rosso Rubino assigned to Kerry and Carol McMullen from USA; the 1972 Bora 4.7 earmarked for Graham and Jacky Wood; the fabulously green 1972 Ghibli SS (affectionately known as Kermit) which is to be “ours”; the 1974 Frua (nearly) QP2 allotted to Aurel Koenig and Sheung Ng from Switzerland, and finally the 2009 Bellagio intended for Roger and Sarah Lucas.

We all arrive early at the freight warehouse to collect “our” cars, and by this time we are aware that the entire UK shipment has been detained by Australian Border Force (ABF). This also includes the newly fettled 1972 Indy 4.7 belonging to Michael Roberts as well as Sandy Flatt’s 2004 4200 Spyder, i.e. eight cars in total in one consignment.

By mid-morning, we start to grow concerned, mindful that Australia operates a zero-tolerance policy regarding asbestos which permits ABF to call for spot checks on any vehicles entering the country, with classics built before 1999 being prime targets. Theoretically, such cars could still house components that contain asbestos, such as brake pads or clutch linings. That said, these Maseratis are accompanied by tomes of specialist documentation attesting to their asbestos-free state, and so we remain hopeful that their detention will be brief.

As afternoon approaches, we still don’t know if or when any of the cars will be released but it clearly won’t be today, and so the aforesaid elite must travel together to Torquay, by minibus!

Day 1: Tuesday 20th March. Afternoon.

Arrive Torquay for Registration & Welcome

Our minibus delivers us to the Royal Automotive Club of Victoria (RACV) Resort in Torquay. We register for the event, collect our welcome pack (noting the wine and bubbly with unseemly joy) and then check into our wonderful room with its spectacular ocean view.

Over dinner, the dispossessed arrange to hitch lifts with those blessed with cars so that we can still do the road route the next day. It’s late when we retire to bed, ever hopeful that ABF will show mercy.

The roads

Not that I ever sit behind the wheel (through choice, for reasons that become apparent), but motoring in Australia seems relatively easy, especially for Brits who are used to driving on the left. There are many long, straight, deceptively safe roads, but beware! The wildlife is a major hazard despite the low speed limits – maximum 100km/h, with a few highways at 110km/h, and strictly enforced. We are warned repeatedly that in a brush with a roo, we can expect to come off worse. Place names are an exotic mix of English (Torquay) and Aboriginal origin (Woomargama) – a constant reminder of Australia’s rich cultural heritage. But when we report sightings of billabongs, Georgina Dowling says no-one calls them that; Aussies call ’em creeks. Quite disappointing.

Day 2: Wednesday 21st March.

Route: Torquay – Apollo Bay – Torquay, about 130 miles.

This morning I hitch a lift with Henri Teisserenc (President of the French Maserati Club) and his wife Caroline, while Roger travels with Gerard and Pascale Dalle. The two French couples seem happy with their hired Levantes and to have us on board! In the afternoon, we swap cars ? a great way to catch up with old friends or make new ones.

The Great Ocean Road

The morning route takes us along the first 55-mile section of the Great Ocean Road from its official start point at Torquay to Apollo Bay, an old fishing village on the eastern side of Cape Otway – the section known as Surf Coast and immediately obvious why.

With its tall rugged cliffs, vast ocean vistas and gigantic waves breaking onto secluded sandy beaches, this glorious winding road feels like a homage to vitality. Poignantly, it is in fact the world's largest war memorial. Stretching 151 miles in total, the road was built between 1919 and 1932 by soldiers returning from World War 1, in recognition of those who had lost their lives in the conflict.



After lunch at The Apollo Bay Hotel, we take a different route back to Torquay via the Otway Ranges, snaking through verdant rainforest scenery – giant tree ferns, aromatic eucalyptus trees and gushing waterfalls.

Heart-breaking news...

Over an excellent buffet dinner back at the RACV Resort, we are excited to hear that both Sandy's 4200 Spyder and Stephen's Bellagio are to be released by ABF without further delay. This might be because, being "modern", they are considered asbestos-free by default.

But it's a different story for the classics. The supporting documentation doesn't comply with Australian certification standards and all pleas for clemency fail. After much negotiation, the owners are faced with a cruel choice. Either: agree to have the vehicles probed by independent asbestos experts, which, as well taking too long and costing a fortune (about £17,000 per car), will involve invasive holes being drilled into precious components and some major dismantling to boot; Or: have

the cars shipped back to UK direct from the bonded warehouse where they languish impounded. A miserable no brainer which would see six of the most rare and beautiful Maseratis in the world boomeranging back to UK without even turning a wheel on Australian soil.

Words can't express the abject disappointment for owners, designated drivers, organisers, sponsors, and caring Aussies alike! The story grabs the headlines until the scandal of the cricket-ball-tampering bats us into second place, and there is much stuff to Google if you wish to read more.

Meanwhile, we must move swiftly on, albeit not in a Maserati. Yes, unbelievable but true! Roger and I are to complete the tour in a hired Hyundai van (white of course), festooned with Maserati stickers and laden with the suitcases of the dispossessed and several others with boot-space envy. Even with a Levante you are stretched to accommodate four passengers and all your luggage for a month away, especially if you're Italian and like your shoes.

Not quite as planned but Stephen's extraordinary gesture to lend us Kermit gave us the impetus to join the MGGDU. And no worries, mate, the higher you are, the more you see.

Day 3: Thursday 22nd March.

Route: Torquay to Bendigo, about 140 miles.

While Roger L goes to Melbourne to liberate the Bellagio, and Roger E heads off to Geelong to hire the Hyundai, Sarah and I hitch a lift for the first part of today's journey with the aptly-named Roger Wheeler and his girlfriend Gina from California in their hired Levante, soon to be dubbed the "Roger WAGS Wagon".

Our destination today will be Bendigo after passing through several townships in Victoria's Goldfields region. First, we have a brief coffee stop in the old gold-mining town of Daylesford which now boasts several attractive shops and art galleries too tempting to resist for some.

From there, we head for Castlemaine which also began as a gold rush boomtown back in 1851. When gold mining died down, other industries developed such as breweries, notably the producer of Castlemaine XXXX, soon to be relaunched as FOUREX from its current base near Brisbane.

Lunch has been arranged for us at the Old Castlemaine Gaol. Originally built in 1861 to detain offenders from the goldfields, as well as local debtors, lunatics et al, its chilling subterranean cells are now visited only by tourists and Maseratisti.

By now Roger E has caught up with us in the suitcase-laden Vanerati and so we must make good our escape and hit the road before the lawless ghosts spook us out! We head off in style to Bendigo.

Tonight, we stay in the Schaller Studio Hotel, previously the nurses' quarters for the local hospital. Bijou by any standards (no room to swing a koala, mate), the decor is fun, celebrating the work of vibrant contemporary artist Mark Schaller.

Dinner will be a short coach ride away at the opulent Fortuna Villa originally developed by two of Australia's wealthiest gold magnates, and now undergoing sensitive restoration by its current owners. Intent on foisting ourselves upon Australian club members whenever possible, Roger and I spend an entertaining evening dining with the delightful John and Jill Taylor. This is Jill's first ever Maserati event and she is so relieved we're not talking spark plugs. As if.



Day 4: Friday 23rd March

Route: Bendigo to Albury, about 190 miles.

Today's journey is also divided into two sections marked by lunch in the award-winning restaurant at the famous Brown Brothers Winery in Milawa, the centre of the eponymous gourmet region.

By now we have noted the Australian practice of "Alternate Drop" whereby at each set meal there will be a "choice" between either meat or fish. Except that you don't get to choose; the waiter "drops" the plates in alternate order and you get what you're given unless like me you've registered your dietary preferences in advance, in which case you might be reassured: "No worries, madam. I'll make sure to drop the barramundi on you.". Diners are free to swap between themselves and mostly it seems to work out, but not always, as witnessed by a few instances of plate envy as our tour progressed.

The afternoon route to Albury takes us through Beechworth, another goldrush boom town now developing as a wine-producing centre and tourist destination with its shops, cafes, pubs and galleries. Somehow, it seems right to park the Vanerati outside the office of the Salvation Army and then head for the wine store from where it's hard to drag ourselves away. But we need to soldier on to the hotel in Albury, deposit all the suitcases, and be ready for the coach leaving at 18:30 for dinner.

Apparently, dinner tonight is not what the organising team had originally intended, yet their inspired Plan B couldn't be better. Finger food accompanied by a selection of great wines served al fresco in the modest garden of La Maison at Wodonga, formerly the customs house on the border between Victoria and NSW. Those of us who miss the first return coach take to dancing under the stars, loosening our limbs to some very groovy music ahead of tomorrow's long drive. Yet another serendipitous evening to strike a perfect note.

Day 5: Saturday 24th March

Route: Albury to Canberra, about 160 miles.

Shearing the rams

Today begins with a prompt departure for Woomargama Station, a sheep and cattle farm renowned for its animal welfare and husbandry, as well as the quality of the merino wool and meat it produces. The contented demeanour of the handsome livestock is strikingly apparent.



We are given an excellent presentation by the elegant owner Clare, who explains her station's history and current activities. This is followed by a sheep-shearing demonstration, deftly performed in the historic woolshed by a highly skilled shedhand – a scene that instantly evokes the iconic painting by Tom Roberts we saw in NGV Melbourne. And while we're at it, Roger has a quick beard trim.

A copious healthy breakfast, also served in the woolshed, sets us up for the day. But not before a mega photo opportunity sees the vehicles lined up, with the Stuart's vivid blue Granturismo MC (NEPTUN) and the Gove's bright yellow Mistral Spyder taking pride of place amidst our cheery crowd.

Next there's a choice of routes to Canberra. We choose to take the high road, across the spectacular Snowy Mountains via Tumbarumba, over Tumut River and through Adaminaby to Cooma, then along the Monaro Highway into Canberra. This exceptional road route regales us with mountain peaks, luscious valleys, river crossings, forests, farm land and open landscapes to take your breath away. A long drive yet one we would do again any day.

Canberra

By late afternoon we reach Canberra. We check into The Hyatt, reputed to be one of the best hotels in Australia, and are instantly beguiled by its newly restored Art Deco charm and genteel ambience. We are to spend the evening at the world-renowned Australian War Memorial opened in 1941 to commemorate the lives of Australia's armed forces. After a drinks reception and impressive audio-visual experience, surrounded by a display of substantial military hardware, we move into ANZAC Hall, where we dine beneath the colossal wings of a Lancaster bomber.

It seems especially fitting and such a privilege to share our dinner table with our new Antipodean friends, Grant and Lisa Stuart along with Peter and Robyn Jones. Having led a distinguished career in the RAAF, which included a peacekeeping tour in the Sinai Desert, as well as cyclone relief operations in the Solomon Islands, it was Grant who flew the final flight of the Iroquois helicopter now displayed at the Canberra War Memorial. (He has also flown a Spitfire at Goodwood!). Hopefully Grant, now a Qantas pilot, and Lisa, a flight attendant for the same airline, will take off and join us at a Maserati event in Europe soon!

Day 6: Sunday 25th March

Route: Canberra to Sydney, about 200 miles



This morning, we give ourselves a whistle-stop tour of the city, focusing on the Parliament Houses to gain a sense of Canberra's role as Australia's political capital. Roger also wants to arrive in Sydney, unload everyone's luggage then watch the Australian Grand Prix on TV, so we need to press on, again!

Our scenic route takes us via Moss Vale and Wollongong through the Macquarie Pass, one of the most famous roads in

NSW – steep, narrow, no centre markings, endless hairpin bends. Fab.

The final stretch leads us to the coast, treating us to glimpses of prime surfing beaches (a vicarious pleasure it must be said) before we drive onto the M1 for the last leg into Sydney.

Sydney

It is just five minutes before GPST (Grand Prix Start Time) on Sunday afternoon when we check into the splendiferous Shangri-La Hotel, ideally situated in Sydney's historic Rocks district, overlooking the Harbour Bridge and the Opera House. It's very tempting to stay put, just to savour the view!

Luxuriating in these surroundings, we decide now is the moment to chill our welcome-pack Tasmanian bubbly that has survived our Vanerati journey uncorked all the way from Torquay. And by the time we have quaffed and coiffed, we are instantly re-energised for the next treat.

Sunset Harbour Cruise

This evening we will be doing a harbour cruise on a Tall Ship, none other than the famous Soren Larsen square rigger, featured in The Onedin Line, the 1970s BBC drama rocked by stormy seas and tempestuous relationships.



Throughout our tour so far, we have enjoyed sunny calm weather and so if the heavens are to break why would it not be just as we set sail from Sydney Harbour? Champagne and oysters are served along with waterproof ponchos!

The atmospheric weather conditions inspire some brave sea legs to climb the mast, including our very own Old Salt, Graham Wood, who describes his nautical feat in this same Trident issue. What a great way to soak in Sydney Harbour, magnificent by day and magical by night!

Day 7: Monday 26th March

Free day. No driving. Gala Dinner at Bennelong Restaurant, SOH.



A strong contingent of Australian club members provides the eye candy for the impressive line up of cars in front of the Sydney Opera House on the final evening. John Gove's 1964 bright yellow Mistral Spyder looks ever resplendent at sundown.

After a free day, we end the formal tour with a lavish Gala Dinner at the renowned Bennelong Restaurant inside the

Opera House, our final “alternate drop” experience with free-flowing wines, and Roger’s last opportunity to sport his new Crocodile Dundee hat. (I know!)

Representatives from each country give thank-you speeches, heaping praise on the heroic organisers John and Judy and their fantastic supporters Angela and Graeme, Maureen and Geoff, for all their inspiration, hard work, and dedication to this highly enjoyable and exceptional event.

After the speeches and prizes awarded by Maserati Australia (including a day’s driving course in Italy for Roger which he will take up in September), the evening ends on a high note with a rousing chorus of patriotic Australian songs, notably a deafening rendition of Waltzing Mathilda! The opera house is still recovering from shock.



A very enthusiastic “Waltzing Matilda”

Epi Log

Several people stayed on in Sydney for sightseeing. Taronga Zoo, just a short ferry ride from Circular Quay, gave some their only glimpse of a live kangaroo! Whilst Roger, sporting his new tropical shirt, was complimented by a (female) koala-keeper exclaiming “I like your shirt, mate!”. He hasn’t got over that yet.

Roger and I spent the next few days exploring Sydney with lots of harbour ferry rides and excursions to places like Chiswick Pier, Oxford Street and Paddington (no relation!). We also couldn’t resist experiencing an opera in the world’s most iconic opera house. It happened to be Don Quixote. Ironically, it was Don Quixote, the ballet, which brought our Discover Norway tour to a close in Oslo last year. This time, the story of the delusional hero tilting at windmills on far flung adventures seemed especially apt – some might say, a story about the triumph of spirit over crushed dreams. With that thought, on behalf of all participating poms or possums, profuse thanks and congratulations to all the amazing Aussies who gave us such a great adventure in your vast and wonderful country. We intend to return. ASAPDU. See ya later!

Maserati Club UK participants

The tour included teams from Australia, France, Hong Kong, Italy, New Zealand, Norway, South Africa, Switzerland and UK. The Maserati Club UK participants are listed below.

UK Club Member	Co-Driver	Representing	Wheels
Steve Dowling	Georgina	Australia	2018 Ghibli Instead of impounded 1964 5000 GT LHD
Roger Epsztajn	Helen	UK	2018 Hyundai van (white). Instead of impounded 1972 Ghibli SS (green)
Sandy Flatt	Julian	UK	2004 4200 Spyder (silver) Shipped from UK and allowed entry
John Gove	Judy	Australia	1964 Mistral Spyder (yellow)
Mark Guterres		New Zealand	1989 Biturbo Spyder (red) Pre-purchased in Melbourne
Roger Lucas	Sarah	UK	2009 Bellagio Shipped from UK and allowed entry.Courtesy of S. Dowling)
Luq Niazi	Jane	UK	2018 GranCabrio Pre-hired from Maserati Australia
Dick Pole	Mary	UK	2018 Ghibli Pre-hired from Maserati Australia
Mike Roberts	Janice	UK	Bentley Continental (Courtesy of Brother-in-Law) Instead of impounded 1972 Indy (red)
Graham Wood	Jacky	UK	3200GT & 2018 Ghibli (Courtesy of J. Gove & S.Dowling) Instead of impounded 1972 Bora 4.7 (red)

A few other key players also deserve loud applause for making our trip so special:

Stephen Dowling	super generous friend
Georgina Dowling	Strine Voice Coach, Wild Life Consultant and Cultural Attaché
Robyn Jones	ace Executive Assistant to Stephen Dowling.
Peter Jones	Australian Rock, second only to Uluru!
Grant and Lisa Stuart	not least for guiding us through Sydney to return the Vanerati.



7. Maserati at Goodwood



Maserati has made a unique contribution to 20th anniversary Goodwood Revival by bringing its legendary history to life as part of the glamorous event held at the historic UK racing circuit. The Goodwood Revival captures the automotive world as it was from 1948 to 1966 with both competitors and spectators in period dress to match the classic cars on display and in competition.





More than twenty classic Maserati models, including a 3500GT, Tipo 61 'Birdcage' along with five examples of the iconic 250F, were competing at Revival, featuring in races across the three-day event. Maserati cars took to the circuit competing in the Kinrara Trophy, Goodwood Trophy, Freddie March Memorial Trophy, Richmond & Gordon Trophies and Sussex Trophy.



Highlights from the weekend included a victory in the Goodwood Trophy on Saturday afternoon for former British GT Champion Callum Lockie in the 1938 Maserati 6CM, as well as a fifth place finish in the Freddie March Memorial Trophy for Conrad Ulrich in a 1955 Maserati 300S.

As an Automotive Partner of Goodwood Revival, Maserati once again took part in the Earl's Court Motor Show with a display inspired by the marque's classic 1960s motor show stands. Maserati's future and past appeared in perfect harmony, as Maserati showcased the brand's first SUV, the Levante GranLusso, finished in Blu Emozione with Zegna interiors alongside the executive saloon, the Ghibli GranSport in Bianco Alpi. The two modern cars were joined on stand by a stunning red 1964 Sebring Series 1.



Guests of Maserati were able to experience old world glamour at the Revival, enjoying exclusive hospitality at Goodwood House on Sunday, and being chauffeur driven to and from the Goodwood Revival in a fleet of Maserati Levante, Quattroporte and Ghibli models.





From an earlier Goodwood – I took this photo of a stunning Mistral Spyder at the Earl's Court Motor Show recreation at Goodwood in 2009. What a wonderful colour! (JG)



Sponsor Ad: For all of your classic and modern servicing please consider speaking with Giancarlo and Bruno at **Maranello Pur Sang**, 33 Colebrook St Brunswick. 9386-9650. (Editor: Bruno and Giancarlo look after all of my cars and our Presidents, John Gove. They are AWESOME!)

8. Inter-changeability of Parts for Classic Maseratis

This list was kindly provided by member Dene Burgess and is invaluable for those members with older Maseratis. Many thanks Dene.

INTER-CHANGEABILITY OF PARTS

Since we published the first list a year ago in issue No. 53 we have not been swamped with information but have received some. The majority of the items for the Mistral have come from Chris Bayliss whose recently completed rebuild was in attendance at Brooklands for the International Meeting. Of course much of this information applies to the other 6cyl cars. He has now started to rebuild his Khamsin so we are looking for a similar list of parts for this model once he has finished. The remaining items have come to light by asking about and keeping eyes open at any classic car meeting. The car parks and displays at these events can produce a lot of information, and sometimes the members of other clubs are only too happy to pass on suppliers and source details.

Please do write to me with any additions you may have for the list or any more details, such as part numbers or model years, which will help members in sourcing parts for their cars.

MASERATI PARTS INTER-CHANGEABILITY

Model	Part	Alternative
<u>3500 GT</u>	Rear stop light lenses	Alfa Romeo 2600 spyder
	Steering ball joints	Upper-Triumph TR3/3A & Jensen Interceptor
	Brake servo	Lower-Jaguar Mark1 (not MII)
		Girling Powerstop Mk2a-Aston DB5 and 6
		(can be replaced by Rover P5 '62-'67)
<u>6 Cyl Engine</u>	Radiator Grille Mesh	Lockheed remote servo Alfa 2600.
		MGB 4258-221. Austin 1800 '64-'68.
	Oil Filter (FramFA4556-A)	Triumph Herald and MCC
		Fram FH101 (CH804PL) 2 off
	Anti roll bar rubbers	Purolator PR-172
		Baldwin P-162
	brackets	Jaguar XJ Mk3.02 C 30502
		Jaguar E Ser 2. C 3054
	Breaker points	Magneti Marelli 710071/01 Ferrari 250M,275
<u>6 Cyl Engine</u>	Distributor top b/bering	SKF 608Z
		Marelli 71007106 Ferrari 95300053
	Points	Marelli CE 1E, 18pf 12V
	Ignition capacitor	Jaguar a-Z (thinner ones only)
	Valve shims	Lrg rear GACO B29184/669500
	Crank oil seals	small front GACO MIM 4560
	3 way thermostat	BEHR X2-032-71.000
		Pirelli SLN 54878
	Engine mounts	

	Bearings crank spigot camshaft drive camshaft inject alternator	6303-2RS 6204 55V3 6203-2 (Bosch)
	Bosch alternator	K1-14V-55A20 01-2-400-647-644
	Crank damper	(Commer van) Talbot 3048801 (turned down)
	Clutch Borg and Beck	Cover HE3340-84- Plate HB1637
	Oil pressure sender	Bearing HD3302 or HD3291 PT1202/16. 1/2 UNF (160psi not avail use Jag 100psi)
	Oil temp sender	TT3804/00 3/8 UNF
<u>Sebring 1</u>	Brakes etc as 3500GT Headlamp rims	Lancia Flavia Ser I sal & spyder (Vignale) rim 217635, Gasket 2176936, Gasket 2176977
	Front bumper	Lancia Flavia Series 1 spyder (Vignale)
	Front indicator units	Lancia Appia Series III & Flaminia (Touring)
	Rear light glasses	Alfa Guilletta SS (Bertone)
	Rear reflectors	Red Carello 12.543.998 Amber 16.543.998
	Front flashers	Lancia Fulvia 3, Lada
	Reversing lamp	Lancia Fulvia 3.
	Number plate lamp	Fiat 1500 No 4113577
	Dash tumble switches	Fiat 1500 No 4065791 & 4038723
	Steering column unit	Lancia Flavia & Fulvia
	Headlamps	Lancia Flavia & Fulvia
	Wheelnuts	Lada
		VW Commercial N-020-112-1
<u>Mistral</u>	Half shaft outer bearing Upper ball joint	Aston Martin TR2/3 QH-QSJ104
	Lower Ball Joint	Jag 120 Lockheed TC58
	Front wishbone bushes	Jag 120/Mk 9 QH-QSJ221RK/QSJ108RK
	Steering col flex joint	Jag XJ6 Metalistic lrg 13/1139-24 sml 13/1149-76
	Wiper motor	Jag MkII/Mk10 (needs drilling out)
	Wiper motor brushes	Lucas 75646B (54071516A)
	Wiper blades	Lucas 54701528
	Shock absorbers front rear	Rolls Royce RIV or Koni 82D-1593
	Exhaust straps	RIV or Koni 82-1589 (revalved as 82-1396)
	Wheel splines	Alfa 105-26-30-815-00
	Front wheel bearings	as MGB/Jaguar
		Sml outer Timkin outer 09195; inner 09067
		Lrg inner Timkin outer 15245; inner 15123
		Bosch 0001307007 S/S by 0001311050
	Starter motor	Brushes 1107014110
		Bearings 2000301137
		Bushes 2 x 1000301000
		Bush 2000301007
	Heater valve	Alfa Romeo
	Headlamp rim	Carello 2176935 Lancia Flavia 1.8
	Side Lamps front	Lambo 400/ISO Grifo/Ferrari 250GT 365GTB4
		Alfa 2000/2600 '58-'68.
	Side front flashers	Ferrari 250GTO/275GTB 95860010. Lancia
	Number plate lights	Porche 356 sport

	Door edge lights Door handles Radiator temp switch Toggle switches	Lucas model 750 part 57403A/B Alfa Guilietta Spyder(early) Sprint '62/'63 All door ironmongery internal and external Jaguar E-Type (Otter) UE 40365 Alfa Guilia pre '68
<u>Bora</u>	Water pump — bearing seal	Renault WB10226-1 (spindle length reduction required) Rover V8
<u>Merak</u>	Oil filter Exhaust manifold gasket Gear box Brake pads Door handles Side light/turn ind Rear no. plate light Rear reflectors	VW Audi Fiat 125 Citroen SM Citroen SM or DS '65 on Citroen GS (mod) Alfa Guilia Saloon '68/'69 Lancia Beta/Alfa Guilietta '68/'69 & sprint. (these are being remade) Lada pre '82
<u>Khamsin</u>	Tailgate release levers Radiator thermo switch Diff Gearbox Door check straps Steering rack/track rod ball joints Tappets (Buckets/shims) Wiper pillars Rear lamp unit Rear susp. top bushes Stub axle carrier Exterior door handles (Many parts for the Khamsin also apply to the Merak and Bora)	Fiat X19 Peugeot Jaguar (Salisbury) Aston Martin (ZF). Available from Aston Martin on 0908 610620 Alfa Guilia Spyder (early) MKI 1750 GTV Coupe. Citroen DS/SM Lower — Jaguar MkI (not MkII) Jaguar Lucas 72879 De Tomaso Pantera GTS/Alfa 2000 Berlina Jaguar MkI Jaguar MkI or II Alfetta GTV
<u>Ghibli</u>	Headlamps Sidelights Rear lamps	Fiat 124 Sport Ferrari Daytona Alfa 1750 Berlina
<u>Mexico</u>	Brake master cyl kit Turn signal switch Heater control diaphragm Parking lights	Jaguar 3.8 MG Alfa No. 1493.90117 Alfa TI '65/'67
<u>Biturbo</u>	Front side lights Front headlights (RHD) Front headlights pre 85' Air filter Front pads Rear pads Fuel Filter	Fiat 127 Fiat 127 VW Scirocco Crossland T24 Don TDB94 (Alfa GTV6) Ferodo FDB2P Lancia

9. Why does restoring a hand built car cost more than a modern car?

Mike Sheehan is a well-known and highly regarded Ferrari and classic car driver, repairer, re-builder, buyer and seller. His on-line articles are always topical, thought provoking and sought after by enthusiasts and investors alike. Mike has kindly allowed MOCA to reprint a number of his articles over the next few months. This thought provoking article on the brave new world of automated cars highlights the ethics and issues this inevitable transition will bringing to our planet.

Editors note: You may well note that I have gone back to the archives for this article. I thought it topical given the conversations, prognostications, general banter and opinions that filled the Exhibition Building over the 12 -14 October weekend at the recent Motorclassica Concorso D'Elegance. How much does a restoration cost? Mike's article below is about Ferraris but applies, similarly, to hand built Maseratis.

As appeared in June, 2000 issue of Sheehan-Online - by Michael Sheehan



I was recently asked why it should cost \$7,000 to paint a garden-variety Ferrari 308 when a Mercedes 450SL can be resprayed for under \$2,500. Before I answer, let me say that I was in the body and paint business from 1972 to 1996, specializing in Ferraris, and painting the occasional Mercedes, Porsche or Lamborghini.

In those twenty-four years, my company painted over 500 Ferraris and employed over fifty different painters and painter's helpers. All hours were tracked and each employee had to fill out a daily time card detailing what work was done and which materials were used. We used this information to analyze each job for efficiency after its completion.

To give an idea of the complications involved in painting a Ferrari, let's compare a Ferrari 308 GTS to a Mercedes 450SL, both classic convertibles of the '70s and '80s. We'll assume both cars are painted a solid color on an undamaged and non-rusted body, with aged and sun-cracked paint. Let's further assume that both cars have been badly "keyed" and must be totally repainted, and that both cars are covered by insurance.

Porsches and Mercedes are examples of the finest of German mass-produced craftsmanship. All body parts are stamped out of expensive metal dies and are produced in mass quantities. They fit together perfectly, are totally interchangeable, and are made to be assembled in quantity.

In comparison, Ferraris are built in limited production. The parts are stamped out over less refined dies and are fitted and assembled by hand. All body panels are welded in place, making removal, replacement or close-tolerance fitting much more difficult.

To remove the chrome and trim from a Mercedes takes only a few hours for an experienced body man. A Ferrari requires a full day for the same procedure. For example, to remove the door handles and lock assemblies on a Mercedes requires a Phillips screwdriver and less than a minute per door. To remove the door handles and lock assemblies on a Ferrari requires removing the door panels and disassembling the door, equaling the better part of a day's work for both doors. Total disassembly time for the Mercedes: 2 hours. For the Ferrari: 8-plus hours.

Chemically stripping the Mercedes is easy. Simply mask the door, grille and taillight openings, pour on the stripper, and wait thirty minutes. Off comes the paint to reveal a perfect body built to the highest standards. The Mercedes can be stripped and be in bare metal before the painter's helper goes to lunch.

The Ferrari is much more difficult to strip chemically, as the hood and deck lid must be removed. Simply removing the louvers and screens from the rear deck lid requires hours of work. Because of the complicated curve in the rear panel area around the taillights and license-plate light, the side indentations in the body and the windshield molding, stripping the Ferrari takes a minimum of a full day. Mercedes: 4 hours. Ferrari: 8-plus hours.

Once stripped, the traces of remaining paint on the Mercedes can be lightly sanded after the tape is removed from the door, trunk and hood openings. These areas are sanded to bare metal, and in approximately four hours the Mercedes is ready to mask and prime. No such luck with the Ferrari. The many areas the stripper could not reach, such as inside the headlight opening, the upper edge of the recessed body center line, and the area around the taillights must all be laboriously sanded by hand to remove the last coats of factory paint and factory primer/filler. Mercedes: 4 hours. Ferrari: 8-plus hours.

Now for the first coat of primer. Thanks to its perfect body panels, the Mercedes requires a standard, easy-to-sand primer. The Mercedes can be masked in only a few hours, put in the booth, solvent washed, the lower surfaces masked and then primed in only half a day. Because of its exposed welds and seams, the Ferrari must be primed with a much thicker and more filling epoxy primer, blocked at least once and possibly twice for best results.

The Ferrari is much more difficult to mask because of its headlight openings, complicated grille opening, taillight areas, etc. It is also more difficult to solvent wash because of its curvaceous body. Since the Ferrari sits lower to the ground, it's more difficult to mask the lower areas so that the wheel wells, bottom of the spoiler, and suspension and frame are not oversprayed.

When masked and in place, the Ferrari can now be primed. Several coats are needed and must be allowed to "flash" so the solvents in the paint can evaporate between coats, equaling another half-day procedure. Mercedes: 4 hours. Ferrari: 12 hours.

After the primer has cured, both cars can be mist-coated with a guide coat to show the low and high spots where the primer is sanded. The large flat panels on the Mercedes can be scuffed with a jitterbug sander, the corners and edges hand sanded, scuffed with Scotch-Brite and prepared for paint.

Our labor-intensive Ferrari must be block sanded by hand. The many low spots must be scuffed and filled with blue glaze filler, allowed to dry, and then blocked. Because the epoxy primer and blue glaze filler will sand at different rates, small irregularities will occur and the entire car will then have to be re-primed. 100-grit sandpaper is used to "first cut" the primer and 150-grit sandpaper is used for the final blocking. Total (first) primer-blocking time for our Ferrari is probably two days. Mercedes: 4 hours. Ferrari: 16 hours.

The Ferrari now needs to be re-primed to eliminate more of the many waves and ripples in the body. One more half day plus re-mask and a few hours for a re-primer. It's now time to block again. Mercedes: 0 hours. Ferrari: 8-plus hours.

In the interim, our subject Mercedes has been re-masked, blown out, and repainted.

Final prep and paint time for the Mercedes is less than eight hours.

Our Ferrari must now be unmasked. The adjacent panels must now be covered and protected, guide coated and sanded again.

Because the Ferrari is still primed with a very heavy fill epoxy primer, it's best to start on the second coat with a sandpaper of 180 grit, block and find all the problem areas, then lightly re-guide coat and re-block with 400-grit paper. A final, very light water sanding with 600-grit paper will remove any sanding marks. It's now time to let the water evaporate from the primers overnight and be ready for paint tomorrow. Mercedes: 0 hours. Ferrari: 8 hours.

Now primed and ready to go, it's time for one last re-mask of the Ferrari. Back in the booth, a solvent wash, and then re-mask the lower surfaces. A good painter might be able to have everything done in four hours. Finally, it's time for paint. Mercedes: 0 hours. Ferrari: 4 hours.

After a lunch break, it's back in the booth to mix the paint and spray our featured Ferrari. The curvaceous body is difficult to paint. The area around the taillights, entire body center-line indentation, the rear window and top buttresses, and the scoops, which bring air into the engine compartment, are a challenge for any painter. Total paint for the Ferrari is a full eight-hour day.

Both cars may require slight de-nubbing, color sanding and buffing to remove minor orange peel. The Mercedes, with its large flat surfaces, is much easier to water sand, to knock off any dust or minor orange peel and buff. It can be done in half a day. The Ferrari requires much more careful attention since there are a lot of sharp edges and corners to catch the buffer and damage new paint jobs. Mercedes: 4 hours. Ferrari: 8-plus hours.

Finally it's time for assembly. The Mercedes can be reassembled in four hours. The Ferrari can't. A full day minimum is required. The hood and deck lids have to be refitted and aligned. The door handles and door locks have to be replaced. Headlights have to be refitted. They must go up and down without hitting or touching, or it's back to the paint booth. Mercedes: 4 hours. Ferrari: 8-plus hours.

Our featured Mercedes is now done. It's time for a final wipe down, wash, and detail before delivery, about two hours.

Our Ferrari needs the bottom of the spoiler re-undercoated. Also, the black contrast paint under the hood and around the engine lid needs to be masked and touched up. The entire car must be bagged in plastic to protect it from overspray. A final wash and detail, and it's ready for delivery. Mercedes: 2 hours. Ferrari: 8 hours.

The Mercedes "real time" paint job is a modest 28 hours, much of it basic work that can be done by an assistant. At a shop rate of \$45 an hour for 28 hours, the Mercedes labor total is about \$1,250. Figure an additional \$18 an hour for 28 hours (about \$500) for materials and the Mercedes paint job, at \$1,750, is mildly profitable. Since most insurance companies pay 40 hours to paint a Mercedes, plus \$600 or more for materials, painting a Mercedes is indeed usually profitable.

Our labor-intensive Ferrari required 112 hours of very experienced labor, since any mistake will require many hours to repair. At \$45 an hour, we need about \$5,000 for labor and another \$2,000 for materials for a total of about \$7,000 to do the job and make a modest profit.

If the Ferrari to be painted is a Dino, we can add about 50% to the labor and materials. For a Daytona we have to double the bill. Been there, done that. I know the drill.

MICHAEL SHEEHAN has been a Ferrari dealer for 30 years as well as a race car driver and exotic car broker.

Editors note: There is one item that compounds exponentially the hours and then consequently the cost.

