

LA PROCEDURA di GIUDIZIO

PRESERVING THE WELL-PRESERVED FERRARI NO EASY TASK FOR OWNERS, ENTHUSIASTS & JUDGES

INTRODUCTION

In Concours conducted in accordance with the Judging Guidelines of the Council for the Preservation of the Ferrari Automobile (IAC/PFA) there are two sets of judging rules. The first addresses judging regular Concours for authenticity and condition and the second focuses on judging for originality.

In both cases, Ferraris are judged using as delivered from the factory as the baseline. The second class, Preservation, focuses on cars that are at least 30 years old where pure originality is the baseline. Any intervention to the car, beyond required mechanical maintenance, detracts from that original state.

The purpose of this paper is to inform owners, restorers, and judges on how to own, maintain and judge original Ferraris in the Preservation class. The goal is to keep as many Ferraris as possible in their original state with minimal intervention. Note that the pool of preservation cars is growing year by year as more Ferraris reach their 30th anniversary.

GENERAL APPROACH TO OWNING, MAINTAINING AND JUDGING AN ORIGINAL FERRARI

Original Ferraris provide a glimpse into how the factory built and delivered cars with car-to-car production variances and in many cases less than perfect paint, chrome, workmanship and other details characteristic of the era. They provide volumes of irreproducible, tangible information to researchers and historians and serve as reference Ferraris in whole or in part. It is important that we, as enthusiasts, owners, restorers, and judges know what is original. Through attrition, there are fewer and fewer unrestored older Ferrari automobiles to document how these unique vehicles were built with the materials and techniques available in period.

The Ferrari Preservation Class

(“to keep in an
original unaltered state”)

By Donovan Leyden,
Chairman for Preservation,
International Advisory Council
for the Preservation
of the Ferrari Automobile

PHILOSOPHY AND DEFINITIONS

Some definitions here are helpful for further discussion since the words Original, Preserved, Conserved, Restored and Authentic are very often used interchangeably. These are important to clarify since the term Preservation has been used in varying, poorly defined degrees.

ORIGINAL is defined as unmoles- ted, unrestored and not refinished or modified in any way from as delivered. An original Ferrari has the patina appropriate for the history of the car. It is highly unusual to find a completely original older Ferrari that runs and drives but there are a number of cars that are mostly original.

(Ref: Cavallino #143 LUSO pages 37-45; Forza #141 BLUE MOON pages 28-32; and Forza #148 page 28-32.)



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PRESERVED is defined as keeping an object in its original unaltered condition. For example, an item that was in poor condition can be restored to an authentic state or partially replaced and might be considered as preserved. However, in either case, the item is no longer original, unless a specific failed part has been replaced with an identical period original, unrestored Ferrari factory part.

CONSERVED implies that some limited restoration has occurred in part to conserve the as-built appearance and characteristics of the original. Most unrestored cars have had some conservation intervention performed over the decades with components of various systems such as exhausts repaired and limited painting in small areas. These interventions must often be performed to preserve functionality.

RESTORED cars have experienced numerous interventions or been totally restored.

A car with an older restoration is not an original car.

Authentic is defined as delivered from the factory.

CONDITION is a description of how much an item has changed from the original, especially with regard to cosmetic deterioration. This is not important when considering whether an item is original but may be important when considering whether an item restored to good condition is authentic.

PATINA is a subjective term that describes a level of natural degradation over time. Merriam-Webster defines patina as “a surface appearance of something grown beautiful especially with age or use.” This appearance is acceptable but when false, unnatural patina is applied as part of a conservation or restoration effort then the intention is to deceive.

One should keep in mind that neglected cars in poor condition and/or those that have been modified to the extent they no longer represent a sem-

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PRESERVING THE WELL-PRESERVED FERRARI PATIENCE, PATIENCE, PATIENCE

blance of originality are candidates for restoration. There is little worthwhile to preserve in a neglected car that has deteriorated to the point of being a poor reference or is non-operable. Such a car has lost its authenticity through neglect. Cleaning is encouraged but the preservation of non-original dirt and grime adds nothing of value.

Ideal original cars have aged gracefully and many show signs of wear and evidence of driving. They may have been fully enjoyed and maintained or conserved sufficiently to be driven on the road or track. Original cars are not neglected or derelict cars, but they have not been disassembled, refinished or cosmetically prepared for condition or restored.

IT IS AN IMPORTANT for owners to understand that if a car is to be considered as an unrestored example, they should plan for the car's future accordingly, even if not yet 30 years old. Original cars that have had maintenance, repair and limited preservation may be described as sensitively conserved. The proportion of a car that has been restored, including the exterior, interior, engine and undercarriage, can help determine if a car can be considered an Original Ferrari for Preservation judging.

AS GENERAL GUIDANCE, an owner should consider not restoring his or her Ferrari if the car is original, functional and reasonably represents the car as manufactured. If a car is unrestored and fully functional the owner should keep in mind that, no matter how sensitively and artfully an intervention is accomplished by skilled craftsmen, whatever part is restored is no longer original.



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JUDGING ORIGINAL FERRARIS

In those Concours conducted in accordance with the IAC/PFA Judging Guidelines, there are two sets of judging rules: The first addresses judging regular Concours for authenticity and condition and the second focuses on judging for originality.

The IAC/PFA seeks to encourage owners who choose to maintain their unrestored cars to show them as original cars in the Preservation class. In this judging, "as delivered originality" is the primary criteria with condition subject to the usual aging process. The condition of a component is evaluated to the extent that a deduction is rendered only if it -

- 1) is degraded to the point it no longer performs its original function, or
- 2) no longer resembles its original appearance.

Originality guidelines provide an age-graduated bonus to help level the playing field and recognize that it is more difficult to maintain a Ferrari the longer it exists. Original Ferraris may earn Preservation Platino recognition and are eligible for the Major Concours Awards.

Some general examples and guidance to help convey the intent of Ferrari originality judging follow:

ACCEPTABLE:

- Original plated or painted parts displaying degradation
- Deteriorated seats, door panels, carpets, cracked trunk mats, and consoles
- Seats that are non-functional may have filling sensitively re-stuffed
- Original fabric and workmanship, including convertible tops in frayed condition
- Minor restoration and/or maintenance to preserve otherwise original, damaged or deteriorated components may incur a small deduction
- Functional chassis components with original coating worn off or rusty
- Exchange of normal replacement items such as hoses, tires, battery, and exhaust as specified in the judging guidelines provided all closely replicate the original item and are documented in the history
- Cleaning, and removal of corrosion but not replacement of original finishes or materials.

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HARD TO FIND, BUT WORTH THE SEARCH - THE CONSERVED FERRARI

NOT ACCEPTABLE:

- Any part that has been replated, re-finished or repainted after production for cosmetic or condition improvement
- Fabric or other material that has been replaced except to repair a small area
- Any part or area that is disguised with any non-factory coating other than light oiling of parts subject to rust or other normal maintenance required to assure proper running
- Any component that has lost the capability to provide the originally intended functionality such as seats falling apart, holes in exhaust, lights and instruments not functioning, etc.

MAINTENANCE OF ORIGINAL FERRARIS

Maintaining an original car should not detract from it being able to serve as a restoration reference. Deductions are not assessed for regular maintenance items if replaced with close replicas of the original. Original cars should be fully operable and maintained mechanically. Obviously, over the years, incidents will occur that detract from what is absolutely original. Original cars, similar to other conserved utilitarian items, are permitted and encouraged to undergo essential maintenance to remain functional. Appropriate maintenance of an original car does not include updating original components to more modern replacements or finishes. When an original Ferrari is repaired, maintained or restored in part the owner is encouraged to document what was done with photographs and to keep the original materials as part of the history. The key is to document the original condition, why an item or area needed repair and record the details of the new or repaired item.



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Some suggested examples for guidance on how to maintain an original Ferrari:

- A minor fender bender: Document the damage in the history of the car with pictures. Limit the repairs to the minimum necessary to restore the car to functional status - avoid the temptation to repaint the whole car. The purpose of the documentation is to record the history of the car and where it deviates from originality. This could easily happen to a very original car, where the remainder of the car is a good historical reference & will mitigate deductions.

- An electrical component fails and needs replacement. Attempt to replace the component with an original part. Again, photograph the original failed component and the replacement. The new component will age with patina over time and there is no need for false patina. In cases where the component, such as a window switch, is replaced with the correct one from Ferrari, but does not look exactly the same as the original, document the appearance before and after. Keep documentation such as the parts invoice that records that the item is a Ferrari authorized replacement.

- A small amount of battery acid or brake fluid is spilled in the engine compartment or elsewhere. Again, document and minimize the area repaired or repainted.

THE GOAL IS TO LIMIT INTERVENTION ON AN ORIGINAL CAR. BEFORE ANY RESTORATION IS INITIATED, ONE SHOULD THINK AND THINK AGAIN BEFORE DOING ANYTHING!

Patience is key. Timelines, deadlines and show dates are the enemy. The acquisition of appropriate and sensitive repair techniques should be researched before a decision is made to intervene on an original car. The second most important consideration is to know that after one has intervened in an area or component, originality can never be recovered. Parts should be cleaned but cleaning agents should not degrade originality. If an intervention is needed, the size of the area to be addressed can be limited and the consequences fully researched before starting anything. Expectations and scope of work can be fully discussed with a shop or craftsman, if one is not doing the work personally, to assure the least intrusive result.

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WHY PRESERVE? THESE BECOME THE SOURCE FOR ACCURACY

Examples of repairs to the spot of a fault include:

- 1) Body defect: Fill a paint chip vs painting a complete panel
- 2) Upholstery: Repair a tear vs replacing a section
- 3) Engine: Weld an exhaust hole vs replacing the pipe.

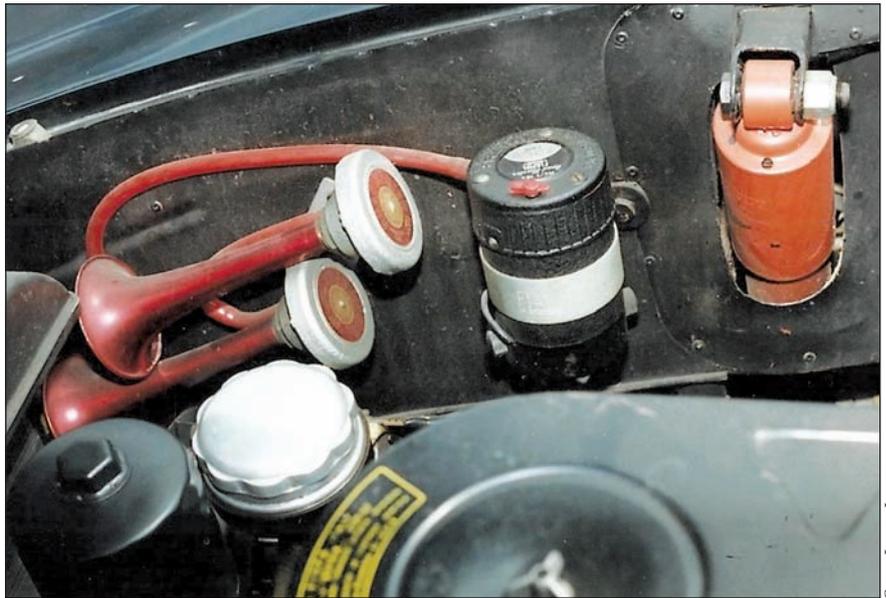
It is the responsibility of the owner to oversee the conservation of an original car and limit intervention.

PROVENANCE / HISTORY IS IMPORTANT

PROVENANCE - "The sum total of the verbal, written, photographed, inspected and referenced documentation which identifies precisely the string of ownership, details of construction, and/or photographic depiction of the automobile throughout its entire history as best can be accessed by a diligent researcher." (ref: Simeone's The Stewardship of Historically Important Automobiles).

The provenance of a historically important Ferrari is as important as any other factor in determining its originality and is part of understanding the car and why it is special - just as with any other historical art object, painting, or building. If a car has been a stationary "museum piece" from new or was stored with limited driving in a climate-controlled garage, there is an expected level of deterioration. If the car was driven regularly, had accumulated mileage, and was stored in an ordinary garage, there is another level of expected deterioration. Considering cosmetic condition consistent with a car's documented history in judging for originality puts cars on a more level playing field.

DOCUMENTED PROVENANCE is a critical aspect of demonstrating originality. Owners of original Ferraris are expected to account for the car's history to the best of their ability and to have made an effort to research the car and document



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any refurbishment. There may be gaps in history, but a thoroughly researched car with a well-documented history can demonstrate how little intervention has been made.

(ref: <http://tomyang.net/blog/2016/06/05/gtc-originality/>)

This evidence should be presented for any mechanical, interior, or body parts that were restored over time to keep the car in its operating condition, showing the original part and documenting why it had to be repaired or replaced with a new old stock part. It is expected that original parts will be worn and deteriorated so the temptation must be avoided to replace a component simply to improve cosmetics.

Owners of original cars are encouraged to organize this information in a book to share with the judging team to demonstrate that the owner is taking care to keep the car original yet functional. The judging team will be able to detect evidence of any recent work, and there will be a lessor deduction if the owner can thus take the judging team through the history of any maintenance performed.

ONE FINAL CAVEAT:

Under normal Concours judging rules, it is possible to correct deficiencies and improve the car closer to as-delivered condition. However, under judging for originality, it is not possible to make the car more original without some evidence of intervention.

Ferraris are original only once and we are today's temporary custodians.

For more detailed images of original Ferrari components, please visit the site: www.cavallinoclassic.com and click on the link for Concorso Judging.