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No.50 21 DEC-24 JAN 2018 (UK)

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We have two great reasons to celebrate right now, the first being that this is the 50th issue of *Classic Porsche* magazine. It was back in 2009 that we published the very first issue, which was in the style of a 'bookazine', bringing together favourite features on classic models from sister title, *911 & Porsche World*. It quickly sold out and confirmed our feeling that there was a demand for a title which specialised in the classics. And here we are, eight years later and busier than ever!

The year 2018 is an important landmark in Porsche history,

“THE YEAR 2018 IS AN IMPORTANT LANDMARK IN PORSCHE HISTORY...”

for it represents 70 years since the very first Porsche sports car took to the road in April 1948. It was given the chassis number 356-001 and marked the beginning of a long line of cars to bear the Porsche family name that continues to this day.

To celebrate these two landmark events – the magazine's 50th issue and seven decades of Porsche cars – we're giving away a free double-sided poster with this issue, one side dedicated to the legendary 911R, the other bearing specially-commissioned artwork by Mark Morgan of Triple Espresso. Mark's work pays homage to that very first Porsche, acknowledging that it was very much the brainchild of Ferry, rather than Ferdinand, Porsche. Let's raise a glass. Cheers!

Keith Seume
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PORSCHE

A SLICE OF LIME

Paul Madden's determination to revive one of the few surviving right-hand drive 2.7 Carreras cuts deeper than most

Words: Alex Grant
Photos: Andy Tipping







Launched ten years into the 911's lifespan, the G-Series marked a turning point for what would become Porsche's brand-defining car. Those first 'Impact Bumper' cars of late 1973 would arrive just as the coupé stepped up into motorsport, ushering in an era of bigger engines, of turbocharging and its repositioning as a genuine supercar.

It's a process which can trace some of its roots back to the Carrera RS. Reviving a nameplate not seen since the 356, this was a line in the sand for the 911; a weight-optimised homologation special with a race-honed 210bhp engine that's since become one of the most desirable, influential variants ever made – a status the 2.7 Carrera never quite matched, despite taking that same engineering and the kerb weight of the Touring version and putting it into the later body.

For serial classic Porsche owner, Paul Madden, this was

an irresistible all-rounder. 'It was an accessible way to own the finest-driving Porsche – the 2.7 RS is the ultimate 911, but it's also prohibitively expensive. But the '74 Carrera shares the same engine, running gear and dynamics, albeit in the later body style, which means it offers an RS driving experience for less than half the cost.'

"THIS WAS A LINE IN THE SAND FOR THE 911..."

of British weather, too.

To make things even more difficult, the wish list was narrowed to a '74 model; wearing the chrome headlamp rims, optional ducktail and RS flares of the early cars, as well as the reinforced transmission tunnel, all abandoned for the

That relative affordability was a mixed blessing. Scores of these cars were cannibalised for their engines, their bodyshells discarded, and Paul's desire to own one of the few right-hand drive versions would mean uncovering one that hadn't only survived the parts scavengers, but four decades

Above: Who could believe this started its second life as a dust-covered, rusty abandoned project hidden away in a commercial vehicle workshop? The end result is certainly eye-catching!

Below: Paul has no qualms about putting in the miles now the car is back on the road, a trip to Le Mans Classic being its first long-distance outing





Above left to right: Seven- and eight-inch Fuchs were refurbished by Early 911 and shod with Avon CR6ZZ tyres; attention to detail is clear – when was the last time you saw bumper trim this perfect?; green stripe added to badge is a nice touch

subsequent year. An authentic RS driving experience, without the price tag.

It's almost impossible to believe today, but this car hadn't made it through unscathed. Uncovered by Nick Moss at Early 911 back in 2007, it had been gathering dust in a Scania lorry depot workshop for a decade, and life hadn't been kind to it. One of its previous owners had fitted a wide-arch bodykit, with bumpers bolted onto scaffolding poles, and the seller got as far as part-dismantling it ready to build a Carrera RS replica. Having never found the time, the 911 and its myriad boxes of parts were put up for sale to fund his retirement on a French canal boat.

But, Paul recalls, it seemed complete. Those Scania-branded crates included the original engine and transmission, Fuchs wheels and a full interior. But, most importantly, there was a right-hand drive '74 model Carrera under the glassfibre; a September 1973 build, with enough of its factory features intact to be worth saving. Despite how much of it had been altered from factory spec, the aim was never to pick up the backdating process where the old owner had left off.

'I felt the car deserved to be restored to standard,' Paul explains. 'I've driven, and built, modified cars and some folk "improve" their cars so much they drift away from what

Porsche intended, and construct a vehicle that is more race car than road car. This deserved to be a true '74 Carrera.'

It would take another five years before the project got moving, and the heart of what makes it so desirable was saved first. The 2.7-litre 911/83 engine, complete down to its correct Bosch MFI setup, was shipped to Nick Fulljames at Redtek in Northamptonshire to be rebuilt, and threw up few surprises during the overhaul. Everything, down to bolts and washers, was replaced or rebuilt, mostly to factory specification but with high-compression JE pistons boosting the power to 225bhp. It's one way to take that power-to-weight ratio closer to the RS.

The bodysheet hadn't got off so lightly, but the full extent of the horrors behind its questionable styling updates weren't obvious until it had been chemically stripped. Repeatedly patch-welded to get fresh MOTs, damp British winters had eaten through the floor edges, pillars, all four inner wings and the sills. Removing the rotten roof skin only made matters worse, uncovering rust on hidden structural parts never exposed to the elements and highlighting just how merciless a 40-year life in the UK can be.

'That was tough...quite dispiriting,' Paul recalls. 'When the extent of the corrosion was revealed I was very despondent.

Below: Nick Fulljames at Redtek was entrusted to rebuild and detail the original motor. It now runs high-compression JE pistons, helping to boost power output to 225bhp





Financially it was a punch to the stomach, but what could I do? I could have sold the engine and gearbox and covered my outlay, but I felt I must progress and try and complete the rebuild. At the time, the restoration costs exceeded the car's market value, and only the increase in classic Porsche values helped to eventually make sense of the spiralling expenses.'

Moved to Chesterton Coachworks, this would be more of a rebuild than a straight restoration, starting from millimetre-accurate pickup points and reconstructing the car around them. Though a large part of the core of the car, as well as the doors and bonnet, was salvageable, significant parts of the structure were far beyond economical repair. The list of genuine panels, including full-length longitudinals, all four inner wings, a new roof and floorpan, covered a sheet of A4 paper and totalled more than £13,000.

To put that into perspective, that's before labour, and this

“BUILDING THE BODYSHELL TOOK 570 HOURS...”

was hardly a kit car. Not all of the replacement panels were model year correct, and though shared dimensions up to the 964 meant they would fit, most needed brackets and holes removed or filled to get the details right. Wherever possible, surviving sections of 1973 metalwork were patched in to save as much of the original car as possible. Building the bodysell took a staggering 570 hours.

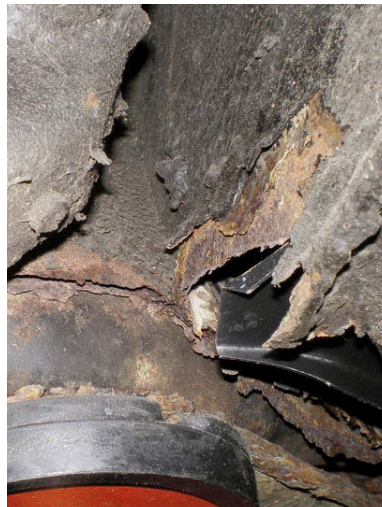
'The calculation was simple – if the rusty steel that needed to be replaced demanded more than ten hours of fabrication, it would pay to buy new,' says Paul.

As the 'shell came together, so too did the process of finding out what had either

been separated from the car during its ten-year hibernation, or become too tired to re-use. It would be faithful, for the most part, to its original specification, but not without room for reinterpretation. Though it had been black for most of its life, the Carrera had been silver when it left the production line. A missed opportunity, Paul says, considering the 1974 model

Above: To match the exterior, Paul had Southbound retrim the seats using Porsche 914 plaid in a suitably loud 1970s colourway. The interior is a work of art, of that there is no doubt, with a lot of attention to detail

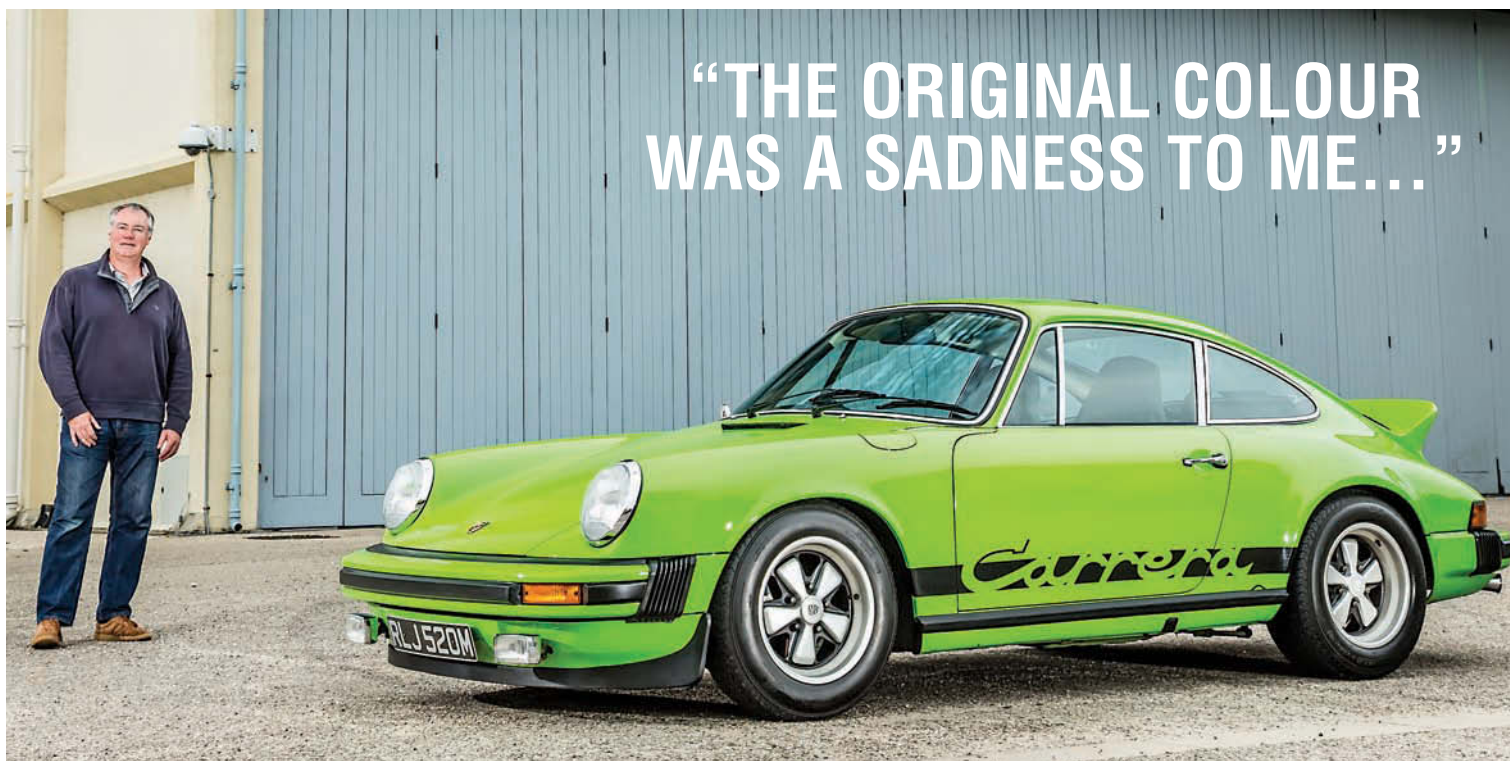
Below left to right: This is how the car looked when unearthed after a ten-year sojourn. A previous owner's attempt at an 'update' disguised the car's true origins. It didn't take long, though, to discover how bad the 'shell really was. Fortunately, the majority of the original components came with the car, stored in wooden crates...





Ducktail spoiler is the real deal and, while not original to this particular car, was still offered as an option for the 1974 model year

“THE ORIGINAL COLOUR WAS A SADNESS TO ME...”



year offered one of the 911's most vivid colour palettes.

'The original colour was a sadness to me – the world has enough silver cars,' he laughs. 'so I selected Lime Green, which is a correct Porsche shade from that year – one of the 'safety colours' – to end up with a car I'd relish owning. It sets this as a shining beacon of the Seventies, and I'm convinced it makes the car. No regrets from me.'

It's easy to miss, and became a bit of a theme during the rebuild – albeit an unplanned one: the correct hub-centric Carrera steering wheel was one of the few included interior parts which was correct for the car – the leather tombstone seats, door cards and most of the trim bundled into the boxes that came with it were not. Faced with sourcing an incongruously drab black and blue interior for the newly-green bodywork, Paul decided to put his own stamp on the part of the car he'd see the most of.

Porsche had offered some wild tartans in the 1970s, but hadn't seen fit to let customers colour-match Lime Green paint to the interior fabrics. However, this is an original Porsche colourway, offered in the 914, replicated by SMS Fabrics in Oregon, and pulled tight over reconditioned half-leather seats at Southbound. Paul's eye for detail even picked up on spacing the stitching slightly wider to match the pattern. With refurbished seat belts and gauges, and the correct scratch-built 1974 model year door panels and headlining, it wouldn't take much to believe that Porsche would have offered it this way from the factory. Which, considering the work needed to find parts or have them made to order, is probably just as well.

However, the modifications don't go far beyond cosmetic changes. Paul sought a specific model, with a view to preserving the way it drives, and there's little here that couldn't be found on the original options list. Bilstein sport shocks and reconditioned steering, suspension and brakes, built with genuine rubber bushes regardless of price, are all standard equipment, and though the wheels have stepped up to seven and eight-inches wide (a popular upgrade), the Avon CR6ZZ tyres wrapped around them are the same size as they were on the RS.

And they're worn, too. Never destined to be a display piece, it's put in 8000 effortless and reliable miles since it left the Early911 workshop where it had been reconstructed and brought back to life, something Paul puts down to the comprehensive rebuild needed to get it here. Which begs the question, was the pain worth it? There's no hesitation.

'It is superb, and I've owned and driven many 911s! It's lightweight and nimble, powerful enough and offers driving delight at realistic speeds. There is real feedback from the steering and suspension, and once you understand how to drive an early 911 it becomes so rewarding. It's a small car these days and you can thread it through traffic with consummate ease. "Nimble" is not a bad single word summary of the car's skillset, I thoroughly enjoy it.'

An enviable result, for a process marred by prior neglect. The Carrera had once marked a new start for the 911, and, following a thorough restoration, there are few better places to experience that than from behind the wheel of Paul's car. For that alone, it's worth every penny. **CP**

Above: Paul Madden is no stranger to 911s, but the 1974 Carrera is probably his favourite. The car left the factory in silver but, in Paul's words, 'The world has enough silver cars!'

Below left and right: Reconstructing the bodysell took a massive 570 hours, with well-known restorers Chesterton Coachworks taking on the task. The once-rusty shell was reduced to little more than a few bare panels on a jig before reconstruction could begin





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NEWS & PRODUCTS

What's happening in the classic Porsche world...

Got something new? Send details to classicporsche@chpltd.com

STORED SAFE AND SOUND...

Keeping your classic Porsche safe can be a bit of a nightmare these days. Rising values has meant that there is a ready market for stolen cars, while our rather troublesome climate can lead to problems with rust and damp when the car is tucked away for winter.



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Over the past few months they've established a facility in beautiful West Sussex in

private surroundings with excellent levels of security but within easy reach of Gatwick airport, the M23 and the M25. There is a mainline station nearby that provides fast, direct links into London and yet locally there are all of the benefits of touring or staying in the Sussex Downs with its excellent vineyards and host of historical venues to explore. A wide choice of hotels from cosy bijou to 5 Star modern and old-world style are also available.

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For further information on all these products, visit the website at www.patrickmotorsports.com.



SILVERSTONE CLASSIC

Next summer's Silverstone Classic is now confirmed for the weekend of 20–22 July. The date had already been announced but remained 'provisional' until Formula One's governing body, the FIA, formally ratified its 2018 calendar following a meeting of its World Motor Sport Council in Paris. With the British Grand Prix at Silverstone now rubber stamped for Sunday 8 July, the Silverstone Classic can officially take its place in the calendar. What's more, though tickets have been on sale since October, you can still take advantage of the Super Early Bird offer available until the end of the year. Prices for these Super Early Bird tickets are frozen at 2017 levels and start from just £35 – a 20 per cent discount on Standard admission – with a three-day weekend pass currently available for £99. Details of all ticket prices, as well as hospitality and camping options are available at www.silverstoneclassic.com



ON REFLECTION...

How about some new products from Stoddard? If you're restoring – or simply maintaining – your Pre-A and A-model 356, then these might be just what you need. The rear reflectors come in sets of two, with glass lenses and an aluminium base and hardware. They are as original and are concours correct for all models through 1959. Cost? \$237.58...



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FLAT 6 LOVE AFFAIR...

This is the third in a series of seven books by renowned photographer Bart Kuykens, each capturing what it is that makes Porsches so special. With superb and very atmospheric photography of cars and their owners – or models they've been involved with through their business – A Flat 6 Love Affair, Volume 3 is a must for any Porsche enthusiast

Rob Dickinson from Singer Vehicle Design sums it up well: 'Heroes. I've had a few. People I've looked up to, wondered at their achievement. I feel an affinity with the folks in this book, all heroes in a way, united by a shared compulsion. None more so than Hans Mezger and Norbert Singer. Having touched their orbit, I know these extraordinary gentlemen live up to their towering reputations with humility and immense charm. Whoever said you should never meet your heroes was wrong. Bart has captured everyone in this book beautifully and evocatively – all of them touched by the fascination for a collective idol – the Porsche.' The price is €150 and each 336-page volume is limited to a print run of just 911 copies.

You can find all the details at www.bartkuykens.com



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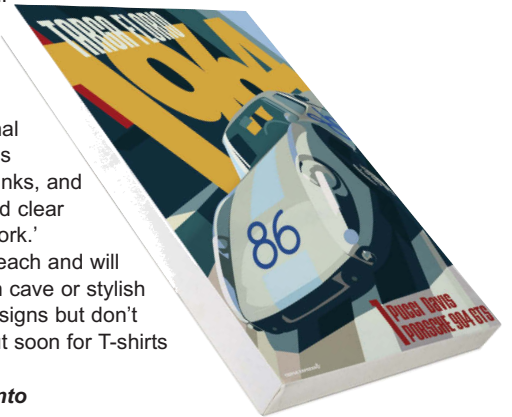
The latest wall art from Triple Espresso are these celebrations of the JWA Gulf Porsches, with notable emphasis given to Leo Kinnunen's Targa Florio lap record-setting 908. They are sold as limited edition canvas prints and measure 50cm x 50cm. Also available are prints depicting the participation of the Porsche 904 (shown to the right) and the 906 in the Targa, these measuring 40cm x 60cm.



Triple Espresso main man Mark Morgan tells us 'We print on 100 per cent cotton canvas, and all prints are mounted on a wooden frame, ready to hang. No additional framing is necessary. All printing is carried out using archival quality inks, and each print receives a hand-applied clear acrylic varnish to protect the artwork.'

The prints are priced at £185 each and will make a great addition to any man cave or stylish living room. And if you like the designs but don't have the wall space, then look out soon for T-shirts carrying the great same designs.

Order your prints by logging onto www.triplespresso.co.uk



LE MANS – AN ALTERNATIVE VIEW

We think it's fairly safe to say that the majority of our readership has seen Steve McQueen's legendary film *Le Mans*, and we're also pretty sure that many of you will know quite a lot about the making of the film – but just how much?

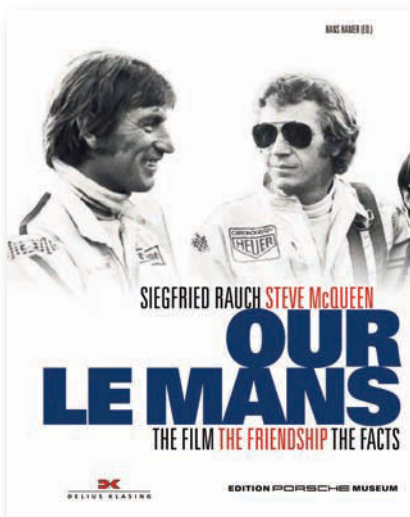
Published by Delius Klasing, this new book about the film is written by none other than Siegfried Rauch, the actor and friend of Steve McQueen who played the role of Erich Stahl, Michael Delaney's arch Ferrari-driving on-screen rival. The book tells the story of the making of the film from a real insider's viewpoint, painting a very different picture to most tales that have gone before.

But it goes much further than that, with interviews with the drivers who drove in the film, including Richard Attwood and Hans Herrmann, plus the men behind the scenes at Porsche in 1970, Hans Mezger, Peter Falk and Herbert Linge. There are insights into the rival cars from Ferrari (the 512S) and Porsche (the 917, naturally), plus stories recounted by the people who lived on the filmset in what became known as Solar Village. It doesn't end there, for we get to meet the stuntmen behind the crash footage, we read about the Heuer watch worn by McQueen in the film – even meet the chef who prepared the food for the cast.

This 216-page hardback book contains 258 photos and illustrations, the majority of which have not been seen before. If you get the impression we're impressed by this book, you'd be right!

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NEWS & PRODUCTS



SIMPLY THE BEST

There is no other way to describe these models from the Amalgam Collection – in fact, referring to them simply as ‘models’ does them a disservice. They are 1/8th-scale re-creations of the subject – in the case shown here, the legendary Porsche Speedster.

The model took 3600 hours in development time and some 396 hours to build. And at 600mm (that’s two feet in old money!), it is huge and incredibly accurately detailed. The Speedster forms part of a large collection of models covering numerous classics, as well as modern supercars. By scanning an original example, the dimensions are perfect. We saw some of Amalgam’s models at Techno Classica Essen and they’re breathtaking.

Naturally perfection doesn’t come cheap, but we challenge you to find better. In fact, don’t bother – you won’t. The ‘basic’ Limited Edition model comes in at £8735, while a Bespoke version allowing you to choose body and interior colours, wheels, etc, to match your own car is £9675. The Bespoke Plus allows you the opportunity to specify the full interior and exterior ‘customisation’ to suit your wishes. That is, not surprisingly, ‘POA’...

Porsche enthusiasts (that’s you and us) need to check the company’s website – look at the stunning 917 models, for example. When our numbers come up on the Lottery, we know where we’ll be heading. Take a look and you’ll see why...

www.amalgamcollection.com

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COMING IN THE NEXT ISSUE...

Classic
PORSCHE

1968 MONTE CARLO WITH VIC ELFORD



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ISSUE #51 – ON SALE JANUARY 25TH 2018

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DELWYN MALLETT

A PAINTING FOR \$450 MILLION, A LACEWORK PORSCHE FOR \$70,000 – IF THAT’S WHAT PEOPLE ARE PREPARED TO PAY, WHAT PRICE AN ARM THAT ONCE EMBRACED PAUL NEWMAN?

Many would describe Delwyn Mallett as a serial car collector – one with eclectic tastes at that. His Porsche treasures include a pair of 356 Speedsters, a Le Mans-inspired Pre-A coupé and a 1973 Carrera RS. Some of them even work...



Incredulity was stretched to the limit in early November when someone, or some institution, paid a staggering \$450 million for a painting by Leonardo Da Vinci. It’s worth repeating that price: four-hundred-and-fifty-million-dollars, or, in our own devaluing folding stuff, three-hundred-and-forty-two-million-pounds. Give or take a tyre-or-two that’s roughly equivalent to 3420 new Porsche 911 GT3s, or if your aspirations reside a little lower down the Porsche price scale, 5700 Cayman GT3s. Or, put another way, 150-times the price of the average British house. The painting measures a mere 45x66cms, so in real estate terms that pans out at over £115,000 per square centimetre.

What makes the sale even more remarkable is that many experts question whether it is in fact a genuine Leonardo or, at the very best, by one of his pupils. What isn’t in doubt is that prior to extensive restoration the painting was in a dire condition, cracked and faded, with large areas of paint more-or-less missing and other areas painted over.

It is even more astounding that with the doubt and controversy surrounding its provenance someone would part with so much to acquire it. A king and a suit of new clothes springs to mind.

Even if one assumes for a moment that it is a genuine Leonardo, one has to ponder how much of the paint was actually applied 500-years ago by the master rather than only a few years back by an undoubtedly skilful restorer, but one with no claims to genius status?

Which brings me on to Porsches. Bet you thought I’d never get there. The continuing upward value of ‘classics’ and Porsches in particular has led to a situation where piles of rust that have managed to evade the scrapyard or total disintegration now change hands for crazy prices as ‘restoration projects’.

Recently I’ve been in the presence of a few early 356s that have been so consumed by tin-worm that they look like a cabbage leaf post-ravaging by an army of particularly voracious caterpillars – reduced to a latticework of wafer-thin corroded metal, barely holding together. One such car, the floor totally absent, sills gone and the badly perforated outer bodywork falling from it, was in imminent danger of breaking in two.

I’m no stranger to rust having had a long and ongoing relationship with the ferrous fungus, but even I had not seen anything quite as bad and still managing, but only just, to sit on its wheels. It made a couple of my projects, snatched from the brink of oblivion as I thought at the time, look showroom fresh by comparison.

There is no doubt that the car will, when completed, be more ‘Made in England’ than ‘Made in Germany’. All of which poses the interesting philosophical question, will it be a ‘genuine’ Porsche or will it be a replica? One answer says, as the aphorism goes, ‘If it looks like a duck, walks like a duck and quacks like a duck it probably is a duck’. Perhaps! I don’t know.

While I’m on the subject of crazy prices, October saw another mind-numbing auction result, this time for a used Rolex wristwatch. As if a new

Rolex is not expensive enough, this one went for an eye-watering £13.5 million pounds. I imagine that you could, for that amount, buy every Rolex in the current catalogue and still have enough change for a few Porsches and a decent house. The fact that this particular watch was ‘used’ by Paul Newman elevated it to the status of a holy relic. Albeit steel-cased, it is now worth far more than its weight in solid gold.

Will the new owner wear it? Will he, or she (unlikely, as women seem to have more sense), ostentatiously plonk their £13.5 million wrist on the table, cuff pulled back, waiting for someone to venture, ‘I say, is that the ex-Paul Newman Daytona by any chance?’ to which the owner will allow a brief smile of satisfaction to cross his face as he responds with a, ‘Well, actually, since you ask...’

On the other hand (not the watch, silly), will anyone – could anyone – spot that it’s Paul Newman’s without being told? Which I contend would be very uncool. There’s no way of telling without looking at the back, which bears an inscription from Newman’s wife, who gifted it to him, stating, ‘Drive Carefully Me’.

Or will it be displayed as part of a secret collection, enshrined in a case and spotlight like a splinter from the True Cross, or a fragment of bone from some ancient martyr?

Now, here’s a thought. If something that once ‘touched’ Paul Newman can add multi-millions to its value, then I once touched Mr Newman. In the pits at Le Mans in ’79, just before his stint in the Porsche that he was co-driving, he leaned across and asked me, ‘Is it raining on the Mulsanne?’ (obviously a little apprehensive at the prospect of clocking 200mph on a wet track). In order to shout a reply in his ear I put my arm around his shoulder and leaned in, *tête-à-tête*.

What value should I put on that arm? I’m not prepared to have it detached but, for a modest fee, I am prepared to administer a ‘hug’ to those that would like to claim that they have been hugged by the very same arm that hugged Paul Newman. Bids via this magazine please. **CP**



Spotted on the ‘net – a do-it-yourself build a Porsche kit. All it takes is cubic money...

“I’M NOT PREPARED TO HAVE IT DETACHED...”



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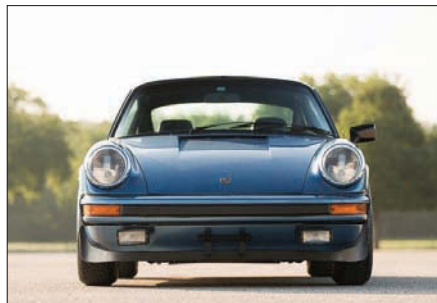
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ROBERT BARRIE

THE ARRIVAL OF THE NEW CARRERA T PROMPTS ROBERT TO LOOK BACK TO THE DAYS WHEN THE FACTORY BUILT ANOTHER LIGHTWEIGHT VARIANT OF THE 911 – THE TR...

Robert Barrie is a classic Porsche enthusiast through and through. As well as competing in historic events with a variety of early Porsches and organising track days, he's also a purveyor of fine classic automobiles



was reminded of the 911 TR recently, not least by some of the adverts for the new Carrera T showing it alongside a 911T. Fifty years ago, with the 911R classed as a prototype, something closer to the regular production models was needed to compete in touring car and GT racing and rallying. In 1968, the base 911 and the L were classified as Group 2 touring cars and the T and the S as Group 3 GTs. The competition-spec T – known variously as the T Rallye, the TH and, latterly, and more commonly, the TR – weighed less than the S, but was otherwise similar, with an S-spec and S-numbered engine.

The factory built around thirty TRs with parts from the homologation papers and the sports purpose handbook. More often than not, that meant a sports kit for the engine, shorter and closer gear ratios, a limited-slip diff with uprated driveshafts, and a bigger fuel tank. Inside were sports seats, a roll hoop and not much else. Some more standard cars were sent back to the factory to be converted and some were built to the same spec by privateers.

The model was competitive across a wide range of events, with an outright win on the Monte Carlo Rally (Vic Elford and David Stone in 1968) followed by class wins at Le Mans (Jean-Pierre Gaban and Roger van der Schrick in 1968), the Targa Florio (Everardo Ostini and Gianpiero Moretti, known as 'Nomex' in 1969) and the Tour de France (Claude Ballot-Lena and Jean-Claude Morenas in 1969). The TR was superseded after a year or two by the ST, but the earlier cars continued to compete, with bigger engines and wider wheels and arches under Group 4 regs. Those in the know reckon half or more of the factory TRs still exist.

Rarer still are the factory right-hand drive cars. Four were produced and all have survived. Two came to the UK, one went to Africa via the UK and the other went to Australia. I've known the two UK cars for some time and recently took a look at the African car, now back here, too. Each has a story to tell. The first of the UK cars by chassis number was London Mews-based dealer Dan Margulies' tangerine car.

Margulies and co-driver Rob Mackie campaigned the car in 1968, but then sold it and replaced it with another – this time in left-hand drive and light blue – that they took to the Targa Florio in 1969. The original right-hand

drive car lost its way somewhat, as many former competition cars do, until it was recognised and rescued by Josh Sadler some years later. It has since been restored to something very close to its original spec by a knowledgeable and enthusiastic owner.

The second of the UK cars was Paddy McNally's silver car. It was supplied with the usual S-spec engine, but soon fitted with a factory-supplied twin-plug 906-spec unit, making it almost as much an R as a TR. In passing, it seems that Alan Hamilton's Australian car was supplied with a similar spec engine to suit the local racing regs. McNally's car achieved early success in

South Africa before coming back to Europe to compete in endurance racing.

It changed hands a couple of times before Alain de Cadenet and Mike Ogier drove it on the Targa Florio in 1970. Anthony Bamford then UK road registered it, hence the J-plate it wears today. In 1971, by now dark blue and with a 2.2 S engine in an effort to match the newer cars, it sought to qualify for Le Mans. In a fraught session, it tangled with Jo Siffert's 917.

Motor Sport reported that the driver 'raised the wrath of Siffert by wandering across the road in front of him during practice. The Swiss had a nasty moment avoiding the dozy chap and lodged an official complaint.'

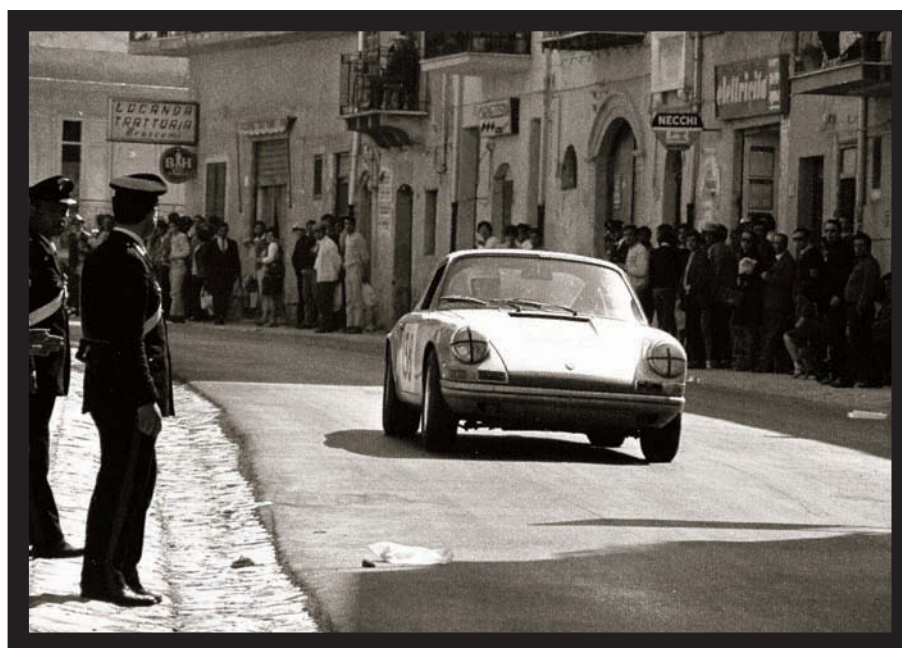
The car missed the required time by a fraction. It later went rallying with some success and was restored more recently.

The last of the right-hand drive cars went to Africa after a short initial stay in the UK. It remains remarkably original having had an unintentionally quiet life. It was, and is, tangerine, and, like the

Margulies car, retains its original engine and gearbox, along with many other features competition cars tend to lose.

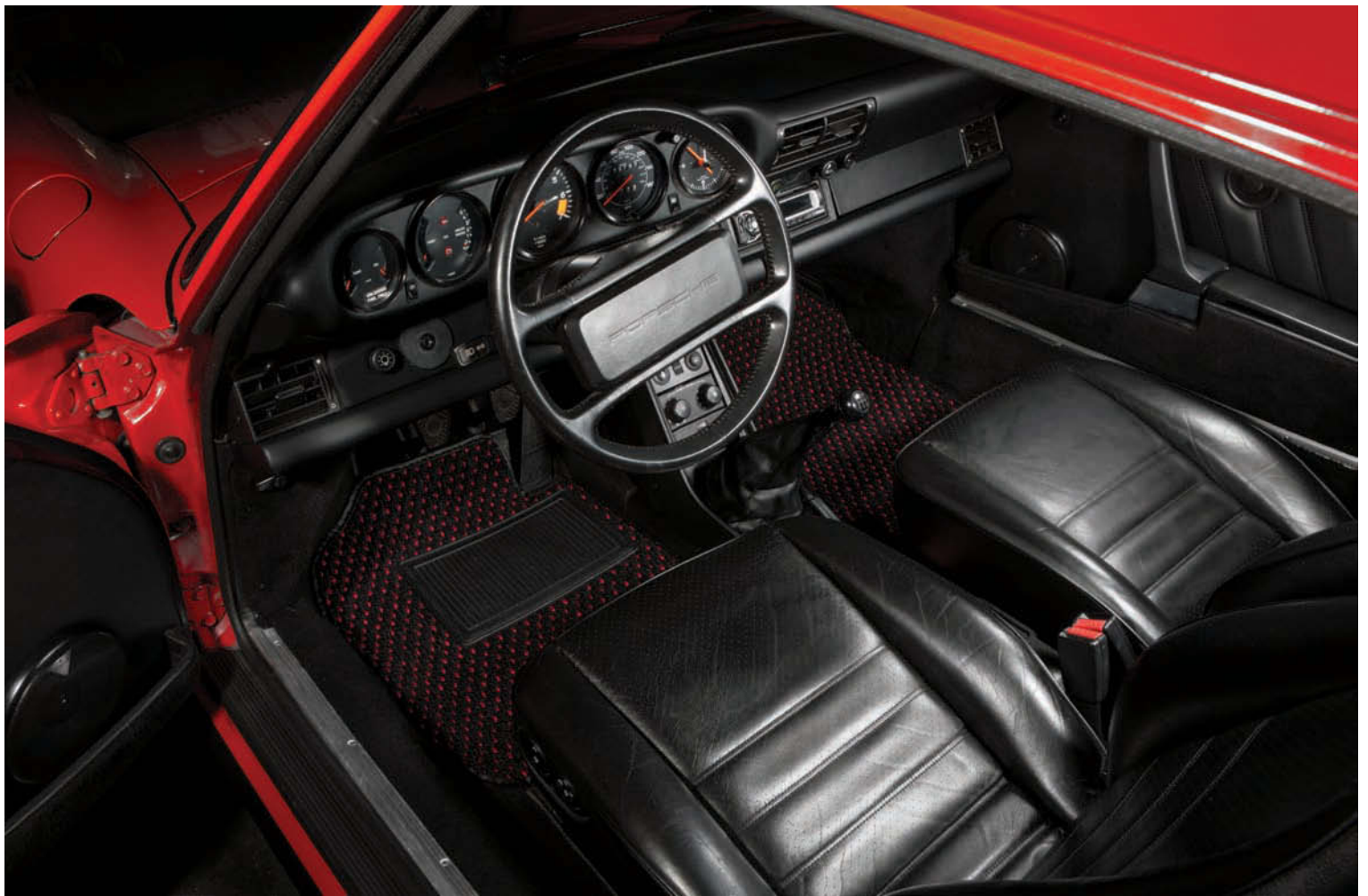
After its time in the UK, and some club racing here, the car went to Kenya, and some more club racing, before getting stuck in Uganda for several years. It eventually came back to the UK ten years, or so, ago and a sympathetic restoration is now all but complete. It may not be able to match the competition history of some other TRs but, thanks to another knowledgeable and enthusiastic owner, it is a fascinating reference guide to the period spec of these rare cars.

So, three different stories from three special cars. Will any of the new Carrera Ts be able to match them? Unlikely, I think, but you never know! **CP**



Around 30 911 TRs were built by the factory, of which just four were right-hand drive. Amazingly all the RHD cars survive, two having gone to the UK, and one each to Africa and Australia

“WILL ANY OF THE NEW CARRERA Ts BE ABLE TO MATCH THEM?”



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LETTERS

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DECLUTTER? NO WAY!

I wanted to respond after reading Robert Barrie's piece in the latest *Classic Porsche*. So Robert recommends decluttering; I say Nooo! We should take the American way, which is 'He who dies with the most toys wins'.

I mean, in these speculative times if you can find any Porsche for sale just buy the thing if you are able and, if your garage is full, line them up on the drive – your neighbour won't mind. And don't forget your parts collection: all that lovely rusty, oily stuff which may come in handy one day. Stash the parts into old cartons and pile them up in the garage and/or spare room. How about the model Porsche collection?

Keep buying those little boys – unfortunately you might have to do a bit of DIY and put up an extra shelf or three to display them all. And keep an eye out for any tell-tale signs of ceiling distortion due to all the tons of Porsche and sundry car magazines stored in the loft.

Did I mention workshop tools and equipment? How can you not resist climbing into the Snap On truck and getting that set of metrics that you really must have. Yes, keep buying. More is Good, and when you die you involuntarily pass your interest onto your next of kin, whether they like it or not. Probably not, but what do you care – you'll be pushing daisies. Just my thoughts, have a good one.

Graham Kerr, via E-mail

Keith Seume replies: I'm sure most men will agree with you, Graham. I recently moved house – downsizing – and it brought home to me how many 'toys' I'd accumulated over the years. I would definitely have been a front runner in any competition! It was a real wrench getting rid of so much stuff, but once done, I honestly felt better. Now I just have to start collecting it all over again, the only problem being that prices have gone up over the years...

SOFT SPUN

Ralph Whitehead's 1970 911E in your latest issue (#49) has the most dangerous combination of tyre and rim for a spare wheel. You have been reading too many American magazines...

The space-saver rim is spun aluminum and is VERY SOFT! The rim was designed to run at a maximum speed of 50mph – this will minimise the stress on the rim as cornering occurs. The usual spare tyre is narrow, meaning it will slip before it starts to distort the rim, and the car will also slip telling the driver to slow down. In addition, the tyre will be put on with a machine that can easily distort the rolled edge of the rim.

You can purchase replica Fuchs wheels that are cast, but you cannot use

them in autocrosses, or on the track. Usually the centres will break out of them and the car tumbles.

Many 356 owners in the USA use these wheels and on the cover of *Porsche Panorama* (I think) was an early car with extra holes drilled around the area where the centre meets the rim – a sure disaster.

Al Zim, Zims Autotechnik, Texas

Keith Seume replies: Thanks for your note, Al. I have raised the matter of the speed rating of the aluminium space saver wheels (I run them on my own 912/6) and have been told by a factory representative that the speed applies

to the tyre, not the rim itself, which is deemed to be strong enough to take normal cornering loads. The rims have a safety bead, and are also subjected to extreme forces when mounting (or dismounting) a collapsible space saver tyre. As for drilling the wheel, that is another matter entirely, and an area into which I'd prefer not to venture...



He who dies with the most toys wins, says Graham Kerr in response to Robert Barrie's column on decluttering your life...

“WHAT DO YOU CARE? YOU’LL BE PUSHING UP DAISIES...”

ENJOY THE MIX

I have been enjoying your magazine since issue #3, when I discovered it for sale at an airport in Dubai. I have watched it gradually evolve over the years and have to say that the latest issues are by far and away the best yet.

I particularly like the mix of features, from perfect restorations to outlaw cars, biographies and model histories like the one on the Turbo models in the latest issue. It is also refreshing to see a magazine produced by people who actively participate in the scene, be it restoring an old car or racing one.

Well done to all the team, and long may the magazine continue.

Paul Fairhead, via E-mail

Keith Seume replies: Many thanks for your kind words, Paul. We enjoy producing Classic Porsche and are always delighted to hear from readers such as yourself...

A MAJOR ANNIVERSARY

I have been amazed that none of the Porsche media seems to have picked up on the fact that 2018 represents the 70th anniversary of the very first Porsche 356! We celebrated the 911 at 50 a few years ago, but why not the car that started it all, the 356?

Michael Miller, via E-mail

Keith Seume replies: As you'll see from this issue, this major landmark in Porsche history didn't escape our attention. Turn to page 30 for the full story.



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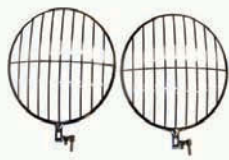
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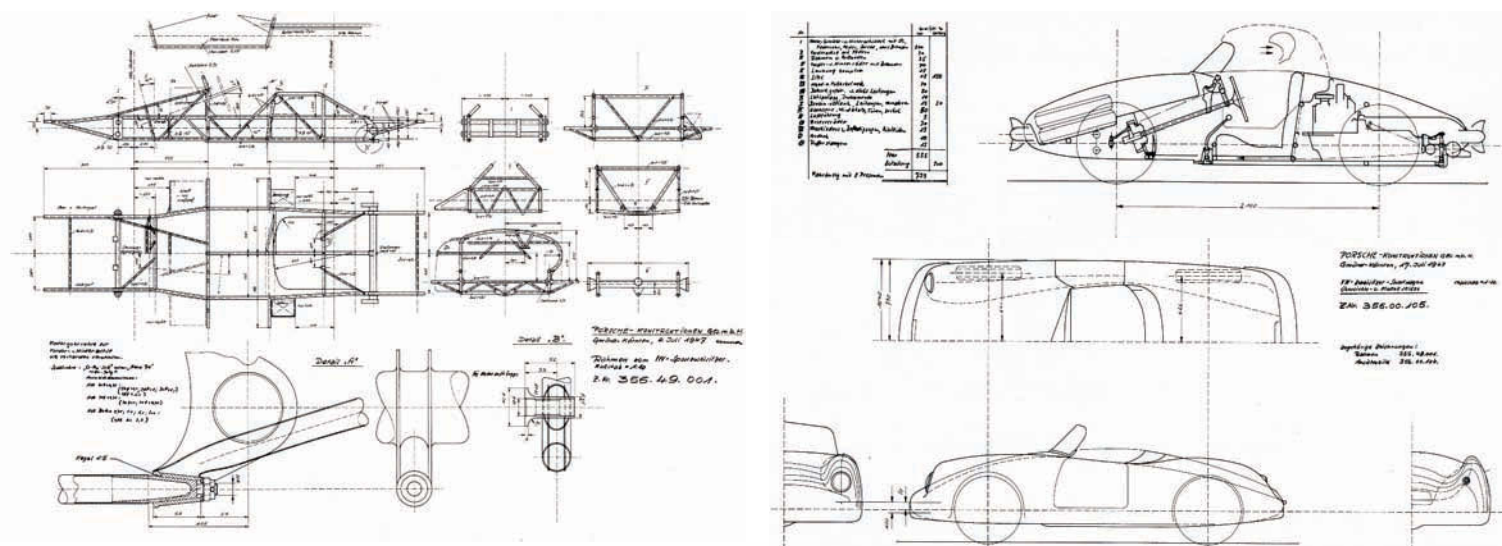


Facing toward the river, Otto Husslein posed the 356 in front of Gmünd's historic clock tower. Delicate detailing around its licence plate added interest to the front view

THE CREATION OF PORSCHE 356-001

In a celebration of 70 years of Porsche sports cars, Karl Ludvigsen tells the story of the project which began life as a design for a two-seater VW sports car but which, in 1948, morphed into becoming the very first sports car to bear the Porsche family name...

Words: Karl Ludvigsen Photos: Porsche AG



In 1947 Easter fell on April 6th. Three days later Ferry Porsche and his chief engineer Karl Rabe sat down at Gmünd in Austria for a discussion on the subject of a Volkswagen sports car. They did so not as a 'Porsche' but as a 'VW Two-Seater Sports Car' as the relevant records show.

At that stage the conspirators saw the creation of such a car as having several purposes. One was to serve as a calling card to help open the door to a renewed design-consultancy relationship with the reviving Volkswagen works at Wolfsburg. A sports model could be an attractive addition to the VW range. Another aim was to create a make-work project for the talented blue-collar staff at Gmünd, which at the beginning of the year numbered 198 guided by some 40 engineers.

'What shall we do with such a good staff of workers?' was Ferry's rhetorical question. Although he had other projects on his books, including designs for Cisitalia in Turin, none required the skills of a 200-strong workforce. Thus, Ferry added, 'We decided to build a car with the people we had: some very good engineers and mechanics.'

Inspiration for the building of a VW-based sports car came from Turin. Although neither Rabe nor Porsche had yet been to Cisitalia, they were fully informed about the way that company was making expensive silk purses from Fiat sow's ears.

'One can state quite frankly that the impetus came from Cisitalia,' Ferry Porsche admitted later. 'At the time that company was building a small sports car with a Fiat

engine. I said to myself: why shouldn't we be able to do the same thing with VW parts? Before the war we had already done something similar with the Berlin-Rome cars.' One of these claustrophobic coupés, the Type 60K10, was still part of the Porsche fleet.

The Cisitalia paradigm's influence was underscored by an Austrian engineer who was close to both projects. 'It is certain,' avowed Rudolf Hruska later, 'that when Porsche built their own sports car they were very influenced by what Cisitalia did with the Fiat parts.' Just as Dusio built on the basis of the small Fiat, a popular car in Italy and one known well by his engineers, so too did Ferry Porsche choose the Volkswagen as a foundation.

The basic idea of making a sports car was appealing to the younger Porsche. 'Cars like that had been my hobby before the war,' he said. 'I liked a machine that was speedy, that had good acceleration and roadholding compared with ordinary cars.'

'During the war I drove a supercharged VW convertible with about 50 horsepower, which was a lot of power then. I decided that if you could make a machine which was lighter than that but still had 50 horsepower, it would be very sporty indeed.'

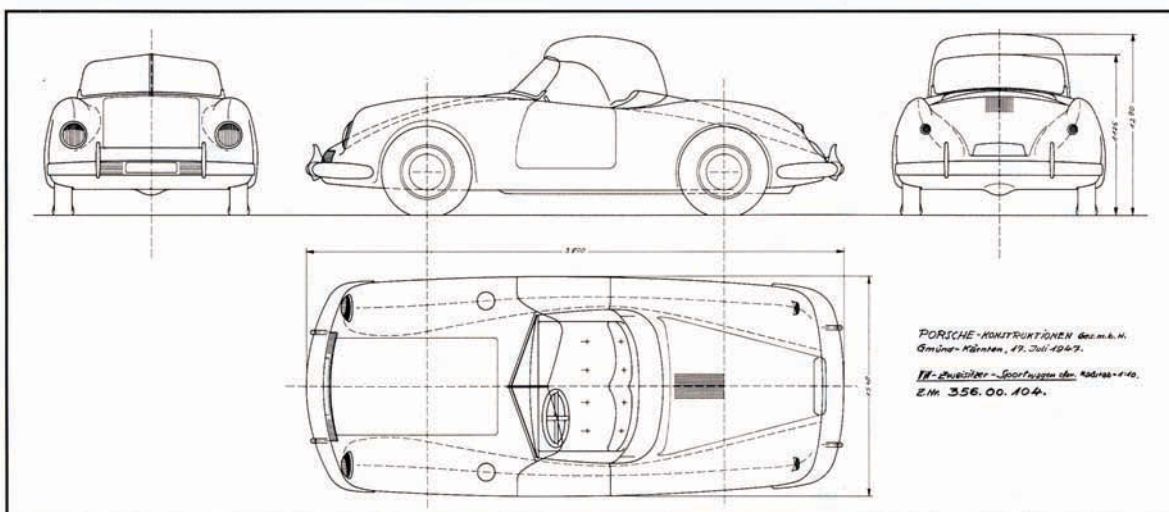
Production was not on the agenda during talks about such a car in the spring of 1947. Rather, Ferry Porsche contemplated a full-scale feasibility study that could also give him something interesting to drive. 'We built that car only for experience,' he said afterwards. 'It was to see how light we could go and how many VW parts we could use.' Ferry also wanted its design to reflect 'the concept of the Auto Union

Above left: Early in the Type 356 project the versatile Erwin Komenda penned a tubular space frame to carry VW suspension and drive train. He detailed one of the conical joints that allowed the rear of the frame to be easily detached

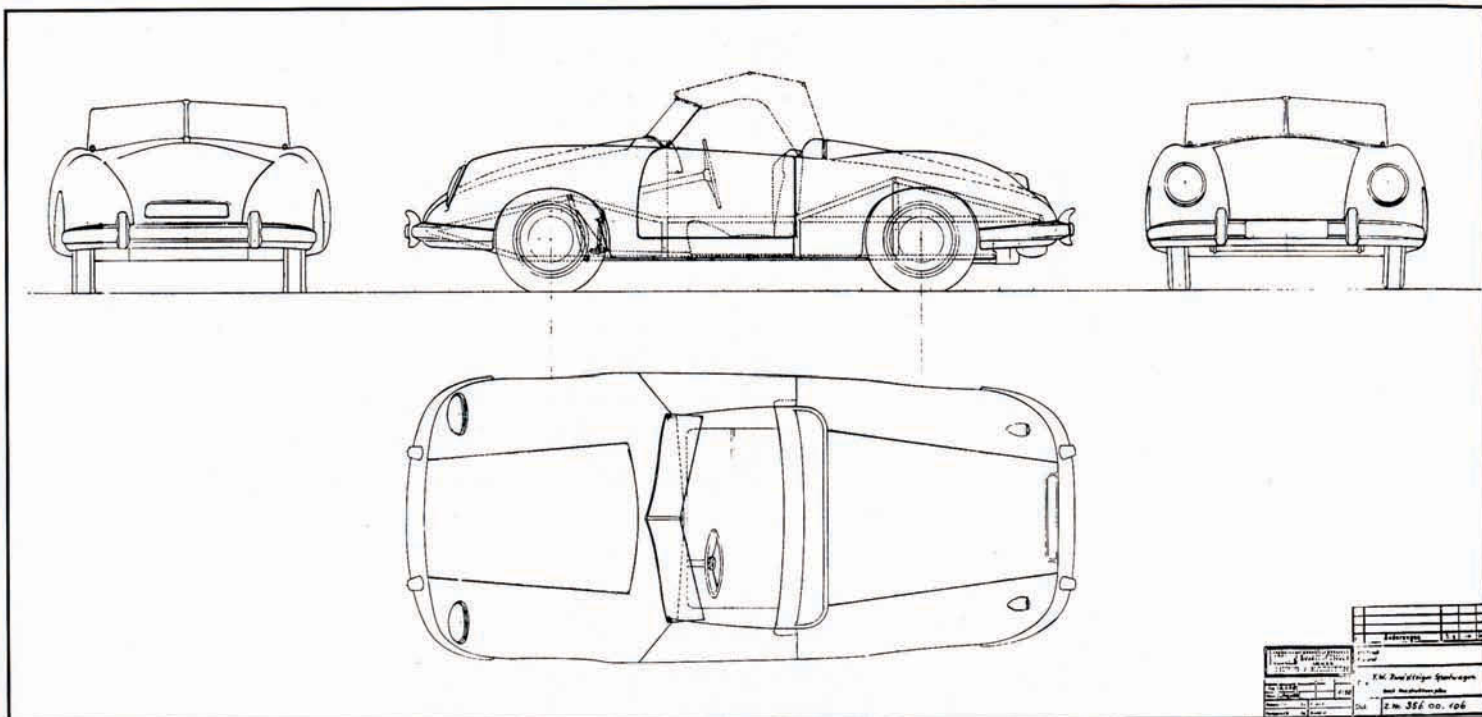
Top right: Both shift linkage and steering gear were prominent in an early profile drawing of the Type 356 package, accompanied by an estimate of weight. Two spares were to be carried in the nose

Above: Numbered 356.00.105, the July 17th 1947 body draft for the 'VW two-seater sports car' portrayed a shape that was narrow, not overhanging the wheels, with modest tail fins akin to those of the Type 370 Cisitalia

“THE IMPETUS CAME FROM CISITALIA...”



Left: Drawing 356.00.104 showed a further elaboration of the July 17 design, giving details of its bumpers, relatively small doors and possible folding top. This was the design's status after the first mid-1947 flurry of activity



Grand Prix cars,' the most charismatic autos the Porsche studio had created. This meant an open car with its engine between driver and rear axle.

With the Cisitalia projects absorbing engineering time, the VW Sports effort made slow progress. Not until June of 1947 did it step up a gear. On the 11th of that month the project was officially assigned its Type 356 designation. On July 9th 1947 Erwin Komenda signed off his meticulous drawing of the 356 frame. It showed clear evidence of Cisitalia's influence.

The frame was a multi-tube space-type design, the first in Porsche history. As a means of exploring the ultimate in lightness for the 356 – one of the project's aims – it was ideal. For the tubes, ranging in diameter between 20 and 30mm, Komenda specified either chrome-molybdenum steel – which was adopted – or 'Aero 70', an alloy of aluminium.

The Type 356's space frame was more elegantly and intelligently structured than those used in the sports Cisitalias. The latter had their frame tubes at the extremities of the body sides through the cockpit area, whose stiffness was diminished as a result. The frame drawn by Komenda carried its lateral truss structures almost straight through from nose to tail, just far enough apart to accommodate two occupants. His reduction in the frame's radius of gyration made it significantly stiffer for its weight.

Both ahead of and behind the engine compartment the transverse tubular members rose high, giving the frame

maximum stiffness. The tubes were welded into bulkheads of higher-placed tubes at the cowl and behind the seats. Diagonal tubes braced some of its side trusses. To ease installation of the engine, transmission and suspension the rear of the frame was attached at four points by conical joints so that it could be removed completely.

By July 17th Erwin Komenda completed his drawings of the 356's frame, its general layout and several preliminary body shapes. Estimating weights of 77lbs for the frame, 110lbs for the body and 440lbs for the complete power unit and rear axles, he forecast a dry weight of 1220lbs for a roadster on an 82.7-inch wheelbase.

The actual car was a little longer, with an 84.6-inch wheelbase, and a little heavier at 1330lbs. This was still very good going compared to the 1532lbs of the parent VW Beetle.

The Cisitalia 202 coupé was quoted as 1540 pounds and the MG TC as 1810lbs. In the VW Sport's category only Stanguellini claimed less weight at 1100lbs for its sports-racing two-seater. Ferry had met his aim of achieving lightness to produce a lively car.

Integrated with the frame were carriers for the transverse torsion bars of the VW suspension used at both front and rear. This was straightforward at the front, where the Beetle's steering was used as well. Cable-operated 9.0-inch brakes were fitted inside 16-inch wheels, among the various components that were adapted from the wartime Type 82

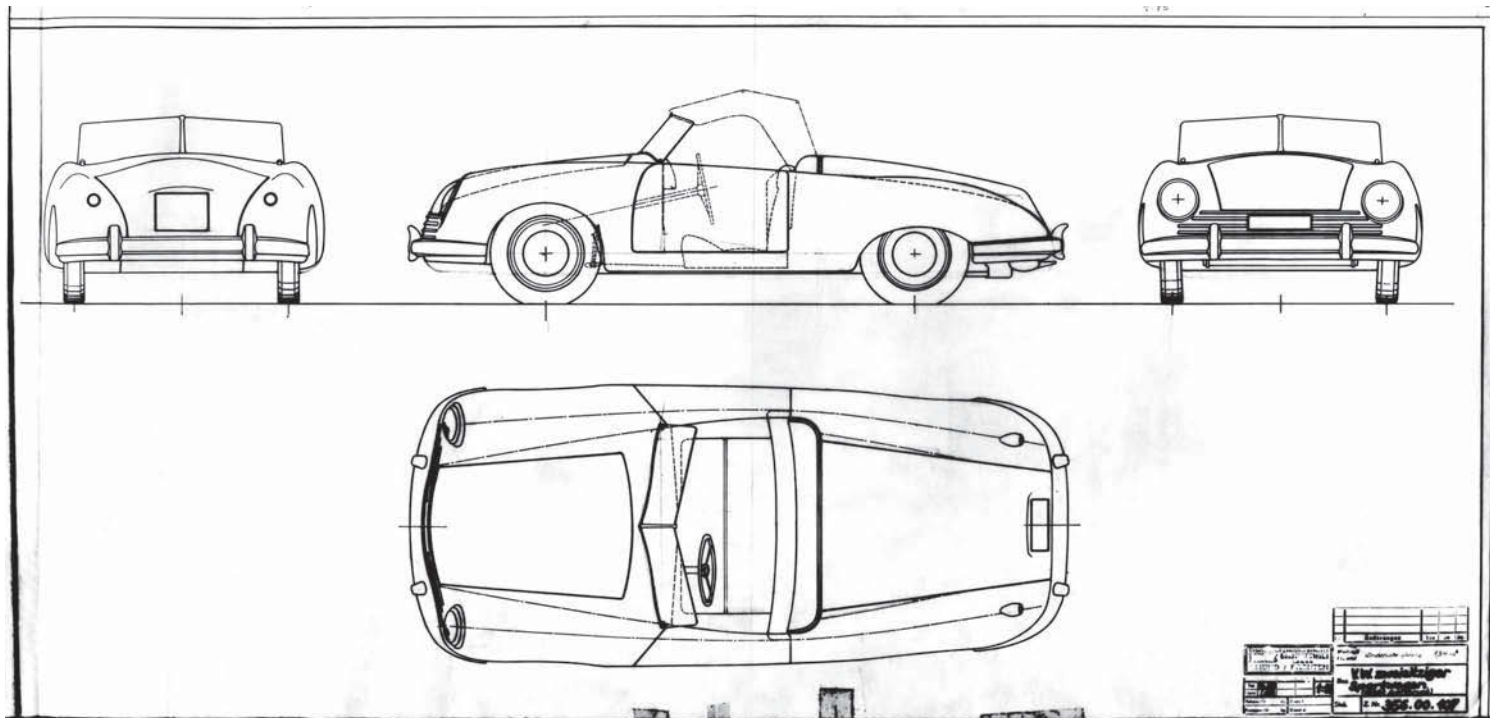
Above: Not until January 6th 1948 was drawing 356.00.106 prepared to move the VW two-seater project forward, showing its space frame in shadow lines. Now the body overhung the wheels substantially

“THE FRAME WAS A MULTI-TUBE SPACE-TYPE...”

Below left: In 1948 the 356 project that began as a 'VW sports' proudly bore the Porsche name. Its occupants showed how high the folding roof would need to be, clipped as it was to the centre post of the frameless windscreen

Below right: When it was initially constructed the 356 roadster had a one-piece rear deck lid covering both the engine and the spare wheel. Bumpers were at the lower periphery of the body at front and rear





Above: Drawing 356.00.107 showed the VW sports car in near-final form, with much larger doors than in 1947. Suppression of the rear fins compared to drawing 106 brought more shrouding of the rear wheels

Below left: In a historic image Komenda, left, posed with Ferry and Ferdinand Porsche and the Type 356. All too often Komenda's crucial contribution is disowned by cropping him out of this picture

Below right: During the photo call at the Porsche residence in Gmünd, Erwin Komenda checked a detail on the 356. He had every reason to be pleased that at last a Porsche car had been created in Austria

Kübelwagen that was used as raw material for the 356.

Ferry Porsche's goal of emulating the Auto Union with his sports car was met by turning the VW flat-four and its transaxle through 180 degrees in plan view so the engine was ahead of the rear axle, with its transaxle trailing behind. To achieve this the entire rear suspension system was turned around as well. In the resulting layout the hubs of the enclosed swing-axle shafts were guided by a leading arm at each side. Made of thin flexible steel, these arms pivoted from the ends of the transverse torsion bars that sprung the rear axles. Each torsion bar was carried in a tubular steel housing that crossed the extreme rear of the chassis just behind the transmission.

This suspension change placed a point of high stress, the torsion-bar tube, far back near the rear of the frame. The leading-arm design of the rear-suspension geometry meant that when the rear wheels bounced up, or when the car rolled in a turn, the wheels toed outward instead of inward. In theory this reduced their cornering power and tended to increase oversteer — the tendency of the rear end of the car to swing out in a turn. In addition, torque reaction from rear-brake application tended to lift the rear of the car.

No special changes were made to the VW components used in the 356. Its builders weren't worried about durability. 'We used parts that had already been tested for more than a million kilometres,' smiled Ferry Porsche. 'We had a saying: if it held up in the Kübelwagen it'll certainly hold up in the sports car!'

For performance, however, more was needed than the post-war VW's anaemic 25bhp at 3300rpm. Improving the output of this 1131cc flat-four air-cooled engine was a skill at which the Porsche designers were unmatched. To test the

chassis and concept of the Type 356, however, the Porsche men satisfied themselves with only modest changes to the Volkswagen engine, which they had throttled down for durability in the original Beetle.

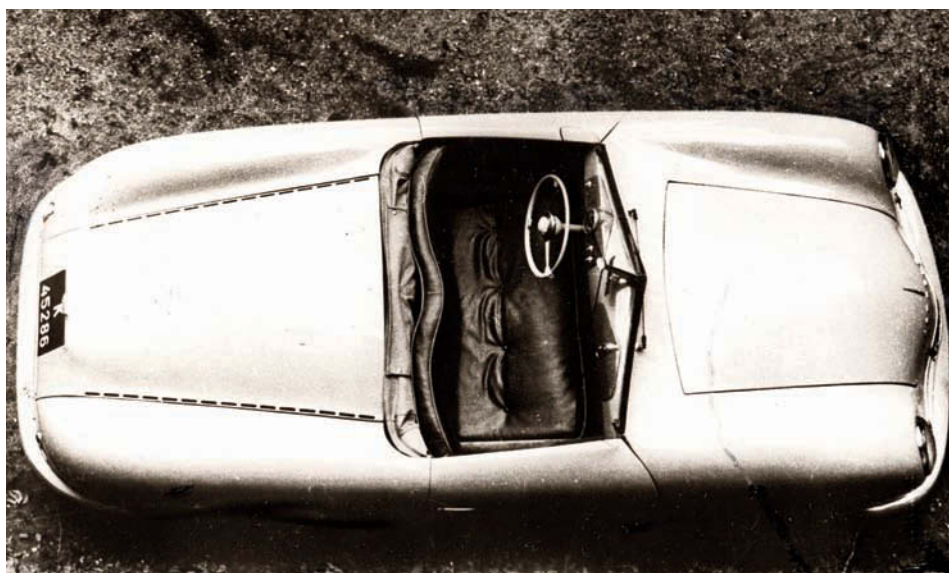
The four's cylinder heads were modified with slightly larger inlet valves and ports. The normal compression ratio of 5.8:1 was bumped up to 7.0:1 — an audacious increase considering the poor quality fuels then available in Austria. Fed at first by a single carburettor and later by twin carburettors, this engine produced 35bhp at 4000 rpm. Although short of the 50 horsepower Ferry mentioned, it was enough to test his concept.

Drive was taken through the standard VW transaxle with its four unsynchronised gears. No change was made to the standard axle ratio of 4.43:1 in spite of the much higher top-speed potential of the 356. More speed came from revving the engine to 4000 instead of 3000rpm, the one-third increase raising the theoretical maximum from 60 to 90mph. With windscreen in place its actual top speed was 84mph. Since the box was now at the extreme rear, a lengthy linkage to its floor-mounted lever was needed.

Though planned in principle in mid-1947 — chief Porsche designer Karl Rabe was working on a one-fifth-scale drawing at Gmünd in Austria on July 24th — the mid-engined Type 356 roadster was only progressed as and when the necessary skills were available. In July of that year and again in November meetings took place with the British occupation officials in Klagenfurt who would have to bless Porsche's creation of an automobile, lest it be thought a new secret weapon. Inspection of the 356's completed tubular space frame took place on January 18th 1948.

After the frame was ready, final assembly proceeded





quickly. On the 5th of February the bare chassis was ready for the road. Naturally Ferry, one of the most experienced evaluators of automobiles in Europe, was first to try it out. On several of his outings with the bodyless car Ferry was accompanied by former Auto Union engineer Robert Eberan von Eberhorst. At first silent, shaking his head, Eberan then said, admiringly, 'That's really something. And all that from Volkswagen parts!'

Now, however, a body was needed. Giving priority to Ferry's target of lightness ahead of the ultimate in low drag, Komenda penned a relatively narrow car. It was 60.6 inches wide with fully open wheel arches at front and rear. He thought the all-enveloping coachwork of the pre-war Type 60K10 unsuitable for the VW Sports, a roadster in the Italian style.

Ubiquitous VW headlamps determined the slope of the 356's front fenders, between which the front deck plunged above its cargo of two spare wheels in an echo of Komenda's last pre-war sports-car designs. At the rear the fenders rose above the deck in a suggestion of finning. Locations for fuel fillers were picked out on the front fenders adjoining the cowl; the design showed a 10.6-gallon fuel tank on the right-hand side.

These were the themes of initial body-design drawings 356.00.104 and 105 of July 1947. Not until almost half a year later, in January of 1948, did Komenda revisit the 'VW Two-Seater Sports Car' as his new drawings were labelled. Although the general outline remained unchanged, in design 106 he widened the body to 65.2 inches, increasing its overhang of the wheelhouses and adding cockpit width.

"THE BODY WAS HAMMERED OUT BY FRIEDRICH WEBER..."

He changed the doors as well. While previous designs had small apertures that acknowledged the obstruction caused by the space frame, the doors were now wider and deeper. The space frame was still there but occupants would have to step over it.

A final design, number 107, eliminated the raised rear fenders. They now sloped gently rearward. The rear wheelhouse openings were lowered to cover the upper portions of the wheels, an aesthetic change that accompanied the lowering of the fender surfaces. Not to have done so would have made the fender form weak-looking in profile. For the first time horizontal decorative strips

became a 'moustache' for the roadster's nose.

The body was hammered out by star craftsman Friedrich Weber. Though Ferry Porsche later wrote that Weber needed 'a bit over two months to build that first body—not exactly a record time for a skilled

artisan,' the actual timing indicates that he built it in a day or two more than three weeks.

Soon after the roadster's completion, on the 28th of April Ferry invited his father to join him for a run south from Gmünd toward Spittal, during which the 356 suffered a frame breakage. After repairs, works manager Otto Husslein took it for a shakedown run on the first of May. That Otto had something to learn about sports-car driving was shown by the dents in its tail that had to be repaired after his return.

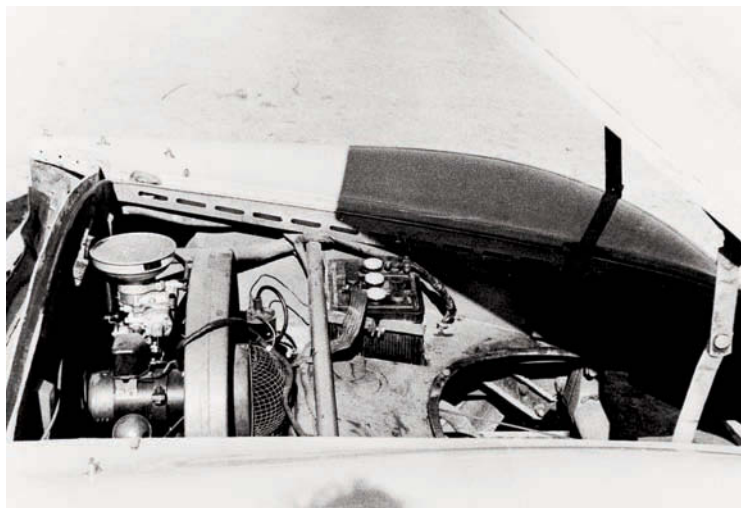
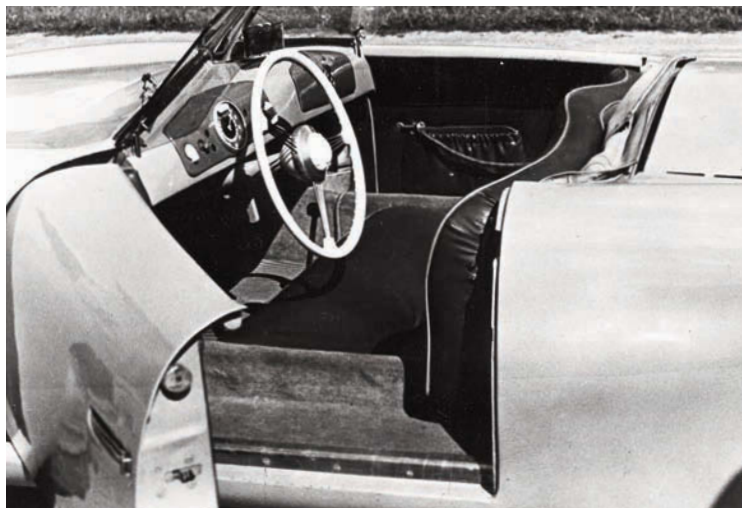
On the 13th of May, the roadster was undercoated in yellow, weighed and turned over to Ferry for further evaluation. A week later it was commandeered by Ferdinand

Above left: In another angle of the late-summer 1948 photo shoot in the Gmünd residential area Ferry's faithful VW cabriolet is visible in the background. This time Komenda is just out of shot

Above right: Only from a high angle are the ventilation slots visible along the edges of the rear deck lid. A narrow space behind the seats was large enough to hold the rudimentary top when folded

Below left: A single speedometer confronted the 356's driver, set into a contrasting panel that mirrored the glove compartment. Just visible, the gear lever was mounted on the floor in VW style

Below right: Ventilation slots in the engine bay's periphery matched those in the rear deck lid. As pictured early in the 356's life, the engine had a single special carburettor. No spare wheel was carried



THE TRUE STORY BEHIND A FAMOUS QUOTE:

“In the beginning, I looked around and could not find quite the car I dreamed of, so I decided to build it myself.”



Embazoned prominently on the wall of Porsche's superb Museum is a quote from Ferry Porsche. It's an obvious reference to the Type 356, but this didn't ring true to me. In my interviews with Ferry in 1973 and '74 he'd neither vouchsafed such a claim nor anything resembling it. Nor did he make a statement of this kind in his books written with John Bentley and Günther Molter. So where did it come from?

Such a remark is profoundly alien to the character of Ferry Porsche. It has an egotistical 'me, me, me' tone of which not a scintilla rings true. Later, to be sure, Ferry would be the touchstone for the design of Porsche cars; he would be the ultimate arbiter of what kinds of Porsches should be made and why. But to suggest that the creation of the first Porsche sports car was the result of a personal whim? A kind of Ferry Porsche 'dream car'? I find this unlikely to the point of sheer fantasy.

When he established his engineering consultancy in 1931, in the trough of the Depression, Ferry's father asked leading engineers to leave paying jobs with Steyr, Daimler-Benz and Austro Daimler to join his adventure of an independent office that would design motor vehicles for customers. Who was to know whether such an idea was even viable? Would companies be willing to outsource major or even minor engineering tasks? Porsche's credentials were excellent but he needed the help of a qualified team. His prestige and charisma were such that they joined him.

Having formed his team, Ferdinand Porsche was obsessed with the need to maintain employment for his people. Although the first months were hard, he managed it. As his team expanded, the task became no easier. That Porsche undertook many projects for the Third Reich through the war years was in no small measure due to his determination to ensure that his skilled engineers were kept gainfully employed.

Ferry inherited this resolve. During the 1930s he took on increased responsibility, by the end of the decade effectively acting as a project manager. In the war years, when his father was preoccupied with the *KdF-Wagen* factory at Fallersleben, and meetings with Nazi bigwigs, Ferry was a vital anchor first at the Zuffenhausen headquarters and from 1943 at Gmünd in Austria whence most of the engineers were evacuated.

Ferry Porsche remained the main man at Gmünd from November 1945 to August 1947, the months during which his father and brother-in-law Anton Piëch were detained by the French. While Ferry's sister Louise was active on the business side in these months, securing the future of the Porsche company, Ferry led its decision-making with the help of Karl Rabe, the company's veteran chief engineer.

The team at Gmünd was no skeleton crew. By December 1946 the works employed 222 people, 64 more than it had a year earlier. Thanks to their connections in the motor-racing world, these engineers were initially busy creating road and racing car designs for Turin's Cisitalia. Looking ahead, however, Ferry Porsche yearned for more secure

employment for his team. 'What shall we do with such a good staff of workers?' he mused. 'I had some good engineers and mechanics.'

'We decided to build cars with the people we had,' Ferry told me. 'We designed the car around Volkswagen parts – because it was possible to use VW parts – and the concept of the Auto Union Grand Prix car.' Following the Auto Union's concept, the first prototype was a mid-engined open car.

As the accompanying story shows, it was designed initially as a 'VW Two-Seater Sports Car'. At that stage Ferry saw the project as a calling card to help open the door to a renewed relationship with the revived Volkswagen company, Porsche's consulting contract with VW having been rendered moot by the war's end. If VW liked the idea, such a car could be produced by Porsche to carry the Volkswagen name.

Long before the 356 roadster ran for the first time Ferry Porsche initiated work on what amounted to a completely different car, one that would be built and sold as a Porsche. This, the Type 356/2, marks the true beginning of Porsche evolution. Planned in both coupé and cabriolet models, the Type 356/2 Porsches had a new frame construction, body style and engine position.

Although a coupé's body was more difficult to build than a roadster's, it was considered more desirable in the cold-weather climate of central and northern Europe where Porsches were chiefly to be offered. Moreover, the roadster's mid-placed engine sharply reduced the amount of useful space that could be enclosed. To get extra luggage area to make the car more appealing as a versatile touring machine, its engine reverted to the normal VW location. Thus was born the Porsche we know and love.

Is there anywhere in this recounting of the first 356's creation did you get the impression that Ferry Porsche built the first Porsche sports car for his own personal gratification? No, neither did I. I was flummoxed as to the origin of the Museum quote until I received an issue of *Porsche Panorama*, the magazine of the Porsche Club of America. Fred Senn described in an article his experience of taping Ferry for a long-form TV commercial for the US market. This was an initiative of Brian Bowler, former British advertising man who was running the US arm of Porsche.

'The professor spoke English well,' wrote Senn, 'but with a heavy accent. Some of the English phrases in our scripts were difficult, so we all sat together at the kitchen table until the professor was comfortable with the meaning and the phrasing.'

In the final script for the commercial, polished by ad men, was the sentence on the Museum wall. Forty years after the fact, Ferry wasn't going to correct this gaggle of reverential Americans. He saw no need to ask them to revisit the gruelling post-war years in which he created the first Porsche, not to please himself but rather to take the first step down the road towards securing the future of his team and company.

Karl Ludvigsen



Far left: Former Porsche colleague Max Troesch had an insider's perspective on both new Porsche models, about which he wrote in several European publications. This was his assessment in Britain's The Motor magazine

Left: On the cover of its issue of August 21st 1948 the Wiener Illustrierte hailed the arrival of 'The New Austrian People's Car'. Hopes were initially high that the Type 356 would herald the birth of a new auto company in Austria

Porsche and chauffeur Goldinger for an afternoon drive in the first car that was destined to carry the family name.

Finish-coated in silver-grey, the 356 was presented to the authorities in Spittal on June 8th for road registration. They recorded Porsche as the producer and the model as 'Sport 356/1'. Serial number was 356-001 and engine number was 356-2-034969. A picture appended to the application is the only known image of the roadster with its crude canvas top erect. Individual type approval was granted on June 15th with the awarding of registration number K 45 286.

Now branded as a 'Porsche', no longer thought of as a possible sports Volkswagen as it had been when the project began, the 356 roadster was driven to Switzerland late in June so it could be tested by journalists who were on hand for the Swiss Grand Prix on July 4th. One of these was Robert Braunschweig, editor of Berne's *Automobil Revue*.

The experienced Braunschweig wrote that he 'became very confident with it in a short time' on the difficult and fast GP circuit. 'This is how we imagine modern road motoring to be,' he continued, 'where the advantages of modern springing and the resultant driving comfort are combined with the adhesion of an equally modern, low and handy sports car.'

Another reporter in Switzerland had the inside track with Porsche on the story of its new car. He was Max Troesch, an engineer who had been in charge of experimental work at Steyr in 1929 when Ferdinand Porsche was director of design there. Troesch later moved to Switzerland to advance his education and was still there when the first Type 356 arrived.

In Britain's *The Motor*, Max Troesch wrote that the Porsche's suspension, 'in conjunction with the very small overhang and concentration of weight at the back, gives remarkably steady, straight running on bad roads and, due to the raised roll centre at the rear of the car, plus the low centre of gravity, the car has really remarkable road holding, combined with a pleasant softness of springing and very light, accurate steering.'

Back in Austria, Porsche 356-001 was demonstrated before an appreciative crowd on July 11th 1948 at Innsbruck between races of the Rund um den Hofgarten meeting. Accompanying it was a 1939 Volkswagen Type 60K10 Berlin-Rome coupé.

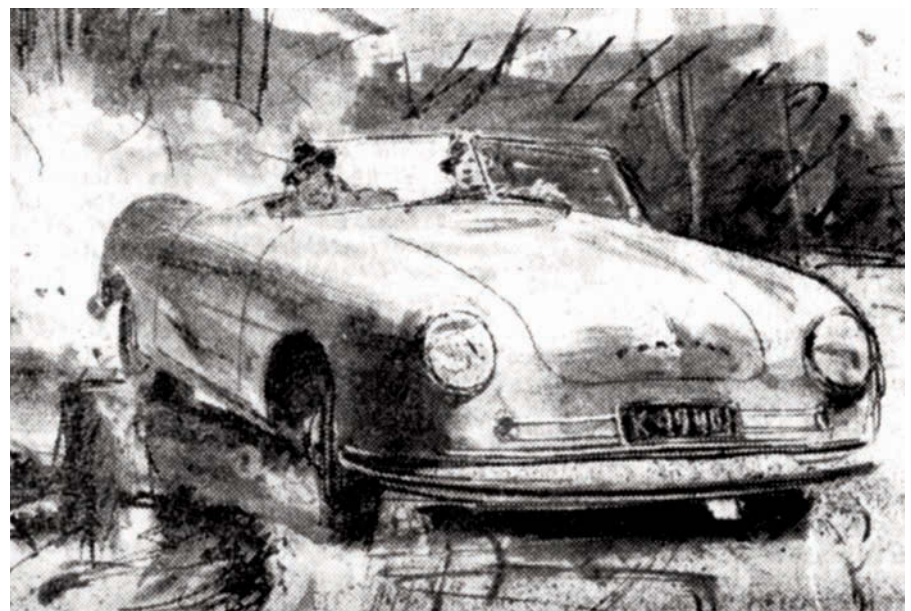
This appearance 'at racing speed' of exotic Porsche creations, giving a glimpse of the future of auto making, caused even more excitement than the race. 'Much observed and admired were the two new Porsche cars,' said the *Tiroler Tageszeitung*, 'using components from the Volkswagen and a

tuned engine, not as racers but as sporting touring cars.'

That summer of 1948 a British visitor, David Scott-Moncrieff, paid an impromptu visit to Gmünd and to Porsche, he and his wife driving 'up a valley to a group of what looked like army huts and were very graciously received.' A purveyor of fine motorcars, Scott-Moncrieff made himself known to Ferry Porsche, who showed him the works and the first 356.

'I was allowed to take the prototype for a test run,' Scott-Moncrieff continued. 'I was absolutely shattered by its roadholding. We were emerging from the decades during which only vintage cars and a few sports cars sat on the road; the others wallowed and floated about. So to find this new prototype as taut and road-hugging as a Grand Prix Bugatti was an incredible experience.'

Thereafter the 356 roadster came to rest back in Switzerland, where the first orders for Porsche production cars originated. Desperately in need of hard currency, Porsche was in no position to keep the car as an historical icon. Type 356 number 1's first owner after Porsche was the Riesbach Garage in Zürich. The garage's owner Josh Heintz bought the Porsche for 7000 Swiss francs – about \$1750 – in September of 1948. Not until a decade later did it return to Porsche's ownership. **CP**



Below: For a story about Porsche in the *Wochenpost* of October 2nd 1948 Walter Gotschke showed the 356 roadster on the road. He was on hand for the debut of the Porsche marque that he would illustrate so often and so vividly in years to come

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- Tupac Shakur



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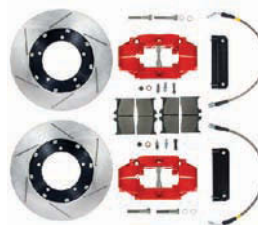
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VANISHING POINT

An unplanned 20-year disappearance means Weissach's fourth and final 911R prototype is as untouched as it is incredibly rare

Words: Alex Grant Photos: Zach Todd/Canepa







It doesn't matter how many shows you've been to, how many classic auction floors you've browsed, or the rows of iconic machinery that line motoring museums worldwide, some cars just stop you in your tracks. The visual style of the 911R, made familiar by half a century of custom builds, may be familiar, but encountering one of the 20 factory cars is rare. Rarer still are the four additional prototypes, like this one; still original enough to make its presence felt amongst the best of the Canepa Museum cars, yet preserved by events which once looked like they'd hide it from the public forever.

That the 911R is so sought after should come as no surprise. Not only because of its low production run, but because it was a defining moment in the 911's history.

When technician Rolf Wütherich put the idea forward in 1966, Porsche was steadily turning up the performance of its new coupé with the development of the 911S, but it wasn't fielding it as part of a factory team.

The 911R would be a tool to take on the world's best GT cars, but not by taking the obvious route. Wütherich's plan was to strip every non-essential ounce from the coupé, competing on precise engineering and power to weight rather than brute force and cubic capacity.

Unlike the production cars, which were made at Stuttgart's Karosserie Baur, Porsche's early prototypes – numbered R1 to R4 – were assembled at Weissach using 911S bodies pulled from the assembly line. According to Canepa, chassis 307670, or R4, spent two years with the factory before being sold on to French importer, Sonauto, in 1969 and ultimately finding its way into the hands of a privateer, Victor Blanc.

Its racing history was limited; Blanc entered it in the Ronde Cevenole round of the French and European rally championships that year, but the car was repossessed shortly afterwards – apparently due to missed payments – and lined up to be auctioned.

However, it didn't make it to the auction block. Stolen a few days before it was due to go under the hammer, R4 disappeared without trace, eventually turning up in a Marseille warehouse in 1991 – some 20 years later. Presumably unable to compete with such a rare car, or to break it for its valuable but easily identifiable R-specific parts, whoever had been behind the theft hadn't done much with it in the meantime. The coupé had covered a mere 2300km since leaving the factory almost a quarter-century previously. Being stolen may have robbed this car of its early-years racing pedigree, but it also

Above: Regarded by many as the ultimate road-legal 911, the original 911R was an exercise in weight loss, with glassfibre panels used extensively throughout. Rear wheels were widened to seven-inches with a custom offset allowing them to fit inside narrow rear bodywork

'A TOOL TO TAKE ON THE WORLD'S BEST GT CARS...'

Below left: Even the standard 911 taillights were deemed to be too heavy, so were replaced with these Hella light units mounted in a glassfibre housing

Below right: Glassfibre front wings featured brake ducts alongside small side lights and turn signals, the latter sourced from an NSU



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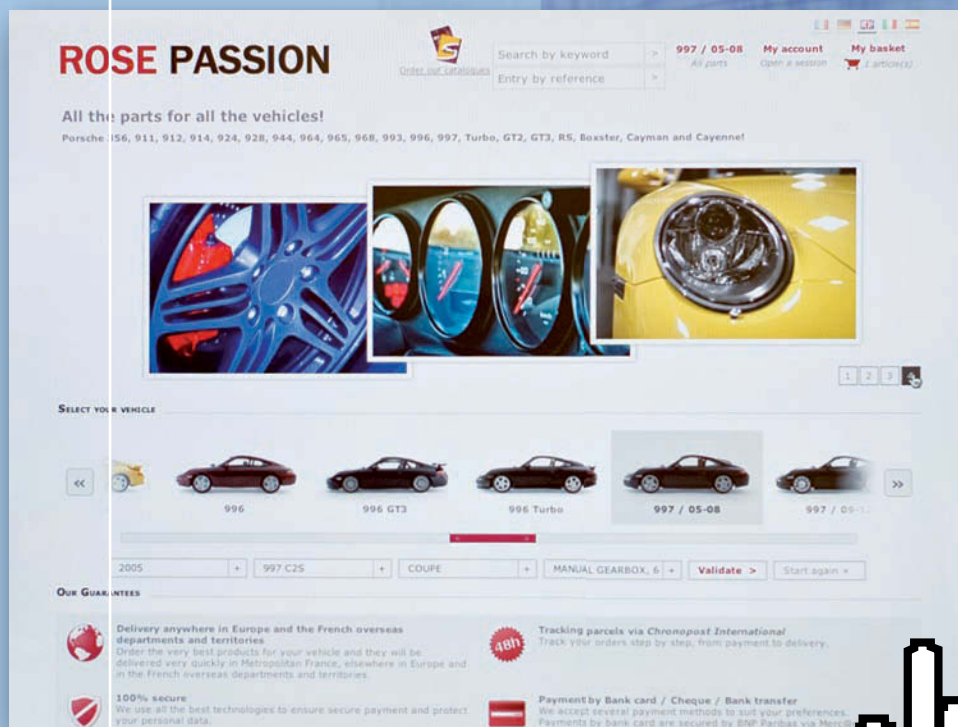
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spared it the lifetime of damage, rust and installation of non-standard parts.

That sort of originality is near impossible to find in a car built to be raced, so nowhere else is the 911R's engineering more tangible than it is here. Though the R lacked the obvious aerodynamic alterations of later track-bred 911s, it was home to some incredibly forward-thinking technology beneath the Lemon Yellow paintwork. None of its bolt-on parts are made of steel; the doors are aluminium, while the decklids and bumpers are glassfibre, and remarkably these are the exact panels it was built with in 1967.

Porsche had been incredibly aggressive with the weight-saving, switching to aluminium hinges and even sparing the bodywork from undercoating or soundproofing. Simple tan leather straps open the doors and Plexiglas windows, and even the windscreen is a specific part, made from thinner glass than the same part fitted to the S. With exposed air intakes at the front and its extremities cleaned of chrome trim, it's perhaps the purest-looking 911 ever made.

Likewise, there's not much inside the 911R to hint at its road-legality. The dashboard, deprived of its trim and peppered with empty screw holes, features only three of the 911's usual five gauges behind the three-spoke Monza steering wheel – Weissach evidently deciding that checking

the time, or oil and fuel levels, was non-essential. All Porsche saw fit to add was a roll-over hoop, bolted into empty rear seat tubs and looped around a pair of fixed Recaro buckets. While it's eligible to wear number plates, anyone harnessed into those seats would have known it was built for some other purpose.

Of course, this wasn't only a weight-saving exercise. Porsche spared no expense making the most of the no-frills bodyshell they'd developed, pairing it with an engine based on that of the 906, its road-legal Group 4 racer. Beneath the gauze and glassfibre rear decklid, triple-choke Weber carburettors feed a 1991cc flat six with transistor dual ignition and uprated titanium conrods, with an oil filler cut into the passenger side rear wing. Every detail, down to moving the gear lever rearwards and swapping to a 100-litre fuel tank, had been assessed for its merits on track.

So while the S had given the 911's performance credentials a shot in the arm, the R was a giant leap. At 800kg, this was 230kg lighter than the car it was based on, not to mention just over half the weight of its 2016 namesake. With an engine making 210hp at a very vocal 8000rpm, it could reach 62mph in a still-respectable 5.9 seconds and run rings around the power to weight ratio of its closest competitors. Not to mention, on subtly wider seven-inch Fuchs, being able to outpace them through the corners.

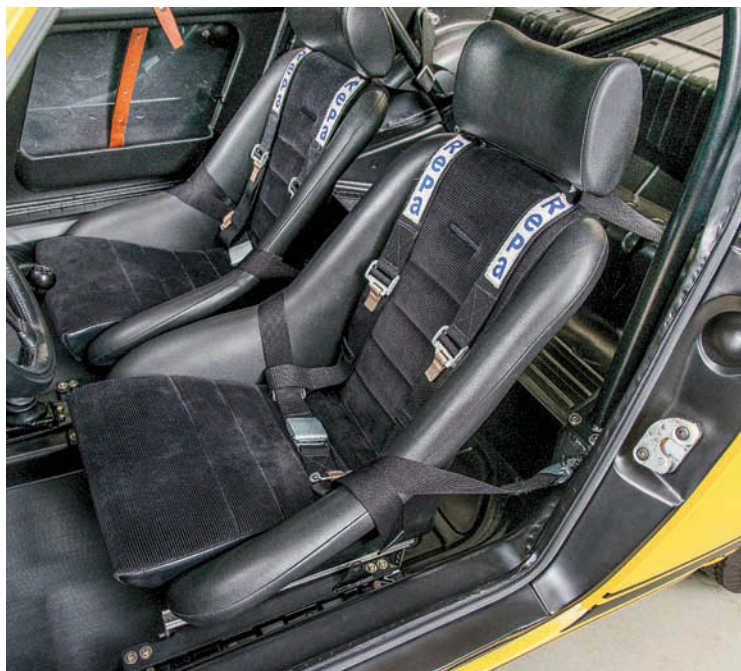
Above left and right: Two trademark features which set the 911R apart were the mesh engine grille, and the famous louvred and vented quarter windows

Opposite page: No stone was left unturned in the search for weight loss, with glassfibre front and rear bumpers, rubber securing straps in place of latches, and vinyl 'badging'

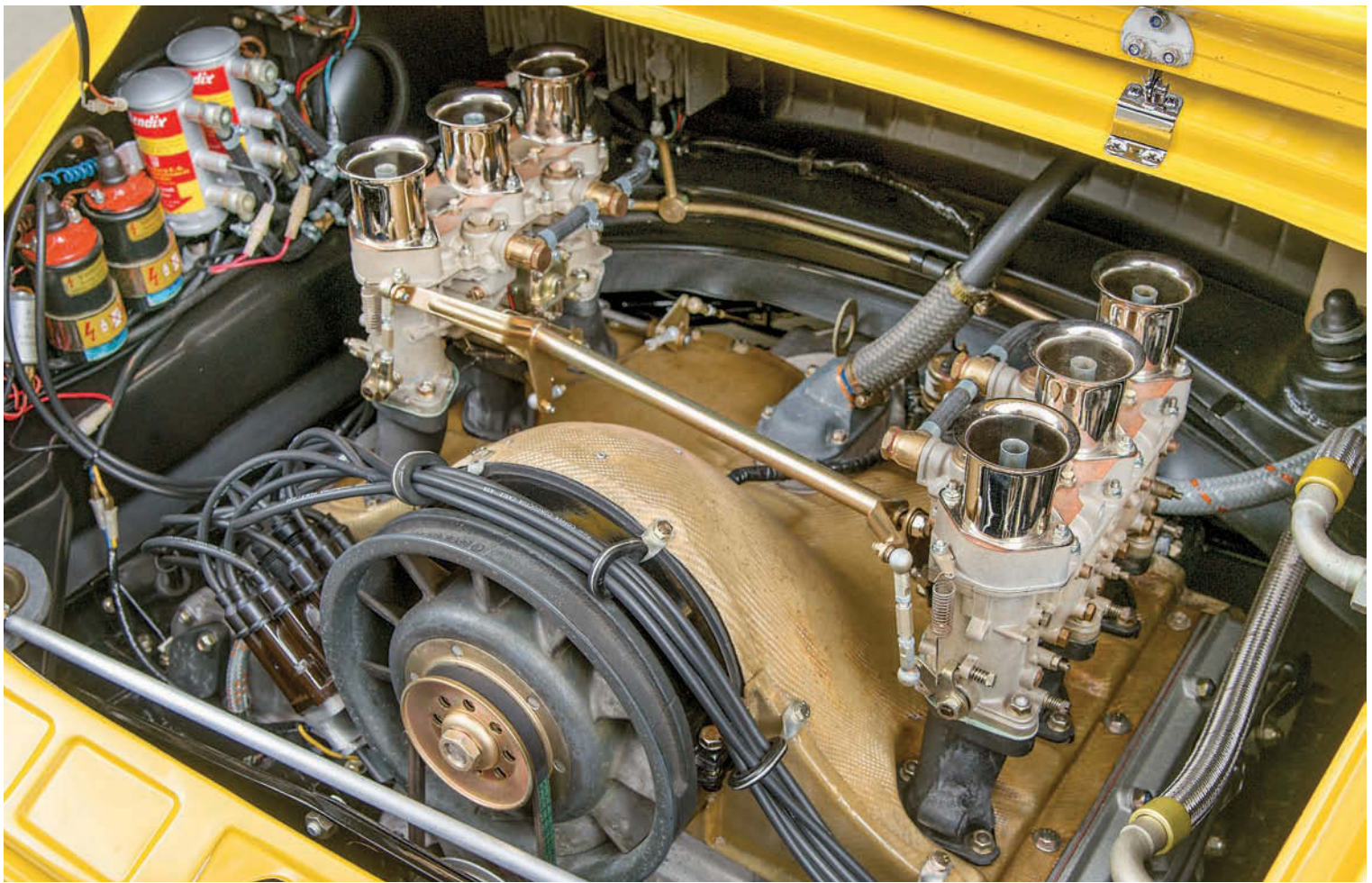
Below left: Gauges for oil and fuel levels were dispensed with, while who needs a clock when racing? Note the 8200rpm red line to suit the 906-spec engine

Below right: Lightweight doors feature straps to raise Plexiglas side windows. Fully-trimmed seats and lightweight rubber mats in footwells were the only concessions to comfort...

'IT'S PERHAPS THE PUREST-LOOKING 911 EVER MADE...'







That level of engineering didn't come cheap – even Porsche admits this was twice the price of an S – but it was devastatingly effective. Early prototype testing showed it was only 12 seconds slower around Hockenheim than the 906, and it hit the motorsport world running. Debuted at the Circuito del Mugello in 1967, the 911R left everything except a pair of 910s behind, and the badge would go on to compete at the Tour de France and Targa Florio, showing the 911 had plenty of promise in motorsport.

So when R4 resurfaced, unscathed and complete after 20 years, it was already a collectors' car. Returned to its last-known owner, the dealer in Grenoble, it quickly found its way into the hands of British collector Martyn Konig, spending the Nineties competing in classic rallies across Europe before being shipped to California at the turn of the Millennium. Bruce Canepa and the team would eventually be tasked with undertaking a full and sympathetic restoration at their facility in Scotts Valley in 2006. Even today, there's

not an original panel missing.

Nor are there any plans to change that. Still privately owned, it's had a laid back existence since it landed Stateside, including appearing at the 2013 Pebble Beach Concours d'Elegance alongside the 1979 Le Mans-winning Kremer 935 K3 – also restored at Canepa.

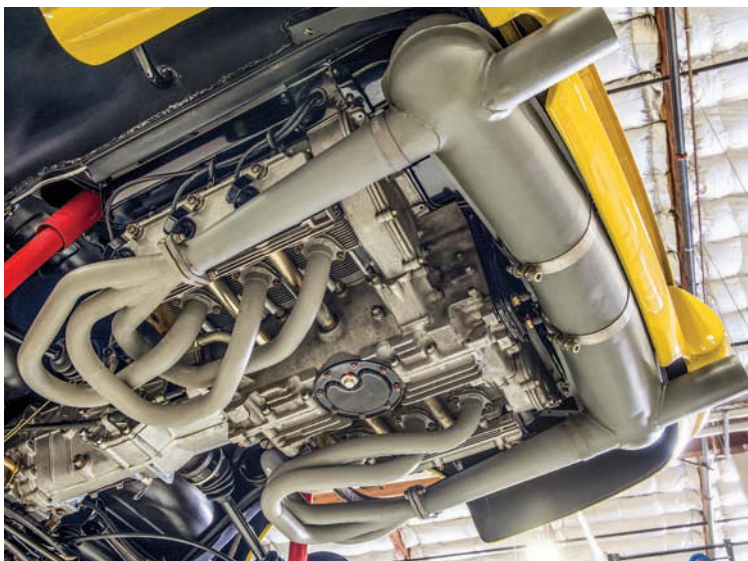
That unplanned 20-year hiatus means it's perhaps the best-preserved 911R on the planet, with a little over 9000km on the clock, and a bodysheet that's never been welded or panel beaten to undo the scars of motorsport.

Which, for all the familiarity of the design, is more than enough to stop you in your tracks, even amongst Canepa's most high-profile stablemates. The 911R may not have shouted about it – even in such a vivid hue – but this was a turning point in the 911 story, ironically protected by something none of its owners would have hoped or planned for. It doesn't matter how many museums, shows or auction houses you visit, there's nothing else quite like it. **CP**

Above: 906-spec engine displaced 1991cc and produced 210bhp at 8000rpm, running 46IDA triple-choke Webers and twin-spark ignition

Below left: Serpentine headers led to what amounted to a straight-through 'muffler'

Below right: 'Smuggler's box' concealed a Webasto petrol heater. Fuel tank held 100 litres – sender unit was solely used to illuminate a fuel level warning light



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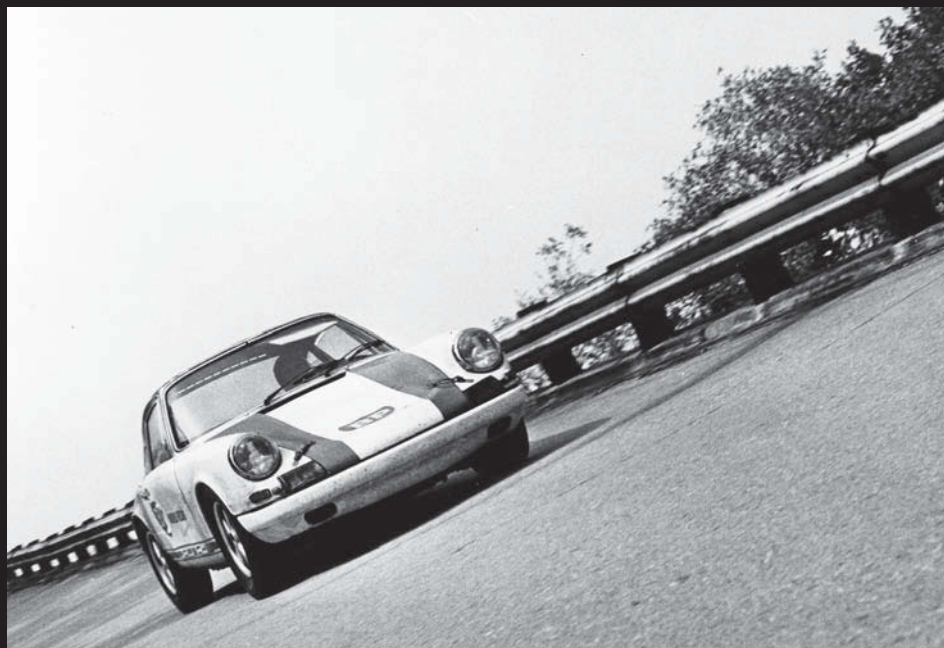
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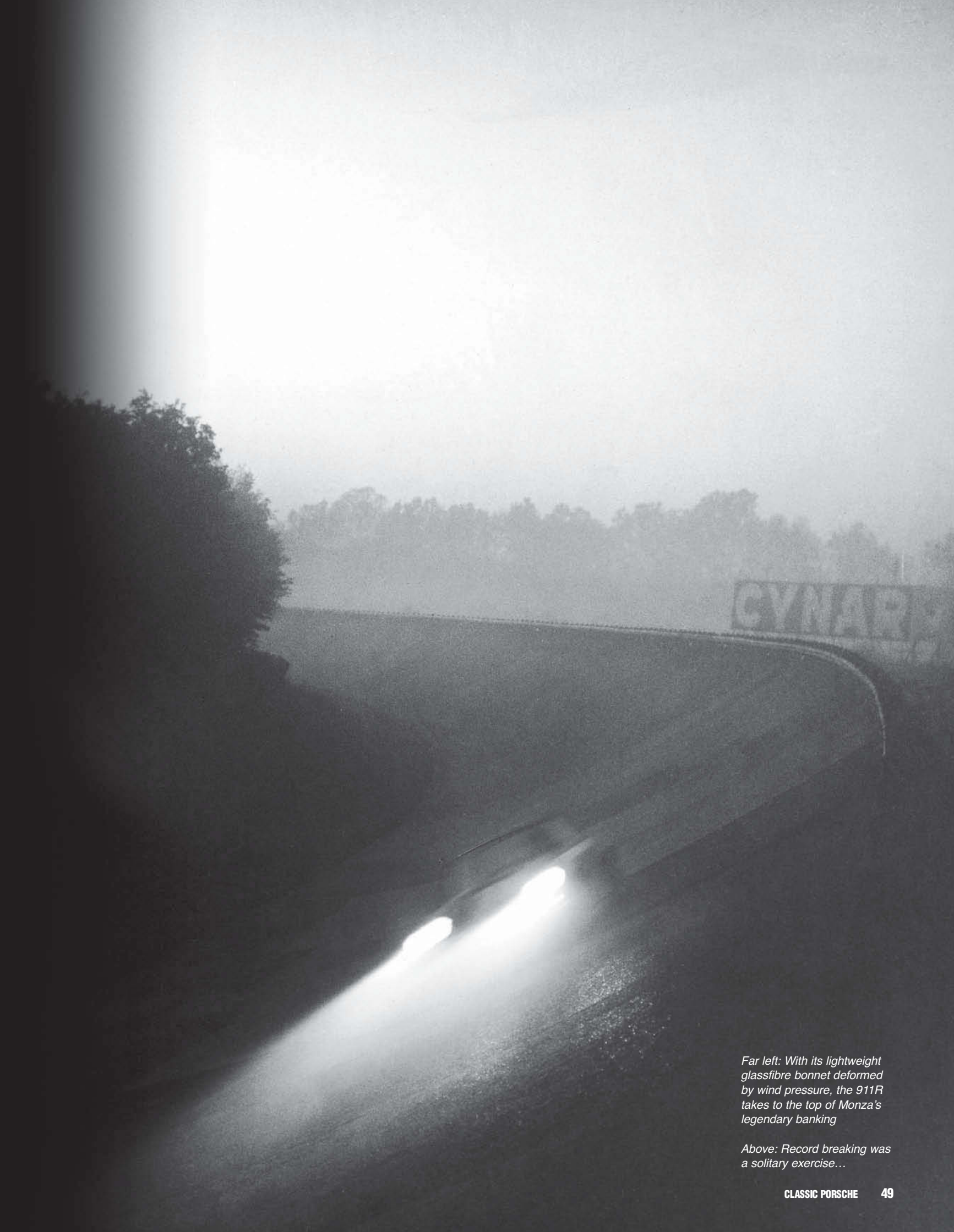
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THE UNBEARABLE LIGHTNESS OF BEING

Most Porsche love affairs begin with a 911 beating everything in sight on the race track. This one is about a lonesome Porsche. And it starts with failure... In an exclusive extract from the new book *911 LoveRS*, we tell the tale of how, against all odds, a solitary 911R smashed no fewer than five world records and 11 international records



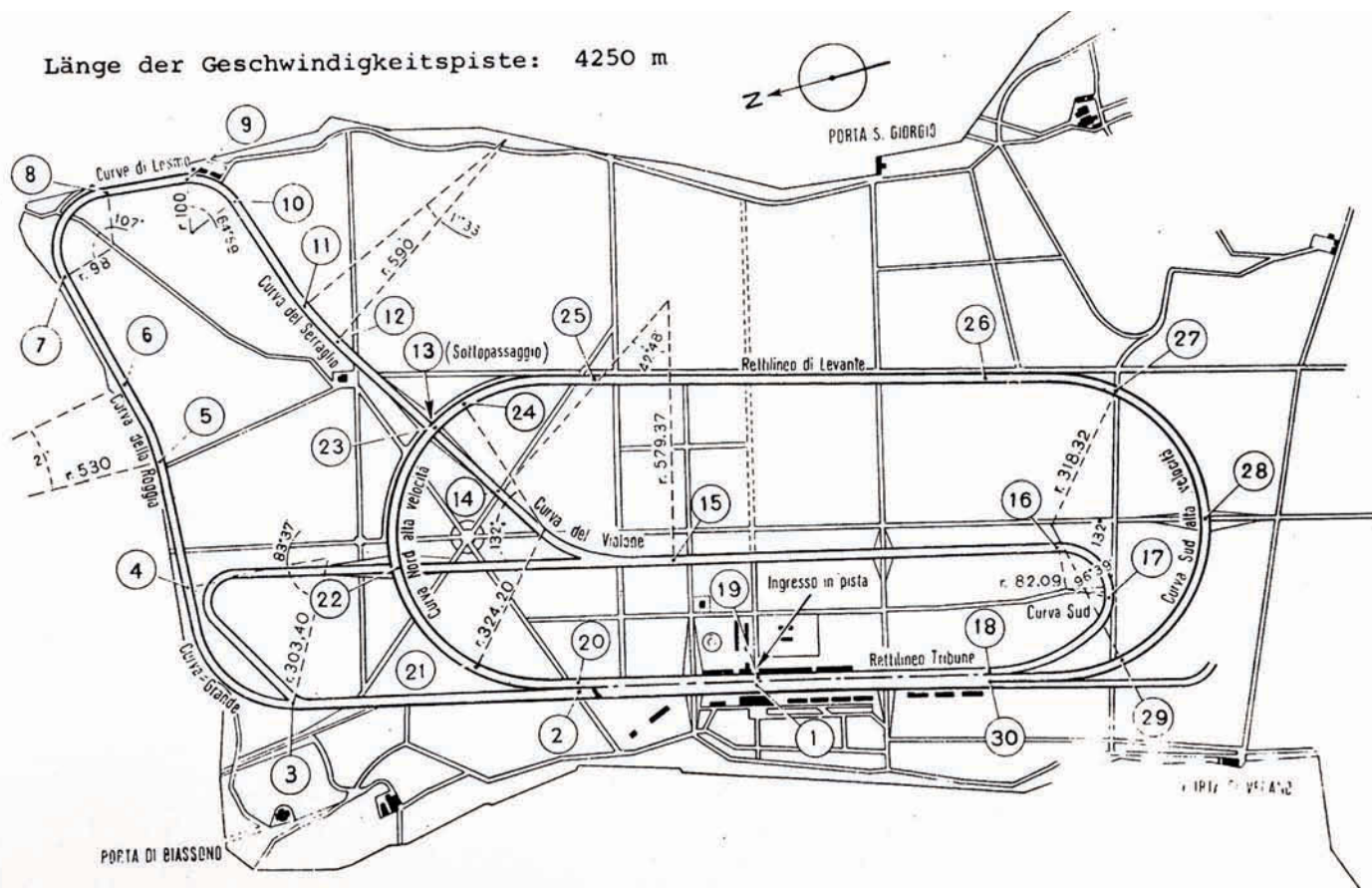
Book extract courtesy Delius Klasing Verlag



Far left: With its lightweight glassfibre bonnet deformed by wind pressure, the 911R takes to the top of Monza's legendary banking

Above: Record breaking was a solitary exercise...

Länge der Geschwindigkeitspiste: 4250 m



It was a cold October night in 1967. The racing season was over and done with. Champions had been crowned, the cars and drivers could all lean back and relax. Apart from a small crew from Switzerland. F1 ace Jo Siffert, gentleman driver Charles Vögele and young guns Rico Steinemann and Dieter Spoerry had lived through such an exciting season, they didn't want it to stop. Not yet.

It was Steinemann who first came up with the idea. Why not try to beat a few long-distance speed records? Ford and Toyota proudly held the most significant ones. How cool would it be to conquer a few of those? Why not with the Porsche 906 Steinemann had shared with Spoerry this season? The car was nimble, fast and as reliable as a guide dog. What could go wrong?

Porsche Switzerland fancied the idea, while BP, seeing a beautiful opportunity to prove how good its oils really were,

chipped in the necessary cash to make it happen. And Firestone gladly provided sufficient tyres. Jo Siffert recognised a cunning plan when he saw one. He jumped right in. After that, Charles Vögele could not stay on the sidelines.

Finding the right track was easy. Monza, in the north of Italy and close to Milan, was adequately fast for record attempts, and it probably was the only place where the weather wouldn't turn against them so late in the year.

Monza has such a crushing history, fans get goosebumps even on a hot summer's day. But it is rough, too. And dangerous as hell. Last year, Richie Ginther almost lost his life here during the Italian Grand Prix. Even so, the crew was confident enough to invite a Swiss newspaper to cover the entire undertaking. Too confident, perhaps.

The first test drives were a cold shower. The track was so bumpy and covered with so many potholes, the pilots were

Above: The old Monza circuit was not in the best of shape for the record attempt, but its long, banked corners meant high speeds could be maintained for several hours at a time

Below left: Schedule for the record weekend began with a meal on Friday night!

Below: Midway through the attempt, the 911R bears the grime of hours of relentless lapping of the Monza track

BP WORLD RECORD

PROGRAMM

Freitag, 27. Oktober 1967

Eintreffen aller Teilnehmer im Autodrom von Monza
19.00 Uhr gemeinsames Nachtessen im Restaurant

Samstag, 28. Oktober 1967

Vorbereitung des Fahrzeuges und der Piste
09.00 Uhr ärztliche Untersuchung der Fahrer
16.00 Uhr Instruktion aller Teilnehmer im Restaurant

Sonntag, 29. Oktober 1967

12.00 Uhr Start der Rekordfahrt

Donnerstag, 2. November 1967

12.00 Uhr Ende der Rekordfahrt



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Jo Siffert

shuddering in the bucket seat and could hardly see where they went. But the speed was there, the records within reach.

On Sunday morning, the ambitious undertaking started. Four days and four nights at full throttle. Each minute in the pits could spoil everything. The first three records were in the bag after only ten hours. 1000 kilometres at 226.687Km/h, three hours at an average of 226.6Km/h and six hours at 225.256Km/h.

Then, a shock absorber broke. Obviously it could be repaired. However, within an hour, two more shocks failed. The 906 was just too light, the track too harsh. Rico Steinemann had no other choice but to call Stuttgart. They had to throw in the towel. The records would remain in the hands of Ford and Toyota.

It was a bitter pill to swallow. Too bitter for young Ferdinand Piëch. A grandson of Ferdinand Porsche, this engineer was determined to leave his mark. He had studied the rules. He knew they could begin a next attempt within 48



R. Steinemann

hours. Improving and reinforcing the 906 wasn't possible at such short notice. But what if they chose a different car? Why not the 911R? There were two of them around at the factory.

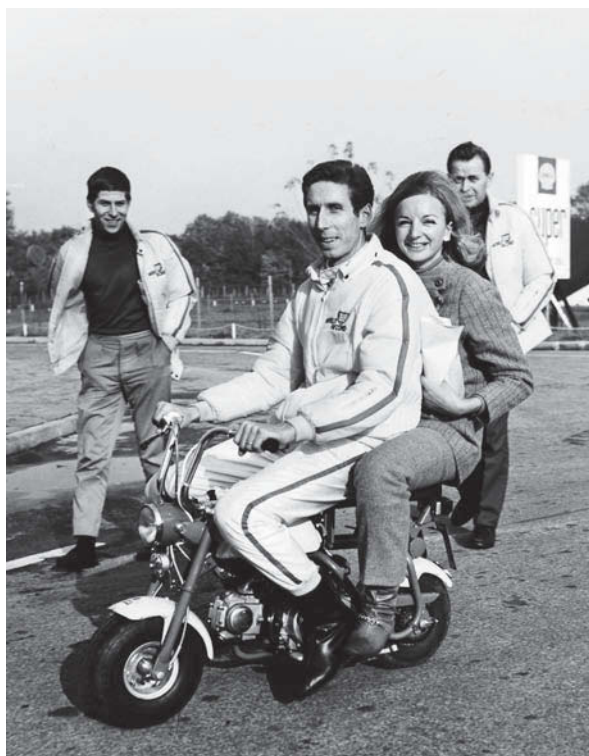
Sadly, quick calculations revealed the 911R lacked raw pace. It did have the same engine as the 906 but, despite its relentless diet, was still 200 kilos heavier. It just wasn't as hard-core a racecar as the uncompromising 906. The 911 wasn't fast enough. They could all pack up and go home. Siffert couldn't believe it. He had already driven the 911R. He had experienced how blisteringly quick it was.

Within an hour, Piëch called back. Maybe there was a mistake in the calculations. It was Sunday evening. There was little he could do now. But he would call a crisis meeting on Monday morning.

Zuffenhausen's smartest brains had many pressing issues on the agenda. Some still doubted whether the car was fast enough. While those who knew the 911R well were convinced it could do the job. And how about engines,

Far left: Swiss-born Jo Siffert began his career on two wheels before graduating to four, winning the 1968 British GP at the wheel of Rob Walker's Lotus 49B. In Porsche circles, he was best known as one of the greatest 917 pilots of all time

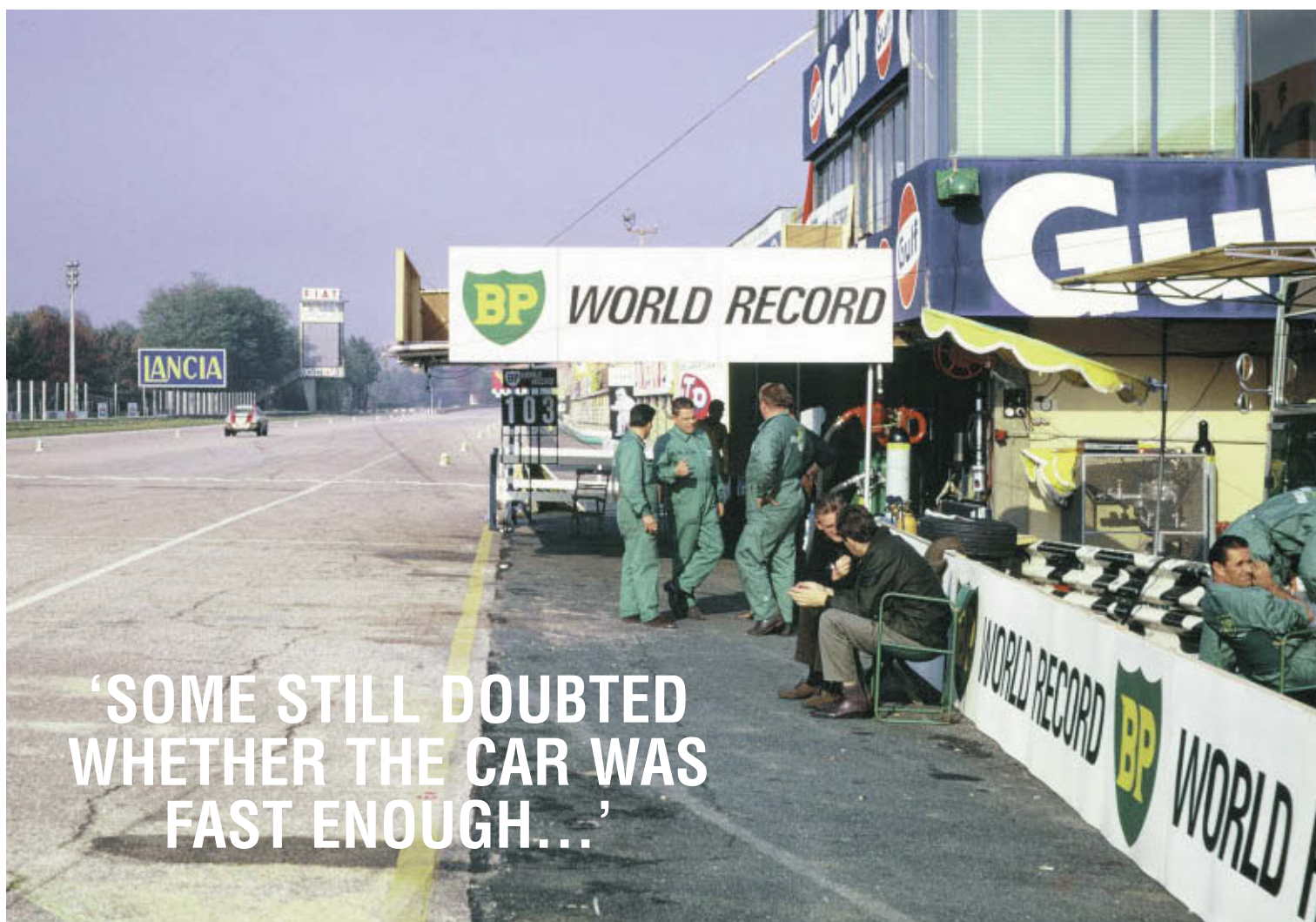
Left: Rico Steinemann was also Swiss, born in Zurich in 1939. He was a successful Porsche racer and team manager, as well as editor of Christophorus, Porsche's in-house magazine



Charles Vögele

Far left: Like Steinemann, Dieter Spoerry hailed from Zurich. In a career that spanned just eight years and 46 events, he raced Porsches on 36 different occasions, including two outings in a 911R

Left: Charles Vögele was also from Switzerland. Founder of a fashion empire, he was a successful gentleman driver, competing at Le Mans before taking part in the BP world record attempt at Monza



**‘SOME STILL DOUBTED
WHETHER THE CAR WAS
FAST ENOUGH...’**

Above: For as long as the car behaved itself, the mechanics could relax in the Monza sunshine

gearboxes, spares? The freshest of the two available vehicles had already run for more than 100 hours. Its engine had been rebuilt since, but nobody really knew if the job had been done properly. And there was no time to check, let alone redo it. Others feared fifth gear might not endure such a long distance at full blast. Replacing it during the attempt would take too long. Instead, they could mount a second fifth now, because fourth gear wouldn't be required anyway at Monza's high speeds.

Spares were another matter. As difficult as it was, Firestone guaranteed it would get enough proper tyres for the 911. They could start with the rubber available, and the rest would be flown in. But what about gearboxes and suspension parts? There wasn't time to prepare the duty papers and formalities for a double border crossing from Stuttgart to Switzerland and, finally, Italy. They only saw one alternative. Chassis number 118-990-01, which was supposed to chase records, had to be driven on the open road. And a second



Right: Mechanically, the lightweight 911R proved remarkably reliable – a broken suspension strut at just 7000kms caused concern, but it was quickly replaced and the car back on its way



car, too, to serve as a rolling warehouse.

Luckily, both cars arrived in Monza on time. One was immediately taken apart, to ensure they had sufficient spares. The focus was on suspension parts, obviously. There was no time to waste. After all, the team had only until 10pm to prepare and start a last attempt. The first tests were encouraging. The R was five to six seconds a lap slower than the 906, but fast enough to take at least a few records home. An average of 210Km/h would be feasible if they didn't run into technical problems.

Which wasn't so sure on this rough concrete. Peter Falk, Porsche's racing director, even painted white arrows on the track to warn the drivers of the toughest spots and deepest potholes. Hopefully, the stronger 911 could endure where the 906 had broken down.

At 8pm, the 911R finally took off. To the record books. Or towards total failure. The first day went smoothly. The ivory-white 911R passed the pits every one minute, 11 seconds, each time eating into four kilometres and 250 metres of the 20,000 kilometres on its menu. The drivers performed consistently, while the little Porsche proved to be reliable.

They had to stop only to refuel, check the oil, change the tyres, swap drivers, clean the windscreen. All went to plan. When a front suspension strut broke after 7000 kilometres, it could be repaired without losing too much time. But they knew one thing: it would probably snap again before the 20,000 kilometres were done. It got worse. From the second day on, it rained so relentlessly, they needed all their talent and good luck just to keep the nimble 911 on track. It wasn't problematic in the corners. The rain was so heavy and the banking so steep, the water simply flushed away.

So long as they went in high and fast, it barely bothered them. But it required a lot of skill and courage to steer the car at 200Km/h through the small lakes of standing water at the beginning of the straight.

Right when they believed the rain couldn't get any worse, fog also kicked in. Thick as pea soup. At times, they could barely see 30 metres. Even though they knew the track better than their pockets after thousands of laps, it was still so tough one driver refused to take the wheel.

The crew in the pits tried everything to help. They placed burning oil tins on the track, hoping it would make the fog disappear. It didn't. The best solution turned out to be pocket lights aligning the track, one every few metres, like an airstrip. But the batteries ran dry after three hours and it required four men to constantly replace them.

By the third day, and with 15,000 kilometres on the clock, fifth gear broke. Luckily, the second fifth at their disposal allowed them to keep the same pace for the last day. As improvised as it had been, the thorough preparation paid off.

After 96 hours, 90 worn-out tyres, hundreds of shots of adrenaline, thousands of litres of fuel and 4716 laps, the chequered flag fell. Porsche's gamble had worked out beautifully. The 911R smashed five world records and 11 international records, and it was 18Km/h faster than the previous best.

Apart from winning the Tour de France Auto in 1969, it was the biggest feat for the tiny 911 with big ambitions. The 911R later disappeared into oblivion for decades, because Porsche hadn't produced enough copies to be allowed to compete in a suitable class. But it did start a magnificent family with many beautiful kids. **CP**

Above: The car got through 90 tyres during the four-day record attempt, but succeeded in breaking no fewer than five world records

There have been many books published on the Porsche 911, and most likely there will be many more in the years to come. Few, however, capture the very essence of what makes Porsche's legendary sports coupé so special as this new book from German publisher, Delius Klasing Verlag.

With interviews and histories covering the 911 from the original 911R of 1967 to the very latest 997 version of the same name, *911 LoveRS* (get it? LoveRS, as in Carrera RS – Lovers, as in, well do we need to explain?) is written and compiled by well-known author Jürgen Lewandowski.

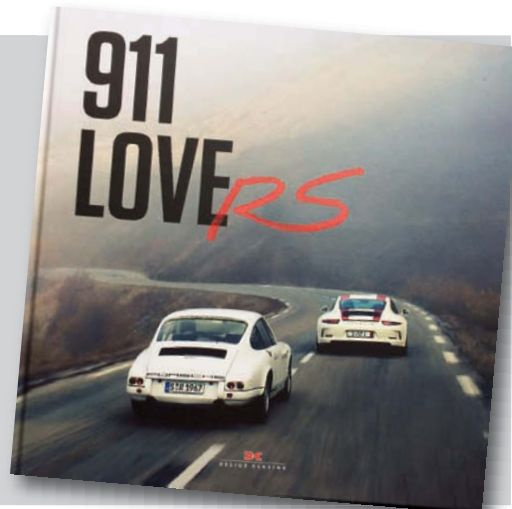
Chapters include the story of the 911R, the Monza record attempt (as recounted here), the

history of the Carrera RS, an interview with longtime RS owner John Watson, the story behind the Carrera RSH, the 3.0RS...well, you start to get the idea.

The book covers the special RS models up to the present day in an easy to read manner, with superb archive photography (160 images) and a design that is both modern and refreshing.

If you are starting to think that we rather like this book, you'd be right. If we didn't already have a copy, we'd be adding this to our Amazon wishlist in a heartbeat. We suggest you do, too...

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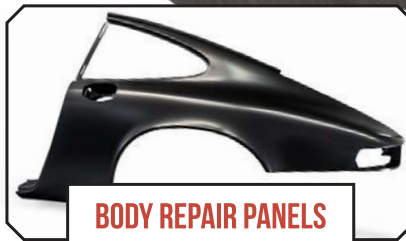
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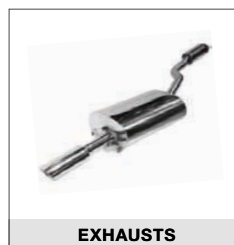
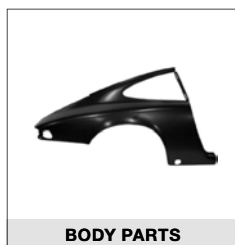
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PETER SCHUTZ

PORSCHE'S *GASTARBEITER*

The man for (almost) all seasons, Schutz, who died on October 29th, is credited with rescuing the 911 in 1981, but the 911's future and indeed that of Porsche would remain just as uncertain when he left the company six years later...

Words: Kieron Fennelly
Photos: Porsche Archiv

One morning in April 1980, Peter Schutz was sitting in his office at engineering conglomerate Klöckner Humboldt Deutz where, since 1978, he had been managing director of the diesel division. The telephone rang. It was a headhunter inviting him to meet an 'international automotive business' which had a vacancy for a CEO. Schutz was intrigued. He knew little about the car industry, but his natural curiosity was aroused.

The company turned out to be Porsche, and a month later Schutz presented himself for interview at Ferry Porsche's home in Feuerbacherweg on the hill overlooking Zuffenhausen. Ferry and Louise and their children, and all the ten company shareholders, were there. It could have been a quite intimidating encounter, but Schutz, his German now reasonably proficient after two years at KHD in Cologne, was fascinated to know why Porsche should be interested in him, when a car industry captain (such as Bob Lutz of Ford, who would have been Ferry's first choice) might have been more logical.

Nevertheless the quickfire of the shareholders' questions pushed Schutz on to the defensive, however, brushing aside his plea that as a diesel engineer he was perhaps not able to help, Ferry intervened: 'We know how to build and design cars. Our problem is we are not making any money.'

'We have listened to people in our company, to our suppliers, to our dealers, our customers, automotive experts, but everyone has a different idea of what is wrong and how we should correct it. We are looking for someone who can get these capable people to work together, to march in the same direction.'

Schutz had done his homework and heard some of the complaints of American Porsche dealers and customers and he began to see where he would fit in. He accepted Ferry's offer and his appointment took effect in late 1980. He and his second wife Sheila would move to Stuttgart at the beginning of the following year.

Peter Schutz was a refugee from Hitler's Germany, fleeing the Nazis with his family in March 1939. In a compelling passage in his semi-autobiographical 'Driving

Above: Peter Schutz poses alongside the jewel in the crown during his reign at Porsche: the mighty 959. Many within Porsche felt this project was a step too far



Above: Peter Schutz (centre) and Ferry Porsche at Le Mans in 1981. This year marked the occasion of Jacky Ickx's fifth Le Mans victory. Racing was an important sales tool according to Schutz

Below left: November 1984 at the Porsche Parade in Stuttgart, Ferry Porsche with, in the background right, Hushke von Hanstein, directly behind Ferry Porsche is Peter Schutz, while on the left is Lothar Späth

Below right: Peter Schutz (right) with Tracy Austin and Martina Navratilova at the Porsche Tennis Grand Prix 1981 award ceremony

Force' published in 2005, Schutz recounts how in desperation they took the train to Stettin (now Gdansk) with the Gestapo literally on their tail, and just managed to catch a ferry to Oslo. Thence they sailed to Havana and endured a two year wait in penury (the Cubans refused his father Leopold Schutz, a doctor, a work permit) until they secured visas to the US.

Once in North America, initially things were hardly better: despite his qualifications Dr Schutz had to fold sheets in a Chinese laundry and do other menial work until he obtained US citizenship – a five year process – and could take the examination to practice medicine again.

Shortly after, recalls Schutz, they went to see Yankee Doodle Dandy at the cinema and were all moved to tears. On their return home, Dr Schutz told them: 'We are now Americans. No more German will be spoken in this house,'

and Peter Schutz adds, 'We had finally arrived; we were proud to be Americans.'

Always interested in engines, the young Schutz's Saturday job was in a local garage; in 1952 he graduated from the University of Illinois with a degree in mechanical engineering and joined Caterpillar, working on bulldozer

development; exposure to end users gave him a taste for selling rather than engineering and in 1967 he went to Cummins Diesel as a product planner before becoming a successful and innovative sales chief.

Cummins makes

diesel powerplants for road transport, construction and marine equipment, and Schutz gained a reputation for getting the factory to build what customers wanted rather than what the company necessarily wanted to produce. Because he was effective, Schutz did well at Cummins, but when he was invited to address the Teamsters Union congress (the big US

“WE HAD ARRIVED. WE WERE PROUD TO BE AMERICANS...”





transport trade union) this was a step too far for the conservative Cummins board which forbade him. Schutz resigned over the point of principle.

From Indiana and Cummins, he returned to a Germany that he had left almost 40 years earlier and Klöckner in Cologne. His two years at KHD effectively prepared him for his later role at Porsche: he discovered the differences between American and German business culture and above all relearned the German he had not spoken since his early teenage years. When the call from Ferry's head hunter came, close to Schutz's 50th birthday, it could almost be said he was ready.

The appointment provoked scepticism both inside Porsche and outside: who was this American who had never even driven a Porsche? The business press talked about a 'Gastarbeiter' (the slightly pejorative term for immigrant worker, usually applied then to Turks and Italians) in the Porsche president's chair.

Nevertheless Schutz's approach worked: he made no claims to be a car expert. His lack of knowledge which he probably exaggerated enabled him to ask unexpected and sometimes awkward questions in what was still a very engineering-oriented company. His direct 'but why haven't you tried this?' method could unbalance people because it could seem to put them at a disadvantage.

But it got things done at Porsche, for example fixing the cam-chain tensioner which invariably failed outside warranty causing much ill-feeling and which Zuffenhausen knew all

about, but chose to ignore; famously Schutz seized Helmuth Bott's marker pen, went over to the production chart hanging behind Bott's desk and extended the line representing the 911 off the chart and across the wall: in this theatrical gesture he effectively restarted the 911 programme which his predecessor Ernst Fuhrmann had stopped in 1978.

For good measure he authorised Bott to get on with the Speedster project which Fuhrmann had also forbidden and more importantly he got Zuffenhausen to revisit the Cabriolet, a model sorely lacking from the 911 range, especially in the US; Schutz went to Weissach and berated the racing

department for planning to go to Le Mans with the 924, a car which they told him 'had no chance of winning.' Emboldened no doubt by the shocked looks this produced, he told the assembled engineers that the company would not

enter unless it had a car which would win.

This approach brought the best out of Porsche: the 936 was famously rolled out of the museum, the 'Indy' engine which had never been used was quickly reconfigured to run on petrol and Jackie Ickx was on the phone as soon as word came out to know if he could drive it. Schutz's gamble paid off: Porsche would win Le Mans in 1981 and return to dominate sportscar racing for the rest of the decade. Schutz's can-do optimism had a galvanising effect at Porsche and for a while it seemed everything he touched turned to gold. It meant, too, that the 959 Supercar project had his enthusiastic support.

Above left: Ferry Porsche looks on while Peter Schutz checks out the race action in the pits at Le Mans in 1981

Above right: Peter Schutz and his ever-supportive wife Sheila at Le Mans in 1985

“THIS APPROACH BROUGHT THE BEST OUT OF PORSCHE...”

Below left: Porsche 911 Carrera 3.2 Turbo Look convertible and 911SC 3.0 convertible. In the background is Peter Schutz, next to his wife Sheila. Schutz is often credited as being the man who saved the 911 from oblivion...

Below right: With Helmuth Bott at Le Mans in 1987





Above left: The four-seat 928S was the gift of the employees on the occasion of the 75th birthday of Ferry Porsche in 1984.

Above right: We all owe Peter Schutz a debt of gratitude for preventing the 928 and its like from becoming the flagship of the company – the 911 lived on thanks to Schutz



After years of restraint under Fuhrmann, in hindsight Porsche plunged into the 959 project a little too fast: whereas another Porsche CEO would also have spotted the folly of dropping the emblematic and profitable 911, he might on the other hand have suggested more caution with the 959.

Porsche was right to investigate all-wheel drive (and since 1995 has made a profitable virtue of it in its turbo models) but trying to make the car from the outset with every available state of the art technology was surely doomed: supplier delays and subsequent cost over-runs would be inevitable and to commit so much investment to building a model which, moreover, could not be sold in Porsche's most lucrative and important market, the US, was also questionable.

A private pilot and flying instructor, Schutz had a vision of US Porsche owners driving their 911s to the local airport and taking off in their Porsche-powered planes. He talked the company into developing the 3.2 engine for aviation: the fuel-injected flat-six Porsche *Flugmotor* could, with its smoothness and economy, offer a modern alternative to the ancient and raucous four-cylinder Lycoming units beloved of US private aviation.

Ten million Deutschmarks were invested in the project which should have succeeded, but which foundered on an element of 'not invented here' among the American plane builders; Porsche also miscalculated – US private pilots were not rich and they would not shell out a further \$50,000 to have a Porsche engine in a plane which already cost \$150,000 with a Lycoming unit. The project was quickly wound down in 1988 after Schutz's departure, *Car & Driver* commenting tartly that the whole initiative seemed to correspond more with a personal interest (Schutz's) than a response to legitimate market demand.

But such was Schutz's influence he was able to persuade his masters that, given the appropriate nature

of Porsche's flat-six, such a departure from conventional auto production was logical and Porsche flat-fours had figured in light planes in the past; essentially he and Ferry got on from the outset and Schutz recognised this was a relationship he could cultivate.

Ferry had exiled himself to Porsche's sales HQ at Ludwigsburg during the worst of his lacerating stand off with Fuhrmann and one of Schutz's first moves was to evict the book keeping department from the office opposite his at Zuffenhausen and have it refurbished appropriately for Ferry. The new arrangement enabled Schutz to see his chairman informally on a daily basis, on the face of it sensible politics for a new CEO, though design director Tony Lapine who also admired the company's founder, sneered that 'Schutz used to go and pay his respects to Ferry three times a day.'

While sales and profits went up – over Schutz's tenure, production went from 28,000 units in 1980 to 58,000 in 1986 and profitability was quadrupled as the dollar strengthened – beneath the surface were dangerous currents. The 944, rightly promoted by Schutz, was a fine sports car, particularly the Turbo, but it was not a 911 – nor as profitable – and the 911 itself was receiving little development; much creative resource was being channelled into other more peripheral projects and in particular into the 959 which by 1986 was still no nearer launch and recouping any of its costs.

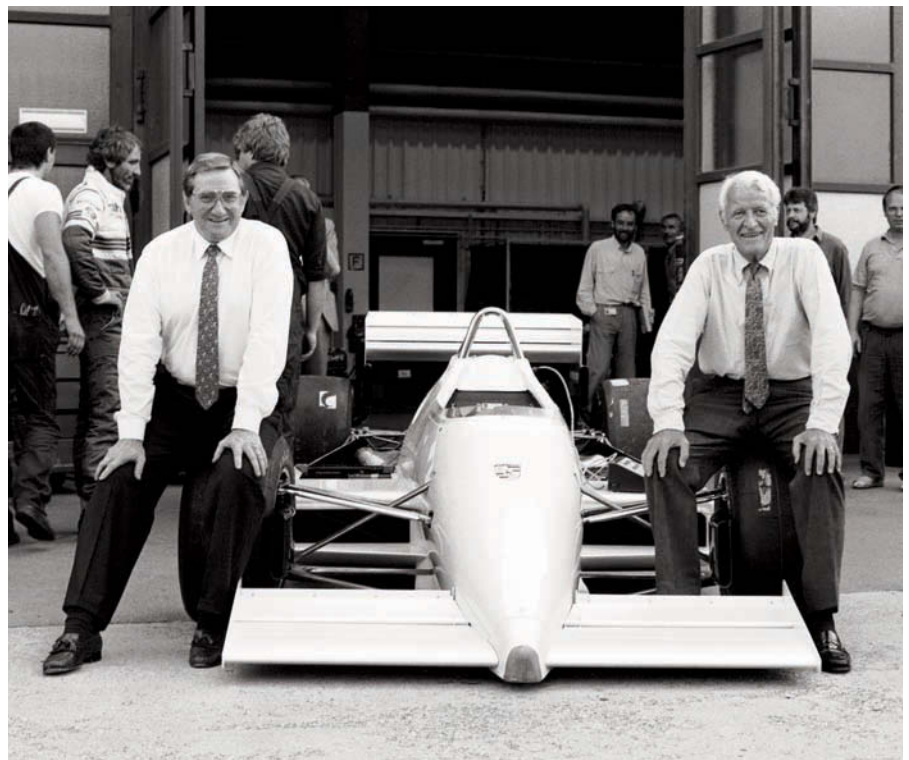
In the bowels of Porsche, inventories were high and Wendelin Wiedeking, who had joined the company in 1983 as a production technology specialist, found that his was a lone voice complaining of the total lack of parts commonality between the 944 and the 911. More serious criticism of Schutz came from Lapine, a Fuhrmann loyalist who said 'privately Peter Schutz was a good guy, great company, but whatever his instructions, if things went well, he would take the credit; if something went wrong, it was always your fault.'

Managing director of UK distributor AFN John Aldington

Below left: Schutz (second left) at the launch of the 930 Turbo cabriolet at the IAA Frankfurt in 1981

Below right: Schutz also oversaw the launch of the new Porsche six-cylinder aero engine in 1985. It was not a popular decision within the company at the time





also clashed with Schutz. A Porsche stalwart trained as a young man at Zuffenhausen, Aldington had firm ideas on maintaining the exclusivity of the 911 in Britain, then Porsche's third market. Under pressure to 'sell more' he accused Schutz of merely being interested in moving volume.

Schutz got into far worse trouble with US dealers: Porsche's US importer was VW Audi. Porsches were sold through 300 Porsche-Audi dealerships. Schutz thought it was important for Porsche's image to break free from this: having persuaded the board at Zuffenhausen, he then addressed Porsche dealers at a meeting in Reno in February 1984 informing them that the company was establishing Porsche Cars North America which would operate 30 Official Porsche Centres around the country. These, built to the OPC template, would be open within a year.

The proposals caused uproar as dealers who had previously bought direct could still sell Porsches, but reduced to mere sales agents they would have to buy from their local OPC making only 8 per cent, against a previous 16 per cent. In the land of litigation, the lawyers went into overdrive and within a month Schutz was staring at a possible \$3bn lawsuit.

Zuffenhausen relented, retaining its proposed head office, PCNA at Reno, with responsibility for import and distribution, but the OPC scheme was abandoned. The affair was over before it affected sales, but Schutz who had planned the scheme and sold it to the Zuffenhausen board was humiliated: the episode marked the beginning of his disillusion with Porsche.

The dollar reached its high point in mid 1985 at \$1: DM3.2, but then it began its inexorable slide, DM2.4 in 1986 and DM1.9 the following year. Porsche earned less and less money on each car sold and price increases drove customers away.

Asked by journalists what plan B was, Schutz, scarcely masking his growing disillusion, replied bluntly there was no plan B: Porsche's currency hedging was minimal so the exchange rate had an almost immediate impact. After Black Monday, October 25th 1987, the Porsche board's disenchantment with its American CEO reached a new level and Wolfgang Porsche was instructed to inform Schutz his

seven year contract was being terminated early.

This suited Schutz whose disenchantment equalled theirs: he would be the first of several sacrificial lambs: Lapine and Bott would follow in 1988. He flew back to the US to rejoin his wife Sheila, who had had returned to their East Coast home some time earlier: an astute businesswoman in her own right, Sheila had never felt at ease, it was said, in a society which was so male-dominated.

Porsche did not emerge from this dark period until 1994–5. By then Zuffenhausen had seen off more top managers, notably Ulrich Bez, Bott's successor as engineering director, and CEO Arno Bohn. But unlike many in his position, the ebullient Schutz who, efficiently promoted by Sheila had become a feature of the American universities speaking circuit, bore no grudges: friends said he unfailingly spoke of Porsche with the passion of a man still working there.

In later years Porsche belatedly recognised this, and Peter Schutz, already a star of the US Porsche enthusiast community, reportedly found that his pension had been increased. Porsche also extended official

invitations to him, bringing him to Leipzig in 2004, for example, to the opening of the Cayenne plant.

'Gastarbeiter' he may have been, but Peter Schutz arrived at the right time for Porsche. His popular legacy will, of course, be the resuscitation of the 911, but his real achievement was in restoring Porsche's confidence and his emphasis on dealers and customers helped to turn Porsche from being an inward-looking, engineering-orientated operation into the marketing specialist it later became.

The climate of optimism Schutz established was also conducive to things Porsche did best, like its brilliant return to sports car racing with the 956 and the immensely successful F1 joint venture with McLaren. As managing director he inevitably took the blame for some of the extravagance of the 959 or the efforts wasted on the aviation project, but it must also be said that the board of shareholders, which included Ferdinand Piëch, initially backed these schemes almost without question.

If ultimately Schutz's luck ran out, the major factor, the dollar's fall, was beyond his (indeed, everybody's) control. **CP**

Above left: With Norbert Singer (centre left) at Weissach in 1982, where the 956 was under development

Above right: Schutz (left) with the Porsche Indy Car (Type 2708) at Weissach. With him is the Governor of Indiana – home of the famous Indianapolis race track – Robert D. Orr

**“SCHUTZ REPLIED
BLUNTLY THERE WAS
NO PLAN B...”**



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1996 Porsche 993 Turbo 4, Black/Black, good history, standard car, high spec, UK rhd, £129,995



1978 Porsche 911 SC Targa, only 68k miles, Copper Bronze metallic, mint condition, £55,000

THE FRENCH COLLECTION

Four Porsches – four Carreras – comprising a 1959 356A Carrera Cabriolet, a 1963 356B Carrera GT, a 1964 904 Carrera GTS and a first-500 911 2.7 Carrera. Forming part of a private collection due to go to auction at Retromobile in February, they were brought together at a track in Northern France for the benefit of *Classic Porsche's* resident racer, Robert Barrie

Words: Robert Barrie Photos: Rémi Degargen/Artcurial Motorcars





In the classic Porsche lexicon, the term Carrera – derived from success in the Carrera Panamericana road race in the 1950s – signifies something special. It was applied to a top-of-the-range model or spec, often with competition in mind. The cars were rare and expensive when new and are even more so now.

It was a pleasure to spend some time with a quartet of well-kept and original examples and their owner on a sunny day near Reims recently. Jean-Claude Miloé is a

serious collector, with many more cars than were present, and still more in the past, but also a proper enthusiast. He and his sons have put thousands of kilometres on their cars and competed successfully in them.

The first cars to carry the Carrera labelling were 356s with a variant of the complex Fuhrmann four-cam engine previously seen in the 550 Spyder race car. The earliest car here is an example. It is a 1959 356A Carrera 1600 GS Cabriolet in ivory with a black hood and a dark red comfort

**“THE TERM CARRERA
SIGNIFIES SOMETHING
SPECIAL...”**





interior. It's one of 40-odd similar cars produced, according to Sprenger and Heinrichs' authoritative and hefty *Carrera*. M Miloé bought it after a factory restoration some thirty years ago. It seems he is quite well-known in Zuffenhausen. The car has been used for touring and regularity rallies around Europe and beyond. It's a lovely thing.

Next up is an even rarer signal red 1963 356B Carrera 2 GT. According to Sprenger and Heinrichs again, it's one of just 16 similar cars produced. It has the later and larger 2.0-litre engine and factory-fitted competition mods throughout, including aluminium opening panels, plastic windows with pull-ups, bucket seats, a roll hoop, a big through-the-bonnet fuel tank and annular discs. The glove box lid has also gone in the quest for lightness! Jean-Louis Miloé, one of Jean-Claude's sons, reckons the car has about

150bhp and weighs about 750kg. It crackles purposefully through a low and loud twin-exit exhaust.

The third car is a ruby red 1964 904 Carrera GTS. It's a year younger than the Carrera 2 GT and, surprisingly perhaps, slightly less rare. A little over 100 were produced, with this one towards the end of the run. If the older model is a road car that can be used on the race track, the newer one is a race car that can be used on the road. It's one of the last of that type before the sports prototypes took over.

The 356s aren't badged as 356s, but as Carreras, and the 904 isn't badged as a 904, but as a Carrera GTS. When new, it would have been fitted with a similar, if slightly more highly-strung, version of the engine in the Carrera 2 GT – a 547/3 rather than a 547/2, for those that know their type numbers. It would, however,

Above: The subject of a factory restoration some 30 years ago, the 1959 356A Carrera Cabriolet is a thing of beauty

“IT’S ONE OF 40-ODD SIMILAR CARS PRODUCED...”

Below left: Tachometer red-lined as far as 7500rpm is an immediate clue to the nature of the four-cam engine

Below right: 1600 GS-spec engine (Type 547/1) produced 100bhp at 6200rpm. In GT form, this rose to 110bhp at 6400rpm





914 cross panel 419,00 EURO



911/912/914 supporting mount 89,90 EURO

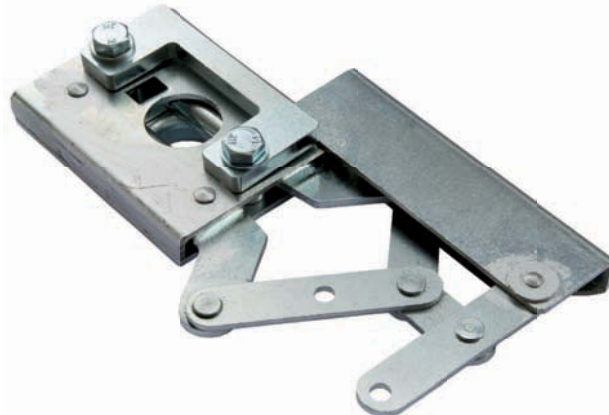


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have faced the other way – the gearbox is behind the engine in the mid-engined car.

As with many other examples, the Miloé 904 is currently fitted with a flat-six. The car has been in a small number of hands from new and has Tour de France history in period.

The first owner was the Belgian privateer Eddie Meert, who bought it to replace his Carrera 2 GT.

The Miloé family have regularly campaigned the car in the contemporary version of the same event – Tour Auto – and have achieved strong results, including a second overall. Jerome Miloé, another of Jean-Claude's sons, believes the car's versatility makes it ideal for the event, excelling as it does in the various disciplines involved – road driving, circuit racing and special stages.

The fourth and final car in the collection is different again. It's a light yellow 1973 911 Carrera 2.7 RS with green highlights. It's well-known that over 1500 2.7 RSs were made. This car has the distinction of being one of the first 500, but the numbers are clearly of a different order of magnitude to those of the earlier cars. As might be expected,

the 2.7 RS looks modern in this company and this car, having recently been restored, carries less evidence of use. I am told the Carrera font was changed slightly for the 911, but you would struggle to notice.

The Miloé car is a Touring converted to Lightweight spec, with plastic bumpers, bucket seats and flush-fitting aero mirrors to each side as well as auxiliary through-the-grille lights at the front. The keen-eyed may spot a cut-out switch to the left of the dash, suggesting this car too is capable of competition use. That said, the glove box lid is still fitted for now!

In going from the 904 to the 2.7 RS, we have missed out the 906 or the Carrera 6 – the first Carrera not to be fitted with the four-cam engine. Similarly, the theme could have been extended beyond the 2.7 RS to include the 3.0 RS and RSR. However, the label was by then starting to live a double-life, being used on very special competition cars on the one hand and rather more ordinary road cars on the other. As we now know, it was on its way to becoming all but meaningless. It's best to remember it as it was.

We chatted about the cars in the morning, broke for lunch

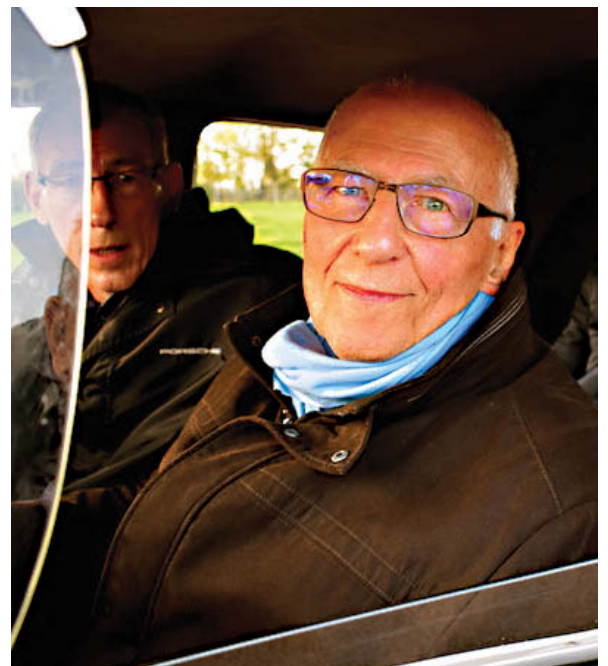
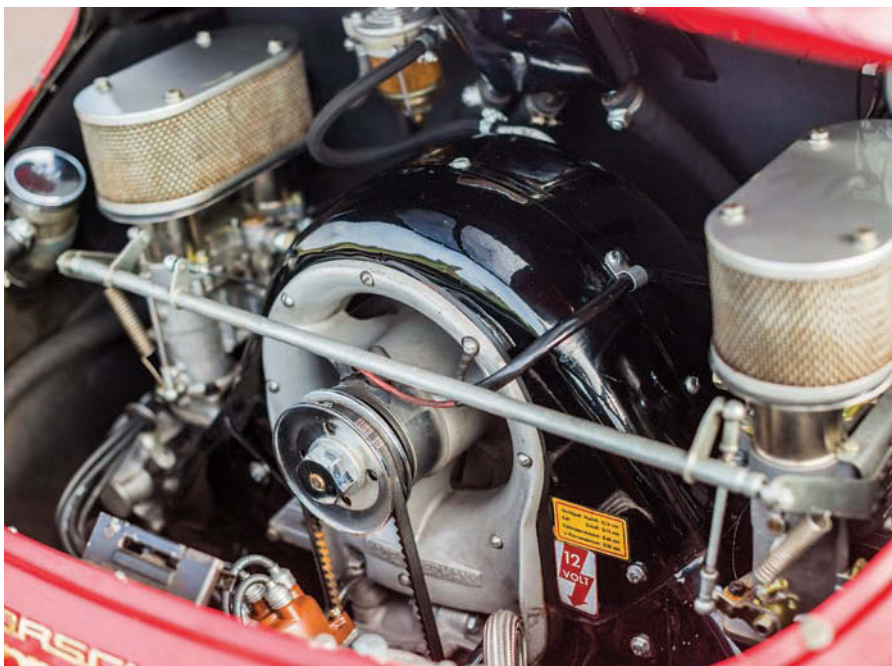
“THE CAR'S VERSATILITY MAKES IT IDEAL...”

Above left and right: With a production date of 16 May 1963, this is one of just 16 356B Carrera 2 GTs

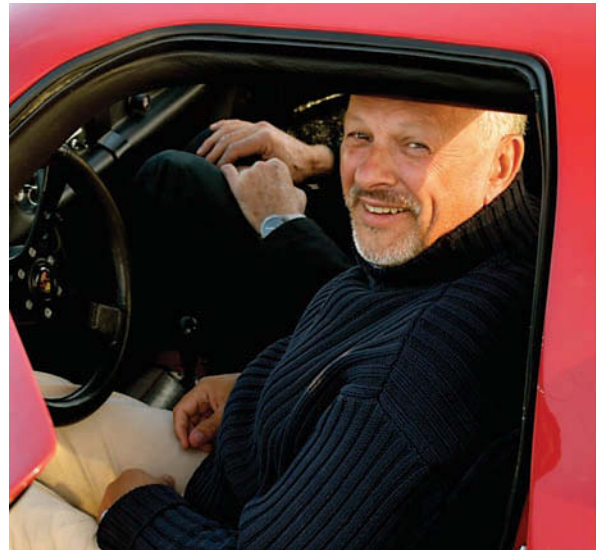
Opposite page: Robert Barrie (centre right) relished the opportunity to drive the Miloé Carrera GTS. The four cars will form part of the Artcurial auction at Retromobile in February 2018

Below left: 2.0-litre (actually 1966cc) four-cam in Miloé's 356B GT produces around 150bhp. Factory figures varied from 130 to 185bhp according to application

Below right: Jean-Claude Miloé and his sons are not afraid to use the cars, using the Carrera GTS on the Tour Auto, for example



**“THE MILOÉ 904 IS
CURRENTLY FITTED
WITH A FLAT-SIX...”**





and then drove in the afternoon. The Circuit des Ecuyers is one of those tracks – they seem to be dotted all over France – that repeatedly doubles back on itself. The lap is quite long as a result, but is made up of a series of short and narrow straights, curves and hairpin bends that, at first sight, all look more or less the same. Add in some gradient, so some of the corners are blind, and you have the makings of a costly and embarrassing mistake.

So it was that I got into the 904 with Jerome Miloé in the passenger seat. He knows the car well. He nearly won Tour Auto in it. No pressure there, then! The blue fabric seats are a good fit and everything comes very readily to hand. I select first – a dog-leg down to the left, of course – with the stubby lever, release the fly-off handbrake, up with the clutch and down with the throttle, and we're off. A bit too keen on revs, perhaps, but never mind!

It's immediately clear we are in a competition car. It is light, stiff and responsive. We add speed and lose it without

difficulty. It's also communicative. The steering weighs almost nothing through the open corners and gets heavier through the tight ones. The lines start to flow and the car starts to move around as I hurry it.

It's a reassuring and flattering drive. We slow down and come back into the paddock. Jerome makes some generous remarks before we swap over and he demonstrates how it should be done. He's quick and so is the car. Really quick, actually.

The day ends with the two brothers lapping away in committed fashion in the Carrera 2 GT and the 904. I am not surprised by their choice or by the fact that,

after years of being surrounded by these cars and many others, they still clearly get a kick out of driving them. **CP**

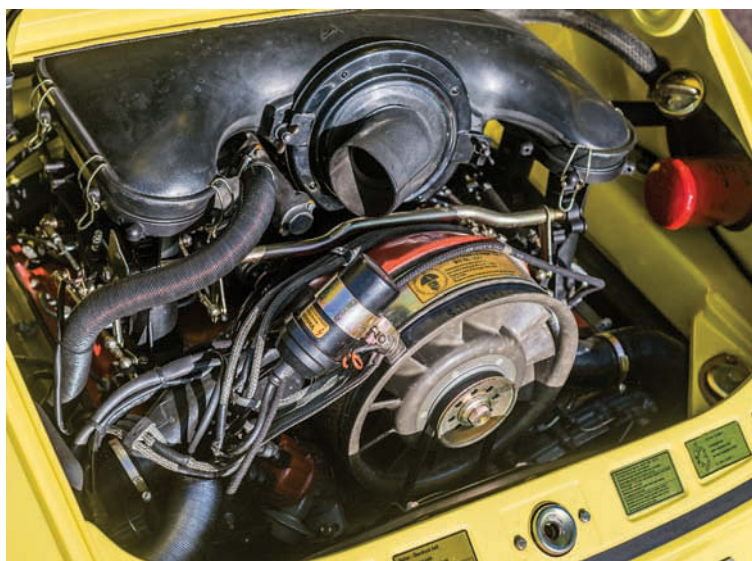
The Miloé collection of classic Porsche Carreras will be offered at Artcurial Motorcars' Retromobile sale in Paris on Friday 9th February 2018.

Above: One of the first 500 Carrera RSs built, the Miloé car began life as a Touring but was converted, as were so many others, to 'Lightweight' specification. Yellow with green colour combination looks superb

Below left: 2.7-litre Carrera RS engine produces 210bhp – enough to make the lightweight 911 an extremely fun car to drive

Below right: Conversion to 'Lightweight' specification included the installation of genuine factory bucket seats

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Congratulations to Classic Porsche magazine on your 50th issue



PRE-A PARADE

Following on from last year's great event in France, Pre-A International headed to Switzerland in 2017. Two years in the planning, it proved to be one of the most memorable yet!

Words & Photos: Alain Sauquet





Above left: From factory original to mildly outlawed, every type of Pre-A 356 was welcomed at the event. Cars arrived from all over Europe

Above: Bernard Moix was one of the organisers of the Pre-A International, his Panamericana coupé (as featured in issue #32) taking a prominent part in the event

Organised every year in a different European country by a group of people involved with the early (1948 to 1955) Porsche scene, the Pre-A International meeting brings together the best vehicles of their type, resulting in a spectacular showcase of historic Porsches – but this is no static show, for the event is a ‘rolling display’, leading the participants on a spectacular drive through some of the most beautiful scenery Europe has to offer. The organisers of this year’s event spent the last two years coming up with a memorable programme, with Marion and Bernard Moix at the helm, assisted by friends Katrina and Christophe when the going got tough.

Bernard is, of course, a well-known personality at the centre of the Pre-A scene, having driven his own Porsches for many years, including his famous Carrera Panamericana coupé, which was featured in issue #32 of *Classic Porsche*. His enthusiasm spilled over to his wife Marion and the two launched themselves wholeheartedly into the project, the 13th running of the event, heading the four-man committee.

Aware of how well the event was likely to be run, participants signed up from all over Europe, including entries from Portugal, Spain, England, Belgium, Holland, France, Germany, Switzerland (of course!), Italy, Dubai and even the USA! Normally entry is restricted to around 25 cars to help maintain a ‘family’ feeling within the event, but such was the amount of interest this year that the Swiss organisers decided to accept entries for 28 cars, the earliest dating back to 1951, the latest from 1955 – marking the end of the Pre-A era.

Among them were three coupés from 1951, one ‘cross-

over’ or transition coupé from 1952 (rare, and believed to be one of just four remaining), four Pre-A Speedsters and a unique Ghia-bodied Cabriolet that was built back in 1953. And they weren’t treated with kid gloves, either, for the event took in three days of driving on tortuous mountain roads, with most entrants having driven to the event, too, among them Hendrik Moulds from the UK.

So the event clearly attracted serious 356 enthusiasts, with cars from a period when the Porsche marque was really starting to make its presence felt on our roads. It must be said that the organisers were blessed, for the weather was

perfect, with a radiant sun, while the following weekend was really wet. And an important detail: there were no accidents and not a single mechanical breakdown. How’s that for Porsche reliability?

All these people began arriving as early as Thursday afternoon at the

charming Hotel des Vignes outside Sion, Switzerland, where it was possible to store all the cars securely under a long shelter, like pits at a racetrack, and relax enjoying the comfort of a beautiful hotel set in a quiet park. While many of the participants knew each other of old, newcomers were welcomed with open arms, the common love of old Porsches helping to create new friendships.

Once everyone was settled in, Marion and Bernard Moix went over the programme for the weekend, which had already been published in a small booklet given to every entrant, rich in details of the route and with many useful words of wisdom to help ensure the event ran smoothly. Everyone seemed to appreciate the extreme attention to detail demonstrated by the local hosts, commenting that the event ran like a Swiss watch! Nothing was left to chance, like

Left: Breathtaking scenery made this an event to remember. Frequent stops allowed participants to grab photos for the album...

Far left: Time to buckle up and hit the road! Pre-A International is all about driving your early Porsche

“THE EVENT ATTRACTED SERIOUS ENTHUSIASTS...”



the breakfast organised in the park at sunrise, a fitting prelude to what promised to be an exceptional rally.

The magnificent route took the participants through the glorious scenery of the Val d'Hérens, allowing the cars to follow the route of the historic memorial road-race at Grône-Loye. The caravan eventually arrived at the park adjacent to the Hotel Kürhaus, itself a historic building set at an altitude of 2000 metres above sea level, where the drivers could eat in a totally 'Heidi' atmosphere.

The route then continued up to the dam at Grande Dixence, which is as high as the Eiffel Tower, the top of which was reached via a cable car. The return trip down the valley ended with a good meal in the renowned wine cellar of Jean-René Germanier, with everyone transported there in two magnificently restored Berna buses.

After this first day full of great scenery and fantastic driving roads, the convoy set out again the next day towards another dam at Zeuzier, on the opposite side of the valley. In this breathtaking setting, they enjoyed a breakfast with a different flavour, before descending to another wine cellar, that of Louis-Bernard Emery, which was impressive for its setting and great wines. Needless to say, here too the guests

expressed their pleasure at the excellent organisational skills of Marion and Bernard, well supported by Kristin and Christophe, plus some extra volunteers.

Gaëtan, a longtime friend of Bernard, as well as his son Grégory, took charge of proceedings to immortalise the weekend by using a drone and a movie camera. Then followed a small static exhibition on the main piazza of Sion, for the benefit of the locals, many of whom had little idea just how old some of these cars were.

With the cars on show, the opportunity arose for the more fit participants to climb to the Valere basilica, to listen to a concert played on the oldest playable organ in the world. After a small refreshment at the hotel, it was on to a gala dinner organised in a very nice modern cellar not far away called La Romaine.

Finally Sunday arrived, when many had to start thinking about heading off, since returning home from here inevitably involved long journeys, not that anyone seemed to have any regrets in that regard. First of all, though, was another little trip: crossing the vineyards of the valley by the small back roads, the convoy arrived at the Foundation Gianadda, a place of high culture and art in Martigny. It was a great

Above: What better way is there to enjoy your Pre-A 356 than out in the Swiss mountains in the company of other like-minded enthusiasts? Amazing mountain scenery, twisty single-track roads, vineyards, long sweeping bends – Switzerland has it all...

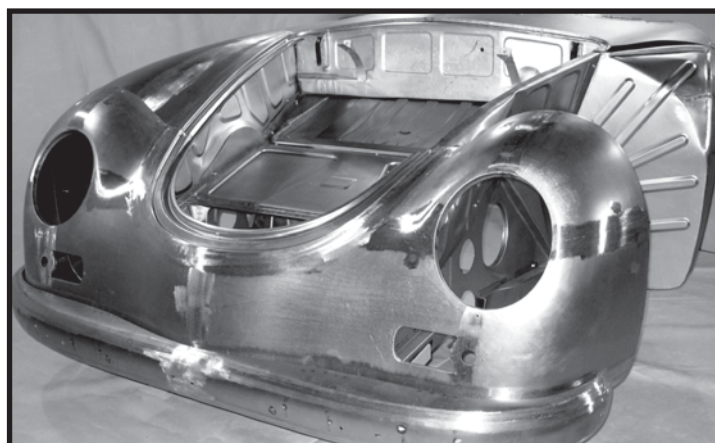


Left: Now that is quite a sight, yes? Our friend Hendrik Moulds came all the way from the UK in his Pre-A Cabriolet (second in line)

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choice, because there was a beautiful exhibition dedicated to the artist Cézanne, with many very rare paintings.

The Valais region of Switzerland is well-known for its breed of black sheep, raised for their meat and the thick wool which covers their bodies. But the area also has famous cows: the 'Queens'! These Herens cows are an ancient, traditional Valais breed with a highly combative temperament. Every spring, on the journey up to the high mountain pastures, they lock horns. The winning 'queen' becomes leader of the herd for the summer.

This led to the development of the tradition of cow fighting, drawing many breeders and a large audience, dating back to Roman times when a special arena was built for the

purpose. This time, it was the Pre-A crowd who entered the arena for one final souvenir photo, before heading to the Morand distillery for a tour and tasting, followed by a good lunch prepared by a local caterer.

And from there, it was time for everyone to go their separate ways. As it is difficult to describe the success of such a meeting, hopefully the photos will give you an idea, even if they reflect only a part of all the activities and the sublime settings.

Those two years spent organising the meeting down to the minutest details were clearly two years well spent. Our thanks to everyone concerned – and here's to the next Pre-A International! **CP**

Top left: One-off Ghia cabriolet sits behind one of the three 1951 coupés participating in the event

Top right: A pair of restored buses took everyone to one of the wine cellars en route

Above left: Every stop became an impromptu car show for the benefit of locals

Above: Cézanne exhibition at Martigny was a popular treat for the participants



Left: Now's the time to start planning your trip to next year's event. The reception committee is ready and waiting for you...



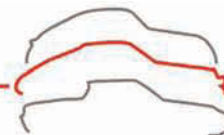
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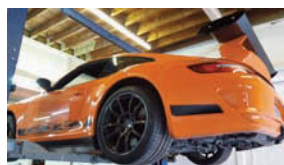
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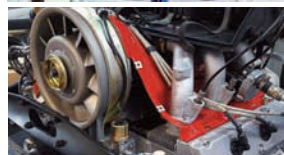
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THE ART OF RESTORATION

Fuchs wheels. Instantly recognisable, and immediately synonymous with Porsches and the 911 tradition. We've come to see them being restored at Art Restoration's workshops at Holtzheim in Eastern France

Words: Johnny Tipler Photos: Antony Fraser

Few aspects of the 911 encapsulate Porsche's heritage better than the Fuchs wheel. Indeed, there's something very satisfying about a row of individually coloured Fuchs, and that's what forms a focal point in the garage workshop at Art Restoration, located on a light industrial site in rural countryside at Holtzheim near Strasbourg, eastern France. It's the speciality of proprietor Patrick Pugin, and I'm here with my cameraman to see just what the process of renovating Fuchs wheels involves.

There are two strings to Patrick's bow: Art Restoration, the main business, also renovates Porsches, and the Fuchs wheel refurbishment is carried out under the Art Wheels banner. In reality, though, all the work is carried out under the same roof, with dedicated spaces for specific actions to take place on wheels and on cars.

In the depths of the building is a paint booth, and a machine shop with tools and equipment to clean parts and remove rust at high pressure, high temperature and ultrasound, plus small cubicles for grinding and polishing wheel rims. There's an engine and transmission shop which also takes care of carburettors, injection and ignition, and off-site is an acid bath where bodyshells are dunked before being painted black ahead of restoration work. Everything in the yard and the workshop looks spick and span, including the cars – an SC Targa, a 912, a couple of 914s and a 3.2 Carrera.

Patrick set up Art Restoration ten years ago, beginning with the rehabilitation of a 2.2 911E and a 914. 'I wanted to

demonstrate the quality of the work I could achieve, and gradually I started to have more work to do, and now I've got a team of 15 people working here.'

They are concerned solely with air-cooled Porsches, and only street cars: 'we don't have anything to do with racing cars,' says Patrick; 'that avoids many complications, because working on racing cars needs a lot of experience and we are still building our experience on street cars.'

'We go very deep into the heart of our restorations, and we focus on the minutest detail, right down to the correct screw for a particular model year. This is what clients expect, and a lot of cars coming out of the workshop are going straight to shows, exhibitions, concours, so this is why we are so particular about our methods and level of quality.'

As the business took off, Patrick quickly became aware of the need for specialist treatment for Fuchs wheels. 'I tried it myself with reasonable success, but I found a guy in Germany doing just Fuchs wheels and I worked with him one time. He told me he was going to retire, so I bought his knowledge, as well as some machines, and started my own company, Art Wheels, doing only Fuchs restorations.'

Even so, it took Patrick a few goes to perfect the process because his German source hadn't thoroughly explained everything and it took time to refine the technique. Now, Art Wheels currently has three technicians working on the Fuchs alloys.

Pièce de résistance to the side of the main workshop and reception area is an eye-catching line-up of Fuchs wheels, all presented in different colours, showcasing Patrick's team's

Above: Restore your Fuchs wheels? Certainly, sir. What colour would you like? Not every Fuchs wheel is black and bare aluminium...



Above: Art Restoration is home to hundreds of Fuchs wheels, some for sale, some belonging to customers. The once unloved Cookie Cutters are gaining in popularity, too

Above right: Patrick Pugin shows a mangled RSR wheel – the rim will be cut off and a new one welded on

Below left to right: Patrick first checks each wheel for run-out, straightening the rims as necessary; blasting removes all traces of the original paint; huge polishing machine is manually manoeuvred into position against spinning wheel

handiwork. We pass through into the wheel lab section, and he lifts a Fuchs onto the bench. 'This one has the race finish with the matte black background to the spokes which are themselves shiny. The exterior of the rim is not only polished, it is anodised too.'

Patrick shows how to identify the age of a wheel by the stamping: 'This one is 6in wide by 15in diameter, and it's from June 1969, so it's for a 2.0-litre S, or a 'T' and an 'E'. He explains the process the wheels undergo, depending on the relevant build programme and finish required: 'We have the classic rims for the 2.2 and 2.4, and these are the rims for the 'F' model and 'G' model, and this finish is for an 'S' model, and the RSR model has the much wider rim, of course; they are all nicely differentiated.'

Every wheel passes through a similar treatment process:

“RIM IS NOT ONLY POLISHED, IT IS ANODISED, TOO...”

'We clean it first, and then check the balance and align it to make sure it is not buckled. If it is crooked we can straighten it, and if there are any cracks that would need some refurbishment.' Some wheels have gone beyond the point of redemption. 'There is a point where a wheel is just so bad that you say, I'm sorry I can't help this one: for example, if

you have one crack in the rim or a spoke we can make a weld, but if there are two we probably don't proceed.

'Sometimes there might be three or four cracks, and in that case, we certainly don't touch it.' He shows us an RSR wheel mangled in

a race accident. It's likely that they'll cut off the rim and weld on a fresh one.

'The black finish is paint; only the bare aluminium parts are anodised. But in the general process we put all the wheels into a bath to make the anodisation after painting.





Anodisation involves a nitric acid bath and an electric current, which causes oxidation of the surface of the metal. You can have coloured anodising, but today we are making the finish like it was originally, trying to be as close as possible to the original finish.

'When the wheels were originally produced it was an industrial process, but today, because we are dealing with them on an individual basis, we can make them better than they were in the past.' The finished wheels look absolutely gorgeous, like confectionery in a sweet shop.

The earliest Fuchs wheels, fitted from 1967 to 1970, are more sensitive to deformation than the version produced from '71; the flatter-dished model is stronger, and Patrick also finds he has fewer balancing problems with the later wheel. 'The design of the wheel has changed, and because it is stronger we have less problems with balancing and geometry. You cannot work on the aesthetics if the wheel is not spinning true.'

The offset between hub spokes and rim is slightly greater on the post-'71 wheels compared with the earlier versions, though probably the earlier wheel is prettier. I spot some ATS Cookie Cutters on a rack. 'Yes, we also handle Cookie Cutter wheels. Five years ago, nobody wanted to know about them,

but today there is lots of interest. For example, in 1974 the 2.4E and S came out the factory with those, and now German owners want to have their car looking original, so Cookie Cutters are back in circulation.' They also refurbish 3.6 Turbo Speedlines and BBS split-rims, which have to be treated in three sections.

'I can show you the process of Fuchs restoration. The first job is the stripping of the wheel; we use a sand-blasting system to remove the paint on the wheel, so now we can check it to see if there are any cracks, and we put it on the balancing machine to check if there is a problem with it twisting.' In which case, the wheel is rotated on a hub and the encircling clamp exerts force on the bucked areas of the rim, effectively straightening it out.

'I have to check the wheel within all dimensions, back and front, and when I know the deformation I can apply pressure in the appropriate direction. It's not easy, but we can do it. We heat the aluminium locally where the problem is, where we want to push on the rim. Sometimes it's due to the geometry of the wheel, so I have to modify the geometry, but sometimes you can have as much as 2mm distortion and that has a big influence on the balancing, so sometimes we take out some metal.'

Above: Ready for restoration, each wheel is carefully marked, showing size, date and, in this case, whether it's a 'heart' style or not

Below left: Some wheels are beyond repair. One crack is generally regarded as the limit. More and the wheel will most likely be rejected

Below right: Patrick points to where the Fuchs wheel is date-stamped, in this case showing it's from June 1969





Above: Art Restoration is run in parallel to Art Wheels. It is a full-on restoration shop covering all but race cars

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Below left and right:
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After stripping, we take out all the major damage and corrosion with the grinding machine, removing metal, and if we need any welding we have to deepen the damaged area by up to 2mm to be sure there is no corrosion. This is the first part of the actual restoration, and we use different types of grinding materials to apply to the metal and remove all the faults.

'The polisher has a very abrasive surface and we start with a very aggressive paste and when there are no more defects we apply thinner and thinner paste to achieve a mirror shine, and after that we make the anodisation. When we weld the metal, we increase the structure of the aluminium, and afterwards when it's all polished to a mirror finish – like chrome – you can't see those repairs.'

The polishing machine is like something you might see in a shoe repair shop with somebody riding a bicycle, using the handlebars to manipulate the polisher head in and around the rim of the rotating wheel. He applies some polish on the disc and you can see it start to brighten up and transform the metal.

'We are polishing 20 wheels a day, so the preparation has to be good; you can spend three hours polishing and still have a bad result if the preparation of the surface is not

good. The anodisation that follows is a chemical process, and the protection it gives the wheel is like the original.' If a wheel is not absolutely perfect after treatment it is declared a 'second choice'. But that's not the end of the road. 'We have a lot of wheels here, and most of them belong to us, so we can sell them, and we make a discount for a wheel with some "clouds" in the anodisation. We cannot say, "it's a perfect wheel," but it could be a spare.'

The final process is applying the colour to the area of the wheel beneath the spokes. This is achieved by dunking the wheel horizontally into a bathtub of paint up to a precise point on the wheel centre, so the spokes remain above the paint surface. 'We lower the wheel into the bath so the paint goes up to just that level, and it's the level of the painting that's making that characteristic pattern that highlights the five spokes. I spent a lot of time developing that process and today I am the only one in Europe doing the paint dipping technique.'

Patrick and his team restore something like 50 wheels a month, and that means that, potentially, another three cars each week are rolling on as-new Fuchs wheels. And let's face it, nothing spruces up a classic 911 better than a set of Fuchs' finest. **CP**





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THE EARLY BIRDS

For over three years, our good friends at Pelican Parts have been upholding California's 'Cars & Coffee' tradition with their own version of this informal get-together. About 300 vehicles joined the last event of the 2017 season – and Porsches played centre stage as usual!

Words & photos: Stephan Szantai



Top: Saturday, 8:00am. And an hour later, the parking lot was pretty much empty!

Far left: Porsches of all ages represented about two-thirds of the field

Left: In by 7:00am, out by 9:00am – format is ideal for the early birds!

Bottom left: Under the bonnet of this electric 914 – check out the 36 lithium cells allowing for a 70-mile range

Opposite page top: An impressive caravan of 914s cruises into the parking lot. Yellow car belongs to Andy Thonet of Callas Rennsport (see Classic Porsche #44)

Right: Whatever your preference, from mega-clean 914s to 912s to 911s, there was something for everybody



Car enthusiasts travelling to California are often bemused by the schedule of most outdoor automotive-related activities. The latter typically begin at the ‘crack of dawn’, spreading over a few hours and frequently finishing after lunch time. Perplexing, eh? Ultimately, it all boils down to the weather, which can be brutally hot in most of the state, most of the year; so, starting the day early when temperatures are still pleasant certainly makes sense. Plus leaving home before sunrise allows participants to beat the traffic, especially in a busy urban environment such as Los Angeles, weekends included.

The same school of thought applies to the famous Cars & Coffee series of events...except that they finish even earlier than most car shows! Take Pelican Parts’ get-together for instance. To make sure we would not miss any of the action, we arrived shortly after 6:00am, although our friends at Pelican mentioned their happening would start at 7:00. But by 6:30, a few dozen cars had already rolled in. By 8:00 the site was full. And an hour later, almost everybody had left the premises, driving home to possibly have breakfast with their families.

Yes, it might seem like a rather strange timetable to most Europeans; but Californians love it, as demonstrated by the 300-plus vehicles, which participated in Pelican’s last quarterly meet-up of the 2017 season. It follows a tradition that began in 1985, when the first Cars & Coffee took place in Huntington Beach, California. It would yield several offspring over the years, with the most popular taking place in Irvine on Saturday mornings from 2006 until 2014. Porsches have always been key players in these events, thanks in part to the strong support of prominent Southern Californian clubs.

The disappearance of Irvine’s hugely popular weekly affair left a void within the local car scene; however, Pelican Parts has stepped in to offer quarterly early morning meets since – and so was born ‘Coffee & Cars with Pelican’. It always has an interesting mix of: classics, customised, restored, street legal, race-only etc. With Porsche being a focus of Pelican Parts’ business, it shouldn’t come as a surprise to see that



Left: 356 Cabriolet looked like a good 'driver' car – perfect for enjoying the early morning California sunshine



Left: We like the look of this 911T, with its subtle lowering job and running on 7in Fuchs

Far left: Another great look – this 914 captured our attention with its period-style race graphics

911s and other Zuffenhausen-made products of all ages often represent about two-thirds of the entries

This gathering of likeminded souls does not offer any fancy programme or. Folks simply drive their cars to the exclusive city of Rolling Hills Estates, located on a hill overlooking LA, before entering the parking structure of a shopping centre – at no charge. Vehicles line up on top of the building wherever they please, though Porsches tend to mostly invade the eastern side of the lot. For the next couple of hours, enthusiasts talk about 'nuts and bolts', possibly enjoy breakfast from eateries located downstairs.

On the Porsche front, 911s represented the bulk of the partakers, mixing what seemed to be an equal number of pre-1974 and 1974-and-later models. Only a handful of 356s

joined the gathering this time, being surprisingly eclipsed by a herd of 914s. They ranged from bone-stock 1.7L versions to a highly-tuned 3.6L animal, with a couple of unusual conversions (an electric and a V8) thrown in for good measure. Several 912s sprinkled the parking lot, too, with most of them retaining their factory/stock attributes, such as chrome steel rims and hubcaps.

Want to join the next Coffee & Cars with Pelican? Logon to your favourite social media platform or Pelican Parts' famous forum to find out more. The next date has not been confirmed yet... But do not fret if you miss it, as three more should take place before the end of 2018! **CP**

To find out more, log onto www.pelicanparts.com



Far left: Once upon a time you'd never see an early 911 with a roof-rack, but today such accessories are considered to be cool – what do you think?

Left: Packing a 3.6-litre motor, you just know this 914 is going to be a bundle of fun (oh, and we love the colour of the Porsche Cayman lurking in the background!)

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Above: Wide arches, lightweight windows and a roll-cage all suggest a competition history, but exactly what we don't know

A RACER REBORN

Underneath the wide arches and plastic windows lies an original Italian-delivered 1967 911S. Found tucked away in a local workshop by Italian Porsche racer Mauro Borella, it's now undergoing a rebuild into Group 4 trim for historic competition

Words & photos: Mauro Borella

Sometimes our love for old cars is so strong that any previous bad experiences or any logical line of thought is enough to stop you doing something that will catapult the person you see reflected in the mirror every morning into another seemingly endless story of restoration and economic agony.

But here we are again and, looking on the bright side, if, despite your age, you still have the enthusiasm to tackle a project then it at least means you are still alive – and that's no bad thing...

Some time ago I was with my mechanic in Brescia, a long-term relationship that has now lasted for more than 20 years (in fact, I've been 'married' to him longer than to my wife...and he costs me almost as much!), and in one corner of his workshop, not far from my own 935, there was a SWB Porsche. It had big Group 4 wheel arches and the typical 'tail-up' attitude that clearly means 'sorry but I have no engine back here'.

I asked about the car, and my mechanic told me it

belonged to my old friend Bruno Riccardi, a Porsche 356 tuner who lived only a block away. The car was parked up in the workshop because Bruno was considering having it restored in some way, but up to that moment no decision had been taken. It is strange when you look for these cars all around the world and, like in this case, you then find one right around the corner!

“IT HAD BIG GROUP 4 WHEEL ARCHES...”

I opened the front lid and the stamped chassis number immediately told me that this was a 1967 2.0 911S short-wheelbase, so the first information I found wasn't too bad... I immediately stationed my mechanic at the workshop door like a sentinel, telling him to check if Riccardi or anybody else was about to arrive that very moment,

and scratched the paint in a couple of precise points I know on the doors' internal structure and on the engine lid. And guess what? The last three digits of the chassis number 306832S were stamped on these panels.

To complete my research I asked an old friend for a copy of the original Porsche Kardex, and to my surprise I discovered the car was one of the very few originally



Clockwise from top left: The strip-down begins. Wide-body conversion will be the first thing to go; dashboard has lost many of its original features; floors are sound; a bonus was discovering the serial numbers stamped in the doors and decklid matched the chassis number

Below left and right: Removing the paintwork revealed a bodyshell that looked to be essentially in good order. Wide-arch conversion is very obvious!

delivered to Italy – here in Italy most of the old SWB 911s that you find have arrived from abroad, especially from the USA. The fire was lit enough for me to contact Riccardi and ask if he was looking to sell it – and also to see if he was interested in taking in part-exchange a BMW 2002 Tii race car that I then owned.

Bruno is not at all stupid, and he knows the value of these cars, so the ‘fight’ to work out the difference in the BMW/Porsche swap wasn’t going to be an easy one. But he was, quite wisely, not very interested in starting another epic adventure in restoring the Porsche, and on the other hand here was my turnkey, ready-to-go BMW

resplendent in dark blue paint – plus quite a lot of money – so the deal was closed.

Initially he described the 911 as ‘an ex-Bonomelli race car’. As some of you might know, Ennio Bonomelli was quite a famous Italian Porsche tuner in the late 1960s and ’70s before his tragic death. As I’ve been into these kind of stories for quite a long time now, I know perfectly well that sometimes a ‘Bonomelli Porsche racing car’ appears on the market, but because he’s been

dead for many years, nobody can confirm (or not) any real past ownership – it’s also well known that Bonomelli was, at the time, let’s say, a bit ‘easy’ when it came to exchanging

“ONE OF THE VERY FEW DELIVERED TO ITALY...”





the identity of his cars from one to another... It is now sometimes quite difficult to determine exactly which car and which chassis did this or that specific race in period. I personally owned a 'real' ex-Bonomelli car many years ago, but in that instance the story was different as I personally bought it in period from one of his drivers.

In any case knowing all this, and also the fact that Riccardi continues to claim he has a short memory ('I'm old, I don't remember well, I think this is the car, it has been used for racing...' – how many times in my life have I heard this?), I started conducting my own research through other more 'official' channels.

I quickly discovered the 911S was used on the road at

least until the early 1980s, when the last recorded owner cancelled it at the Italian Road Registration office. I was not so particularly concerned about the non-existent period race history – even without this, the old 911S was still of interest to me, particularly as relatively few 2.0 S SWBs were originally delivered to Italy. Anyway, the big fenders and the traces of roll-bar mountings inside suggested the car might have been used for racing, probably in historic events.

As I had a few original parts from other cars I'd owned in the past, I decided to rebuild it in racing trim, but in early Group 4 form, with narrow body, and to repaint it in its original colour, the beautiful Polo Red. And here the usual horror story of bankruptcy and nightmares begins... **CP**

Clockwise from top left: Signs of past poor work in the form of glassfibre and pop-rivets; inner wings were sound; plenty of paint and filler at base of windscreen; fresh out of the paintshop

Below: Returned to its original Polo Red, the '67 S starts to take shape. Next time we'll bring more updates on Mauro's project





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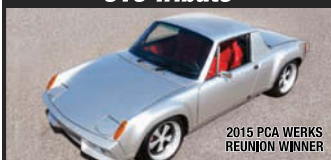
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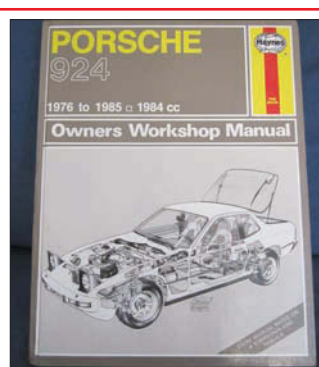


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Dansk no. 571077 - 571078 (JP no. 1682500170 - 1682500180)
Inner rocker panel, right and left
Fits: 356 A/B/C (1.1-1.6) 55-65



Dansk no. 571147 - 571247 (JP no. 1681900570 - 1681900670)
Door jamb for 3 hole striker plate, left side shown
Fits:
Porsche 356 A Coupe (1.5-1.6) 57-60 - 591147
Porsche 356 B Coupe (1.6-2.0) 60-63 - 591247



Dansk no. 571030 (JP no. 1681000700)
Cross member, front
Fits: Porsche 356 A/B/C (1.6) 55-65



Dansk no. 571076 - 571075 (JP no. 1681000180 - 1681000170)
Door panel, right and left
Fits: 356 A/B/C (1.5-2.0) 55-65

Why compromise when you can have the best...

♦ **Dansk**

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Contact us and we will refer you to the nearest distributor