

A full-page photograph of a man with grey hair, smiling, wearing a blue Patagonia fleece jacket and blue jeans. He is standing next to a dark-colored motorcycle with orange accents. The background is a building with a mural of a pink flamingo and the number 50. A circular sign is visible on the left wall.

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Fountain of Youth
Story and Photos by
Sean Cridland



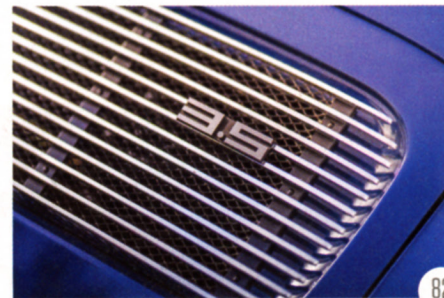
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FOUNTAIN OF YOUTH

HURLEY HAYWOOD'S
EMORY OUTLAW SPEEDSTER
THRILLS THE RACING GREAT.

STORY AND PHOTOS BY **SEAN CRIDLAND**
ADDITIONAL PHOTOS BY **DREW PHILLIPS/EMORY**





Could a man who has driven
a Porsche 962 at close to
250 mph at Le Mans love
driving a car whose concept
was born in the late 1940s?



Could one who has mastered the 1,100 horsepower of a Can-Am Porsche 917-10K be happy with less than one-fifth of that? Can a man who has raced at the front in every racing series he contested for 40 years really be happy driving something just for the fun of feeling the wind in his hair? The answers to these questions are: yes, yes, and yes. Hurley Haywood's Emory Outlaw Speedster takes him back to his idyllic Illinois childhood every time he climbs behind the wheel. It's a veritable rolling fountain of youth.

Haywood was born in May 1948, the same month that Porsche debuted its 356/1 mid-engined roadster. He first laid hands on one of the then-rare German sports cars as a four-year-old in 1952, when his uncle brought a brand-new 356 1500 coupe to a family gathering at his grandmother's farm in Wheaton, Illinois, just outside of Chicago. Looking back some 70 years, he vividly remembers running his fingers over its bulbous curves and enjoying the sound of its raspy air-cooled engine as the family men gathered around what would have been a very strange little car parked among the family-owned Packards, Buicks, and Cadillacs. Of course, Haywood

went on to make his reputation and livelihood driving a wide variety of Porsches for more than a half century, but he never thought of having a 356 for himself until 2018.

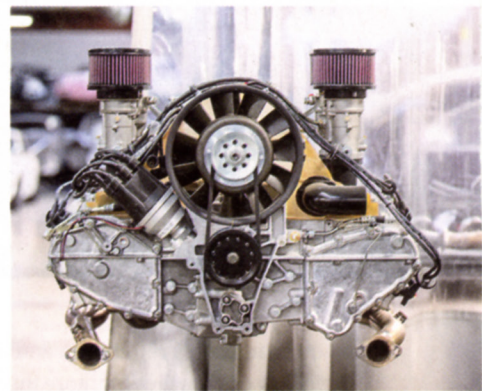
"I was at Patrick Long's Luftgekühlt at Ganahl Lumber in Torrance, California, promoting my book when I met Rod Emory and saw some of the cars he had on display that year," Haywood said. "I was very impressed by his work and with Rod himself." Emory's reputation for building his own interpretations of retro-modern 356s is now legendary, but his sensitivity for the classics was confirmed when he restored the first Porsche to win its class at Le Mans. As most Porsche history enthusiasts now know, that car went through a major transition after it was imported to the United States by Max Hoffman and sold to Johnny von Neumann. After racing it a few times in its original shape, von Neumann chopped the top off, and the car competed that way in club racing for decades. When current owner Cameron Healey got the car, he tasked Emory with restoring it to its original configuration. Those unfamiliar with its long and storied history would never know it was ever any different.

Haywood was impressed enough with Emory that

he started dreaming of getting his own 356, and they spoke several more times that summer. "We kept in touch and started brainstorming about what might be a good build for me," Haywood said. "Eventually, we settled on some foundational ideas, and I sent him a deposit. I wanted something that I knew would be worth the money and maybe even increase in value. Emory Outlaws aren't cheap, but from everything I heard, if I wanted to sell it tomorrow—which I *don't*—I knew I could make a profit." Such is the demand for Emory cars in the Porsche marketplace.

HAYWOOD WAS COUNSELED by musician John Oates to be ready for a lengthy wait. "John told me to be patient and give Rod the time he needs, and that the wait would be worth it," Haywood said. "And I took him at his word." Emory has a long list of clients waiting up to five years for his cars, which are created by a small but very talented and dedicated staff of technicians working in his North Hollywood shop. Noted Haywood: "You can't rush an artist, and Rod truly is an artist."

Emory chooses his donor cars carefully. He won't



use well-cared-for originals that are better suited for preservation or restoration, nor does he build new cars up from rotted-out cars that retain only their VIN plates. Instead, he looks for those cars in the “Goldilocks” zone: not so horribly rusted or bent that they’re impossible to work with, nor those cars that should be restored.

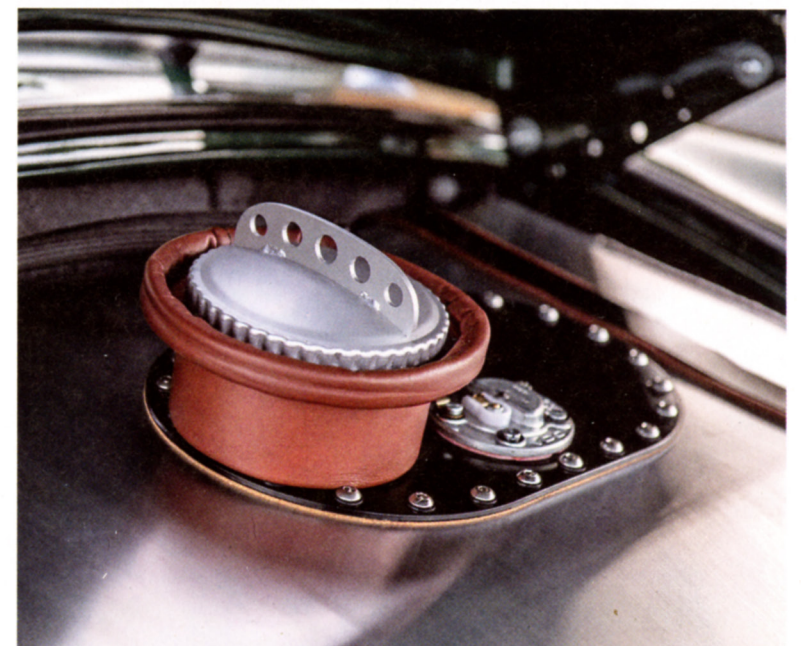
Once the proper example was sourced and ready for its build process in the winter of 2020, Haywood visited Emory’s shop to look at materials and colors and get an up-close look at some of Emory’s other projects. “It was cool to see his shop, meet his staff, and get a feel for his process,” Haywood said. “Looking at all the cars in the racks for future builds really shows how lucky I am to get in the queue when I did. There must have been millions of dollars in 356s waiting to be built.”

Matching the right donor car to the project is not always easy. Emory thinks of his cars as “transitional Speedsters” that often begin life as some other Porsche body style. Haywood’s car started life as a 356 B coupe with significant roof damage. Because Haywood was looking for a Speedster with an A-body appearance, the nose and roof would come off, the “hips” reconfigured, and the nose retrofitted to give an older vintage appearance. “Each one of our cars has as much of its original DNA as possible and, when necessary, we tailor the rest with our particular design aesthetic and performance enhancements,” Emory said. “There is history, sound reasoning, and careful consideration for every choice we make during our process.”

While Emory cars retain Porsche badging, augmented by Emory Outlaw accents such as grille badge and shift lever, nowhere on the car does it display Porsche “Speedster” identification. That’s in respect for those original cars produced by Porsche as such.

ALONG WITH THE labor-intensive job of transitioning the bodywork into its new shape, each car is torsionally strengthened to deal with the increased loads from updated brakes, suspension, wheel/tire size, and engine power. It’s not just a matter of dropping a new engine into an old body. Emory’s expectations—and Haywood’s—are that the car will drive as solidly as a modern sports car, though with the visceral sensations of an open-top 1950s sports car.

During the visit they talked about engine power options. Haywood was pleased that Jeff Gamroth, who worked on the Brumos/Andial engines in the IMSA Supercar series back in the early 1990s, was part of the Emory team. Three performance levels of Emory-Rothsport engines are offered with Emory’s cars, each based on a bespoke 2.4- or 2.6-liter 4-cylinder engine developed from a clean sheet of paper and inspired by the Porsche 3.6-liter, air-cooled engine that powered the German company’s last air-cooled engines in the 964 and 993 variations of the 911. The power units are designed to use all Porsche OEM parts for everything other than the case, crankshaft, and





cams, meaning that Porsche power and reliability are built into every unit. Power packages include options for normally aspirated engines of 205-, 240-, and 260-horsepower, plus a twin-turbocharged option providing more than 300 horsepower. Each power option is available with an upgraded Porsche 901 transmission of either four or five forward speeds, plus reverse.

For his car, Haywood opted for the mildest option—205 horsepower—which still provides more than 100 horsepower than the last production Porsche 356 C off the assembly line in 1965 and certainly plenty to motivate an 1,850-pound car. It's a 2.4-liter Emory-Rothsport engine with full-flow oil system complete with remote filler and cooler, an MSD twin-plug ignition with custom distributor, stainless-steel headers, and custom sport muffler, dynoed at 205 horsepower. Other engine features on Haywood's car include: Mahle pistons and cylinders, an early 911 fan and ring, four Weber 48 IDA carburetors with Emory-Rothsport proprietary intake manifolds, custom throttle linkage, twin-spark distributor, 6061 billet camshaft housing, proprietary camshafts, valve covers, crankshaft, one-piece fiberglass

fan shroud, heater air duct, dry sump with full-flow oil system, remote filter, and cooler. Mobil 1 oil provides both lubrication and cooling.

Haywood also chose an Emory upgraded Porsche 901 aluminum case four-speed transmission. For someone who already earned his reputation with speed at the world's most famous racing arenas, that combination provides more than enough performance for fun and pleasurable driving on the beach-front roads near his St. Augustine, Florida, home.

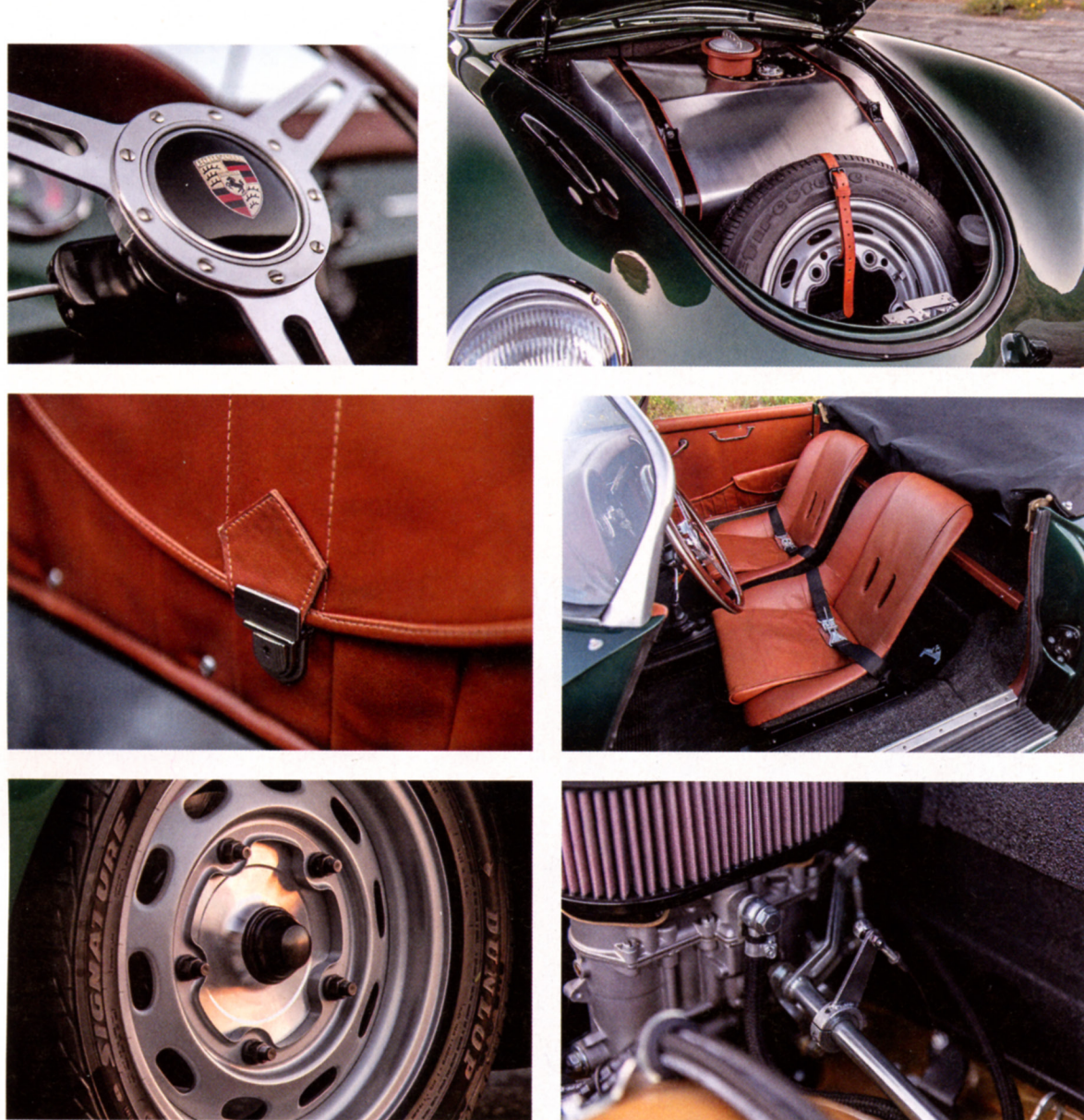
The upgraded suspension package includes Porsche 901 independent rear suspension with custom-narrowed trailing arms, KONI adjustable shocks, and front and rear sway bars, tuned for front/rear balance. Steering is Emory rack-and-pinion. Brakes are Emory's own proprietary four-wheel discs, plus parking brake. Dunlop SP 5000 205/55-16 tires are mounted on Emory Outlaw wheels finished in satin silver with brushed wheel hubs. The car carries a period-correct spare tire and steel wheel should Haywood suffer a flat. The 18-gallon aluminum fuel tank should take Haywood anywhere he might want to go during an extended day trip.

AS THE BUILD progressed and the car took on its new identity, body features on Haywood's car included a laid-back Speedster-style windshield, hood-handle delete, body-hugging bumpers, louvered engine deck lid, competition-style fuel filler with leather-wrapped neck, competition-style flip-over deck-lid hinges, and custom convertible top in black canvas.

While visiting the shop, Haywood and Emory settled on exterior and interior colors and materials, as well as final technical specifications. "Rod had already sent a photo from London of a car that was Lago Green that really looked great, but when I was there he showed me his own version, adding in a touch of gold metallic which really glimmers in the sunlight," Haywood said. "Then he found some tan leather called 'Burnt Toffee' from Italy that perfectly complemented the green. The two colors just feel right when you see them." The perfectly complementary leather covers the front Speedster-style seats and trim inserts while the back "seats" are covered with charcoal-colored carpet. The driver and passenger are held firmly in place with two-point competition harnesses. Knobs and escutcheons are

The fit and finish of an Emory Outlaw is far from the rough-and-tumble countenance suggested by the term describing firebrands of the Old West. But with some models offering more than 200 horsepower, its performance is informed by the well-worn phrase "drive it like you stole it!" With foot firmly planted on the loud pedal, Haywood gets the most from his new baby.





Haywood's choice of metallic Lago Green paired with a Burnt Toffee Italian leather interior seems almost organically grown. Though significantly featured, Emory's Outlaw logos are subtly placed. If it weren't for the get-up-and-go nature of the car, only an expert could tell Haywood's car from a perfectly executed ground-up restoration.



black. Haywood turns a Derrington-style three-spoke steering wheel and shifts with a padauk wood knob with the same engraved heraldic eagle found in Emory's Outlaw grille badges. The Speedster dashboard holds a Porsche 904-style triple-gauge cluster.

What was originally thought to be a one-year project stretched to three because of Emory's workload, attention to detail, and the COVID-19 pandemic that slowed work schedules and supply lines around the planet during much of 2020 and early 2021.

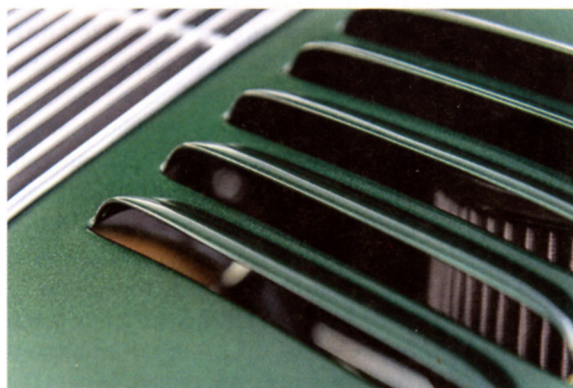
In the fall of 2021, Haywood's car was done, test-driven by Emory, then delivered to Haywood by car transporter to the stars Tom Ridings at the Brumos Collection in Jacksonville, Florida. There was an audible silence as Haywood, the Brumos staff, and a few lucky museum visitors saw Emory's masterpiece emerge from the trailer. After a few moments of staring, Haywood climbed in, turned the key, and fired it up. *Damn*, it sounded good! Though one might have expected the multi-Le Mans-winning driver to peel out, Haywood's reputation for being easy on his racing machinery overpowered any desire he might have had to go ripping around the

expansive Brumos back lot.

"Like all new cars, there's a little bit of a break-in period to make sure the oil is getting where it needs to go in the engine and to be sure that the various bits and pieces get bedded in," Haywood said. "I was impressed with how everything worked, and once it was through the break-in period, it was really fun to drive, like driving a new car in some ways.

"Even if it is an Emory Outlaw, it looks, drives, sounds, and feels all Porsche. The build is so perfect, it's fun to drive, it's not difficult or temperamental. Requires very little maintenance. I just turn the key and go. I think that's why people love them so much." Since then, the lustrous Outlaw Speedster has become a common sight around Northeastern Florida as it's become one of Haywood's favorite rides.

Haywood has had the car at several Cars & Coffee events and PCA drives, and it's always an attention getter. "Wherever I go, it attracts a crowd," he said. "It's especially intriguing to my age group, but also to the younger people who have learned about the air-cooled cars through Patrick Long's Luftgekühlt events. Ev-



Before a ride around his neighborhood, Haywood backs out of a garage as a poster commemorating the first of his five Rolex 24 At Daytona wins hangs in the background. Once on the road, it's no wonder that Haywood maintains a youthful appearance and attitude: He regularly visits Ponce de León's mythic Fountain of Youth.

everyone wants to know all about it. And for those who only know about the modern cars, it's fun to explain Porsche's beginnings with air-cooled engines."

The five-time Daytona 24-hour winner expands on those thoughts to offer further perspective. "It's like when you look at a beautiful, well executed piece of art," he said. "You see the beauty of the form, the color, the shading, and the contrasts. Yet even when you don't have a deep understanding of it all, it somehow speaks to you. Even if it takes some time, you eventually understand what the emotion an artist is communicating to you perceptually. That's how I feel about what Rod has done with this car. It really is like a beautiful, very collectible piece of art. If it wouldn't take a major remodel of our home, I'd put it in the living room, just to look at. It's so beautiful, so perfect."

Judging by the smile on Haywood's face as he goes through the gears on Florida's A1A scenic beachfront road between Jacksonville and St. Augustine with the wind whipping through his silver-tinged blonde hair, it must be something very special. His own rolling fountain of youth. ☺