

IL TRIDENTE

MASERATI AUSTRALIA & NEW ZEALAND

SUMMER 2011



SAIL AWAY

In recent years, the yachting world has seen the emergence of a new breed of high performance superyachts with many coming out of world-class New Zealand boat yards. **Sam Tinson** investigates the new age sailing boats that offer five-star cruising comfort and regatta-winning performance in equal measure

FOR THE MODERN SAILING SUPERYACHT,
LUXURY AND HIGH PERFORMANCE ARE
NO LONGER MUTUALLY EXCLUSIVE



ZEFIRA FITZROY YACHTS



OYSTER 100 DS OYSTER MARINE

There was a time when choosing a new sailing yacht was like having to choose between a pair of bedroom slippers and a pair of running spikes: you could have comfort or speed, but not both. On one hand you had practical, comfortable boats that were ideal for luxury cruising but about as handy in a regatta as the *Queen Mary*; and on the other there were racing yachts which, while certainly fast, had interiors so spartan you'd be lucky to persuade your family and friends to set foot on them, let alone spend a week on board.

But yacht design has come a long way in the past decade or two.

Rapid advances in sailing technology and new, high-tech construction methods have enabled boat designers to blur the line between 'cruiser' and 'racer' and offer customers the best of both worlds.

For the modern sailing superyacht, luxury and high performance are no longer mutually exclusive.

As with luxury performance cars, the key driver in making a boat go faster is weight, or a lack of it, and so most of the major

advancements in sailing technology in recent years have been about finding ways to shave off the kilos.

The most significant of these advances has been the introduction of carbon fibre, a technology borrowed from the aerospace industry and now prevalent in high-end yacht design. A 30-metre sailing yacht with a carbon composite hull, for instance, is up to 30 per cent lighter than a similar sized vessel built in aluminium. At the same time, carbon fibre masts, booms and rigging are not uncommon on the most advanced high performance cruisers.

While the reduction in weight clearly improves performance, it also means you can afford to be even more decadent when it comes to interior fit-out. On-board luxuries such as home cinemas, gyms, jet skis and jacuzzis all come with a weight penalty, but if you save several tonnes in the build stage you can still ensure you have all the essentials for long distance cruising in comfort without any detrimental affect on the performance factor.

Designers of custom-made, built-to-order vessels also use specialist materials such as marble veneer, wafer thin granite and artificial



VERTIGO ALLOY YACHTS
IMAGE CHRIS LEWIS

glass to reduce weight while presenting a highly opulent finish.

This quality of finish is also evident in the design of these superyachts, whose minimalist aesthetic delivers a stunning visual appeal, bringing classic lines bang up to date.

You won't find decks cluttered with unsightly maritime hardware impinging on sunbaking space either, with modern powered winches installed within the yacht's superstructure. Lines to and from these 'captive winches' are also hidden, which adds to the sleek styling common to many new sailing yachts.

Technology plays its part here too, with these high-powered electronic winches saving time and effort in dealing with ever-larger sail areas and allowing owners to reduce the number of crew on board.

Main and headsails are auto-furling with push-button control making sail management a breeze. In fact, so advanced are sail management systems now that many of even the largest yachts are capable of being sailed single-handed, only requiring crew help when berthing.

For those who hanker for a romantic cruise up the coast and the opportunity to let loose when the wind picks up, it's a very appealing new age in the world of superyachts. And for the ultimate in personalised style, technology, luxury and performance, the best option is, of course, a bespoke custom-built boat.

And one of the countries now leading the way in built-to-order sailing yachts is New Zealand, where highly specialised yards such as Alloy Yachts, Yachting Developments and Fitzroy Yachts are giving the big name yards of the Netherlands and Germany a run for their money.

One of the people instrumental in developing New Zealand's industry was Neville Crichton, owner of European Automotive Imports, the distributor of Maserati in Australia and New Zealand.

Crichton, himself an internationally recognised sailor with a very full trophy cabinet, first established Alloy Yachts in 1982

with the aim of specialising in building large modern aluminium sailboats for customers around the world.

'I felt there was a big opportunity to develop a yacht that really sailed well but was also luxurious and comfortable for cruising,' he says.

After initially building boats on spec and taking them to the market, customers around the world soon started to appreciate the high quality of the work coming out of the growing New Zealand yards and the orders started coming in.

With New Zealand developments like carbon fibre rigs and roller furling booms making the high-tech boats lighter, faster and easier to handle, their global appeal continued to grow.

From an industry valued at around \$3 million in the early 1980s, it is today worth about \$3 billion and Crichton says, for any customer in the world looking for a yacht over about 30m, the New Zealand yards would certainly be on the list of potential builders.

Crichton no longer has an interest in Alloy Yachts but it remains one of the country's most successful boat builders, recently launching the magnificent 67-metre ketch *Vertigo*, the largest sailing yacht ever built in the southern hemisphere. In the right conditions *Vertigo* is capable of 20-knot sailing speeds – remarkable for an 837 gross-tonne vessel.

Her modernist art deco-style interior is the work of French interior designer Christian Liaigre, whose formal training at the Paris Academy of Fine and Decorative Arts is evident in the soft curves of the dark walnut cabinetry, custom-made furniture and pale silk carpets. Every single detail has been considered, from the eight-metre bespoke limousine tender that emerges from the stern garage to the blinds in the breakfast area, which are designed taking into account sunrise times in the Caribbean, where *Vertigo* is expected to spend much of her time.

On-board innovations include a paperless digital chart room, and a hand-held remote

control unit that allows sails to be trimmed from anywhere on deck. Beneath the yacht's expansive foredeck is a large concealed bay housing a water sports centre, a gymnasium and all manner of water toys such as Topper sailing dinghies, jet skis and two further tenders. When *Vertigo* is at anchor, large fold-down doors on either side of the hull open, forming landing platforms and turning the yacht into a mobile floating beach resort.

Further confirmation of New Zealand's high standing as a superyacht-building nation, if it was needed, came in May, when the *Zefira*, a 50-metre aluminium fast cruising sloop built by Fitzroy Yachts won Sailing Yacht of the Year at the 2011 World Superyacht Awards held in London.

Judges were particularly impressed by *Zefira's* futurist interior design, from the pen of renowned French interior designer Remi Tessier. Warm off-white hues, blonde timber, white leather, chrome and treated glass surfaces combine to create an ambience of space and light, with original abstract modern artworks providing splashes of colour.

Adding to the feeling of light and space are the huge saloon windows that retract into the superstructure at the touch of a button, and there are also fingertip controls for the recessed lighting and through-boat multimedia entertainment system. Even the galley is stunning, with solid black granite benchtops and stainless steel Gaggenau and Sub Zero appliances. According to Fitzroy managing director Rod Martin, *Zefira* took around 300,000 man-hours to build at a cost of more than \$50 million, and it's easy to see why.

Another high profile Kiwi-built boat, albeit on a slightly smaller scale, is *Antares III*, a high performance 30-metre luxury sloop launched earlier this year by Yachting Developments. *Antares* boasts a carbon composite hull with a Kevlar outer skin, making it incredibly resistant to impact.

For those who seek a superyacht whose performance, technology and luxury



VERTIGO ALLOY YACHTS
IMAGE CHRIS LEWIS

appointments still measure up but don't want the wait for a custom build, there are also a number of premium production yachts. A range of sizes and interior fit-outs are on offer to suit all tastes and budgets and most offer a degree of interior customisation possibilities.

Of the production yacht builders, few are more highly regarded than the Finnish yard Nautor's Swan, whose new Swan 80, a 25-metre (82 feet) luxury cruiser-racer, has a carbon fibre hull, mast, boom and rigging as standard. The Swan 80 boasts a luxurious interior finished in pale hand-stained teak, complete with underfloor ventilation throughout, a full-sized gourmet-style galley, ensuite bathrooms in all three cabins and a full-beam owner's suite with a king-sized bed. And yet, thanks to that ultra light hull and rig, it tips the scales at

just 36 tonnes. Not for nothing did this boat recently win Best Production Sailing Yacht at the 2011 Asia Boating Awards.

Another production builder making headway in the large cruiser-racer market is the highly regarded UK builder Oyster Marine. The recently announced Oyster 100 DS is one of the new line of carbon composite 100 to 125-foot Oyster Superyachts aimed at owners who want premium quality and a wide degree of control over final fit-out.

Owners can pick from a wide choice of interior timbers, cabin soles, deck and bulkhead finishes, as well as an almost limitless range of furniture and fittings. An ingenious cabin layout allows room for a large full-beam owner's stateroom, two double VIP guest cabins and two crew cabins – a single

and a double – in the bow. Guests and crew are separated by the galley and saloon areas, and all the cabins have ensembles.

While sales of top end motoryachts have declined in the wake of the global financial crisis, orders for high performance sailing superyachts have remained steady.

The difference is that while motoryacht owners are more concerned with leisure, sailing yacht owners tend to be enthusiasts who often race their yachts in the various superyacht regattas around the world and want the latest, most advanced technology to do so.

The cruiser-racer is here to stay, and it's only ever going to get more luxurious. Sailing yacht owners need never be faced with the 'slippers or spikes' dilemma again.



OYSTER 100 DS OYSTER MARINE



SWAN 80 NAUTOR'S SWAN

THE SPORT OF KINGS

In 1660, King Charles II of England and his brother, the Duke of York, raced their yachts down the River Thames and back for a wager of one hundred pounds. The Duke won the outward leg, but the King – perhaps wisely on the Duke's part – triumphed on the return run. The winnings were divided, and the sport of yacht racing was born.

These days kings, dukes and captains of industry still meet to race their yachts, but it is a lot more high-tech than it was in King Charles' day.

For evidence, you only need take a look at the state-of-the-art yachts competing in events like the America's Cup – a race in which New Zealand and Australia have had their fair share of celebrated victories. Or boats like Neville Crichton's former *Alfa Romeo I, II, and III* series that variously won such prestigious international events including the Maxi Yacht Rolex Cup in Sardinia in 2006, the 2007 Girgala Rolex Cup, and in 2009, the LA to Honolulu Transpacific Yacht Race in which *Alfa Romeo II* smashed the race record before taking line honours in the 2009 Sydney-Hobart.

But it is not just race-bred specialist yachts taking to the high seas with many owners

spending tens of millions of dollars building and outfitting their personal craft to offer optimum sailing performance to compete in the growing number of regattas around the world.

Events such as the St Barth's Bucket in the Caribbean, the Millennium Cup in New Zealand, the Loro Piana in Sardinia and Mallorca's Superyacht Cup are becoming increasingly popular.

With their advances in technology, today's sailing superyachts are a lot easier to handle, opening up the regatta racing opportunities to a broader range of competitors with the St Barth's Bucket attracting some 40 entrants last year. While at the heart of most of these races is an opportunity to simply join with like-minded sailing enthusiasts and explore the potential of your yacht and your sailing skills, there is still a high degree of competition.

'Everyone says they do it for fun but no one wants to come last,' says Louis Hamming, Director of top Dutch superyacht builder Vitters, who specialise in carbon custom builds. 'Superyacht sailing is becoming competitive and customers want their luxury with plenty of performance.'

www.alloyachts.co.nz
www.fitzroyyachts.com
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SHOW STOPPER

Maserati stunned audiences at the Frankfurt motor show as it unveiled the Kubang concept – a showcase of design and technology to take it into a whole new market sector. **Guy Bird** was there to catch the action and had an exclusive chat with the design team responsible for this forthcoming high performance prestige SUV

ITS SVELTE LINES, STRONG BUT ELEGANT PROFILE
AND PERFORMANCE-ORIENTATED AESTHETIC ARE ALL
CLEARLY DERIVED FROM THE CORE MASERATI DNA

Rumours of Maserati's plans to launch an SUV concept at the 2011 Frankfurt motorshow were rife well before the car was unveiled in Germany on September 13.

Across the cybersphere, there had been excited rumblings of an all-new concept that was set to take Maserati into a whole new market sector, that of high performance prestige SUVs.

However, even when that day came, it was still something of a shock to many show-goers unused to the idea of the Maserati brand expanding beyond its traditional sports car heartland.

But shock quickly turned to awe as the Italian marque pulled the covers off the stunningly styled Kubang. Its svelte lines, strong but elegant profile and performance-orientated aesthetic were all clearly derived from the core Maserati DNA.

The idea of a Maserati SUV is not new of course. A concept with the same name, styled by Italian design house Giugiaro, premiered back in 2003 at the Detroit motor show in the US, but Maserati chose not to pursue the project on that occasion.

This time, however, it's different, with Maserati making it clear the new Kubang concept is intended for production within a few years.

Exact dates have yet to be confirmed, but according to the designers and reading between the lines, marking your diary for a 2013 production debut would be a fair guess.

The new Kubang's design is in good hands with an in-house team led by ex-Pininfarina veteran and now Fiat Group design boss Lorenzo Ramaciotti. Designed at the Maserati Style Centre in Turin, the new Kubang was overseen by Marco Tencone whose design pedigree includes such products as the shapely 2003 Lancia Fulvia concept and the stunning 2011 Alfa Romeo 4C revealed at the 2011 Geneva motor show.



MARCO TENCONI





In an exclusive interview for *Il Tridente*, Tencone outlined where he saw the car sitting in the marketplace, referencing two key cars.

'Looking around at the competitors,' Tencone says, 'I think our car is dynamic and sporty but also has enough space for the head.'

'We want to be in the middle between the BMW X6 and the Porsche Cayenne – with more space than the X6 and more dynamic-looking than the Cayenne.'

And the visual evidence taking centre stage at Frankfurt provides a strong back-up for Tencone's claims.

Front and centre is the trademark large and powerful Maserati grille with its concave vertical bars. But, here, it is rendered in a taller and slightly more angular way, with two distinct lines forming the vertical sides of the grille shape rather than one fluid curve.

The very full bonnet is also familiar but on closer inspection, it has subtle differences, with more pronounced bulges at the sides, rather than in the middle as you find on the GranTurismo. The taller grille is framed by sharply angled and very angular LED front headlamps and large twin lower air intakes.

From the side, the window shape is slim and elongated, formed at the top by a raked back windscreen curving into a rear-sloping roofline before ending in a spoiler lip above the rear glass. This window graphic is framed at the bottom by a high waistline that kicks up halfway through the rear door to converge with an adjoining line to connect the roof and belt lines together at the wide C-pillar.

Under the window, the fenders bulge outwards to cover the wide-track wheels beneath a smooth feature line that runs straight from behind the front air vents before echoing the upward 'kick' of the waistline and rising over the rear door handle and on to the rear lights, helping to create the strong

shoulder at the rear of the car.

This involved upper feature line is complemented lower down by a simpler, taut 'light-catching' crease – to create a 'rocker panel' between the two wheels – to add to the feeling of solidity at the car's base.

Pan around to the back of the car and you'll notice how the rear glass tapers inward towards the tail, to mirror the car's rear panels and horizontally-tapering lights below.

The black-coloured rear bumper section houses squared-off twin exhaust pipes to complete the look and also helps visually raise the car's rear-end to suggest a more agile and ready-to-spring athletic stance.

The Kubang has some fantastic details too, one example being the new take on the 'Maserati signature' triple side air vents behind the front fender.

As Tencone explains: 'Here we wanted to link together the vents in one thin, sharp design, they're more angular and connected, but we'll design this detail in different ways for different future models.'

It's all exciting showcar stuff, but motor show fans around the world are long-used to stunning concepts losing their lustre once the rigours of making them street-legal kick in.

So how much of the Kubang's stunning exterior design is likely to surface on the production vehicle?

According to Tencone, quite a lot of it.

'We'll probably have to change a few dimensions,' he concedes, 'maybe one centimetre higher on the roof and one centimetre lower on the belt line.'

'We also put the wheels a little bit more outwards by a couple of centimetres on the concept to emphasise the fenders but I think it's not a problem to go to a narrower wheel width position for production,' he says.

Tencone says the headlamps will also not be quite so LED-heavy for production but he stresses that their sleek overall shape will stay, which, like the taillights, wrap around the sides of the car in a very dramatic fashion.

Despite these changes, Tencone is confident the production Kubang will make as big an impact in design terms as the stunning show car.

'I don't think we'll lose a great deal in terms of design. The exterior is closer to the final production model than the interior.'

Indeed, the inside of the Kubang was not widely available to view at the Frankfurt show – although the doors were opened for *Il Tridente* to take a brief look – and on that limited view it would appear to still be a work in progress.

'The interior is more of an idea to develop for production than the final design,' Tencone says, but nonetheless he says some of the broader themes have already been identified.

'We worked hard on the materials inside the cabin, to achieve a combination of technological surfaces in the centre stack and tunnel area with a more handcrafted feeling on the dashboard and door panels,' he says.

Looking closely at the edges of these areas there are visible layers of thick quality leather pressed together akin to the manufacturing process used in classic curved-wood chairs.

In its form, the instrument panel wrap is also reminiscent of luxury saddles and high-end luggage. The Kubang concept's interior is clearly defined as a four-seater but Tencone says his designers may yet 'play with the form' of the rear seats for production to allow a fifth passenger to sit in while still giving the feeling of a four-seater.

Above the passengers sits a long tinted sunroof – the front part opening, the back part fixed – to help accentuate the feeling of space and light.

Maserati has yet to divulge details on the Kubang's engines and mechanical underpinnings but has pledged that all major system components of the new model will be developed by the brand.

As the press information reassuringly states, 'All will be 100 per cent Maserati in picture-perfect continuity with the brand's core values of sportiness, style, elegance, luxury, performance and craftsmanship.'

To that end, new-generation Maserati proprietary engines will be designed in Modena by head of Maserati powertrain development Paolo Martinelli and produced in Maranello by Ferrari.

Given Martinelli's nearly 30-year previous career at Ferrari – where he was engine chief for the Formula One racing team among other roles – there will be no issues with powertrain performance.

An eight-speed automatic transmission and specific performance settings for components such as suspension, brakes and steering will be exclusively developed in Modena for the Maserati sport luxury SUV by the Maserati Product Development Department.

With such products as the Quattroporte, GranTurismo and GranCabrio as evidence of Maserati's engineering prowess, this, plus Tencone and Ramaciotti's impressive design track record, will see the further development of the Kubang in very safe hands.

And as the Kubang show car suggests, it will be a high-performance, luxury SUV that is Maserati to the core. Ψ



COUNTRY COMFORT

Wolgan Valley Resort & Spa in the Blue Mountains of NSW offers a glorious marriage of five-star luxury and an ancient landscape to create an idyllic destination for a weekend escape

Words and images: **Russell Williamson**





As the large iron gate slowly slides back to allow passage into Wolgan Valley Resort & Spa, there is a sense that you might be stepping into a scene from Steven Spielberg's 1993 film *Jurassic Park*. Surrounded by towering sandstone cliffs and the thick eucalypt forests of the Blue Mountains, the spectacular rugged landscape has an almost prehistoric feel about it where a T-Rex lurking in the wilderness would not be out of place.

But as you drive the final few kilometres along the dirt road that leads into the property, the five-star Emirates resort that takes a commanding view over the length of the valley is anything but prehistoric.

Opened in October 2009 after a six-year \$125 million development, Wolgan Valley Resort & Spa is an outstanding example of how to create a luxury resort in a wilderness area of enormous heritage value.

Designed by Sydney-based Turner + Associates Architects, the Federation-inspired aesthetics of the main lodge and 40 individual suites reflect the property's 170-year pastoral history and meld seamlessly into the spectacular landscape.

But don't for a moment think that the style of the resort implies a rustic level of amenity, for this is luxury of the highest degree.

Each individual suite has its own 7m indoor/outdoor plunge pool, sumptuous living and bedroom areas separated by a double-sided fireplace, a luxurious ensuite bathroom with a tub that affords glorious views down the valley and a private verandah furnished with a couple of rocking chairs to sit and enjoy a cold drink and watch the sun set behind the distant cliffs.

Flatscreen televisions, a quality stereo pre-loaded with chilled-out tunes, wi-fi connections, a well-stocked bar fridge and Nespresso machine, binoculars for bird-spotting and a pair of mountain bikes by the front door all ensure there is plenty to keep you entertained between simply taking time out and soaking up the serenity.

And it is truly the serenity that is the star attraction here. Being hidden deep in the Blue Mountains nestled between two national parks and bordering a World Heritage area, Wolgan Valley offers a soul-refreshing degree of peace and quiet.

It starts with guests leaving their cars at the

main gate in a manned secure carpark and being transferred the final few kilometres into the 1600-hectare property by four-wheel drive.

Despite the devastation wrought on the environment by its former life as a grazing property, it remains spectacular in a primal sense and Emirates has undertaken some very serious rehabilitation including the planting of 175,000 indigenous trees and removal of all internal fencing. As a self-proclaimed conservation area, Wolgan Valley management has also established a number of programs in conjunction with the University of Western Sydney to help eradicate feral predators such as cats and foxes and treat and prevent the spread of the devastating mange disease in wombats.

With the resort occupying only two per cent of the property, this conservation work has already seen a substantial repopulation of animal and plant life, many of which have become extremely rare. Among the most visible of those are the four white albino wallaroos that, if you are lucky, can be spotted on one of the wildlife excursions from the resort.

You will also find the only stand of the



200-million-year-old Wollemi Pine – one of the world's oldest and rarest – to be planted in its natural habitat outside of the original grove that was rediscovered in 1994 in the neighbouring Wollemi National Park.

Apart from its rehabilitation work, Emirates ensured that the Wolgan Valley Resort was created with a very light footprint and it was the first hotel in the world to achieve internationally accredited carbon neutral certification from carboNZero, a status it has now held for two years.

Clever and sustainable design principles that incorporate rainwater collection, full recycling of all domestic water, heat exchange technology to reduce electricity consumption, the use of solar hot water systems and buildings designed for passive thermal efficiency all give the resort real environmental credentials. The same applied to the natural and recycled building materials such as sandstone and timber that were sourced from within a 100km radius of the property. Ongoing considerations of the impact of food miles sees a dedication to sourcing regional food and supplies from within a 160km radius for the sumptuous all-

inclusive breakfast, lunch and dinner, served in the Wolgan Dining Room or Country Kitchen.

Wolgan Valley Resort doesn't proclaim to be a hard edged eco-lodge but it definitely lives up to the philosophy of luxury with a conscience and apart from the opportunity to be pampered in a stunning environment, a stay here is also helping to preserve a beautiful part of the world.

Getting there can be just as enjoyable, especially when you are behind the wheel of the recently updated Maserati GranTurismo.

The three-hour drive is just enough to get you into a relaxed frame of mind and while you can take the Great Western Highway through Katoomba and onto Lithgow, a better option to experience the sporting nature of the GranTurismo is to go via Richmond and the Bells Line of Road.

Here the car truly comes into its own with its sharp handling, superbly balanced dynamics and powerful throaty V8 delivering more than enough urge to tackle the tight twisting road with enthusiasm and vigour.

For *Il Tridente*, we chose the perfect combination of performance and comfort in the GranTurismo S Automatic that, along with

the rest of the range of two-door four-seater sports machines has received a number of upgrades for 2012.

Inside, new finishes, colour and trim options and new leathers create a cossetting cabin with front seat passengers now benefitting from the inclusion of standard lumbar support for the shapely seat. For the driver, the option of MC Auto Shift function for the slick six-speed automatic transmission means even faster gear changes and quicker response times.

The GranTurismo S Automatic maintains its powerful 323kW / 490Nm 4.7-litre V8 which, as we discovered delivered a glorious mix of aural pleasure and on-road performance as we wound our way up through the Blue Mountains.

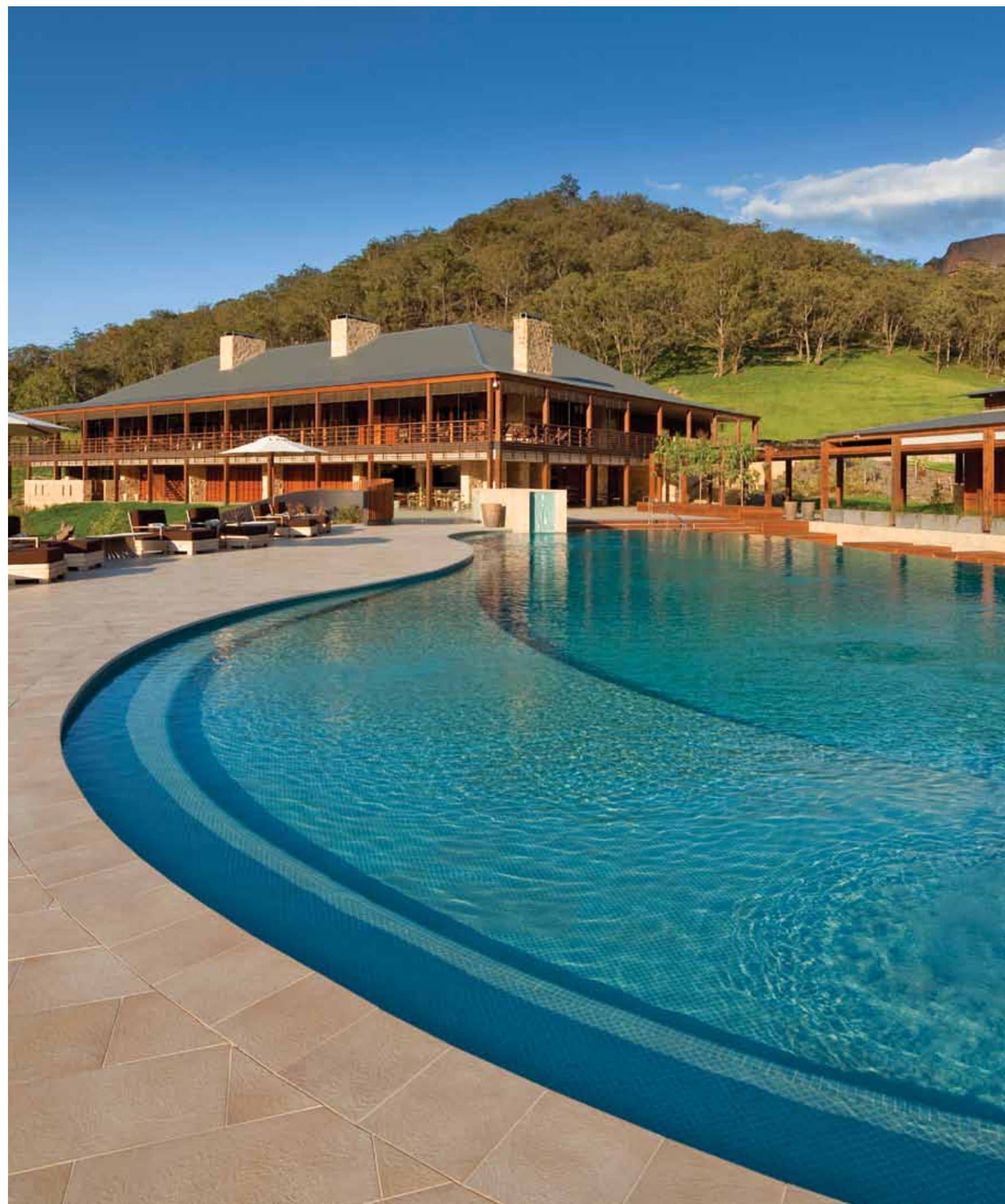
Should you wish for even more performance however, the upgraded GranTurismo S MC Shift model – that benefits from the race-bred six-speed transaxle – features engine upgrades that have increased power by a further 8kW and lifted peak torque by a substantial 20Nm.

Thanks to the adoption of Maserati's Low Friction Program that includes using Diamond-Like Coating for the tappets and camshaft lobes and a redesign of the oil sump's fluid dynamics, the maximum outputs of the 4.7-litre engine in the GranTurismo S MC Shift are now 331kW / 510Nm, matching those of the range-topping two seater MC Stradale.

To mark the changes to the GranTurismo range, all models are also available in a new exterior colour, a vibrant Rosso Trionfale that can be matched with anodised Matt Red brake calipers to make what is already a stunning-looking car even more distinctive.

Whatever model in the GranTurismo range you choose, all are eminently enjoyable for the drive to Wolgan Valley that concludes with a thin ribbon of tar descending down the Gap to the valley floor providing a delightful drive for the enthusiast.

From the bottom of the valley, the final 13 kilometres to the Wolgan Valley Resort carpark need to be driven with care with the unsealed





AN OUTSTANDING EXAMPLE OF HOW TO
CREATE A LUXURY RESORT IN A WILDERNESS
AREA OF ENORMOUS HERITAGE VALUE



compacted gravel subject to corrugations and weather conditions. It is generally well maintained and shouldn't prove a problem if driven slowly and carefully but any anxiety is quickly erased as you are met with a glass of chilled Champagne upon arrival at the main homestead of the resort.

A quick rundown of the facilities and the promise that 'whatever you might need, nothing is too much trouble' follow before being shown to your individual suite that is designed to take in the spectacular views and offer a high degree of privacy.

Activities abound ranging from guided walks and wildlife safaris to horse-riding and mountain bike excursions undertaken with very well-informed field guides.

There are all-weather tennis courts, a

25-metre infinity pool and fully equipped gym and if you wish to venture beyond the resort, the friendly staff are happy to arrange anything from fly fishing, canyoning, rock climbing or abseiling to four-wheel drive tours to take you further into the wilderness of the Blue Mountains.

To complement the relaxing surrounds, Emirates' Timeless Spa offers six double treatment rooms – each with its own private bathroom featuring a shower and a Japanese-style soaking tub – where you can indulge in a vast range of body treatments to complete the luxurious experience.

Or you can simply do nothing and just enjoy the ambience of a unique part of Australia, almost as it was millions of years ago. ✨

www.wolganvalley.com

PRESERVING THE PAST

Maserati has a rich history of producing some of the world's most stunning road and race cars and with the establishment of Maserati Classiche, owners now have access to a vast resource of original data. **Jonathan Hawley** explores this extraordinary archive

They call him the Young Guy, a description that's full of affection, deep respect and not a little irony. You see, Ermanno Cozza has already turned 78 and back in October he celebrated 60 years at Maserati, having first joined the company as an apprentice fitter in 1951.

It would be an impressive enough achievement if we were talking about him sharing the history of Maserati, but in many ways Ermanno Cozza is the history of Maserati. Thanks to his decades of squirrelling away the company's records that might otherwise have been lost to neglect and administrative indifference, Maserati has an unparalleled archive that includes more than 12,000 files on individual cars. It's an archive that has formed the basis for last year's launch of Maserati Classiche, an incredible resource for owners, restorers and automotive historians.

'There's no other company in the world that does this other than us,' says George Mauro, Maserati's Aftersales Director with responsibility for the Classiche department from his office in Modena.

'We have been blessed by the fact that Mr Cozza was here from the early '50s. He's been here since 1951 and he saved everything. He took these records and stored them in his attic in the building next door, and now we have the opportunity to share them with customers.'

The functions of Maserati Classiche are varied, ranging from providing owners of older cars with documentation that verifies the origins of their vehicles (either for concours events or sale) to discovering the specification to which they were originally manufactured. The department also helps owners to track down rare spare parts so the cars can be restored to original condition.

On top of that, there are detailed historical kits being produced on individual Maserati models and then there is merchandising production and retail for fans of the brand and Maserati car clubs. But the overriding principle is to preserve and promote the heritage of a company that was founded in 1914 and produced its first car in 1926, what Mauro calls its 'rich patrimony'.

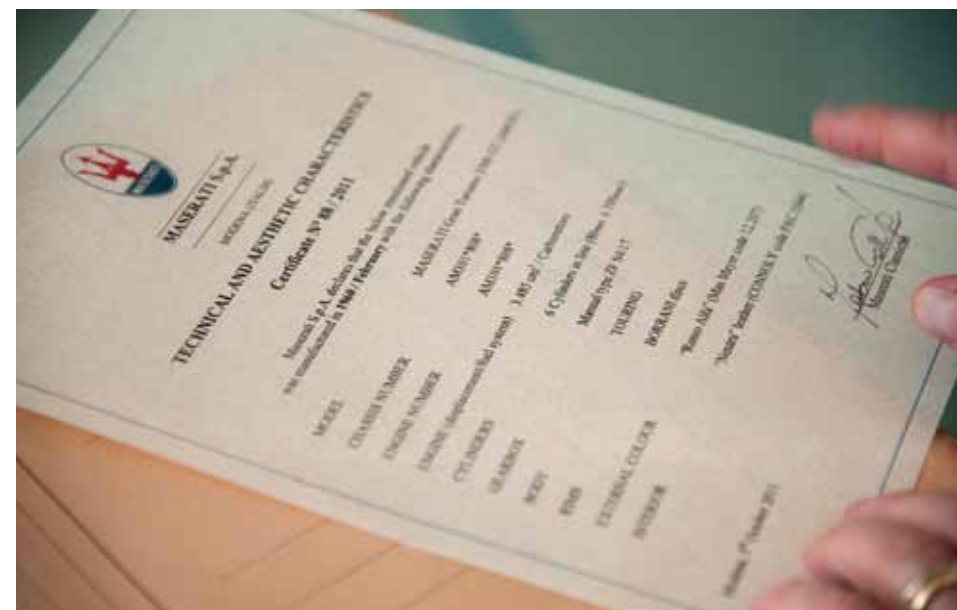


ERMANN COZZA

THERE'S NO OTHER COMPANY
IN THE WORLD THAT DOES
THIS OTHER THAN US



GEORGE MAURO AND ERMANNO COZZA



The wealth of information available to classic car owners is almost unbelievable. For instance, let's say you're the owner of a particular 1969 3500 GT and want to discover more about it. Maserati Classiche's Fabio Collina, who has taken over the duties of the ageing Ermanno Cozza is going through the file and everything's there, neatly laid out. Maserati's code for the 3500 GT was AM101 (the initials stand for Alfieri Maserati, one of the brothers who founded the company) and the chassis number is 808. Naturally, the car was built with a carburettored 3.485-litre inline six and had a ZF S4/17 manual gearbox.

Its Touring body was fitted with Borrani disc wheels and was painted 'Rosso Alfa' red and the interior trimmed in 'Neutra' Connolly leather. Crucially for vehicle restorers, the original codes for the type of leather and paint are provided so they can be matched if need be.

The date of manufacture and delivery are included, as well as the dealer the car was sold through and the name of the first owner, who could have been a movie star, a wealthy industrialist or royalty. Any significant gap between the build and delivery dates warrants further investigation by Collina; was

the car used as a demonstrator, and perhaps appeared in motoring magazines of the day, or did it appear at the Geneva motor show? It all adds to the car's provenance.

There's the original invoice from when the car left the factory: we're looking at a particular file for a Khamsin that was delivered to Birmingham in 1975 and for the equivalent of 11,700,000 lira. It's that easy, and the selected documents are reproduced on lovely parchment paper, signed by Collina for authenticity and can be bought by the current owner.

'It's unbelievable,' Collina says. 'The first time I went in the archive with Mr Cozza I said, this is not true. I have showed these types of documents to my colleagues in Alfa Romeo and they say, 'it's unbelievable, we have nothing like this on our cars'. They have only a long list of chassis numbers, with some details like colour, interior, displacement for example. We have everything about the car.'

'You can see there are a lot of documents we can deliver to our customers and it is very important because in the classic car world, the car has a pedigree, like a race horse. So the more documents you have, the more your car is considered worthwhile.

'For example, if you go to the Villa D'Este

in an exhibition or you want to sell the car, the official documentation you have from Maserati is very important because this can attest that the car you have in your hands is exactly the car which was produced by Maserati at that time,' Collina says.

The kits for individual models are more general in nature, available to anyone but no less exhaustive. The presentation box includes among other documents, a lovingly reproduced original sales brochure, plus reproductions of the owner's manual, the parts manual and the homologation papers lodged with the Italian ministry of transport for the particular car. Whether it's a Ghibli, a 3500 GT, a 3200 GT Spider or many others, the kits are available and Classiche is adding to them at the rate of one new model every six weeks.

The kits include a CD with the car's parts catalogue in database form so owners can track down the bits and pieces needed to keep their cars running, or restore it to original condition. Maserati itself carries a parts inventory for cars built after 1980; everything before that was sold to a local company by Fiat when it took over in 1992, so chances are, even if it's a rare race car dating back to the 1930s, parts can be found.



FABIO COLLINA

'A customer writes to us what parts he needs and gives a description and we help them find it,' says Mauro. 'Say the part is from 1965. We're very fortunate because we have the warehouse which is two or three kilometres from here and we ring them and say 'do you have these parts and if not, can you tell us where to find them?' And this has nearly doubled our sales of old parts in the past year.'

The archive also contains historical items of immense value and significance apart from the files on individual cars. For instance, we are discussing the origins of the Maserati corporate logo – the famous Il Tridente – and within minutes, almost incredibly, Cozza lays his hands on the original design.

It's the drawing done by Mario Maserati, the only brother not to be involved in vehicle production who instead turned his hand to art. Executed with the skill of a draughtsman, it is even perforated by the compass point he used to draw the radii of the stylised trident. It dates from November 1914.

The work is ongoing. Digitisation of the vehicle database from 1926 to 1990 so far covers 6500 vehicles, or 54 per cent of those produced. Collina hopes to have it completed by late next year. On the merchandising front, there are paintings being produced of historic race cars and drivers, and cars from the Panini collection in the museum outside Modena are being measured to be turned into collectable models.

But it all started with one man, the spritely Ermanno Cozza who has actually retired, but can't be kept away from his beloved archives.

'Everything is stored in his mind but fortunately, during his life in Maserati he saved all the original documentation,' says Collina. 'He started as a very normal mechanic after he was 18 and he arrived to be a manager. So he has seen all the possible different positions inside the factory and he worked inside every department starting from the production, arriving to the engine bench for Formula One, passing through the sales department, the technical department: he knows everything'.

'We are very lucky to have him.' Ψ

