



1965 FERRARI

275 GTS

S/N 0713

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The Paris Motor Show of October 1964 saw the unveiling of two new Ferrari two-seater models: the 275 GTB and the 275 GTS. The first was a Berlinetta and the second a Spider. Although both were designed by Pininfarina and equipped with the same mechanics, they were very different from each other. It is, in fact, no coincidence that on the Ferrari stand in Paris, the two cars were separated by a 330 GT 2+2, as though to underline the fact that the development of the two new models was based on two very different concepts. The Berlinetta, bodied by Scaglietti, was aimed at a sportier audience and would subsequently undergo significant further development in pursuit of its competitive vocation; the Spider, on the other hand, bodied by Pininfarina, was softer in shape, more traditional, and intended to appeal to customers not looking for absolute performance, but wanting a Ferrari simply for the pleasure of driving it. The 275 GTS had the ultimate testimonial in Sergio Pininfarina, who chose one as his personal vehicle. This model's mechanics are highly respectable, as indeed is its top speed of 242 km/h (151 mph). Its front-mounted and longitudinally oriented 60° V-type 12-cylinder engine, designated Tipo 213, is an evolution of the "short block" engine designed by Gioachino Colombo, having a single overhead camshaft for each bank, a displacement increased to 3285.72 cc, and a wet sump system. It is fitted with three twin-choke Weber 40 DCZ/6 (or 40 DFI/1) carburetors, a twin coil, and a rear of engine-mounted distributor ignition system, and produces 260 bhp, some 20 bhp below the GTB's claimed power, which confirms the two models' different targets. The 275 series uses the Tipo 563 chassis, with 2400 mm wheelbase; the gearbox, for the first time in a Ferrari production model, is a five-speed (plus reverse) unit installed at the rear together with the differential, and, in another first for a Ferrari production model, the car has four-wheel independent suspension. All 200 examples of the 275 GTS (including 19 RHD specimens) produced between the end of 1964 and February 1966, and given odd-number serial numbers ranging from 06315 to 08653, are equipped with Borrani wire wheels paired with 185 or 195 x 14" Pirelli Cinturato CN72 tires. The most striking thing about the 275 GTS, even today, is the attractiveness and modernity of its shape. Thanks to Tom Tjarda's design, for Pininfarina, this car is undoubtedly one of the most delightful classics you'll see, well balanced and characterized by the single vertical headlight at the end of the protruding front fenders. The tapered tail and perfectly straight side line are the perfect final touches. Finally, in some very rare cases, the 275 GTS was supplied, at the customer's request, complete with a hard top.

So, there can be no questioning the fact that this is a beautiful car. But what is it that makes a car beautiful and ensures that, at 60 years old, it can still be defined beautiful and current? There is, after all, no other concept both as random and as definite as that "of beauty". This is something we put to Niccolò and Filippo Ricci, the two brothers who joined forces to buy this car seven years ago. These two young men were not only born in Florence, considered the city of beauty par excellence, but have also felt, and continue to feel, its fundamental impact on their lives and work. In fact, Niccolò



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and Filippo are at the helm, respectively as CEO and Creative Director, of Stefano Ricci S.p.A., the quality clothing company founded in 1972 by their father Stefano, another huge classic car enthusiast, and their mother Claudia, and today considered, in style terms, one of the most influential companies in the world. "Being able to live and work in Florence," Niccolò says, "is a wonderful advantage. To begin with, everyone, sooner or later, happens to come here, or gladly accepts an invitation to come. As for me, even today I never stop appreciating the beauty of my city. In the evenings, when I walk home from the office across Piazza della Signoria, I pass in front of the Duomo and can't help but stop and admire it. I also believe that the Renaissance period has remained in the blood, in the DNA, of all Florentine people, not least for the role it played in showing the world what beauty means. This consideration is very much tied in with our purchase, in 2010, of the Antico Setificio Fiorentino, a company we had no intention of buying, but that captivated us completely from the very moment we set foot in its headquarters and production area. We immediately considered this purchase an act of love owed to the city of Florence. The Antico Setificio Fiorentino was founded in 1786 and has remained virtually the same as it was then, rather like a museum. The previous owner, too, kept it more out of a sense of love and respect than anything else. When we decided to have the orditoio (looms) restored – you need only consider that the one for warping that we still use for samples was created based on a design by Leonardo da Vinci –, we realized just what a responsibility we were taking on, and this is exactly how we felt when we decided to work on the 275 GTS that we had just purchased, practically without seeing it in the flesh." In fact, as recounted below, it was a friend who alerted them to possibility of buying the 275 GTS, which had been in the same ownership since 1972.

"Our passion for classic cars was first ignited when we were around thirty years old and discovered the world of the Mille Miglia," Filippo explains. "I still remember the first five MMs I took part in with my brother, relishing that incredible mix of all things Italian, the energy that is created with the public, the smells, the cars that surround you, and also the tiredness you feel at the end of the day. My brother never stopped teasing me, saying that while he was doing the driving, I was doing the public relations bit, greeting the crowds, taking photos to post, and just having fun. The Ferraris we have had in our garage include a 308 GTS and a series of three Testarossas, followed by a 355 and a 550. Let's just say that Magnum P.I. and Miami Vice clearly left their mark..." "Undoubtedly, the big step," Niccolò cuts in, "was the purchase of the 275 GTS, discovered by a big friend of ours in Sardinia. Its owner had had it since 1972, only using it on Sundays to go out and get a coffee and pick up a newspaper before heading back home. 'It's wonderful, wonderful,' I remember him telling us over the phone in a trembling voice. I knew instantly that we had found the car we were looking for. For some time, in fact, we had been thinking of getting a 1960s Ferrari, yet without being fixed on any particular model. I still remember my brother's expression when I barged into his office to tell him what we had found, and also his first response. His remark



"ma che sei grullo" (a way of asking me, in Tuscan dialect, if I had completely lost my mind) has already become part of our family folklore. We simply sent someone to look the car over and check that the main components at least were all in order, and then we waited for it to arrive. We were aware of its condition even before seeing it, and our dad, who has always been a great fan of classics, after a first look, also agreed that it deserved and needed a careful and high-level restoration. After all, a car like this one, hand built, produced in such a small number, and the embodiment of the style and technology of a precise era, must definitely be considered a work of art, and treated as such. We therefore called upon Mr. Volpi, who we have known for years, to manage and take care of the restoration. We fear, however, that he has fallen in love with the car and doesn't want to give it back to us. Every time we have it, he finds some excuse to take it back to his workshop!"

275 GTS s/n 07513, painted in Azzurro Chiaro (Light Blue) over Nero (Black) Connolly leather interiors, received its certificate of conformity on 16 August 1965, and on 30 August it was registered in Italy, with a Novara license plate (NO 117362), to Ignazio Tiboni, an entrepreneur from Varallo

Pombia, a town a few kilometers from Lake Maggiore, who had purchased it for 5,150,000 Italian lire (approximately 2,700 euros) through the Italcars dealership in Turin. Less than two years later, on April 5, 1967, he sold it, for 3,600,000 ITL, to Adelmo Fossati of Monza, a young gentleman driver and car dealership owner, who relicensed it in Milan, with plate number MI D96537, before selling it two months later to Roberto Bettelheim, an industrialist of Egyptian origin domiciled at ACI (Automobile Club) of Milan, which has its headquarters at Corso Venezia 43. On March 20, 1970, through Luigi Genghini's Mercedes-Benz dealership in Milan, the 275 was sold to Luigi Rovida who, on 16 July, sold it to Ismaele Cattabiani of Poviglio, in the province of Reggio Emilia, for 2,500,000 ITL and the car received another new license plate, RE 169036. On December 31, 1970, the 275 passed into the hands of its most famous owner, professional soccer player Luigi Riva, for a declared value of 1,000,000 ITL. Its new license plate, issued in January 1971, was CA 167016. Luigi "Gigi" Riva was one of Italy's greatest footballers, and not only among those of his own generation; he was also one of the greatest strikers of all time.

Born on the shores of Lake Maggiore in 1944, Gigi Riva





debuted in the Italian Serie A in 1964 with Cagliari, the team he stayed with for his entire career, playing a total of 315 matches and, in the meantime, making 42 appearances for the Italian national team. This footballer, a true legend among soccer lovers, had a real passion for speed and cars, and at the time was often photographed with various sports cars. These include an Alfa Romeo Giulia Quadrifoglio Verde, a Fiat Dino spider, and various other Alfa Romeos, one being a Montreal. Riva's affection for Alfa Romeo, still a brand of excellence between the 1960s and '70s, is explained by the fact that he was a partner in the Alfa Romeo dealership Riva-Cocco & Saba in Cagliari. To properly convey Riva's character, we can cite the words of Roberto Boninsegna, another top Italian soccer player of the period: "Riva was crazy in a car. During a ride with him behind the wheel, I told him to stop and let me out because I needed to get myself a life insurance policy. On the road, he would argue with everyone, but as soon as they saw it was him, they immediately let him have his way." Strangely, there are no known photos of him in or with his 275 GTS, which he kept for around a year and a half before selling it for 3,000,000 ITL, on May 13, 1972, to Pietro Marongiu,

another Cagliari resident, who kept it for the next 50 years. When the 275 joined the Ricci family's collection, its conditions were mixed, with some parts preserved and others restored rather superficially, but essentially it was healthy. It took about seven years of work, albeit not continuous, to obtain the final result, which was achieved by paying the utmost attention to every possible detail, striving to retain every part of the car that could be salvaged in order to try and preserve maximum originality and ensure that the car was, as far as possible, the same as it was when it left the factory in 1965. Stefano Volpi took care of the work, both directly and by managing the external specialists that were called in for specific jobs. He has, in the past, worked with the engineer Giotto Bizzarrini, he himself has owned a 275 GTB for over 40 years, and he has long been the family's trusted person, when they need to work on their cars. "At the start of the restoration," says Volpi, "the car was structurally sound. It just had some traces of rust, mainly on the lower part of the doors, which are the same doors used on the 330 GTC, the 365, and the Fiat 1500 Spider, also by Pininfarina, and it had many dented panels. It was absolutely complete, as it had never been dismantled



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before. There were just some small engine parts, such as the power brake, that had been replaced over the years with non-original or incorrect ones. It still had its original interiors, but the Connolly leather was not in a good enough state to be saved. It was, in fact, completely dried out, with all the seams torn and visible damage to a good part of the lining." The envelope of documents was missing, and still is as it would be crazy costly to purchase, while, fortunately, the tool bag was all present and correct. "We have completely rebuilt the engine," adds Volpi. "It needed it, both mechanically and esthetically. The air filter box, which covers the rack of Weber 40 DCZ6 carburetors, is the short type with four "trunks". We were actually a bit doubtful about this feature, given that 275s usually use the long and narrow pancake-type one, but in actual fact there are quite a few specimens that used this version. And Ferrari Classiche raised no objections in the certification stage."

Looking at the 275 today, and at the evidence of the care that was taken over every last detail, Stefano Ricci's emblematic words come to mind: "You have to start from where the others stopped, and go further, because they have already got this far."

