

Auspuff Roar



April/May 2004
www.356motorcitiesgruppe.com

ON THE COVER:

Richard Hinson in his Convertible "D" at the Matthaei Botanical Gardens, Ann Arbor, MI.



The Auspuff Roar is the official publication of the Motor Cities Gruppe and is published 6 times per year. Membership dues for the Motor Cities Gruppe are \$20 per year due at the first of each year. Advertising rates per issue are as follows:

Business card size—\$10,
Quarter page—\$25, Half page—\$50,
Full page—\$85.

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A few hundred NOS 356 parts from an independent Porsche repair shop.

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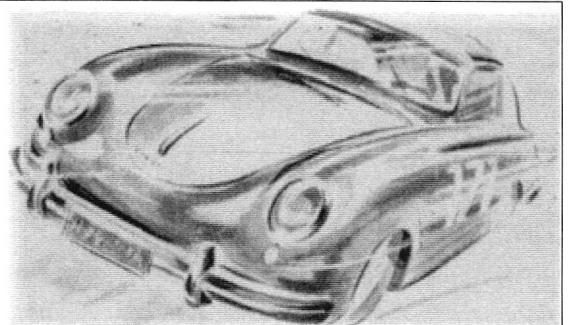
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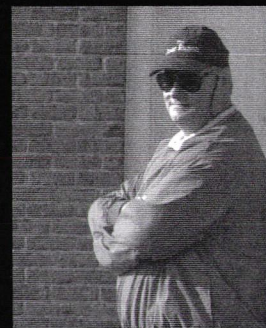
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PRESIDENT'S LETTER



Spring is just around the corner. Honest, it is! This is a difficult statement to make when I look out the window of my office and see the snow piles that the plows have pushed around yesterday, And I just returned from a business trip to Toronto where I experienced some of the worst driving conditions of this Winter season, But by the time you are reading this, I'm certain that we will be seeing days in the 50's & 60's and our Porsches will be out of storage or out from under their covers. And it's about time because we have a busy Summer planned.

Check out our first event, the trip to & tour of R & M Restorations in Chatham, Ontario. This is one of the premier automotive restoration shops around and their work is superb. They do restorations on some of the finest

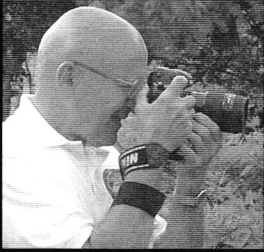
Marques in existence; from Dusenbergs to Packards, Jags to Bentleys and Camaros to Maybachs. This is a totally self-contained shop where they do their own metalcrafting, paint, mechanical work and upholstery, they do total turn-key restorations. I think what impressed me the most is their research library where they can check-out what is proper for any automobile produced anywhere in the World (that's worth restoring, of course). These folks also put on classic car auctions all over North America, so we'll see some cars that have been consigned for their next sale as well as work-in-progress and an assemblage of cars awaiting restoration.

And we have some of our own cars that are nearing completion here in our own town. Neil Goldberg is just

finishing up a 58 Speedster for Phil Kubik; Loren Shook has one of his very early ('54) Speedsters at Russ Taggart's shop for upholstery and Tim Buko, Neil and Erik Kohler are lined up right-behind for their work, Dave Burton is putting the finishing touches on Diane's Roadster (engine). The Motor Cities Gruppe should be well represented at the Speedster Anniversary in California this Summer, as there are at least 5 or 6 of our 356's are heading out for the event. The Speedsters of Loren and Heath Hurlbert will be joined by the "A" Cab of Dave Peterson, the "D" of Vic Rivera and the Roadster of the Burtons. Heath may take his fabulous America Roadster, as well. Not a bad group of 356's, don't you think? Imagine... and that far east of California too. it goes to show that the West Coast doesn't have an exclusive on fine 356's.

DENNIS DENYER





Photographer's Perspective

by Gottfried Hogg

Film vs. Digital Photography

During the past few years, photo magazines and photo oriented web boards have seen discussions of these two image capture modes, detailing advantages and drawbacks, strengths and weaknesses till the cows have come home to roost. I'm certainly not going to resolve this issue here, but hope to point to some of the benefits of going digital when it comes to shooting tubs.

Only two of the photos in this brief article have been captured on film, the rest have been taken with my four year old Nikon D1 professional digital camera. In the four images at the bottom of these two pages I've paired similar images taken about four years apart, so that the subject 356's certainly have not changed in appearance. The right hand photos in each of the two sets were taken on film in August 1998 (John Denyer with his 356-C at the John Thomson Picnic; Harry Bernstein's 1956 Porsche 356-A Carrera coupe at the Troy East Coast Holiday). The left hand photos of each pair were taken digitally in 2001 (J.D. and 356-C) and 2002 (H.B. driving the Carrera at Auburn, IN swap meet).

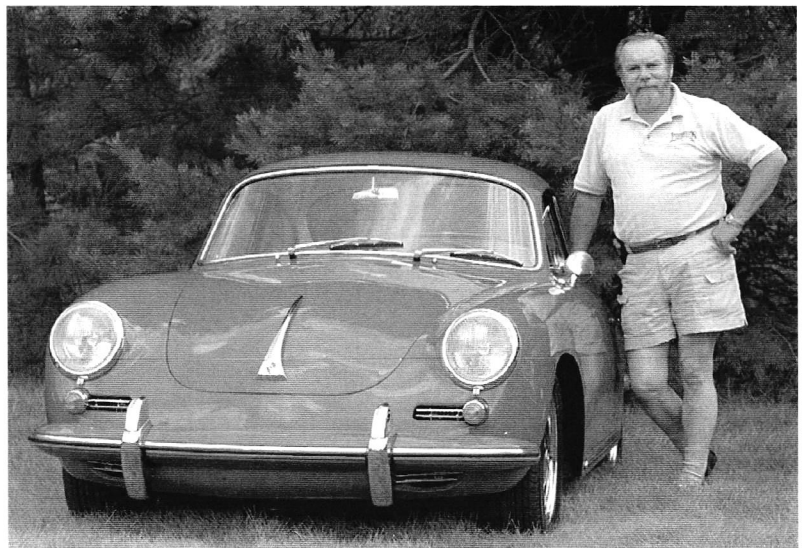
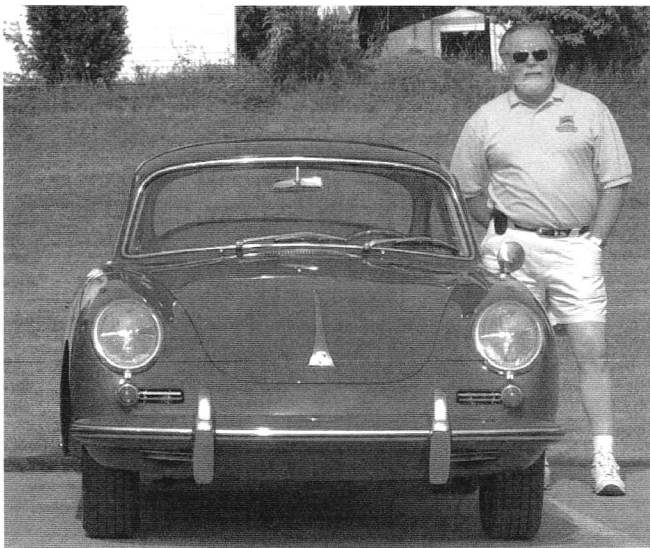
The small, superficial difference in the appearance of these images on the pages of our newsletter really cannot be attributed to the medium in which they were first captured, but are due to the sequence of processing required to get from scene to image on paper. Among photographers the process is known as 'work-flow'. For most amateur photographers exposing color film, this flow is from 'snapshot' to 'slide' or 4x6" color print, and it involves taking the exposed film to the local photo processing station or lab. The digital image processing workflow is more involved. It generally passes through a computer, and that phase introduces all sorts of opportunities.

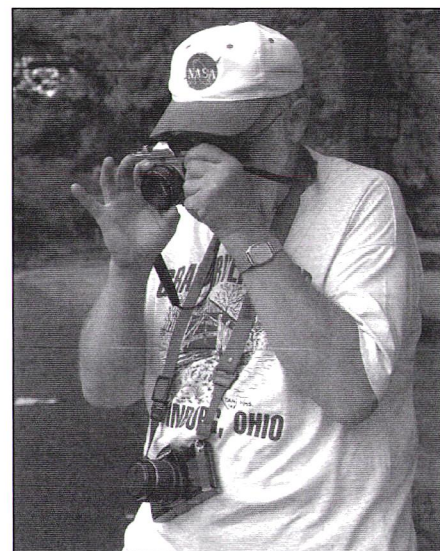
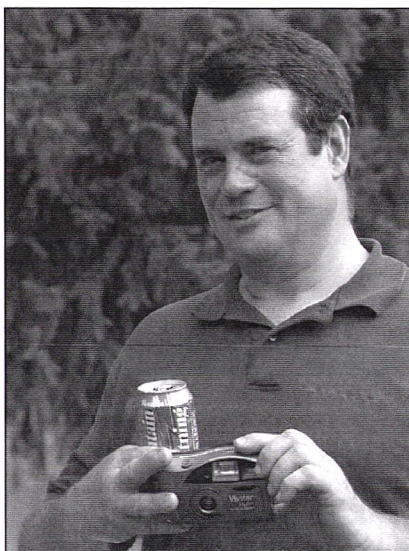
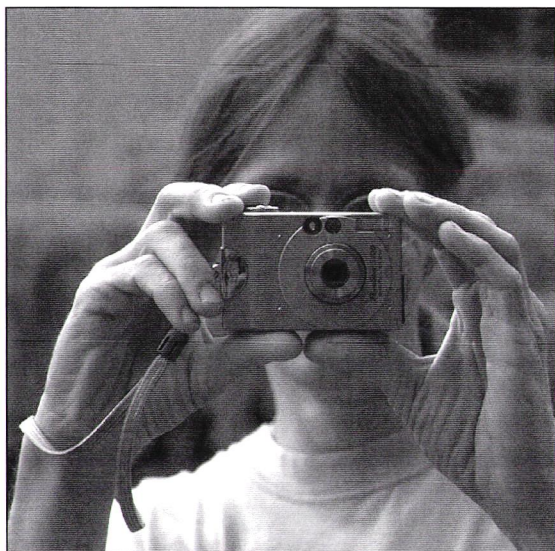
But first let's look at a digital camera and its image storage media. There is a plethora of available models and I've chosen a typical representative, the Canon PowerShot' Digital Elph series available with a 3x optical zoom lens and a sensor size from 2 to 5 mega pixels. This camera evolved from a film based ancestor. In the process it not only underwent changes, it also accumulated accoutrements. Some of these are shown in the image of the 'kit', at the upper right corner of this page. Two items stand out: 1) batteries and charger and 2) Compact Flash memory



card. While the film based ancestor uses a small battery to power the flash, light meter, and film advance, the Digital Elph has a small but proportionally much larger (and more powerful) battery as its central power source. My primary advice to anyone getting a digital camera is to include a second battery at the time of purchase. You'll need it!

Almost all digital cameras come with a memory card as their 'digital film'. Unfortunately most of the kit-included memory cards are woefully undersized, and the purchase of one or more reasonably sized storage card is next on the agenda. Fortunately the memory capacity has been increasing and prices of these chip devices are falling and will likely continue to decline. The biggest issue with this necessary item is that memory cards come in a variety of different, incompatible formats. Five of these and their varied physical forms (Sony Memory Stick to San Disk CF card) are illustrated in the image at





left, below the 'Elph kit'. The Canon Elph came supplied with a 16 MPix CF card.

The oldest and a very common format is the CF or Compact Flash form. While prices are generally directly proportional to memory (and thus image file) capacity, there is another aspect to consider, the speed of information transfer. As image files generated by larger mega pixel cameras increase in size, the time to transfer the image from the camera's internal memory to the flash card memory becomes significantly longer. Therefore if you purchase a high mega pixel camera (5 to 8 MPix), be prepared to pay premium prices (by a 2x factor) for high speed flash memory cards. Low speed cards have attractive low prices, but come with an unaccustomed, frustrating wait between taking photos. Film cameras were never that slow! More expensive consumer and professional digicams possess large internal RAM memory buffers for rapidly capturing images sequences. But then, the image information still has to be 'written

out' to the removable, non-volatile flash card, so in that case 'Extreme Speed' (40x - 60x) is almost a necessity.

Image file transfer speed is also a good characteristic to have when passing the photo information to a printer or computer. Some modern low cost digicams now possess capabilities that permit direct printing of images stored 'in camera' (Camera & Image Products Assoc., 'PictBridge'). However, for most digital photographers, the 'work flow' passes through (and spends considerable time and involves lots of effort in) a computer. More precisely, the work flow involves image processing stages in some more or less complex image manipulation program, e.g., Adobe Photoshop, MS Picture It!, MGI PhotoSuite, etc. I won't even begin to open that interesting topic here. Well, I should make a few comments on the 'workflow' preparing the original source file to generate a finished target file: e.g., JPEG format for our web site, TIFF format for using a photo quality inkjet printer, or the

BMP gray scale Sebastian and I use in the MS Publisher document to produce this "Auspuff Roar" newsletter, but I won't.

In conclusion, a word of caution. Digital cameras have a short useful, active life expectancy. With good care and use, they will last a reasonably long time, but today's model will be woefully out of date in a few years. You should plan to extract all value from the camera in a three year active use period, because better lens and digital chip technology is in constant development. Considering amateur film cameras the equivalent useful lifetime was 8 to 12 years. The market for these film cameras is contracting while that for their digital cousins is expanding. And once you have paid for the camera, the computer hardware and software, you can 'shoot for free', learn from experience and throw away bad images, and keep developing your good shots.



Considerers use a proper description for the sheathing which gives the body of an automobile its characteristic shape: outer skin. This encloses chassis, powerplant and axles. Depending on design principles, chassis, body, or a combination of both, form the supporting structure which has a vital task to fulfill: providing rigidity. Unevennesses in the road surface produce wheel load changes which lead to distortion moments and cause flexing. These must be tamed. Otherwise fatigue symptoms such as jammed doors or even permanent frame element deformation will occur. Besides it is scarcely possible to make a car handle really well when its chassis flexes.

In the course of developing numerous vehicles for the most varied purposes, Porsche engineers through the years have suggested a number of designs for bodies, chassis and frames. In retrospect we would well say that this work has contributed to overall automobile technology.

As early as 1932, two years after the Porsche Design Office was founded, Porsche development men were dealing with an advanced supporting structure and unitary construction style. This was

What Goes Under the Skin

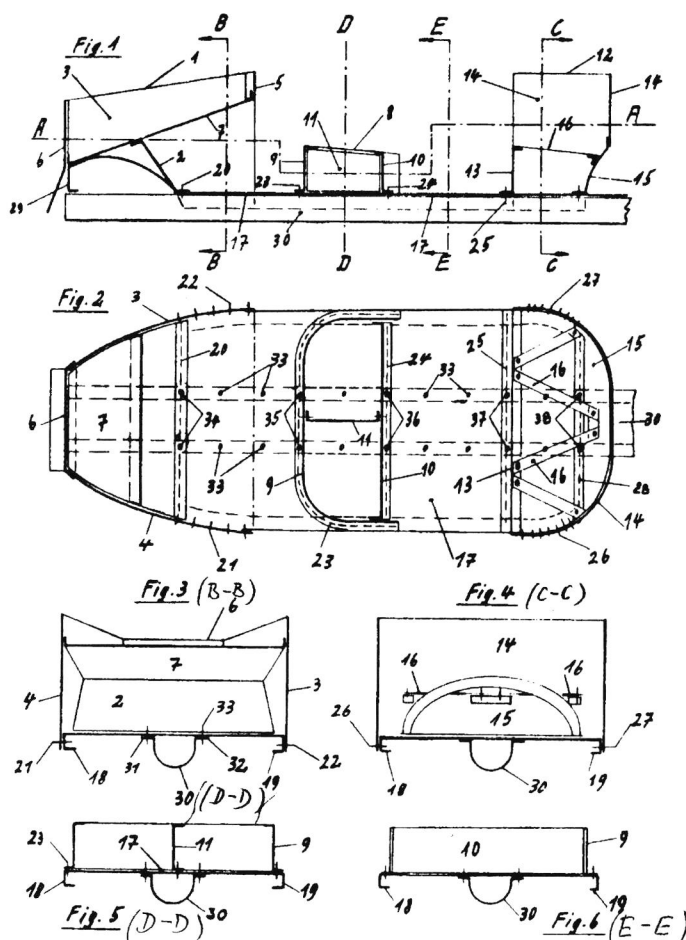
Body design in Porsche History

By Porsche Engineer
Jürgen Herrmann
From Christophorus Feb 1980

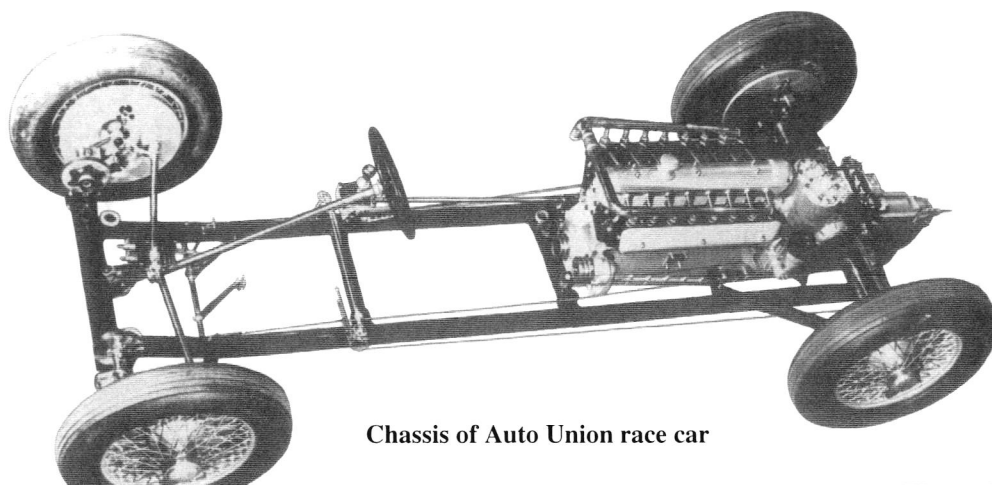
described in German patent paper 626345. Main characteristic was a one-piece floor pan framed by turned edges which increased resistance to flexing. A longitudinal member along the vehicle's centerline was fixed to the bottom and open on one side. On top three cross members were fastened to the pan and distributed over the length of the vehicle. Floor, side rails and cross members formed an integral unit which resisted compression, bending or twisting which might occur. Along with high rigidity, the patent paper mentioned that this integral unit excelled for low weight.

Four years later they sought a different solution to this problem. Chassis and body were to be separable in simple manner - yet should retain rigidity as defined. Therefore a self-carrying body, open at the bottom was designed. This had two bulkhead reinforcements arranged in such a manner that a front luggage compartment, passenger cell and rear area to house the engine were included, making separate engine or trunk areas superfluous. The rear bulkhead had a step to accommodate a row of seats.

This body, whose shape was similar to that of the VW Beetle, was attached to the actual chassis built up of hollow members which had a pattern like leaf veins when viewed from the top. These hollow members were formed of upper and lower shells, fitted together with horizontal flanges. These are a treat for fans of un-cut shaping. This was 1936, you must remember. Four bolts, assigned to the cross members, connected body and chassis. The advan-



Support system of 1932



Chassis of Auto Union race car

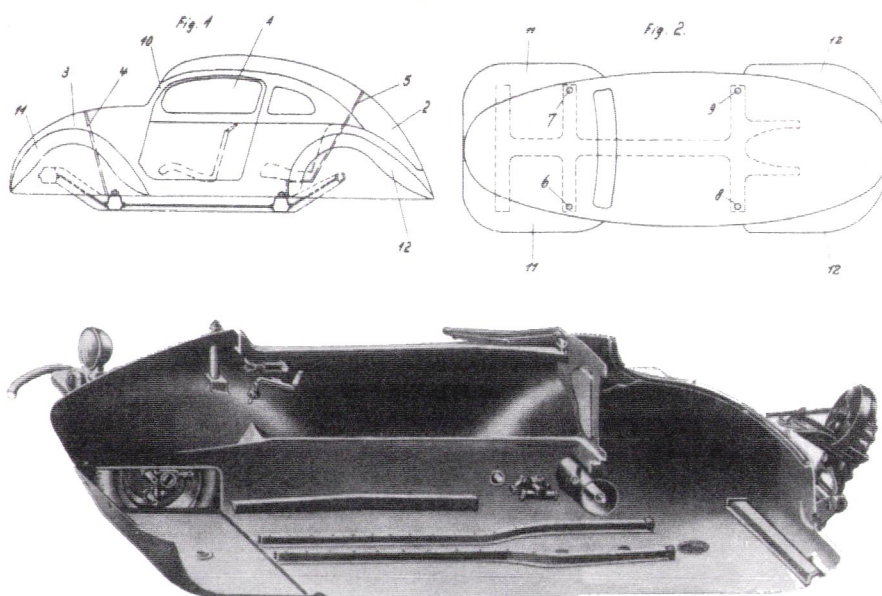
tage of this layout was that torsional forces from the chassis were only transmitted to the body to a minor degree, yet the body contributed to reinforcing the chassis. The superstructure remained easy to detach, not only for repair purposes but also to fasten a box of a different shape, such as a small pickup, to the given chassis. "Thema con variazioni." At approximately the same time Professor Porsche designed the 750 kg Grand Prix car for Auto Union with its 16-cylinder, mid-mounted engine. This may be considered the spiritual ancestor of modern Formula 1 racers. Here the chassis consisted of two parallel side rails connected by cross members. The rails, to which powerplant and fuel container were fastened, had a circular cross section. This choice provided a high degree of rigidity. Although rail diameter was richly dimensioned, the chassis frame of this Grand Prix bolide, which had to withstand a great deal after all, weighed little more than 50 kg/110 lb.

For the Porsche cross-country amphibian, type 128, where low weight and high rigidity were important prerequisites, the tub which doubled as the outer skin, formed a supporting unit. This doorless tub was only open on top around the seat area and thanks to its flatboat style was particularly rigid. This was reinforced by bulkheads and side members fitted to the bottom. Due to the required amphibious function, the spiritual fathers of the 128 thought up a purpose-oriented body which opened new territory in body technology.

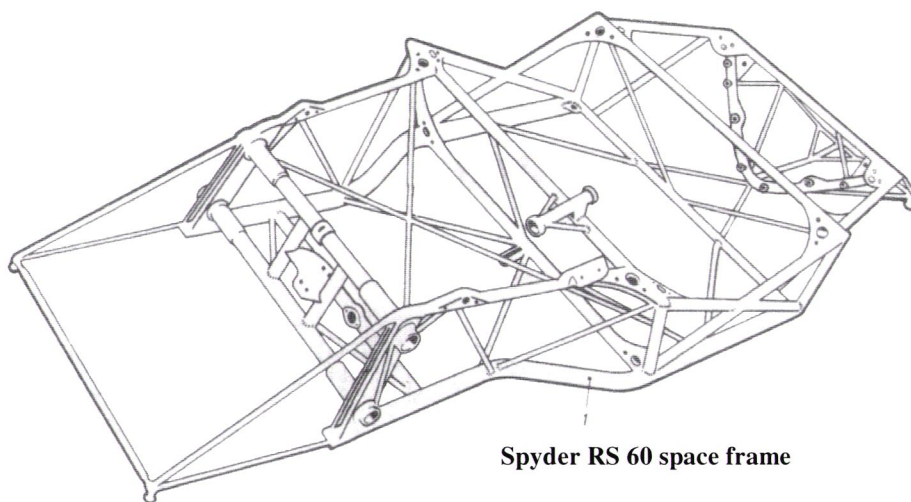
The first car to bear the Porsche brand name - the 356 - went into production in 1950. To remind you: it had a 1.1 liter, four-cylinder, boxer engine of 40 hp as first produced. Apart from the cylinder heads and valve guidance this engine was closely related to the VW Beetle engine, developed by Porsche.

The floor pan, however, was an entirely new design. Rigid supports were formed of thin-wall sheet metal and

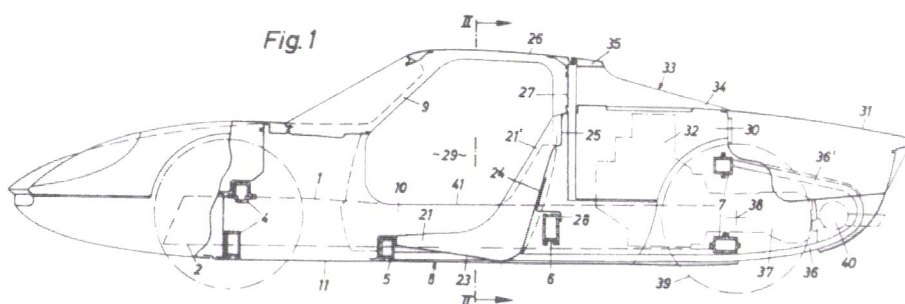
Chassis and body may be separated



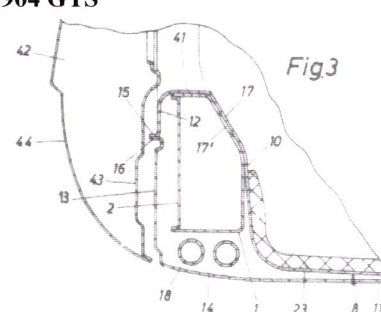
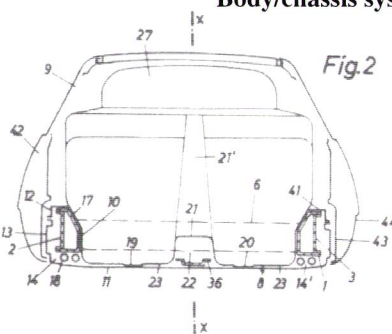
Tub of the Typ 128 Amphibian

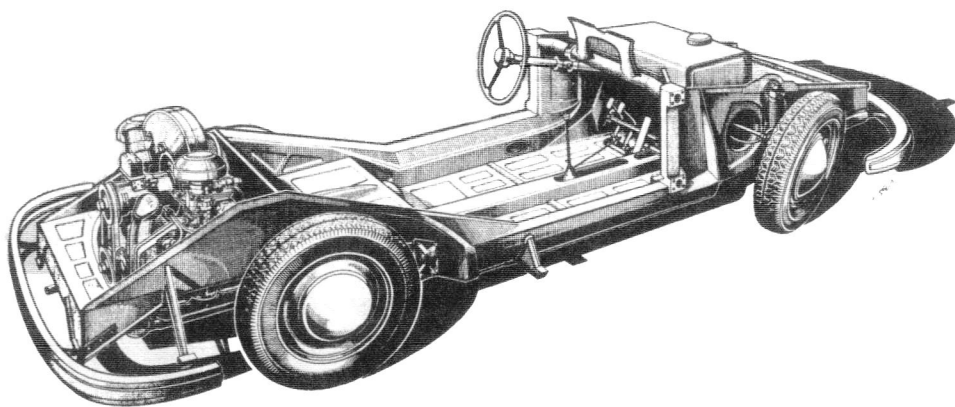


Spyder RS 60 space frame

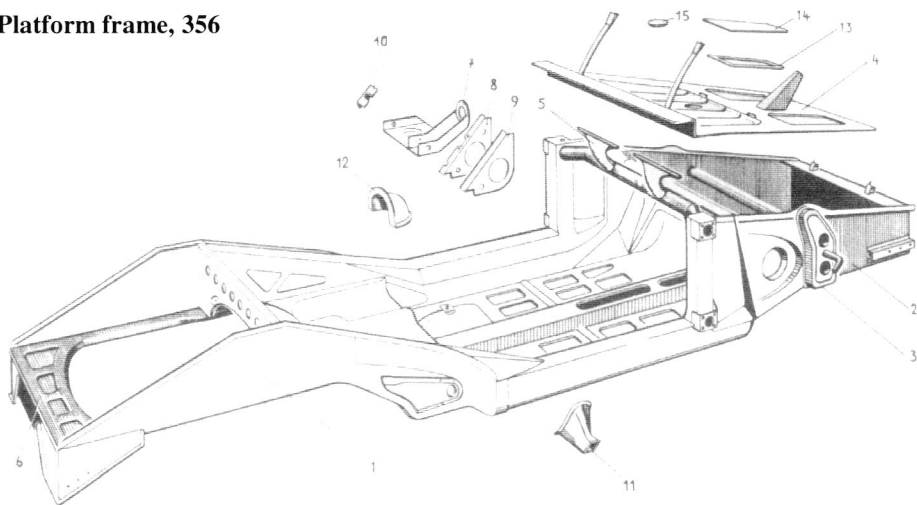


Body/chassis system, 904 GTS





Platform frame, 356



they displayed great resistance to deformation. Sills in the door area had a closed cross section. Support elements were attached to the sills to carry out forces. They led rearwards and fit between the wheels. These were then connected by cross members. In front cross members and supports were planned to provide a similar system and joined to the door posts which were designed as load-carrying elements. Frames designed in this manner were extremely resistant to torsion and deformation, permitting a cabrio version of the car with little alteration. This was anything but self-evident since the coupe roof had a co-supportive function.

When developing a normal passenger car the designer must, for reasons of space distribution or even economic viewpoints, make compromises. He has greater freedom when designing a vehicle conceived exclusively for racing. For such a task his creative work is determined only by the natural desire to achieve victory in races. High

speed, good acceleration and excellent road holding in curves as well as on the straights, are the important criteria.

A tube frame, such as that developed in 1956 for the Porsche Spyder RS 60, makes a considerable contribution to good road holding. In the sense of stress analysis this is a tubular space frame, consisting of seamless, drawn and welded steel tubes. Dimension, arrangement, run and interaction of these tubes was chosen so that the main structure absorbed all loads. Indeed, this was a design of extreme rigidity with low weight. Two examples: the frame weighed 43 kg/95 lb., 16/35 less than the flat frame used in the previous Spyder. Compared to that flat frame, however, it was more rigid by a multiple of three against torsional moments and a multiple of five against bending.

Another 27 kg/60 lb. were saved in the body. Due to the spatial layout of the tubular space frame, with chassis

unit attachments carried high, carrying body elements were superfluous. In this context it is interesting that the 936 Le Mans car of 1979 likewise used a tubular space frame although its welded tubular cage was made of aluminum.

The frame/body layout of the beautifully shaped 904 GT3, built as both road and race machine, had a completely different aspect. This two-seat vehicle with four-cylinder, boxer engine installed between its rear wheels (mid-mounting) carried 120 hp at 6900 rpm in the normal version, 180 hp at 7200 rpm for race purposes. Since a limited production series of 100 units was required to meet homologation rules, a support structure had to be found which was rigid yet favorable for production techniques. The choice fell on a plastic material for the body while they decided to make the body of sheet steel, a mixed building style. Side rails were made of box profiles connected by like cross members. These side rails were surrounded by formed plastic body platform pieces which made the whole into a unit. The molded pieces were double-walled between the side rails and joined by adhesives. The interior moldings, provided with a high-flanged central tunnel, were in close proximity to the inner sides of the side rails in some sections. There, chassis and body were bonded to one another with adhesives. Porsche had created something quite new, in comparison to anything known previously, with this design. As proof: German patent number 1275372 was issued for the design.

And what is the case with today's production cars? Chassis and body build a unit with the actual chassis as almost a floor unit, consisting of floor pan along with longitudinal and transverse supports. The floor unit and body skeleton, with a support structure beneath the outer skin, are welded into one. Decisive factors in choosing this solution were the guidelines of rigidity with low weight, favorable production methods and last but not least, safety. It can be assumed that the unitary building style will be dominant for production-line automobiles, for some time to come, simply because it has proven so effective.



R&M Classic Auto Spring Tour

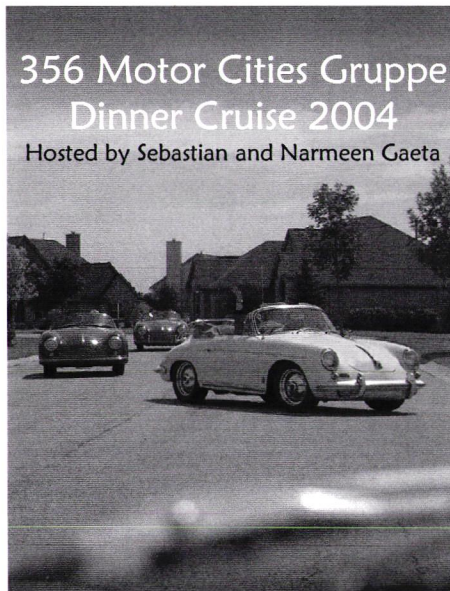
Our 12th annual Spring Tour is set for Sunday, May 16, 2004. We will be touring the R&M Classic Auto Restoration facility and museum in Chatham, Ontario Canada. We will be meeting at 11AM at the Windsor Crossing Outlet Mall on Huron Line Road (straight off bridge), about 5 or 6 lights from the bridge. This will be a nice event. After the tour we will be having Dinner at the **Mad Dog Pub** in Chatham. This is a joint event planned between Southeastern Michigan Region and the Gruppe. Be There!!

Please call **John Denyer** at 248-553-0909 jcd356a@sbcglobal.net or

Dennis Denyer 248-391-3268 ddenyer@gmaind.com to RSVP.



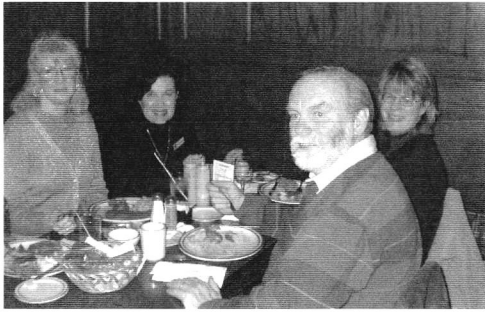
It's Time to
Cruise Again...



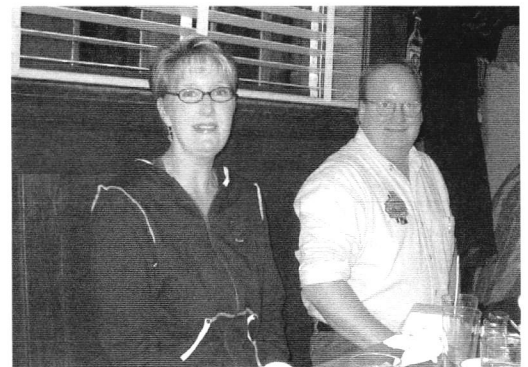
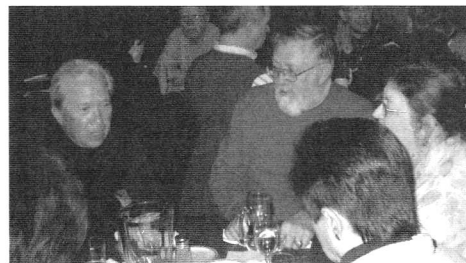
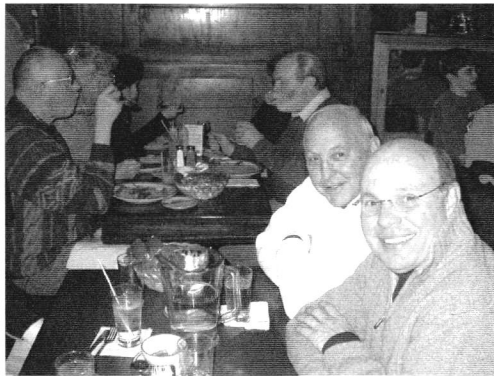
With Your
Gruppe Friends!

It's time to cruise again! The second annual Motor Cities Gruppe Dinner Cruise is set for **Sunday, June 6th 2004**. Meet at the home of Sebastian and Narmeen Gaeta at 1:00 PM for refreshments and fun with your other Gruppe members. We will depart for a 2 hour scenic tour at 2:00PM. The tour will lead us, as last year, to the Dexter Pub where we will be treated to a buffet dinner with the room upstairs all to ourselves. Please RSVP to the Gaeta's by June 1st at 734-662-4288 and look for Directions to the Gaeta's house on the website.

Winter Blues Dinner



All photos by David Peterson



With the day being cold but not snowing, the roads being very passable and the number of members attending, you did a great job. Your promotion is in the mail and guaranteed. The venue of a German restaurant, the Dakota Inn, for a German car club was brilliant. With the long list of German beers and the authentic German food, who in a German car club could leave not feeling good? And just as in the original Hofbrauhaus in Munich, all those attending shared good camaraderie. As the fraulines served the very tasty meal, to the 30 or so attendees, laughter was in abundance. Some of the very secure members even ordered dessert. (The caloric consumption was huge!) Past President, Dave Peterson, spoke briefly, thanking all for attending, and that this was just the thing we were looking for to take the edge off a long cold winter. We were also very pleased to see Carmen Smedberg said yes, when John & Becky Denyer invited her to come with them. Now I ask you, "do we have nice people in our club?" (I did hear that resounding "YES"). Your next assignment is to translate the names of all those beers listed on the menu and to put names with all those in the accompanying photos.

Lanita Dunham

Porsches to Pinckney 2

www.porchestopinckney.com

MORPCA announces Porsches to Pinckney 2 or **P2P-2 Friday & Saturday July 30th -31st, 2004**. This is a low cost relaxing social event comprised of Porsche enthusiasts from about 10 region clubs joining together in Pinckney Michigan, near Ann Arbor. The event is based upon making new acquaintances and renewing old ones and sharing a mutual love for Porsches. Last year 89 cars participated officially while 116 attended the event.

If you attended P2P-1 please invite one more car and passengers to this year's event. Our goal is 200 cars!

The P2P-2 schedule is:

Friday July 30th - meet on the town square beginning 2 - 5:00PM. Name tags and vehicle sheets will be available in the gazebo. Socialize and enjoy welcoming other cars as they arrive

Friday evening 4-8 PM - happy hour and dinner at the Blue Martini - casual upscale dining, *awesome* steaks, great bar and live entertainment 8-11PM www.thebluemartini.com

Saturday July 31st - activities will be held on the square including a "Shine and Show". All in attendance are automatically entered. \$5.00 donation for "Peoples Choice" ballots with proceeds going to the Pinckney Skate Park project. Various classes will be judged on the "peoples choice" votes with awards for each class presented Saturday evening at the Blue Martini. Sat afternoon there will be a **fun** driving tour with **fun** surprises. Finally a several mile driving parade of Porsche cars before dinner. We hope this will be the longest moving lineup of Porsches ever seen in MI and maybe the entire US!

Saturday evening -6-9PM dinner at the Blue Martini. A very special live Blues act will rock the house at 10PM!

Porsche is Featured Marque at 10th Annual Glenmoor Gathering

The 10th annual Glenmoor Gathering of Significant Automobiles (www.glenmoorgathering.com) is scheduled for September 17-19, 2004. Though the official concours is held on the golf course on Sunday the 19th, we also like to feature a European marque exclusively on the front lawn. Last year's display of 85 Ferrari's was impressive. **This year's selected marque is Porsche**, due to the appropriate date with Dr. Porsche's birthday. I would like to invite the Motor Cities Gruppe to Canton, Ohio to participate in the Porsche display. We're hoping to make it the ultimate Drive Your Porsche Day destination. Look for more information in an upcoming Auspuff Roar.

Myron Vernis
Gruppe Member and Glenmoore Gathering official

The Speedster



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Event**

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The Speedster Prototypes
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The Last Two Speedsters
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Convertible Ds

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www.speedster50thanniversary.com

MOTOR CITIES GRUPPE CALENDAR

April	24th Hershey Swap.
May	16th—Tour of R&M Classic Auto Restorations, London, Ont. See page 9.
June	6th—Dinner Cruise. See Page 9. 19th-20th—Bay Harbor Concours. See this Page.
July	17th-1st annual Auburn Cord Dusenburg Museum Cruise/Porsche Lit meet. Following day is the 3rd annual Auburn All Porsche Swapmeet. See next issue for more info. 30th—Porsches to Pinckney. See Page 11.
August	22nd—Gruppe Picnic, Barb & Vic Skirmants Host this annual event.
Sept.	17th—19th 10th Annual Glenmoor Gathering. See Page 11. 19th—Ferry Porsches Birthday 26th—Horsepower Hollow 100. 29th-Oct 3rd—356 Registry East Coast Holiday.
October	TBA Annual Fall Color Tour.
November	Open
December	5th—Annual Holiday Party, Baker's of Milford.



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Barbara Skirmants
3359 Kings Mill Road
North Branch, MI 48461.



Our Friend

Tord

The world lost a good man on January 31st, 2004. Our friend Tord Smedberg died of leukemia, an illness he had been fighting for the better part of two years. Tord was a good man and a good friend and I will miss him.

I met Tord about 13 years ago at a PCA autocross held near his home. He watched as I was denied membership into the PCA because I did not yet own a Porsche. He told me I should join the 356 Registry, and then invited me to his house to see his Speedster since I was really interested in 356's anyway. I must admit that I was a bit letdown when I saw the car. Those of you who remember it will know what I mean, but once you got used to it, though, you loved it. It wasn't really any one color in particular. It was kind of brown and gray and primer with a VERY tattered (original!) interior. The carpeting was hanging on by its last threads and I do believe you could see the road through the floorpan. One time I drove the car with him in the passenger seat and he was yelling at me for "riding the clutch." I commented that the clutch must be slipping and he replied that it was not possible. Soon after replacing the slipping

clutch, he let me know that the way I was riding it must have made it go bad!!! Stuff like that made me chuckle. You could never get mad at him; he was just that kind of guy. Anyway, the car was a hoot. I especially liked the fact that it had three outside mirrors—2 Talbot style mirrors waaaaay down the front fenders (for show) and one normally placed Aero mirror on the door (for go). If my memory serves me it also had one proper "A" fender and one improper "pre-A" fender. He even put a third top latch on it to make it more water-tight. It didn't look right, but it worked—much like the whole car. In the end I believe that is the way that he wanted the car to be: tattered aesthetically but pretty darn good mechanically. It looked like Hell but went like stink. He always liked that car.

Tord was an extremely talented engineer and fabricator who was in the middle of building a car when he died. Not a kit car or a hot rod—he was building a car from the ground up. It was to be called a "Viking", a nod to his Nordic heritage. He had CAD drawings of how everything was going to be just so. He even went as far as building wooden bucks so that he could hand form the fenders, much like Friedrich Weber did on Gmünd 356's

some 55 years ago. He actually found a title to a car called a Viking through one of those "we can get you a title to any make of car" firms, and was very excited the car would not be titled as a kit-car. I am sad that he and his lovely wife, Carmen, will not be able to ride in that car on beautiful spring days like they had planned.

Tord accomplished many things in his life but, if you knew him, it was obvious there was so much more yet to do. He had often spoken to me about buying some land and perhaps building a post and beam home where he and Carmen could live peacefully, away from the hustle and bustle of the Detroit suburbs.

I got an email from him last summer telling me that he had finished the restoration on his 1929 Indian Motorcycle. That was all it said—"The Indian is done." The next weekend I was up in Bay Harbor at the concours, walking along with my head down, reading the nameplates on all of the motorcycles. My eye stopped on a very familiar name. I looked up and there were Tord and Carmen displaying the Indian. I snapped the photo you see above then and there. The bike won its class.

I'll never forget the Fall color tour to Port Austin in 1992. Tord and his first wife, Judy, were driving *the* Speedster that was in the movie "Coming Home" that he and the late Burton Davis owned together. I had not yet found a 356 and was driving my Karmann Ghia convertible. While everyone in the club was terrific and didn't care what I drove, they weren't really going to wait for me and my 55 hp to get a-move-on. But Tord and Judy did. They stayed behind the pack with me and even invited me to join them on the ride home Sunday over the back roads. We stopped at a few roadside pumpkin stands and cider mills to squeeze out a few more memories from that weekend. What a blast.

Tord could be stubborn, but that was just

him. His son Michael said in his eulogy that he had never known his father to be wrong (see earlier anecdote about “riding the clutch”), but never irritatingly so. I will remember him as a man who truly did what he wanted to do. And I don’t mean that in a “eulogy full of cliches” kind of way. I mean the man did whatever he wanted to do. This was true with his work, with his social life; everything. It almost seemed that every time I talked to him he had a different life going on: “I just sold X, bought Y and now I am doing Z”.

At his memorial service, a friend of his that I had never met told a wonderful story about Tord on one of many motorcycle trips they had taken together. I knew he rode bikes, didn’t know he took trips. But, hey, when you live life like that there will be lots of surprises. Anyway, it was a blazing hot summer day in Virginia when, without any warning, Tord stopped, took off his helmet and jumped into the river they had been riding along. He let the current take him about 100 yards down stream, got out, walked back to his motorcycle and hopped on ready to go. As the story goes, Tord sped off only to be pulled over almost immediately by a state trooper for not wearing his helmet. Apparently, the explanation that his wet hair needed to dry before putting his helmet back on was good enough as he did not get a ticket. The man just did whatever came to his mind without any apologetics.

I am sad that he is gone and that people who never got to meet him never will. Tord was truly one of a kind. So long, my friend.

Sebastian Gaeta



My first encounter with Tord took place sometime in the mid 70’s when I visited Aristocratic Motors in the old winery in Farmington. I was driving a 1967 Ferrari 330 GTC at the time and that was enough to interest Tord. I remember thinking that he was an interesting guy, maybe it was his accent, his enthusiasm or whatever, but I liked him right away. Although the Ferrari had only 60,000 kilometers on it, it smoked a little. “They all do that” he said, which made me feel better about my recent purchase. He gave me the name of a Ferrari mechanic up near Port Huron name Terry Myr. Over time I spent more time and money up in Port Huron than I could afford, but Tord was right, he was excellent on all matters concerning Ferrari’s. Terry later purchased the car from me and it eventually ended up in Grosse Pointe. Looking back, selling the car was one of my worst decisions and, of course, Tord reminded me of my mistake many times over the years and how much that Ferrari would be worth today.

I visited Tord several times after that and we became friends. I lost track of Tord for several years but eventually met up again several times at various car shows around town, and then again for good as we were both Motor Cities Gruppe members.

Tord loved cars. Anyone who knew Tord will attest to that. He went through many cars over the years and he was funny. Each time he purchased a new car, it was the last car he would ever buy. Like the 308 Ferrari he once purchased. “There couldn’t be a better car for the money in the world” he said. “I can’t think of ever needing anything more. This is the last car I will ever buy”. Six months later he sold it and bought another Ferrari, a 348. He actually owned both for a time. He invited me over



to show me the new car and both the new Ferrari and the old one were in his yard and he was taking pictures. Of course, he once again said, “This is the finest car I have ever owned. This is the ultimate. I can’t think of needing anything more”. Six months later, well you get the picture. That was Tord and he was my friend and I enjoyed all the times I spent with him.

Several times we disagreed, but I couldn’t get him to argue or debate the subject, simple things such as the weight of gold verses platinum (I was right on that one), what car or motor cycle to buy. Of course whatever one he owned at the time was the ultimate. When he owned the Harley he said, “I will never buy another”. Then the BMW and so on. He loved cars, there was no doubt about that.

A couple of years ago I went over to his house and he was complaining about being tired. My advice was vitamin B12, but I had no idea what was to come, and he didn’t



either. I guess that was the beginning. I was out of town when it happened and I'm sorry about that. Although I knew it was serious, I somehow thought he could beat it. We didn't talk about it much. I just didn't know what to say. I hope he knew how much I cared.

I will always remember the trips to Watkins Glen, the phone calls to come over and see what he bought, him riding over on his bike in shorts, black socks and loafers, going out for dinner with him and Carman and there was so much more. Like I said, He was my friend and I will never forget him.

John Denyer



Of course, we always think of Tord somehow associated with cars. And he certainly had many; and he certainly had some interesting ones. But Tord's name to me instantly conjures up an image of him smiling in his brown leather jacket nestled into the cockpit of that beautifully mottled-colored Speedster. Maybe, in part, it was because of a short story I had read as a teenager – one that dreams are built on when you are young. In this story, the hero had an older open car with a body dented here and there and the original color peeking out from place to place amidst the red primer. But under that ratty looking body was a pristine chassis and running gear that ran like stink. And our hero would go "happy-go-lucky" screaming down the country roads, hair streaming back in the wind, with a bottle of wine, a chunk of aged cheese and a loaf of French bread.

Now recall those spring and fall color tours, with Tord hunkered down and smiling behind that big banjo steering wheel -- ready to tear off into the Irish Hills and rolling Michigan country-side. Tell me that he wasn't the hero in my age-old tale. Enjoying the cars, always ready to help, and most of all – loving life to the fullest.

David Petereson

I first met Tord some 27 years ago, when he operated Aristocratic Motorcars in Farmington. He was in the basement of the old winery on Grand River and he was doing mechanical work on some very exclusive automobiles, some I had only read about but never actually seen up-close. We had a mutual friend, Cal Gleason, who took me there to meet Tord and see his shop and some of the cars he was working on at the time. I recall Cal telling me before we entered the shop, "Tord's a little opinionated at times but he really knows his stuff." I found Tord to be a delightful character because I enjoyed the good-natured ribbing he would give me about my Porsches. Cal and I would visit Tord from time to time, just to see what he had in the shop. One time we dropped Cal's Ferrari 365 2+2 off for some engine adjustments and Tord took great delight in the fact that Cal was refinishing and

repainting the black Ferrari one panel at a time! Cal said, "black is easy to match and why should I try to do the whole car at the same time!" Oddly enough, this was the very same model of Ferrari that Tord restored and was invited to show at the Meadow Brook Concours just a couple of years ago. Neither Cal nor Tord had much tolerance for the "gold chain set" nor for the owners who would never drive their cars as they were intended but would trailer their cars from event to event.

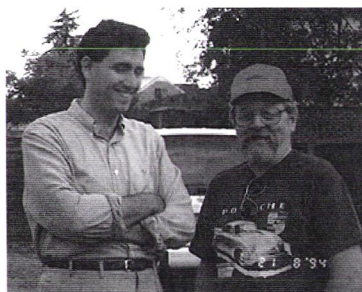
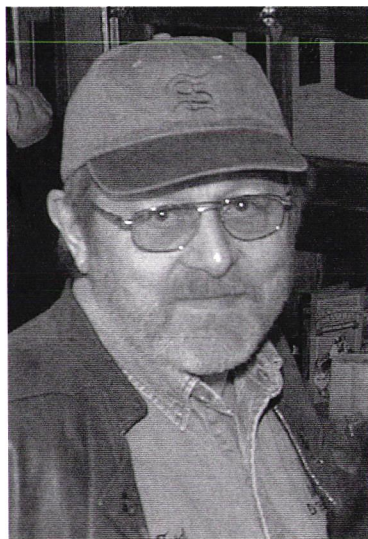
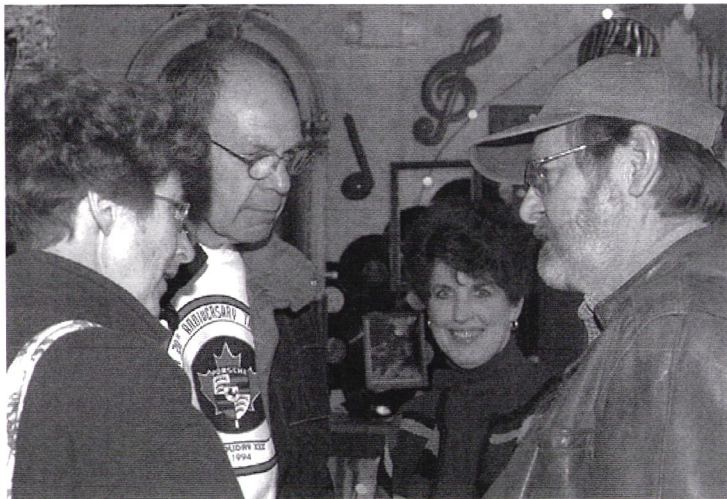
I lost track of Tord after he closed his shop but ran into him again when I joined the MC Gruppe. We would laugh about Cal Gleason and his Ferrari and he would get on my case about what I was doing to, and with, my SC Coupe. "You're not going to buy a trailer?" he would ask. Tord took great delight in driving his un-restored Speedster to MCG events, just to tweak the noses of those of us who spent a



little too much time cleaning and not enough time driving our 356's. Even though he wasn't a fan of Concours events, he had a genuine appreciation for the fact that people were trying to preserve these fine Marques. When he would join us on Saturdays for the Breakfast Club gatherings, he would check-out the work that was progressing on the hoist and he recognized and appreciated the level of work that was going on.

At Tord's memorial service, Carmen and Judy put together a really neat slide presentation of Tord and his various cars. And it really drove home the fact that we lost one of us... Tord was a Car Guy, and a Good Guy.

Dennis Denyer



Tord
Lennart
Smedberg

July 8th, 1938—
January 31st, 2004

STODDARD



IMPORTED CARS, INC.

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PREMIER
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2003

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17th Annual Stoddard Swap Meet • June 12, 2004

Parts Department will be open during the swap meet!

Part -NO.	Retail	Special	Description and application
356-57-109	\$600.00	\$400.00	"BENT" WINDSHIELD, TINTED GERMAN GLASS, PRE-56 COUPE AND CAB
NLA-503-082-06	\$550.00	\$350.00	RIGHT REAR CORNER REPAIR PANEL 356B,T6,356C
NLA-503-033-06	\$1105.00	\$750.00	LEFT FRONT FENDER 356BT6, 356C
NLA-503-034-06	\$1105.00	\$750.00	RIGHT FRONT FENDER 356BT6, 356C
616-105-305-00	\$25.00	\$15.00	CENTER BEARING BLOCK BETWEEN ROCKER ARMS
644-551-111-05	\$59.95	\$39.95	TUNNEL MAT (356B) FOR CARS W/ HEAT KNOB IN FRONT OF SHIFTER
644-552-061-01	\$32.50	\$23.50	ASHTRAY FITS 356A, 356B, 356C
644-615-601-06	\$15.00	\$11.00	DOOR SWITCH FOR INTERIOR LIGHT 356BT6, 356C
644-628-720-00	\$37.50	\$24.95	WATER BAG WITHOUT PICK UP TUBE 356, 356A, 356B
NLA-503-011-03	\$422.88	\$375.00	LEFT 1/2 NOSE PANEL 356BT5
NLA-503-011-04	\$422.88	\$375.00	RIGHT 1/2 NOSE PANEL 356BT5
NLA-503-011-10	\$438.88	\$375.00	R. NOSE PANEL INC. FOG LIGHT BRACKET 356BT6/C
NLA-503-011-11	\$437.88	\$375.00	L. NOSE PANEL INC. FOG LIGHT BRACKET 356BT6/C
NLA-503-023-00	\$238.00	\$150.00	LEFT REPAIR PANEL, FRONT 6" OF FENDER AT NOSE PANEL 356B, 356C
NLA-503-024-00	\$238.00	\$150.00	RIGHT REPAIR PANEL, FRONT 6" OF FENDER AT NOSE PANEL 356B, 356C
NLA-701-011-13	\$3.95	\$2.00	EARLY MANN FILTER DECAL "OP 22"
644-502-042-01	\$61.75	\$47.50	LOCK POST, R, "LOW" 3 HOLE STRIKER W/ WEDGE RECEIVER 356A T2 (COUPE)
644-502-041-01	\$61.75	\$47.50	LOCK POST, L, "LOW" 3 HOLE STRIKER W/ WEDGE RECEIVER 356A T2 (COUPE)
644-502-042-21	\$73.50	\$60.00	LOCK POST, R, "LOW" 3 HOLE STRIKER W/ WEDGE RECEIVER, 356A T2 (CAB)
644-502-041-21	\$73.50	\$60.00	LOCK POST, L, "LOW" 3 HOLE STRIKER W/ WEDGE RECEIVER 356A T2 (CAB)
616-108-071-00	\$29.95	\$19.95	BELL CRANK REAR OF FAN HOUSING ZENITH 32NDIX & SOLEX 40PII-4

Quantities are limited. Information is believed to be accurate but not guaranteed

Porsche Swap Meet Vendor Registration Form

Type of Merchandise ☐ Automobilia
☐ Commercial Vender ☐ Porsche Parts
☐ Porsche Car for Sale ☐ Porsche Lit.

Name _____

Phone (_____) _____ Alt. Phone _____

Address _____

City/State/Province _____ Zip/Postal Code _____

Number of 10' x 20' Spaces _____ x \$15 = Total Enclosed \$ _____ Visa ☐ MC ☐ Disc ☐ Amex ☐

Credit Card # _____ exp. ____ / ____

Make checks payable to: **Stoddard Imported Cars, Inc.**, P.O.Box 996, Willoughby, OH 44096 • Payments must be received by June 4th

Literature

Here we have an example of installation instructions for a Blaupunkt radio. The date is June of 1959, so it is near the end of 356 A production. Note the position of the combination gauge in the illustration—it is where the speedometer normally goes. It seems that even back then, Porsche drivers were not adverse to the idea of personalizing their cars.

The diagram below is like a parts book with “exploded view”. Anyone who has worked on their own car knows that this is much better than a shop manual. “Exploded view” is the international language of servicing a car. Even though the written instructions are in German, one could easily get things put together correctly by using the diagram.

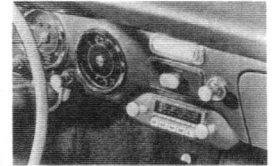


BLAUPUNKT-AUTORADIO

EINBAUANLEITUNG

Porsche 356 A

EVB-Nr. 991 - 554 (6.59)



Batteriespannung: 6 Volt, — Pol der Batterie am Masse

Tastenfarbe: elfenbein

Antenne: Versenkantenne AUTA 1200 C 8

Änderung: Ersatzleitung

Besondere Werkzeuge

4,5 mm (3/16 ") Spiralbohrer	1 Steckschlüssel	9 mm
9 mm (3/8 ") "	1 "	19 mm
18,5 mm (3/4 ") "	1 Schraubenschlüssel	19 mm
oder Reibhilfe für Antennenloch	1 "	14 mm
	1 "	17 mm
	1 "	22 mm

1. Verpürfung

Vor dem Einbau Gerät mit zugehöriger Antenne und Lautsprecher prüfen.

2. Vormontage

Am Empfänger und Stromversorger die durch zwei Kreise gekennzeichneten Teile vor dem Einbau montieren. Siehe Fig. 1 und 2. Die durch einen Kreis gekennzeichneten Teile werden für den Einbau benötigt.

Lage des Transistorstromversorgers: Siehe Fig. 4.

3. Einbau

A. Empfänger:

- Massepol der Batterie abklemmen.
- Die Blindblende vor dem Empfänger ausbauen.
- Den Ausschnitt für den Empfänger und die Achsbuchungen gegebenenfalls nacharbeiten.
- Den Empfänger von hinten in das Armaturenbrett einsetzen und entsprechend Fig. 1 und 4 montieren.
- Das Batteriekabel (14) an die + Klemme am Zündschloß anschließen.
- Den Schutzschlauch (23) über die Sicherungshülse schieben.

B. Lautsprecher:

- Die Lautsprecheröffnung in die Papierverkleidung der rechten und linken Seitenwand schneiden. (Die Stellen durch Abtasten ermitteln).
- Die Lautsprecher in die Öffnungen einsetzen und entsprechend Fig. 3 montieren.

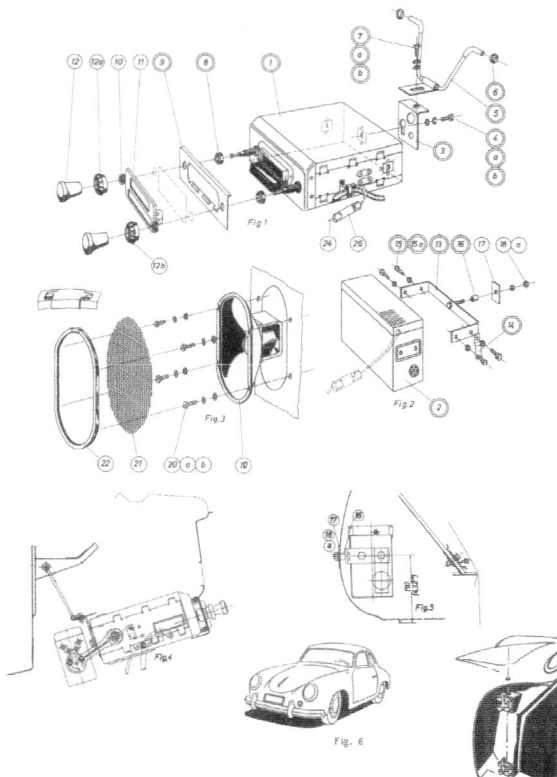
Printed in Germany

E 29/11

Illustrationen

Illustrations
Porsche 356 A

Illustraciones



- 4 -

VERZEICHNIS DER EINZELTEILE

Die einzelnen Teile sind in Tüten mit verschiedenfarbigem Aufdruck verpackt:

Lautsprecherbefestigung = blau Gerätebefestigung, vorn = rot
Stromversorgerbefestigung = braun Gerätebefestigung, hinten = grün

Pos. Nr.	Im Empfängerkarton	Bestell-Nr.
1	1 Empfänger mit Kundenanweisung für Garantiekarte, Bedienungsanleitung, Schaltbild und dgl.	
2	1 Stromversorger (enthält für Einblock- und Transistorgeräte) Im Zubehörkarton	
3	1 Winkel	BE 3004/1x
4	1 Sechskantschraube M 6x10 DIN 933	SR 2946/17x
4a	1 Federling 6	MR 766/1x
4b	1 Scheibe 6,4 DIN 125	MS 896/1x
5	1 Bügel, vollst.	BE 3022/1x
6	2 Gummipuffer	NR 743/1x
7	1 Sechskantschraube M 6x10 DIN 933	SR 2946/17x
7a	1 Federling 5	MR 765/1x
7b	1 Scheibe 5,3 DIN 125	MS 895/1x
8	2 Abstandbuchsen	MR 803/3x
9	2 Abstandbuchsen (nur für KÖLN TR)	MR 803/6x
10	1 Halteblech	BE 2723/1x
10a	2 Muttern	MR 725/3x
10b	1 Steckschlüssel	SE 709/1x
11	1 Blende	VK 2305/50
11a	1 Blende (nur für KÖLN TR)	VK 2305/102
12	2 Knöpfe	KF 796/2x
12a	1 Knopf (nur für KÖLN TR)	KF 775/2x
12b	1 Knopf (nur für KÖLN TR)	KF 775/3x
13	1 Bügel, vollst.	BE 2491/1x
14	1 Haltefeder	BF 781/1x
15	4 Sechskantschrauben M 6x10 DIN 933	SR 2946/17x
15a	4 Federlinge 6	MR 786/1x
16	1 Abstandbuchse	MR 839/2x
17	1 Unterlage	PT 854/1x
18	1 Sechskantmutter M 8 DIN 934	MR 787/1x
19	1 Federling 8	MR 787/1x
20	2 Lautsprecher, vollst. (Grundlautsprecher LA 747/1x)	LA 750/62
20a	8 Zylinderschrauben 4x10 DIN 84	SR 2104/7x
20b	8 Scheiben 4,3 DIN 125	MS 894/1x
20c	8 Federscheiben A 4 DIN 137	MS 2104/1x
21	2 Verkleidungen, vollst.	VK 2182/1x
22	2 Rahmen, vollst.	VK 2184/1x
23	1 Verbindungskabel (wird für KÖLN TR nicht mitgeliefert)	KA 776/42
24	1 Batteriekabel (Menzervard)	KA 756/1x
25	1 Lautsprecherkabel	KA 744/142
26	1 Schutzschlauch	NR 722/1x
*) Die Teile 13 - 18a und 23 werden für Einblock- und Transistorgeräte nicht benötigt.		
Im Zubehörkarton		
1	1 Antenne AUTA 1200 C 8 (Fa. Hirschmann) mit 120 cm langem Kabel und Kabelfestener	AT 721/3x

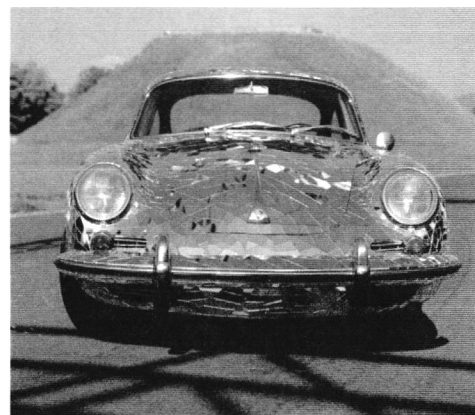
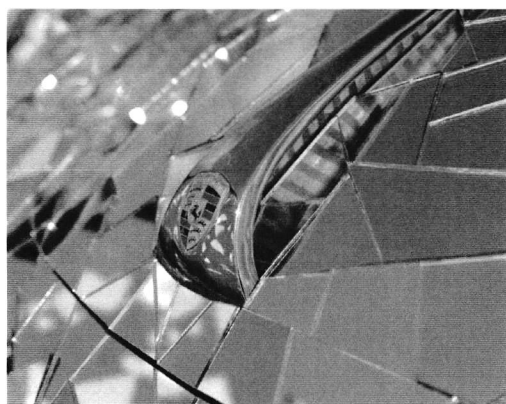
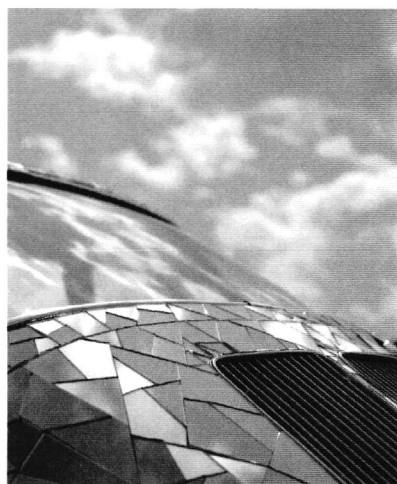
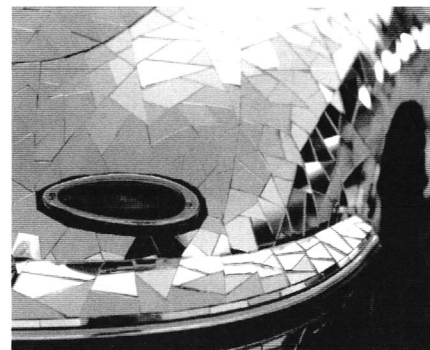
Bei Bestellungen bitte neben der Bezeichnung des Teiles auch die Bestell-Nr. aus diesem Verzeichnis angeben.

Änderungen vorbehalten !

Strange (Dumb) But True: The Mirrored 356

We did not make this up,
even if it *is* the April issue!

As Seen on
eBay
(Surprise!!)

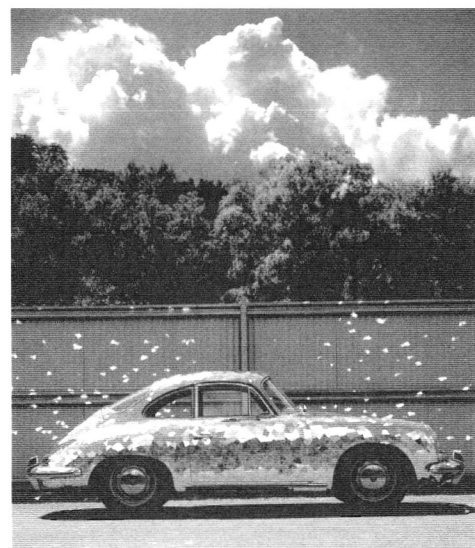


The eBay description went like this: "The idea for this unique object was to create a singular art object about " historical automobiles" for a "Premium Classic Cars Event". This unusual object took 6 month to prepare and was presented in Graz / Austria in July 2003. This object reflects its environment in the context of a mobile, historical and cultural property in fascinating ways you have never seen before."

The artist is Gustav Troger, a famous Austrian artist, internationally known with mirror objects and sculptures. He was born in 1951 in Kohlschwarz/Austria and lives since 1989 in Los Angeles and Graz.

Make: Porsche Model: 356 SC / 1600 Year of construction: 1964 Chassis Nr: 131821 Engine Nr: 716561 Color: Irish-green 6406 1 (Original color) Interior equipment: Imitation leather black. Restoration work done before artistic work: Body: Removal of all weak points, however without final lacquer finish. Electronics: Wirings to a large extent renewed. Engine: Complete overhaul - odometer reading after complete overhaul: 450 kilometers. Brakes: Complete overhaul Tire & rims: renewed. Interior equipment: good Condition (all original). Technical total condition: good Artistic activities: **All exterior painted surfaces including the dashboard are covered with mirrors.** As material served commercial mirror glass, which was applied with a special industrial glue from the automobile industry. The durability of the mirrors have been road tested. The durability of the mirrors was although tested on several different art objects before. It took the artist 6 month (February till July 2003) to finish this amazing work of art.

Starting bid: US \$249,000. 0 Bids were placed!!





A Life In The Service Of The Automobile

Dr. Ferry Porsche was 70 years old on 19 September 1979. Under his leadership the firm of Porsche grew to its present size and importance. The creation of the Volkswagen and numerous developments in modern automobile technology are closely tied to his name. Christophorus took the occasion of the completion of his seventh decade to have a talk with Dr. Porsche.

Dr. Porsche, in a manner of speaking you have participated widely in the development of the automobile from an inside position. How do you see it at present? Are there any surprises for you?

Dr. Porsche: The automobile is actually not all that old - what are a bare 100 years, after all? Still, I must repeat that there is nothing new under the sun. Take the current situation - everybody speaks of conserving energy. Conditions were very similar after the first war. The entire world was building economical, small autos. In those days my father built the Sascha. As a boy I was permitted to work on that. The car which Alfred Neubauer drove in the Targa Florio was one I had broken in on the Austro Daimler test track in Wiener Neustadt. The Sascha was a sport car with 1100 cc. engine, thus a small car even by today's standards. We had great success in hillclimbs and circuit races with this "economy racer."

That came more than ten years before the beginning of Volkswagen development. What memories do you have of that era?

Dr. Porsche: The Volkswagen was another car designed from the first to be a car which would use very little gasoline. The first autobahns had just been built at that time and we were naturally concerned about an aerodynamically favorable shape, to achieve a high cruising speed with modest engine performance.

You took part in Volkswagen development from the beginning? Dr. Porsche: From the first pencil mark. But I was one of the youngest workers then - most of the others are no longer alive. Of course the Volkswagen was my father's achievement through and through - the culmination of his lifework, so to speak. I learned a lot from him in those days.

Did you have any influence on your father's developments?

Dr. Porsche: Through my position as liaison between design and the experimental side I had a great deal of insight and influence, even in basic matters. For instance, the first use of a limited slip differential in a race car can be traced to my initiative. Limited slip differentials were only known for off-road vehicles at that time. When we installed such limited slip in the Auto Union racer the Daimler Benz people were astounded that our Auto Union suddenly left them behind in the corners.

Would it be accurate to say that the Volks-

(Continued from page 21)

wagen was created as one ingenious design, all at once?

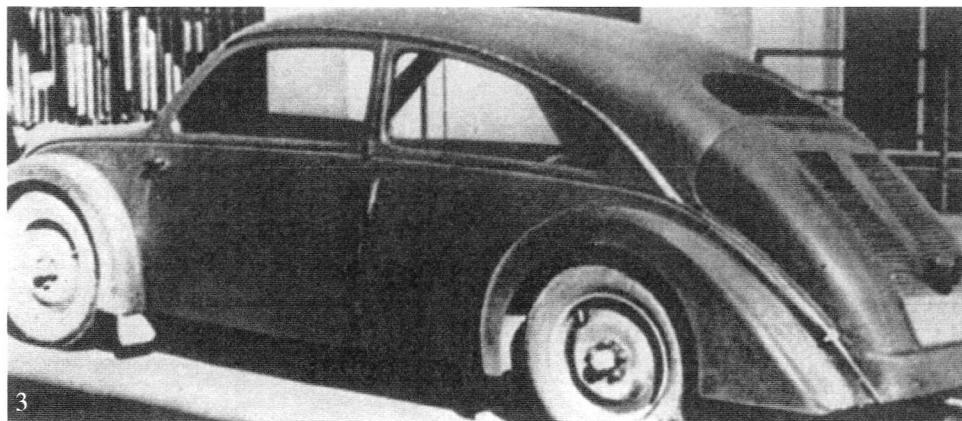
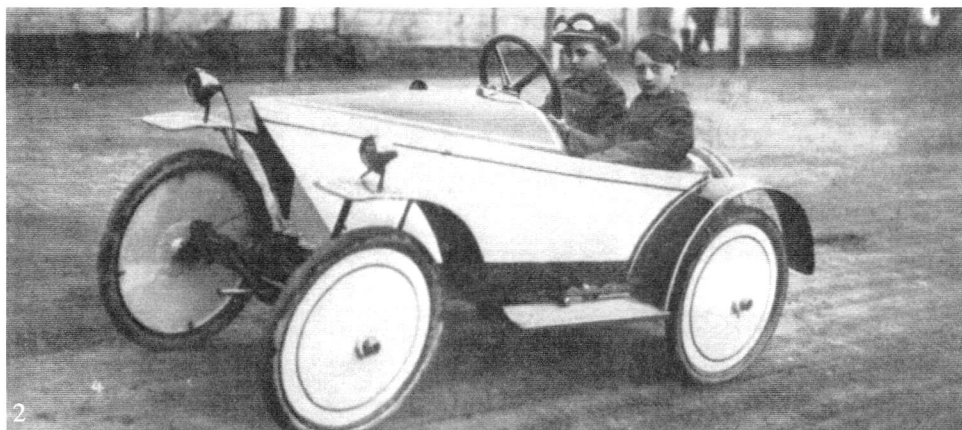
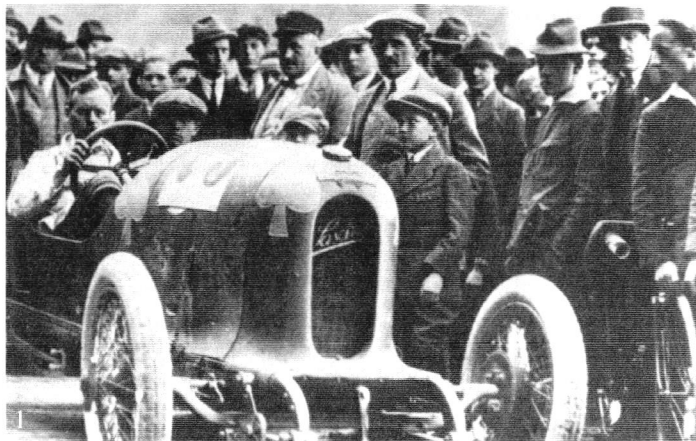
Dr. Porsche: Many of its features were undoubtedly new and ingenious for those days but my father had already built a forerunner, the air-cooled, rear-engined car for NSU. The test results we obtained from it had great influence on the later VW design. For instance, we already understood the ways of a boxer engine and the difficulties it could present in mixture distribution.. All items like cooling or the oil cooler had been pre-tested. This happened in 1932 when NSU motorcycle business was not too good and they wanted to build an auto.

Many people aren't aware that Professor Porsche also supervised construction of the Volkswagen plant and preparations for production. Did you have any role in that?

Dr. Porsche: That was one of our most important and most difficult tasks. We spent many weeks in America, at Ford and General Motors, studying production methods there. Our goal was to utilize American experience in the production of the Volkswagen.

Once the war began you then worked more on military projects, I believe.

Dr. Porsche: Exclusively. At first we were largely unsuspecting and torn away from our preparations in Wolfsburg in the middle of the job. We had to leave all peacetime projects behind - such as an exhaust turbo-charger for the VW engine, using the same principles we apply today. Instead we had the VW Kübel, the amphibian and various tank designs.



1) Economy racer from 1921: the Sascha. Right by the radiator, Ferdinand Porsche and son Ferry, then 12.

2) Ferdinand Porsche built this mini-sports car for Ferry, seen here at the wheel with cousin Ghislaine Kaes alongside him.

3) The air-cooled, rear-engined car which Ferdinand Porsche designed in 1932 for NSU was the forerunner of the Volkswagen.

4) This Cabriolet, called V2, was the second Volkswagen. Ferry Porsche at the wheel.



1) Porsche's most spectacular piece of armament was the "Maus," heaviest tank in the world.

2) Before the war ended the Porsche design offices were moved to Gmünd in Carinthia, under a "front" name. The first 50 typ 356's were built there.

3) Working on the chassis of the second 356. Left rear, Ferry Porsche.

4) The first Porsche 356 was delivered on 8 June 1948. It weighed 596kg/1310 lb. And did 140 km/h or 87 mph. The car stands in Porsche's Stuttgart museum today

You were your father's deputy in war-time developments and he, after all, had already been one of the most successful military vehicle designers in the first war. What was your situation when the Allies arrived at the end of the second war?

Dr. Porsche: Matters became quite serious for me after the war since it all came down to my own initiative. My father was jailed in Dijon - on a strange matter having to do with a French peoples' car project which my father was supposed to take over. This had been attacked in French industry circles and my father became the scapegoat. When he was finally released, since they could prove nothing against him, his health had suffered and he never recovered completely. After all, he was already 70 by then, as old as I am now.

Was he interested in the sport car project which you had pushed forward in the meantime from Gmünd Austria?

Dr. Porsche: He was very interested when he returned of course. As he was in the Cisi-talia project, which had been our first job in Gmünd. This contract made it possible for us to pay the million francs demanded by the French as bail, for my father's release. He took an interest in everything but didn't have the energy any more, nor that once-inexhaustible vitality he had displayed previously.

Did the idea of producing your own sport car to carry the Porsche name first come to you at the end of the war?

(Continued on page 25)



Counterpoint

By Zdenek Base

Just when you think that everything published about our 356 Porsches is enough, you must think again. Do you know who helped "start" the Porsche enterprise?

A few months ago an acquaintance of mine, Ivo Slezak from the State of Massachusetts, challenged me by saying "Since you like Porsches so much, did you know that Tatra helped to build 356 cars"? As you can guess, he is a Tatra guy. I was surprised and answered: "Come on, I don't know much about it". Later, he sent me few pages of information, which made more research necessary.

The year was 1945. The war had ended and Dr. Porsche and his engineering staff, or what was left of it, still worked in Stuttgart. But before the guns had quieted down, while Stuttgart was still being heavily bombed, it was decided that all company drawings and other documents were to be relocated to a safer environment: to Austria. Two locations were picked, Zell am See (it was the family estate for years) and the other a small village Gmünd in Karnten (Carinthia in English). It is at the old sawmill in Gmünd where we will concentrate our story.

With his father still in French prison, Ferry had to focus on retaining Porsche's engineering prominence. In order to survive, employees repaired cars, manufactured and sold water pumps and winches. Ferry was also considering building a sports car. Old plans, taken from the archives, were removed and dusted off. Among them were sketches of a two-seater car, a pre-war attempt of a VW sports car, designed by his father. By now the Professor was home from the French prison and backed Ferry's judgment to go ahead with the development of Project No. 356.

There were immense difficulties in rural Gmünd despite its lovely appearance of a small town. To design a car on the drawing board was one thing, but under what circumstances could it be built? Tools and machines were in short supply and no body building equipment was available. There was no comparison between the sawmill and the Stuttgart facility. At that time, parts could not be imported freely from Germany, but electrical components could be shipped from Switzerland and some engine parts could be "borrowed" from remaining military VW KdF cars.

First, the shop had to build a prototype. They decided on an open car (an easier task than a coupe) because they had no access to

proper body building facilities. The box section chassis frame was finished by March of 1948. This 356 prototype had a 1.1 liter VW motor with higher compression, modified cylinder heads, two downdraft carburetors, and a standard VW gearbox. Front and rear suspension came straight from the VW, as did the steering and other parts. The difference was, the car was light (1300 pounds) and with the 40 HP motor it provided increased performance. Testing started right away over the mountain roads of the Katschberg and the Grossglockner. The Alpine roads provided ideal testing ground for suspension, handling and brakes, engine notwithstanding. The car soon started to attract lot of attention, especially after appearing before the European press at the Swiss Grand Prix race in Bern.

It did not take long before first inquiries and orders started to come in. After the success with the open car, Ferry Porsche decided to build a coupe. He found a local man, Friedrich Weber, a "panel beater" and former Austro-Daimler employee to do the body fabrication. Forms from wood were built over which alloy panels were hammered into shape. Unfortunately, this highly skilled man also liked to visit the local Bierstube after completing a car body, meaning too many hours or days absent. The first closed coupe was nevertheless finished by the end of August 1948. Even though the export license was obtained, the problems with currency continued. To avoid currency exchange difficulties, the Portuguese offered to pay for the cars in sardines, and a French buyer paid for two cars, as you can guess, with a truckload of wine. It certainly was an exciting time.

In September 1948 Porsche signed a new contract with VW. It stated that Porsche would not design a car to compete with the VW. It was also agreed that VW could use any Porsche patents free of charge, and in return Porsche would be paid a royalty for every car VW produced. In addition, VW would supply parts for Porsche cars and Porsche would be allowed to use the VW service network.

As work progressed slowly in the shop, it was obvious that the demand and orders exceeded production. Porsche was building a maximum of four or five cars per month because production was often disrupted by their unreliable bodyman. Certain chassis were sent out to other body manufacturers for completion. These were Beutler in Thun, Switzerland and the Austro-Tatra and Keibl companies, both in Vienna.

The Austro-Tatra, a subsidiary of Tatra Kopřivnice, Czechoslovakia did assemble and finished seven, possibly eight Porsche

356 cars. The Chassis Nos. are: 356 005, 006, 007, 016, 020, 023 and 029. The list supplied by Mr. Jacques Mertens, (Belgian Gmünd car expert) identifies these cars with the letter W (for Wien), for example, the first car made by Austro-Tatra is No.356/2- 005 body, Coupe 557/3 (W1). The same chart also lists one car as W8, but W7 is missing (therefore the possibility of eight cars produced). There is no mention of Tatra by name in identification, as with the other manufactures, Beutler and Keibl.

According to Erwin Komenda's biography, Komenda himself was responsible for the design and production of the 356 bodies. One commission consisted of supplying AustroTatra (and others) with design plans as well as raw materials, which included the chassis with front section and accessory parts for assembly and manufacturing. Karl Ludvigsen, in his book *Excellence Was Expected*, paints a little different story. He writes that Tatra carried out final trimming and painting of the Gmünd-build parts. Inquiries with Tatra company did not produce any answers either, as the company has other worries, mainly how to survive in the wonderful world of globalization. However, Madam Szerenyi-Ringhoffer, the previous co-owner of the Tatra subsidiary (her company existed until 1958), acknowledged the work on Porsche cars.

It is known that car No. 356 001 belongs to the museum in Zuffenhausen, and car No.356 003 has a colorful history and is owned presently by a Swiss private collector. Car No. 356 020, one made by Tatra, is in the Gmünd Porsche museum owned by Mr.Pheifhofer. My attempts to obtain data of its history were not successful. I believe that some other cars (due to their lightweight bodies) survived longer in the racing circles, but records are very few.

Porsche produced and shipped from Gmünd over 50 cars, with chassis numbers as high as 58. In 1950 the company was allowed to move back to their facility in Stuttgart Zuffenhausen. The Reutter company (located next door) started to supply bodies, this time made of steel, and thus the 356 was on its way to "hand made" mass-production.

In the final analysis, it does not matter who (and to what extent) had helped Porsche in the beginning. All manufacturers who participated in these difficult and exciting times to create our beloved 356 deserve a salute. We are fortunate because these legends were designed and assembled by seasoned craftsmen under very difficult conditions, and 56-years later, they are still very exciting cars indeed.

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Dr. Porsche: No, that was an old dream of mine. In the last two years before war broke out, in 1938 and 1939, we had wanted to develop a small sport car based on the Volkswagen. But we were told then that a state-owned firm couldn't deliver parts for private business use. So we developed our own 1.5 liter sport car along the lines of the Auto Union racer. This had a mid-mounted engine, an inline five such as Auto Union uses in today's Audi. Ours, however, was to offer dual overhead camshafts and hemispherical combustion chambers. The gearbox was sited behind the rear axle and three could sit abreast in front with the driver and steering wheel in the middle or on the left. When war came we had to set aside all such plans.

Such an exclusive design would have been out of the question from Gmünd?

Dr. Porsche: We worked in very primitive conditions in Gmünd and were happy just to have a few VW aggregates on hand. We built our own tubular space frame for the original 356 and placed the 1131 cc. VW engine ahead of the rear axle line. Driving qualities and performance of this light, compact car surpassed all expectations. But this first roadster was followed by four coupes because we anticipated better sales for a vehicle with more interior and luggage space. The engine for the coupe was moved to the tail. We delivered those first cars to Switzerland and received in return not only VW parts but also light alloy sheet metal so that a road-ready coupe only weighed 664 kg then.

Wasn't it risky to build sport cars in those difficult postwar years?

Dr. Porsche: Undoubtedly. Most members of our family were against it and I had to assume the risk myself. Today it seems almost a miracle to me that we managed to build 50 cars in Gmünd and then to sell them. Our Swiss contacts were a great help in this - thirty years ago, in 1949, two Porsche 356s were shown for the first time at the Geneva Auto Salon. The firm of AMAG took up the distributorship at that time.

How did production begin in Stuttgart?

Dr. Porsche: Gmünd was a temporary arrangement from the first. We had been "transferred" to Austria to escape the bombs but wanted to return to Stuttgart as soon as possible. Fortunately I managed to

arrange that our firm in Austria be excluded from confiscation, although it was German property, since we could prove we were an Austrian family. The English were in charge of such matters then since they had occupied Carinthia. They, and the Americans, always treated us very fairly.

Even on the French side, it was apparently not so much political matters which led to the temporary incarceration of you and your father?

Dr. Porsche: Certainly not. The questioning in Baden-Baden was very amusing. They wanted to know what leading personalities my father had known well. I asked, "should I start with Emperor Franz Joseph, or are you only interested in the Third Reich?" They didn't bother to ask any more questions.

When you moved back to Stuttgart from Gmünd could you plan on moving back into the plant there which had been built before the war?

Dr. Porsche: No, that plant was occupied by American troops. We began with a small office and barracks and managed to rent a small hall of some 600 square meters (5800 ft) from the Reutter body factory. We signed a contract with Reutter to build bodies for the 500 cars we planned to start with. Since Reutter had no experience with welding light alloy we had to change to steel for the coupe. We had just DM 200,000 (perhaps \$50,000 then) available to start production and never dreamed we'd eventually reach a production total of 78,000 cars for the 356.

Did you rebuild Volkswagen engines to increase performance right from the first?

Dr. Porsche: Yes, we already had considerable experience with that. During the war I more or less secretly drove my VW cabriolet with an engine using a Roots supercharger and producing 45 to 50 hp. Such engines were built at that time for stationary applications. The 24 hp of a VW engine were not enough for us. And in Gmünd we had already increased output by fitting new cylinder heads with larger valves and coolant cross sections. Incidentally, during the war we also built a considerably altered engine with far higher performance to power an assault

boat. A few such engines were later used in racing cars. But our Stuttgart engines had nothing to do with that - they had new light metal heads, then more bore and light metal cylinders to achieve 1300 cc., and later even 1500 cc. with Hirth crankshafts.

When did you build the first entirely new Porsche engine?

Dr. Porsche: As early as 1950, the year production actually began in Stuttgart. Dr. Ernst Fuhrmann began designing a high-performance engine with two camshafts on each cylinder bank. This later became known as our Carrera engine. It was intended for racing at first - we only put it into production five years later.

Had you already worked on new VW developments at that time?

Dr. Porsche: As early as Gmünd we developed an electric vehicle for VW as well as two versions of a diesel engine - one was the original engine converted to diesel operation, the other a two-cylinder, twostroke, counter-piston diesel which would also fit the beetle. These engines were designed to have the same performance as the gasoline engine, some 24 to 30 hp.

Were such developments based on a contract with VW?

Dr. Porsche: At first we did them on our own. We didn't sign a contract with the new VW management and Prof. Nordhoff until September 1948. I had known Nordhoff from meetings during wartime tests - he had been responsible at that time for the Opel Blitz trucks built in Brandenburg. Now we got together, drew a line under the past, and agreed on a new license for the VW, a consulting contract, the import agency for Austria, favored status on delivery of VW parts for building our own sport cars and joint use of the worldwide VW sales organization for our products. That was the basis for our fresh start.

Had you already planned at that point to build your own cars?

Dr. Porsche: At that time it wasn't certain if we could exist solely as an engineering consultant operation. Therefore I intentionally sought a second leg to stand on. Then the first 50 cars sold very quickly, so why not continue? So I drove one of the first cars to various dealers - Hahn in Stuttgart, Glöckler in Frankfurt, Petermax Müller in Han-

(Continued on page 26)



Chief designer Obering. Karl Rabe (left) and Erwin Komenda (middle), designer of the Volkswagen bodywork, were among the closest associates Dr. Ferry Porsche in the growth years. **Below:** Ferry and Dorothea Porsche with their sons (from left) Gerd, Peter, Wolfgang and Ferdinand Alexander.



(Continued from page 25)

nover, Schulz in Essen, to name only a few of the very early ones - and showed them the car. They were all enthusiastic and said, "we can sell that."

How did you finance the start of production?

Dr. Porsche: We didn't have a lot of money but my friend and colleague, Prof. Prinzing, had the idea of approaching the dealers to pay for the last car of their quota right at the beginning of the year. That's how we gathered our first operating capital. Our firm's bank was not particularly eager

to give us credit in those days and I later thanked the bank director responsible because this meant we weren't dependent on him. We didn't really have a proper automobile factory to begin with and had to farm out a great many contracts. Everything was built up step by step - including our image. Sporting successes in particular made our name known around the world.

Was it a happy coincidence that the Reutter body factory was right next door?

Dr. Porsche: We worked with other body firms as well. The first cabriolets were built by the Swiss firm of Beutler, in Thun. After we moved to Stuttgart a small series of cabriolets was laid down at Glaeser in Weiden/Oberpfalz. But having Reutter nearby was a great advantage for us, in particular since we weren't able to use our own plant at first. Reutter had built the 30 Volkswagen forerunners for us before the war, as well as other prototypes going back to 1931. The Auto Union Wanderer cars my father designed had Reutter bodies for the coupe version. In those days chassis and body construction were far more separated than they are today. Later we took over the Reutter firm so that we could build the bodies, which are the most expensive part of an automobile, ourselves.

While expanding your own production, did you continue to handle development contracts for Volkswagen?

Dr. Porsche: Today we can speak of that - in that era we did many new suggestions for them and even built prototypes but none of those were realized. During many talks with Nordhoff I warned him not to make Henry Ford's mistake in waiting too long to replace his "Model T," until all the others might overtake him. That nearly happened to VW.

It was difficult for the Volkswagen plant to find the right moment.

Dr. Porsche: Yes, the beetle ran on and on. It was impossible to build a successor for a car which had been in existence so long and whose production tooling had been amortized ten times over, a car which might offer more but cost less. That simply wasn't possible - either the successor would have to be smaller or more expensive. The situation became blurred by the cost explosion. After all, the Polo (Rabbit) today is more expensive than the beetle ever was.

Unfortunately Porsches also became more expensive.

Dr. Porsche: Our least expensive car once cost around DM 12,000 while the lowest-priced 924 today costs more than twice as much. Unfortunately.

Couldn't many factors be applied more cheaply, by using front-wheel drive perhaps?

Dr. Porsche: Front-wheel drive is undoubtedly the more economical solution, and one widely used these days but, after all, we

tried that too. The 911 powerplant could be put in front just as well. Imagine a Turbo with front-wheel drive though - it would probably never get its power onto any road.

Do you still consider the rear engine a good solution for a sport car today?

Dr. Porsche: Of course. We started that with the Auto Union racer. If you look at a modern race car you will see we were on the proper path, putting the engine near the rear axle in a high performance car. Incidentally, a forerunner of this concept was the Benz teardrop racer which Rosenberger, a onetime co-owner of our firm, drove personally. This contributed to our decision at the start of the thirties. I was there myself when the teardrop turned faster laps at Monza on fewer horses than the other cars.

Despite that, Porsche as a firm decided to move away from rear engines for its new sport models.

Dr. Porsche: Construction regulations forced us to do that. But we think that even our new models get the power down to the road very well via the rear wheels. The transaxle with its favorable weight distribution sees to that.

Do you regret today that you were never able to design a new Volkswagen which wouldn't end in some desk drawer?

Dr. Porsche: I regret that of course, but many of our ideas found their way into production without it being known. There is the MacPherson axle of the beetle for instance, or the under-floor engine of the Type 3. Unfortunately we had to turn down two contracts in the fifties for small car designs, although they came from very big firms - one Japanese and one English.

But you were not constrained by the VW contract when it came to the military sector were you?

Dr. Porsche: No, we were freer there. Thus we had a chance to develop the Leopard tank, which began when it was actually still forbidden. And we still bear control responsibility there. Unfortunately our off-road vehicle (Jagdwagen) didn't win out as well, although the few vehicles we did build were very popular with the troops. A decision was made in

favor of the two-stroke idea which wasn't very pleasant for convoy use of course.

Why did the 866 project, the car with under-seat engine which you developed for VW in the early seventies, fail?

Dr. Porsche: It didn't fit into the building block system which Leiding was introducing at that time, using primarily Audi aggregates.

Do you consider the beetle concept to be antiquated in all respects?

Dr. Porsche: It is still the best solution to many problems. Consider steep grades, particularly in winter, where the rear engine has an indisputable advantage. And air cooling is a better solution for the warm areas of the globe at least. We permit ourselves the luxury of selling water cooling even where it offers no advantage. The air-cooled engine also has advantages in emissions composition since it warms up more quickly.

Therefore you wouldn't consider the almost uniform pattern of water cooling, transverse engines and front-wheel drive to which so many small cars are built today as a final word?

Dr. Porsche: It was never my philosophy to ask where the engine should be placed but rather, which solution would bring the greatest gains. You can see in the Alfasud for instance that one can also install the flat boxer engine in front.

Did you participate in racing from the beginning for publicity or image reasons? Was the Porsche meant as a race car on the road, so to speak?

Dr. Porsche: We certainly always wanted to use the sport to arouse interest, even with the styling of fender accents or wheel cutouts for instance. But we didn't carry out any market surveys in those days. We simply built the car we felt was right. That this would be one you could also take racing with very little change came as a matter of course. And it remains that way today. We are reluctant to enter formula realms because they are too far removed from our product.

And if a new racing formula would appear?

Dr. Porsche: I thought the 750 kg formula in the prewar era was ideal because it left adequate leeway for new engineering ideas. Basically, cubic capacity doesn't

really matter after all. Factors like weight and consumption are more important.

Do you hold the same opinion for normal road cars?

Dr. Porsche: By all means. The cubic capacity thinking in Germany is based on false assumptions. If it weren't for the tax structure here it wouldn't make a bit of difference to people whether they had a large volume engine turning slowly or a fast-revving, small engine in their car. If the large engine could be made just as light and just as favorable in consumption, with better torque and emissions, then it, after all, would be the better engine. The state is interfering in this matter for the wrong reasons. A weight-based formula would be closer to reality. Of course you would no longer be able to build racing cars to the old-fashioned recipe of "first take.." as they do today. There is something else I object to in modern motor racing too: it is far too money-oriented. We should follow the American example more. They race somewhere there every weekend, even if there are no spectators, just for the fun of it.

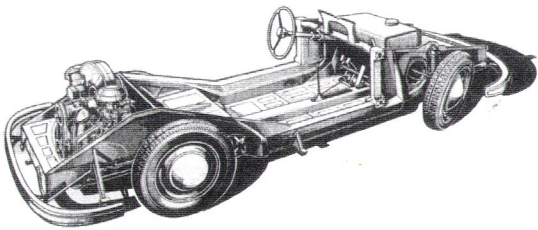
In conclusion, how do you view the future of the automobile?

Dr. Porsche: Consumption will be vitally important in the future and consumption has always depended on weight and air resistance. The sport car has an advantage on both points. The method being pursued now combines consumption of various models to establish a fleet consumption figure and that is wrong in my view because it only offers a real opportunity to the "multis" of the automobile world. We build sport cars and it would be nonsense for us to produce a moped as well, just to achieve a prescribed fleet consumption. It is far more important that we apply thinking to our cars which is decisive for consumption. There we can utilize developments promoted by the sport - the turbocharger for instance. We can use the turbocharger for more than increasing performance. We can also improve the efficiency rating of an engine with it, thus reaching extremely low consumption values. An engineer requires freedom for such developments. I can only hope that this freedom will be ensured for us in the future.

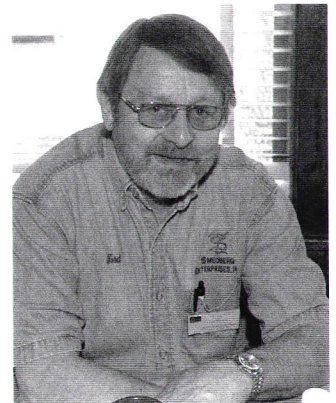
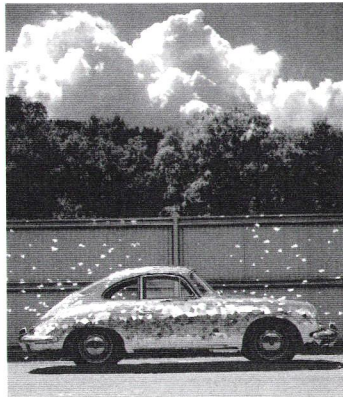


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