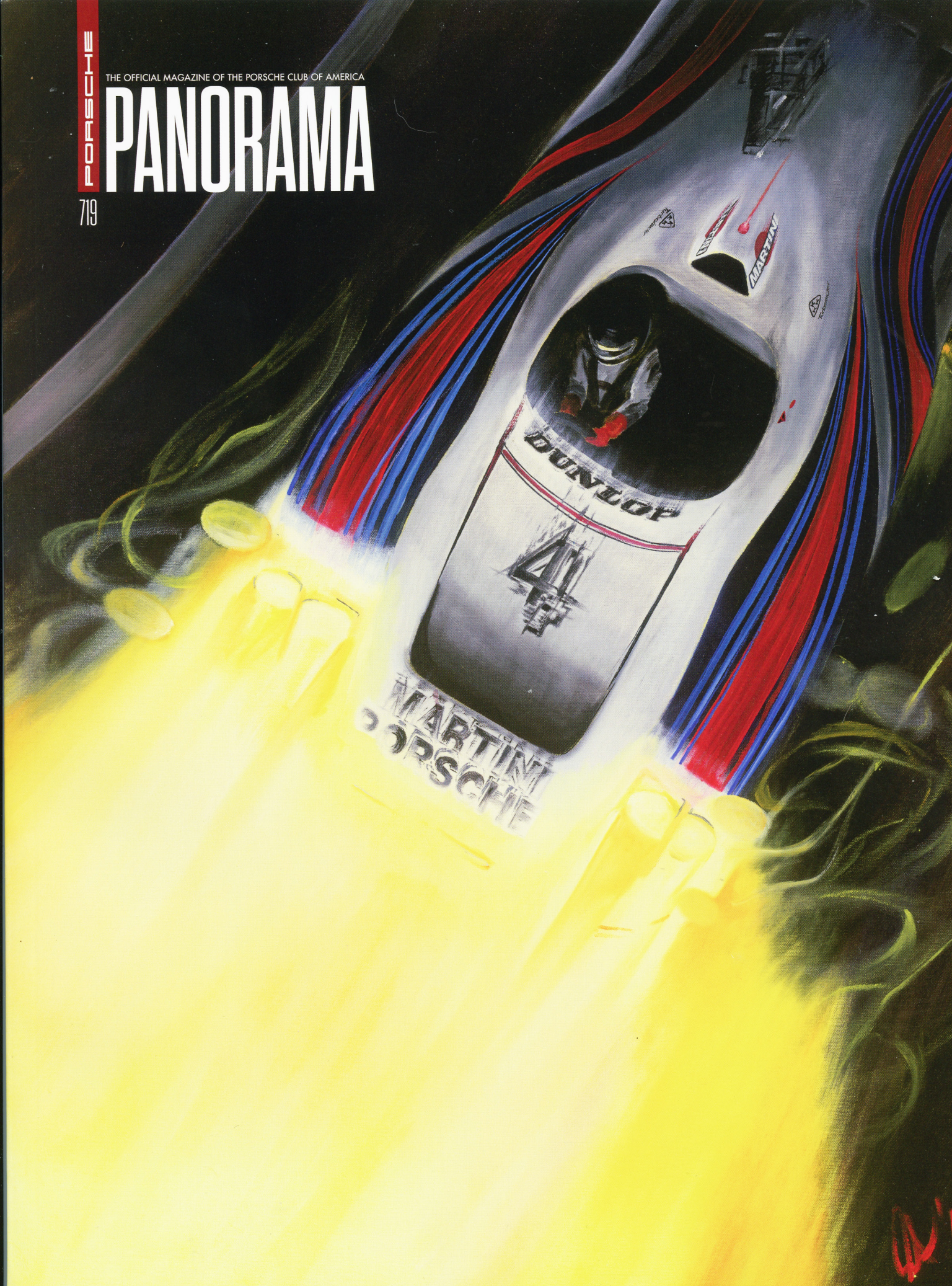


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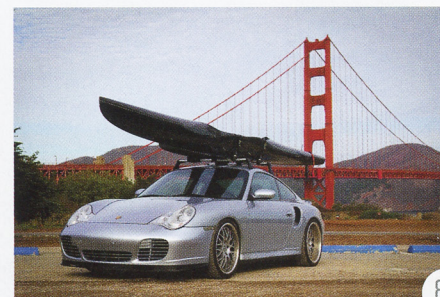
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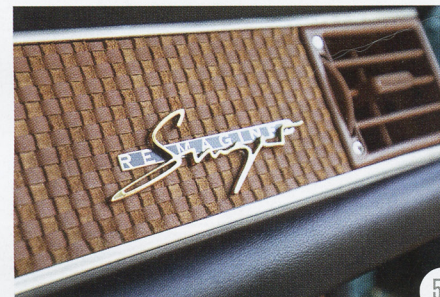
70



22



80



58



36



48

DEPARTMENTS

- 4 BACK STORY
- 6 ON THE GRID
- 12 LETTERS
- 14 STREET TALK
- 22 SPEED LINES
- 24 EUROPEAN WINDOWS
- 86 PCA NATIONAL APPOINTMENTS
- 90 FROM THE REGIONS
- 96 NATIONAL CALENDAR
- 102 CLUB RACING SCHEDULE
- 104 TECH Q&A
- 112 THE MART
- 146 ADVERTISER INDEX
- 158 ANY QUESTIONS?
- 160 ZWART

COVER Martini Porsche 936 at Le Mans, 1977
Illustration by Alex Wakefield

FEATURES

- 36 Transformation** A retro nod to the 914 that kindled a 40-year love affair
What would you do with two old, ordinary Porsches? Make one special Porsche.
- 48 An Authentic Speedster** A Porsche that wears its history proudly
To ex-racer Tom Gloy, the value of his 1958 Speedster is measured by how many smiles it generates.
- 58 Sun Valley Special** A bespoke 911 with performance that shines
Singer Vehicle Design brings a special Porsche to Idaho for a top-speed run.
- 70 Über 968** The story of Porsche's ultra-rare 968 Turbo RS
This front-engined Porsche race car had one chance to prove itself at Le Mans.
- 80 Much Canoe About Nothing** Top this...
Galen Myers drives his Porsche for all it's worth—just the way Ferdinand wanted.

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AN AUTHENTIC SPEEDSTER

TOM GLOY'S 1958 SPEEDSTER WEARS ITS HISTORY PROUDLY.

STORY AND PHOTOS BY **SEAN CRIDLAND**





Don't be fooled by Tom Gloy's quiet matter-of-fact-ness.

Though he is easily approachable, has a wry sense of humor, and is always eager to talk cars, he has a racing career well worth bragging about. He won the Formula Atlantic series in 1979 when it was the starter series for F1 and Indy-car stars. Five years later, he won the resurgent Trans-Am Championship driving a Mustang. Google his name, and you find a vast history of racing exploits. ❖ Gloy was not known as a Porsche guy, although he did co-drive a 935 with Bob Garretson at Road America in 1981, finishing fourth overall behind the Andial 935 of Rolf Stommelen and Harald Grohs and a pair of Lola T600/Chevrolts. ❖ So how did Gloy get involved with driving and collecting Porsches for a hobby? As with most of us, it was a long and slippery slope.

After he stopped racing, Gloy started messing around with hot rods. It was something he had always been attracted to but never had the time to pursue while driving and running the business side of his teams. Hanging around the chrome-and-hand-rubbed-lacquer set, he soon discovered that a lot of the hot-rod guys also had collections of classic cars, including Porsches. Inevitably—around 2010—he tiptoed into the world of Porsche 356s.

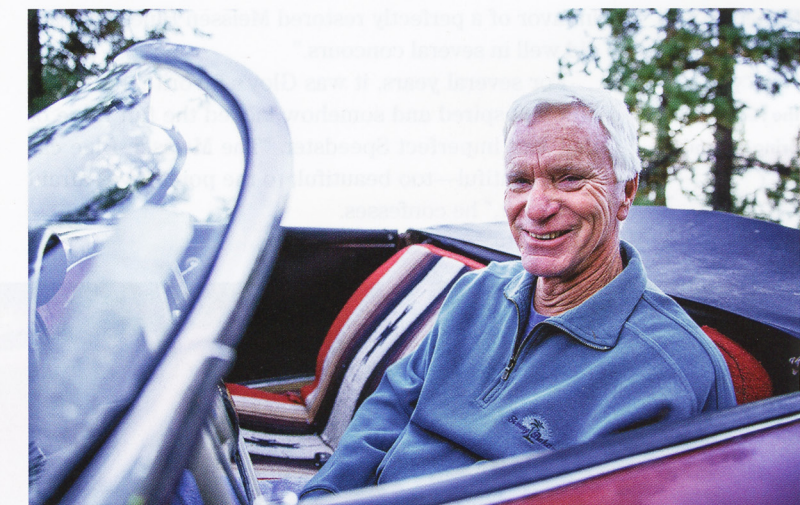
"I've always been a goofball for Speedsters," says Gloy. "I've always loved them." He ended up acquiring one that he describes as "not perfect, didn't have a matching engine, but I had a ball with it." He never showed the car, but he drove it everywhere and noticed it getting big grins wherever it went. That set the hook and he took the bait, gradually getting more and more serious about the hobby. He soon had a small stable that included Porsches, his hot rod, and a few other goodies.

"My philosophy is that I only want a small collection," says Gloy. "I want to be able to drive them, and I don't have a large storage space. So I keep it to a limited number of cars. I try to have the best. When I buy something, I usually think it's pretty near as good as you could do at that time. And then something better comes along." He has a few keepers, but several cars—spectacular cars—have come and gone.

"If I had a hundred cars and they were all stuck in a garage somewhere, to me that's self-defeating," remarks Gloy. "For some guys that works. They use their collections for business entertainment, or they have tours and people get to see them. But for me, if I had that many cars,

I could never use them or drive them. Storing them just isn't the deal for me. It's already hard to use ones I have.

"I have a coupe that's won at Dana Point, but I'm pretty hooked into the Speedster realm," he continues. "I think I've had four of them, maybe five...and a Roadster. Unfortunately, they've gotten awfully pricey. When I started this



habit, they weren't what they are now." At first a Porsche neophyte who just loved the look and feel of the Speedsters, his fascination led him toward an appreciation for the nuances and subtleties of the various years and models.

"I bought a really, really nice, freshly restored aquamarine and red 1957," recalls Gloy. "But as I started to learn more and more, I realized that I really wanted a



These days the word “patina” has almost become a cliché. When you see the real thing, it brings a smile.

'58 because of the differences in the steering box, the front suspension, and the shifter. So the '57 went away in favor of a perfectly restored Meissen Blue 1958 that did well in several concours.”

For several years, it was Gloy's favorite, but it left him uninspired and somehow lacked the fun value of that first imperfect Speedster. “The Meissen Blue car was beautiful—too beautiful, to the point I was afraid to drive it,” he confesses.

EVENTUALLY, GLOY MET racer and vintage car broker Dirk Layer, who told him of a 1958 Super 1600 Speedster that had recently come out of “extended storage.” It had been in the same family forever. Gloy kept his ear to the ground, but it seemed as if the car was just never going to be available. When it came to market, Gloy was ready: He bought it the day it was offered. As with every purchase, expectations are one thing and reality another. Still, he was relieved when he first got his hands on the car.



“My vision of ‘storage’ and the way things actually get stored are probably miles apart,” says Gloy. “But it survived really well.” The car was grimy, the upholstery was dried and cracked, and it was filled with sand. It had its original tonneau cover, but from years of non-use and exposure to the elements, it had shrunk dramatically. Gloy took it to Thomas Upholstery in Southern California, which specializes in rejuvenating leather, but it was a lost cause. Though he kept the original, he's since commissioned a new one.

Gloy thinks he's the Speedster's second owner. If not, then the first owner might have owned the car for only a few months before selling it to the family Gloy bought it from. There's a possibility it may have been raced, although any record of that is sketchy. In any case, the previous owners had the car from very early in its life, servicing it religiously (there's an oil-change sticker on the door and a stack of receipts). Some time after the family patriarch passed away, the Porsche was pushed into a shed and a blanket was placed over it. And there it sat for several decades.

WITH MANY OLD CARS that have spent their lives near the coast, the question is not “is it rusted?” but “how rusted is it?” The corrosion is a concern not just from an aesthetic viewpoint, but from a structural and safe-

ty viewpoint. In other words, how much money will an owner have to spend to have rusted panels replaced, and how many of them are there? Enough cutting and replacing, and a full restoration becomes inevitable.

Gloy was lucky with his Speedster. “I have not found any rust in this car,” he marvels. “I don't know how that's possible. I don't think they ever washed this car. And by ever, I mean *ever!*”

When Gloy got his Speedster home, the first thing he

No cupholder, no media center, no digital readouts. Plainly elegant, the interior of the Speedster never distracts from the road ahead.



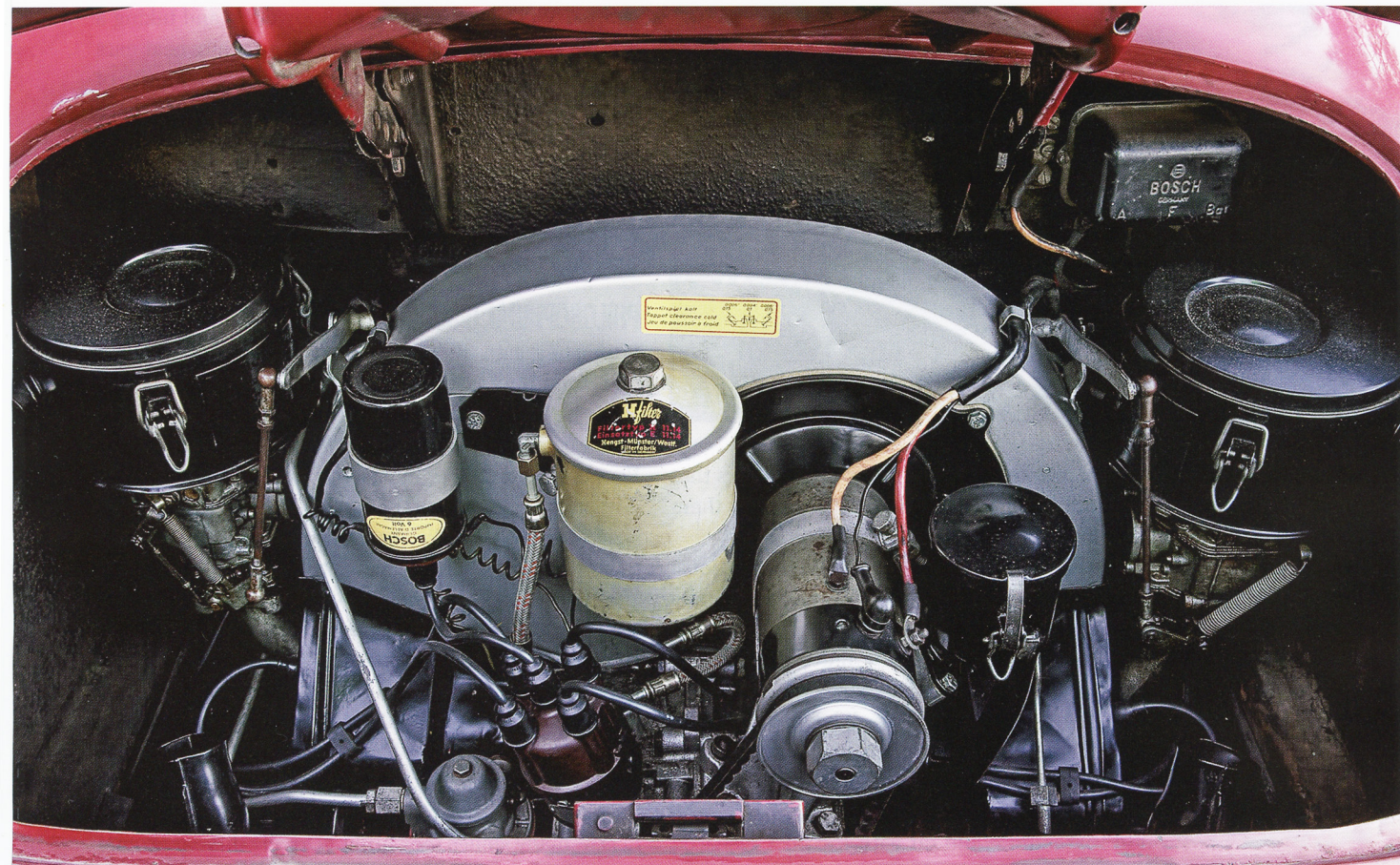
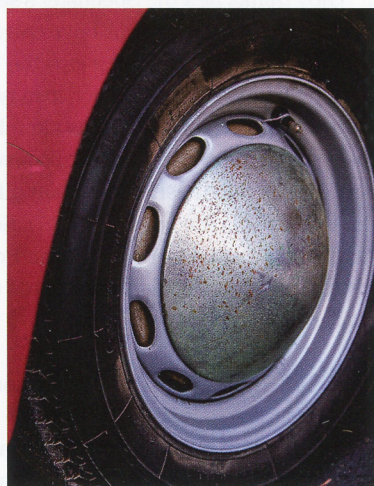


The burnish of time adorns the interior and the exterior of Gloy's Speedster, yet everything seems eternally perfect, with nothing out of place.

did was vacuum it out because it was full of sand. Then he started looking underneath it and found a bunch of "stuff" in the fender well. Nervously, he started prying some of it out in the usual trouble spots for 356s, thinking it could be hiding something bad. When he got through the layer of dirt, there was no rust to be found. Gloy surmises that the car had been driven through the mud shortly before it was parked all those years ago. Whatever the case, the "mung" seems to have served as a

protective layer, so he stopped chiseling and left the rest of it in. Why disturb something that had worked so well?

The chrome is pockmarked and the emblems are tarnished, so the Southern California salt air did damage the surface, but Gloy sees those cosmetic flaws as tributes to the car's age, history, and patina. The transmission leaked a bit, but since then he's had it opened, cleaned, and resealed. The previous owners had gone through the engine, changed the brake lines, and me-



dia-blasted the original, date-stamped wheels to make sure they weren't cracked.

Underneath, this Porsche could be prettier. It still has the original mud—or whatever it is. And the transmission leak had added serious undercar "patina." The engine was rebuilt by SoCal 356 mechanic Jack Stratton.

As a result of being stored, the Speedster had several small dents. "Twenty-one of them," reports Gloy. Many cars that have been in storage for a long time suffer a similar fate. After sitting for a while, the car becomes a place to set things on. Then other things are piled on top of those first things. Eventually, the sheer weight of various boxes ends up pushing into the body of the car.

"I found a really good dent remover," says Gloy. "He told me he could take almost all of them out. But I was worried and told him that I didn't want to see any evidence of his work, or for him to go too far. He got just about everything out, and you can't tell where they were." There is one dent left, if you know where to look. Because it was in a part of the car with a structural panel under it, Gloy didn't want to drill through it. So it's been left as a monument to the car's history. All in all, Gloy is doing his best to avoid "contemporizing" the car.

"BEFORE THIS CAR, I was always a shiny-car guy," says Gloy. By shiny-car, he means the kind of perfect resto-

rations you see taking home ribbons and trophies at the more prestigious concours events. "But now I'm an original-car guy. There's just something purer, more fun with an original car. And I'm not afraid to drive it for fear of getting a scratch in the paint. I still like shiny cars. So maybe I'm a combi-guy..." He grins. But the distinction leads Gloy off on a philosophical meditation on the current state of collecting, where terms like "original," "restored," and "preservation" are bandied about at nearly every show and auction.

For Gloy, an "original" car is one that has had either no changes or only the smallest of changes that would make the car safe for driving. The time a car has spent in a barn or in a shed or under a tarp is part of its history. Obviously, if you're going to place the car in a museum, you don't need to change any of the brake lines, fuel lines, and so forth. If you're going to drive it, there are some things you *have* to do. "But I don't like looking under a barn find and seeing concours level shininess," he maintains. "If it's structurally sound, it can have rust. I wouldn't want to see any more cars that can be saved in their original form get restored."

Gloy's a stickler on that point: An original car has to be original, with no repaints, no replaced fenders or engines, not even the interior. And he has adhered to that philosophy with his current favorite car, the 356

Great care was taken to preserve the "as is" flavor of the car while refreshing the mechanicals, lines, and seals for safe running.



Gloy has driven a lot of great cars in his lifetime, but this 1958 Speedster is his all-time favorite. It's easy to see why.

in these photos. You won't find many original cars that still have all their pieces, but that's what makes them attractive—and valuable.

On the other end of the scale are the full restorations. "I don't have anything against full restorations," admits Gloy. "Some cars have to be fully restored because of how much rust they have or how much mechanical work they need or for safety reasons. Otherwise, you might have had to put them in a trash heap. I've owned a few. I'm a shiny-car guy, too. But when you spend that much money on one, you don't want to drive it. Plus, as perfect as it could be, it's still not original. It's the best build that shop could do with the best research and talent and the best bank of new-old stock parts and hand-fabricated panels. But it's not original. I enjoy them, but they're different."

Then there's the default category. "I struggle with the in-between category," says Gloy. "Most cars are somewhere between the originals and the fully restored. And there's nothing wrong with that. Those are the cars that most people have. They fix them as needed, some new parts here or a partial repaint or a fender that's been crunched. Those are the cars that people drive, and that's their value. Not everybody can afford a completely original car or a perfectly restored car.

"There are several approaches within the car hobby/business about what unrestored means," he continues. "Are they pretending it's original? Does it mean touch-ups? Or does it mean replacing some pieces but not others? I struggle with that. Because I think unrestored should mean *not* tinkered with other than mechanical upkeep. Otherwise, they fall into the in-between category. In terms of collectibility, the in-between cars are less desirable, but that doesn't mean people who have them should love them any less."

Now he's seeing another trend emerging in the 356 world similar to the R Gruppe 911 phenomenon. "Rod Emory is most famous for the 'outlaws,' but they're popping up all over the place now, and with some really interesting variations," he observes. "Some of them are borrowing trends from the custom hot-rodders, and

some from the rat-rodders with lowering and taking a grunge type of look. There were some really neat cars at Patrick Long's Luftgekühlt this year. The majority of collectors are more likely to do that because it's more cost-effective, and it's a personalized car. Since I'm a hot-rod guy too, I think of them as not having to have a pedigree so much. Instead it's a part from column A and a part from column B and a part from column C, and it's a personal piece of art that is highly drivable and fun."

PHILOSOPHICAL DISCUSSIONS ASIDE, Gloy loves his '58 Speedster. "It's a whopping 75 horsepower," he enthuses. "All drum brakes, but it drives great!" And he's blown away by how much attention the car gets. "In 2015 I took my Meissen Blue car and the red '58 to Monterey. People would walk right past the Meissen Blue car, as if it wasn't there. But everybody wanted to know about the '58. Then I took it to Werks Reunion. I thought I had just parked it, but somehow I had entered it in the concours. When the judges came by, I thought 'oops' and was going to send them away. But the main judge asked if I minded if he showed his fellow judges how a car was supposed to look. I thought that was the biggest compliment you could get. Then the car ended up winning the Michelin Choice Sponsor's Award!"

Despite some of the high auction values you might have seen with cars like these, Gloy still sees the value in how many smiles they bring. "Driving this car around epitomizes what I feel about cars," he says. "Use it, enjoy it, and let people see it."

He continues: "This car attracts people from everywhere, all kinds of people, because it looks 'normal,' or even less than normal, but is running around the streets and is being enjoyed, despite or even because of its rough patches. If it was shiny and perfect, it wouldn't say the same thing. It's been driven. The interior's worn out. But there's just something about it. It's...authentic, and people respond to that." ●

