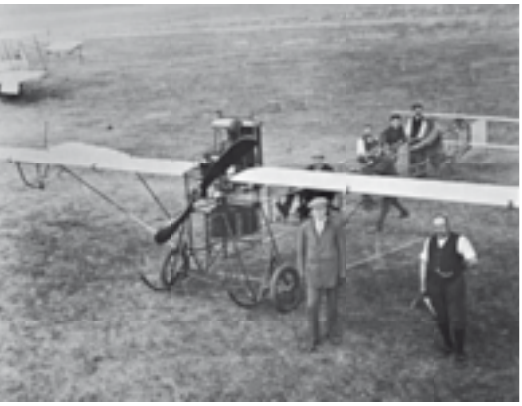
Mobile Tradition live

Facts and background

The perfect line. BMW coupés 1938 – 2006

Page 16

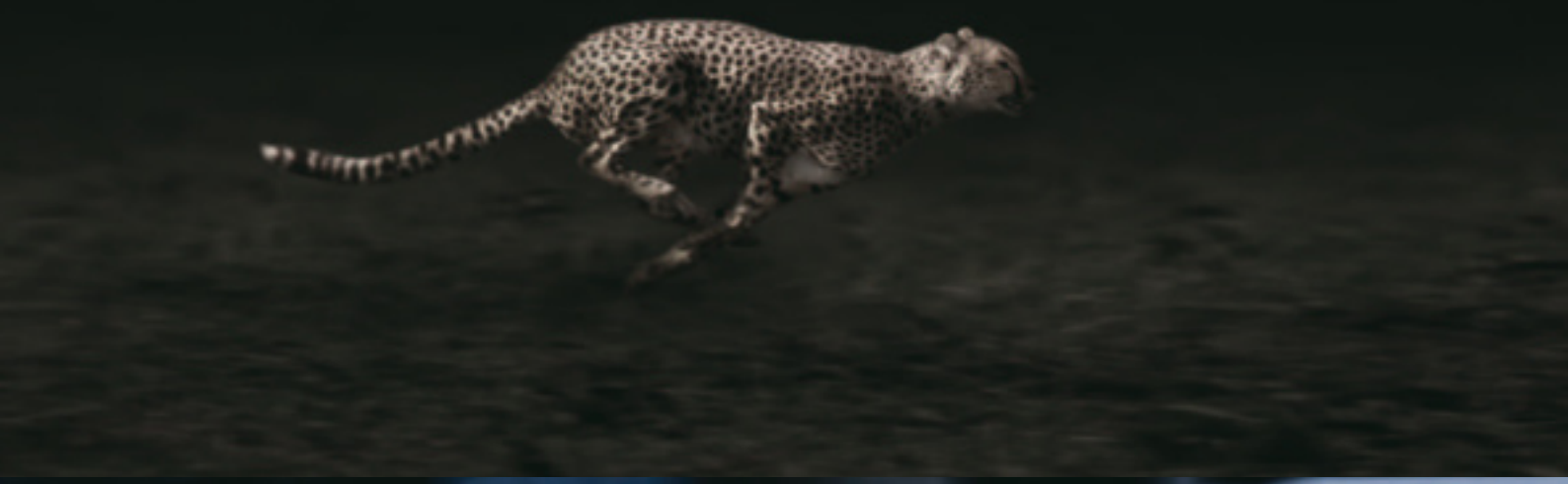


The new BMW
3 Series Coupé

www.bmw.com

Sheer
Driving Pleasure

What is Elegance?



Is elegance more than skin deep? The new BMW 3 Series Coupe is elegance in motion. Consider the smooth acceleration of its turbocharged, fuel-injected 6-cylinder engine and exceptional stability and control of its sport suspension and active steering system. It's all part of the continuing quest for driving performance that is the legacy of the BMW 3 Series. Elegance? At BMW, it's the inevitable outcome of performance.

Elegance driven by performance. **The new BMW 3 Series Coupé**

Dear Friends of BMW Group,

Bayerische Motoren Werke – better known as BMW – looks back on a long and glorious past. The enterprise was founded 90 years ago based on three separate companies. This issue of Mobile Tradition live brings you further fascinating details on how the company came about and its turbulent early days.
This year, attention focuses on BMW coupés. With the launch of the new 3 Series Coupé in summer of 2006, BMW is perpetuating a tradition that began back in 1938. To this day, BMW coupés are distinguished by their powerful, innovative technology and a design that lends these models a timeless elegance. BMW Mobile Tradition also sets out to discover what makes this design so compelling, and traces it to "the perfect line". Not so much for aesthetic as for practical reasons did BMW introduce the first frame-fixed full fairing on a production bike 30 years ago, though the development of motorcycle fairings goes back to an era long preceding the BMW R 100 RS.
We hope you will be inspired by these interesting and informative stories revolving around the heritage of the BMW brand and its products.

Read and enjoy!

Holger Lapp

Director of BMW Group Mobile Tradition

Below I Ready for take-off – the JU 52, with its three BMW 132A 9-cylinder radial engines, in BMW Mobile Tradition livery on its home airfield of Dübendorf in Switzerland.

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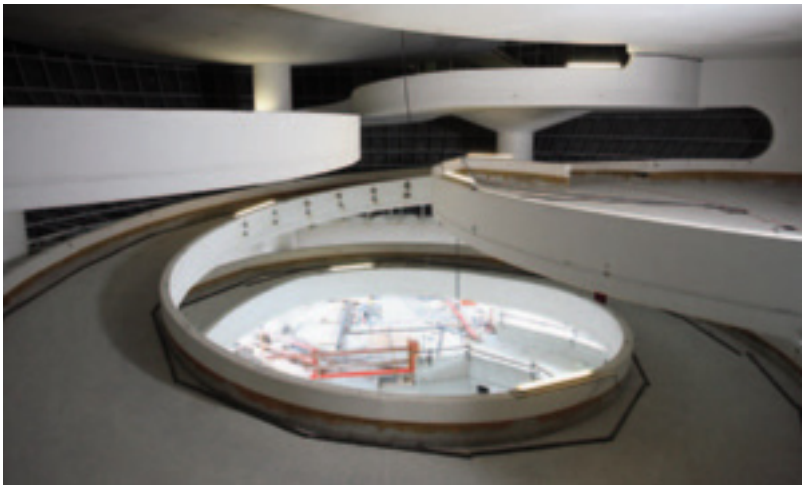


Above I The BMW Concept Coupé Mille Miglia 2006 was presented at this year's Mille Miglia by BMW board member Dr Burkhard Göschel and BMW Group's design director Christopher Bangle.

Blue and white logo dominates the 2006 Mille Miglia

Brescia. The history of the Mille Miglia and that of the BMW brand have been inextricably linked for decades. The roots of this close relationship go back to the classic road races held between 1927 and 1957. It is a tradition that lives on in the present through the annual 1,000-mile race for historic vehicles. This time round, the Mille Miglia 2006 was not only the occasion of the historic road race but also the worthy platform for a world premiere: the presentation of the BMW Concept Coupé Mille Miglia 2006. This unique design study unites the enthusiasm for motor racing of bygone days with the technical possibilities of the present and forward-looking design perspectives. The concept's bodywork design takes its cue from the BMW 328 Mille Miglia Touring Coupé, the legendary two-seater with which Fritz Huschke von Hanstein and Walter Bäumer secured victory in the 1940 Mille Miglia and which also triumphed in the 2004 Mille Miglia Storica. Like its historic precursor, the new Concept Coupé also boasts a powerful drive system. Its in-line six-cylinder engine hails from the 2006 BMW Z4 M Coupé and draws its power from a displacement capacity of 3,246 cc to give an output of 343 hp. Though the BMW Concept Coupé Mille Miglia 2006 will never win a race, the two-seater model is a symbol of BMW's motor racing prowess and the spirit that for decades has regularly inspired its engineers and drivers to ever-new peaks of achievement.

The second highlight of the Mille Miglia 2006 came courtesy of Giuliano Cané and his co-driver and wife, Lucia Galliani. After an exciting catching-up exercise on the second day, the Italians competing for BMW Mobile Tradition were the first to reach the finish in the 24th staging of the Mille Miglia Storica. It was the ninth time the duo had won the historic race, seven of their victories having been at the wheel of a BMW. Once again the BMW 328 MM Roadster proved the most powerful and reliable model in the field of 375 classic cars. Franca Boni and her daughter Monica Barziza in a BMW 328 made that into a double victory when they claimed the Coppa delle Dame, or Ladies' Trophy – for the twelfth time. "This is the sweetest victory," said Cané after the event, "because I managed it after a breathtaking bid to catch up with the leaders." On the first day he had been lagging behind Bruno and Carlo Ferrari in their 1927 Bugatti T37. Having secured a total of 14,849 points after some 1,000 miles (1,600 kilometres) and 38 time trials, the Italian BMW team ultimately finished around 1,000 points ahead of Viaro/Mair driving an Alfa Romeo 6C 1500 SS of 1928 and Perletti/Vesco in a 1930 Fiat 514 Coppa Alpi. In all, eleven teams representing BMW Mobile Tradition and 22 BMW cars had lined up at the start in Brescia on 11 May. The event is open exclusively to models which had taken part in at least one classic Mille Miglia race between 1927 and 1957. In 1940 the BMW 328 MM Roadster had come third. In the year that sees BMW celebrate the 70th anniversary of the BMW 328, the historic BMW 328 MM Roadster made it to the top of the podium – as it had previously done in 2002, 2000, 1998 and 1996. ■

Far left I Winners of the Ladies' Trophy for the twelfth time: Franca Boni and Monica Barziza in their BMW 328.

Left I Mille Miglia champions: Giuliano Cané and Lucia Galliani triumph once again in the BMW 328 MM Roadster.

+++ Motorrad Zentrum opens +++ Obituary Karl Ibscher +++ Motorrad Zentrum opens +++

Above I The new Motorrad Zentrum on Munich's Frankfurter Ring (left) and the BMW R 50 S from BMW Mobile Tradition's historic collection.

BMW opens the biggest BMW Motorrad Zentrum in the world

Munich. BMW Motorrad Zentrum Munich, June 2006: a brand-new motorcycle centre and, parked in the middle of a state-of-the-art hall, a historic two-wheeler – the BMW R 50 S. It stands for the decades-long motorcycle expertise of the brand with the blue-and-white emblem and for its fascinating heritage. It transports us back to the 1950s, an era when the motorcycle market was generally rather wobbly, and when BMW took the biking world by surprise with an innovative technology: full swinging arm rear suspension. This new concept provided bikers with unprecedented levels of comfort, particularly in sidecar combinations. The first model to feature the new suspension was the BMW R 50, which was joined in 1960 by a sporty variant: the BMW R 50 S had a tuned-up Boxer engine with some 35 hp that took the bike to a top speed of 160 km/h. It made the twin-cylinder model ideal for motorcyclists keen to carve their way through the traffic in fast and sporty style. A limited production period of just two years meant it quickly became a rarity. Today very few examples of the BMW R 50 S survive of the 1,600 or so units built. One of them, taken from the BMW Mobile Tradition collection, is now on display at the new BMW Motorrad Zentrum in Munich. Featuring a film about Ernst Jakob Henne, who claimed no fewer than 76 world records on BMW motorcycles in the 1920s and '30s, a small exhibition by BMW Mobile Tradition spans an arc from the beginnings of BMW motorcycle manufacturing to the present. An insight into modern-day production is provided at the BMW showroom at Frankfurter Ring 29. Covering an area of around 9,000 m², BMW's motorcycle centre – the biggest in the world – has opened in time for the new biking season. Felix Herrnberger, who heads the BMW Motorrad Zentrum with its 80-strong staff, explains: "We are offering the entire range of BMW motorcycle products. That means all current models, around 200 used bikes and the whole range of clothing, equipment and accessories. Part of our service is also to offer a stock of spare parts for historic motorcycle models." The state-of-the-art service area has 25 workplaces for mechanics, exhaust gas extraction and special diagnostic facilities including an electronic frame measuring unit. Fans and owners of older BMW motorcycles are not left high and dry when it comes to service: knowledgeable staff not only advise on spare parts, as Herrnberger explains: "It goes without saying that we also service historic BMW motorcycles. Our staff include mechanics who are very familiar with earlier models as well." ■

Karl Ibscher dies

On 29 May 2006, the former BMW works rider Karl Ibscher passed away at the age of 89. The master carpenter began his post-war career initially on NSU bikes before switching to Zündapp. In 1958 he took over the BMW sidecar combination from Ludwig Kraus and claimed his first triumphs for the blue-and-white brand in off-road events. In 1960 he became a BMW works rider and lined up at the start on an R 69 S combination with Josef Hintermaier in the sidecar. The Ibscher/Hintermaier coupling won the German Off-Road Championship in 1961 and 1962, a title that Ibscher managed to defend in 1963 and 1964 partnered by Edgar Rettschlag. Following his fourth title win, and after collecting a total of 51 gold medals in off-road trials, Karl Ibscher hung up his helmet at the age of 40. But even after his active career, he remained closely associated with motorcycles and bike racing. Among other things, he initiated the Dolomite Rally in 1966 and supported the event as a patron for decades. In Karl Ibscher we have lost one of the most successful BMW off-road competitors of all time. ■

Above I Ibscher/Hintermaier on a BMW R 69 S in 1962.

+++ Corporate film award Grand Prix Victoria +++ "Best Historic Car Book" award +++

BMW Mobile Tradition takes silver and gold

Two prizes in two days: with its film Rendezvous Après-Midi, BMW Mobile Tradition won a silver Grand Prix Victoria at the Internationale Wirtschaftsfilmtage in Vienna on 30 March 2006. The next day, BMW Mobile Tradition's book The legendary BMW 507 was acclaimed the best historic book of 2005 during the Auto Mobil International in Leipzig.

European corporate film prize in Vienna. "BMW Mobile Tradition is proud of this award as it faced serious competition and many of the films were very good. Rendezvous Après-Midi manages to evoke the history of BMW in the 1950s in a wonderful way," said Holger Lapp, Director of BMW Mobile Tradition, at the presentation of the European Film Prize for Corporate Films in Vienna's Town Hall. Selected from a total of 220 films submitted by well-known companies and agencies from Germany, Austria, South Tyrol and Switzerland, the BMW Mobile Tradition film was awarded the silver Grand Prix Victoria.

Rendezvous Après-Midi traces the history of BMW and its vehicles in the 1950s. Featuring the BMW 507, the BMW 700 and the BMW Isetta, the film brings alive the stars and the savoir-vivre of the fifties. Against a backdrop of spectacular coastal roads and picturesque fishing villages along the Côte d'Azur, BMW automobiles serve as the starting point and focus of a charming romance. With the BMW 507, the Munich carmakers propelled a masterpiece into the history of automotive design that has rarely been equalled to this day. The BMW 700 was not only the perfect family car but, thanks to its low weight, good roadholding and powerful engine, it was quickly deployed on race tracks around the world. Another head-turner was the diminutive Isetta, the "bubble car" that embodies the eagerness to travel and the joie de vivre of that era.

Alongside the fictional thread of the film, Holger Lapp and Count Albrecht Goertz, the designer of the BMW 507, take the viewer on an informative and captivating journey through an epoch that was of crucial significance to BMW. The film shows the development history of the company and its products and leaves just one question hanging in the air: "Who knows what kind of enchanted love story might have begun with or inside a BMW?" The 20-minute film was produced by film and TV producers shot one GmbH and directed by Jan Doleschel.

Above I Award ceremony in Vienna (l. to r.): Elisabeth Vitouch, Vienna City Councillor, Holger Lapp, Director of BMW Mobile Tradition, and Sinja Kaiser, Marketing Manager BMW Mobile Tradition.

Car Book Prize in Leipzig. BMW Mobile Tradition also had reason to celebrate in Leipzig. Its publication The legendary BMW 507 was voted "Best Historic Car Book" by the Motor Presse Club (MPC) and received the 2006 Car Book Prize. The award was presented on 31 March 2006 by Peter Finken, Acting Chairman of the Motor Presse Club, and Jürgen Lewandowski, Chairman of the MPC. The book's author Dr Karlheinz Lange, a BMW engine expert, presents an authentic portrayal of the history of this stellar automobile. One main focus is the decisions and processes that led to the launch of this super sports car. With a production run of just 251 units, the BMW 507 is a genuine rarity on today's roads. New photographs and design studies showcase the BMW 507 in all its facets. Many people justifiably believe that it is the most beautiful sports car ever built. Munich-based agency Stawicki was responsible for the layout of the book, which is available – along with all other publications in the book series by BMW Mobile Tradition (Profiles, Portraits and Dimensions) – from publishing house Heel Verlag in Königswinter. ■

BMW and the 1950s

For BMW the 1950s was a decade of decisions. 50 years on, in 2005, BMW Mobile Tradition portrayed this era through a range of fascinating new communications media. Dr Karlheinz Lange's book The legendary BMW 507, published in the Profiles series, is dedicated to a sports car that many consider to be the most attractive ever built. The book can be ordered from Heel Verlag, Königswinter. The image film Rendezvous Après-Midi invites the viewer to savour the ambience and flair of the 1950s, bringing both the 507 and the BMW Isetta vividly back to life.

+++ Review: Villa d'Este 2006 +++ Struck at BMW Mobile Tradition +++ Review: Villa d'Este 2006 +++

Left I The sun shines on the 2006 Concorso d'Eleganza Villa d'Este held at Lake Como.

Concorso d'Eleganza Villa d'Este

Cernobbio. Glorious classics and intriguing contemporary concepts set the tone of the 2006 Concorso d'Eleganza Villa d'Este. This most traditional of all beauty contests for outstanding automotive design took place, as ever, in Cernobbio on Lake Como. A total of 48 classic cars built between 1914 and 1972 were subjected to the critical gaze of a panel of judges and an expert public in the grounds of Villa d'Este. The Concorso was held for the eighth time under the patronage of BMW Group. Spanning the divide between the glorious past and the future of the automobile for the fifth time was a special exhibition of contemporary concept vehicles, enhanced once again this year by two world premieres. The Ferrari 575 GTZ by Italian designers Zagato was unveiled for the first time, with the second world debut coming from Russia. The Russo-Baltique Impression revives the luxury coupé tradition of the Russo-Baltique marque which disappeared shortly after the Russian Revolution. This year, too, Sunday was open day for the public. In the gardens of Villa Erba, classics stood alongside modern concepts in glorious sunshine awaiting the scrutiny of aficionados. The Trofeo BMW Group, the main prize of the Jury for classic cars, this year went to the Ferrari 410 SA Pinin Farina of 1959. It was an outstanding example of a limited edition that ran to just twelve units. The prize for the longest journey to the Concorso, presented by the Como Automobile Club, went to a BMW 3.0 CSL from the year 1974, which began its career as a test car for BMW Motorsport. ■

Dr Peter Struck at BMW Mobile Tradition

Munich. SPD party leader in the German Bundestag and former Defence Minister Dr Peter Struck wanted to gain a first-hand impression of the history of BMW Group. A passionate biker and longstanding BMW fan, he was particularly interested in the two-wheelers sporting the blue-and-white logo. The politician, incidentally, did not roll up in a chauffeur-driven limousine, but came astride his own BMW R 1200 RT, which he had just recently taken delivery of at BMW's Berlin plant. ■

Left I Dr Peter Struck at the Historic Collection of BMW Mobile Tradition with Dr Herbert Diess, Director BMW Motorrad (left), and Fred Jakobs, BMW Mobile Tradition (right).

Above I The year of the roadster at BMW: (from left) Z1, Z3, Z8 and the new Z4 Roadster.

BMW festival programme at the Techno Classica

Roadsters, coupés, cross-country motorcycles and highlights from 90 years of motor sport. BMW Group Mobile Tradition presented a broad spectrum from its product range at Techno Classica 2006. The traditional BMW Group VIP Event launched the classic car fair.

Max Bauer

Hall 12 is the start or the end of Techno Classica – depending on your perspective. The BMW hall in Essen has been one of the focal points of the fair for many years. Once again, aficionados of classic cars have come along in large numbers to admire the automobiles of their dreams in real life. The organiser estimates that there are some 151,000 visitors – another record number. At the start of the Techno Classica, the BMW stand and staff welcome the first visitors to the traditional VIP Event held by BMW Group Mobile Tradition for journalists, friends of the brand and joint-venture partners. After the press tour, Dr Michael Ganal, BMW Board Member for Sales and Marketing, gives the opening presentation at the BMW Group VIP Event. Once again he highlights the importance of history for the entire group: “We have always worked hard at recording the history of our brands consistently and maintaining the vitality of our tradition. The mission of our ‘Mobile Tradition’ is to preserve the history of our products, our brands and our company.” More than 200 guests witness a diverse and colourful event. The beginning sees the premiere of the film Sheer fascination. BMW Roadsters 1929 to 2006, marking the launch of the new BMW Z4 Roadster and its big brother, the BMW Z4 M Roadster, by following the timeline of tradition in roadster history. The audience responds enthusiastically to the dynamic driving of the roadster in a variety of environments. The exhibition halls in Essen similarly bring to life the essence of what has fostered en-

Below left I Dr Michael Ganal, BMW Board Member for Sales and Marketing, gives the opening presentation.

Below centre I Tour of the BMW stand: from left, Jörg-Dieter Hübner (Head of Marketing and Communication BMW Mobile Tradition), Holger Lapp, Dr Michael Ganal, Klaus Kutscher (Head of the Historical Workshop), Arthur Heimann (master mechanic).

Below right I Applause for a fantastic evening: (from left) Costantino Franchi, Urs Ramseier, Prince Leopold of Bavaria and Peter Kraus.

thusiasm for these automobiles over decades: the untrammelled sense of freedom.

Fortified by sushi and venison, the evening starts to take on the air of "something different": MINI has taken command. The sound of the band Beatles&Co. booms from the loudspeakers and a countdown is projected onto the screen. At 10.00 p.m. on the dot, the starting pistol goes off for THE MINI STORY, launched in the presence of Dr Kay Segler, Head of MINI Germany. BMW Group Mobile Tradition is profiling the history and stories of the MINI brand in a communications campaign. The first film presents the MINI heritage through two protagonists and their MINI vehicles. The two "travel" through decades of history and themselves become part of THE MINI STORY, which they get into more fully as time passes. The film is accompanied by THE MINI DIARIES. This is the premiere of a diary of MINI history and is distributed by "genuine" newspaper boys to general acclaim in the Essen hall.

On the next day, visitors stream into the BMW hall. Amidst numerous BMW one-off models and an array of highly polished automobiles, a car that has just been registered forms the focus of attraction for many BMW enthusiasts: the BMW 2002 tii. Over the past year, BMW Mobile Tradition has had a replica of this cult car from the 1970s built in the "Glass Workshop" in Munich's Olympic Park. This replica has been constructed using original parts from BMW's spares supply. The BMW Z models have been placed opposite: from the innovative Z1 with retractable doors, through the Z8 luxury sports car, the Z3 sales record-breaker, to the Z4 Roadster launched in 2006. They exude an atmosphere of freedom and independence.

A one-off model attracts attention as the tour of the stand progresses – the racing car driven by Paul Greifzu dating from the time after the Second World War. The engineer and racing driver from Thuringia transferred a BMW 328 engine to a Formula 2 chassis that he built himself. He raced successfully in this car until he met an untimely death in an accident in 1952. A plaque bearing the inscription "Dark Room" also attracts interest. An arrow points to a door leading into a separate room. It takes a couple of minutes to become accustomed to the darkness. Large shop windows illuminate the scene. A breathtaking journey through time starts. Zeno Diemer sets the altitude record with a BMW IV aero-engine and visitors race from record to record with Ernst Jakob Henne – the fastest man in the world – on BMW motorcycles. Your throat's dry and you can positively feel the dust particles at the next window when Hubert Auriol sets off for his first BMW victory on the BMW R 80 G/S at the Paris-Dakar rally in 1981. And finally, you're standing there exhausted, back in the year 2006, in front of the new BMW Sauber F1 racing car.

Above I Holger Lapp (Head of BMW Mobile Tradition) and Sinja Kaiser (Marketing Manager of BMW Mobile Tradition) at the launch of THE MINI STORY.

Moving past a desert landscape which presents the history of BMW cross-country and sports motorcycles from the R 37 to the latest HP2, you meet a selection of BMW coupés. They display their elegance, creating space for themselves within the exhibition stand that is configured in a circle around the four-cylinder engine. In keeping with tradition, the clubs representing BMW, MINI, Glas and Rolls-Royce present some hands-on exhibits, as does the Eisenach vehicle museum. Above all, the BMW Clubs are celebrating the 40th anniversary of the successful 02 Series. The MINI stand also presents a range of models with cult status. The Mini Wildgoose, the Morris Mini-Cooper S rally version and the Mini Moke along with various other MINI vehicles from different decades delight aficionados, but the main focus of attention is a study for a MINI estate: the new MINI Concept Geneva. In the same section of the hall, Hans-Günther Zach, owner of one of the biggest private collections of Rolls-Royces in the world, presents a complete contrast to the appealing city runabouts. He foregrounds two of his fascinating classic cars and an outsize statue of the "The Spirit of Ecstasy". ■

Below left I Essen plays host to the desert: thousands of visitors flock to BMW's motorcycle exhibition.

Below centre I The International Council of BMW Clubs celebrates 25 years, while the BMW Clubs turn the spotlight on the 02 Series.

Below right I Surprise from the Mini Wildgoose: BMW employee John Bostin and colleagues distribute THE MINI DIARIES.

+++ New publication in the BMW Profiles series +++ New publication in the BMW Profiles series +++

Above I Serial winner in touring car races from 1973 to 1979: the BMW 3.0 CSL, the most powerful model of the 3.0 coupés.

BMW touring and sports cars

Anyone reflecting on BMW will inevitably also think in terms of motor sport. The history of Bayerische Motoren Werke is intimately entwined with powerful, fast sports cars and successes on the world's racing tracks. A new book has been published in the series BMW Profiles focusing on touring and sports cars. This volume provides a detailed and informative insight into the enduring and successful connection with motor sport that has been in place since 1929, taking it forward to the present.

One chapter describes the beginnings of BMW in motor sport, with Ernst Jakob Henne as the first star. In 1936, the motorcycle world-record rider won the Eifel Race on the Nürgburgring in the first sports car officially entered by BMW. The first success at the Mille Miglia in Italy also remains unforgettable to this day. Driving the BMW 328 Touring Coupé, Fritz Huschke von Hanstein won the 1,000-mile race with a big lead in 1940. Soon after the Second World War came to an end, BMW continued its successful track record in motor racing. One of the triumphant cars was the BMW 507 – arguably the most beautiful sports car ever built by BMW.

The chapters of the book record the history of motor sport from the beginnings to the year 2006. The narrative focuses on BMW touring cars, which are undoubtedly among the most successful vehicles in the history of motor sport. No other automobile manufacturer has a track record to equal BMW's successes, particularly in the 1960s and 1970s. BMW won six European Touring Car Championship between 1973 and 1979 with the BMW 3.0 CSL. During the 1980s, the competition was chasing the BMW 635 CSi, and from 1987 the BMW M3. The racing car was powered by a 2.5-litre four-cylinder engine packing 355 hp and proved almost unbeatable. This car was to win the first World Touring Car Championship in 1987, more than 60 national championships across the world in road races and hill-climbs as well as in rally events. Numerous other titles also came its way. The BMW 320i followed on to continue the successful tradition of its predecessors to this day.

The book profiles legendary racing cars like the BMW 700, 1800 TISA, 2002 and the 3.0 CSL Coupé, their engineering and their greatest successes. Famous racing drivers like Hans Stuck and Dieter Quester are also featured. They assisted BMW in achieving its successes and fame, as did personalities like the former racing driver and BMW motor sport boss Alex von Falkenhausen and Paul Rosche. This book is an absolute must for fans of motor sport and the Bavarian brand. ■

BMW Profiles Touring and Sports Cars

Author Stefan Knittel is acknowledged as an expert on historical motorcycles and racing cars. He writes for numerous specialist magazines and is the author of several books. Knittel was commissioned by BMW to write a reference book on BMW motorcycles and the volume BMW Profiles 6 – Formula Racing 1966-2000. Touring and Sports Cars published in the BMW Profiles series runs to some 250 pages. It can be ordered from autumn 2006 from your BMW dealer or from Egmont VGS Verlagsgesellschaft mbH, Cologne, tel. +49 (0) 221 - 208 11 31.

Viel Freund. Viel Ehr.

Die BMW Fahrer werden es zu schätzen wissen, daß sich die Richtigkeit ihrer Entscheidung auch so bestätigt:
Die BMW R 100 RS erhielt 1976 den „Premio Varrone" in Italien und wurde in Deutschland von der Fachzeitschrift „Motorrad", in Belgien von „Flash Moto" und in Frankreich von „Moto-Journal" zum „Motorrad des Jahres" gewählt.
Die BMW R 75 erhielt von der amerikanischen Zeitschrift „Cycle World" den Titel „Touren-Motorrad des Jahres". Ehre, wem Ehre gebührt. Hier können Sie die Titelträger kennenlernen.

BMW – Freude am Fahren

75 years ago I BMW R 4

In December 1931, volume production of the BMW R 4 starts up. The single-cylinder engine, which incidentally launched the 30-year racing career of Georg Meier, is supplied as an “off-road sports model”, and numerous government agencies also use it as a courier and training motorcycle.
A single-cylinder engine with a capacity of 400 cc is mounted in the pressed steel frame of the 200 cc BMW R 2 starter model. This is the biggest single-cylinder unit to be used in a BMW motorcycle until 1993. The R 4 closes the gap in the programme between the small R 2 and the big Boxer models. Until production is discontinued in 1937, the R 4 undergoes numerous improvements – on the engine, the gearbox, the lighting and the chassis. These model upgrades pay off and 15,000 models are sold in around five years.

Above I A BMW R 4 roughs it during a sporting contest at the club meeting organised by Berlin dealer Theo Schoth in 1934.

Below I BMW 328 sports cars line up at the Nürburgring for the 1937 Eifel Race. In the foreground, the non-supercharged 2-litre sports car class.

70 years ago I BMW 328

A successful combination of lightweight design and high engine power gives the BMW 328 unbeatable speed and perfect handling. At the premiere of the car – the Eifel Race in 1936 – the motorcycle world record-holder Ernst Jakob Henne achieves the first victory.
In a very short space of time, the BMW 328 dominates the racing tracks in Germany and throughout Europe. With an overall victory in the legendary 1,000-mile race “Mille Miglia”, in Italy, the BMW 328 achieves the zenith of its phenomenal racing career in April 1940. However, most of the 464 vehicles produced are bought up by private customers looking for a sporty driving style, who mainly value the BMW 328 as a fast touring car. Elegant convertible or modern coupé bodies are also mounted on numerous chassis.
The bodywork design incorporates the headlamps in the wings for the first time. This new “face” is to determine the style of the BMW brand for the next 60 years.

40 years ago I Entry into formula racing

After the sporting success of the BMW 1800 TISA, engineering guru Alexander von Falkenhausen is already working on new plans for commitment in international formula racing in 1966.
Ludwig Apfelbeck and his team in the engine testing department design a new aluminium cylinder head with 4-valve technology. This turns the series engine into a powerful racing aggregate packing 290 bhp. The Formula One chassis of a Brabham BT7 acquired in England serves as a test bed. After overcoming initial teething problems, the new racing car is ready for its big launch.
On 22 September 1966, von Falkenhausen sets new world records over a quarter of a mile and 500 metres with the "BMW F1 2000" in Hockenheim. The press is in raptures and is already talking about the new blue-and-white silver arrows.
The impressive feats convince even the remaining critics that an official involvement in racing is an effective advertising strategy. The Board of Management gives the green light for BMW's entry into formula racing.

25 years ago I Establishment of the International Council of BMW Clubs

The International Council of BMW Clubs, the officially accredited umbrella organisation of the global clubs of the BMW brand, celebrates its 25th anniversary in 2006.
In 1981, the global BMW Clubs merge to form an umbrella organisation – the International Council of BMW Clubs – with the aim of creating internationally binding framework conditions for the activities and the public profile of the clubs throughout the world. The community of worldwide BMW enthusiasts is united not just by a passion for unique vehicles, but also by a pioneering spirit, sportiness and creativity. This typical BMW spirit is reflected in the BMW Club organisation – the world's biggest in the automotive sector: more than 575 BMW Clubs across the world have more than 200,000 club members. The International Council of BMW Clubs and the international umbrella organisations bundle all the expert knowledge and emotional experience that is important for a club organisation. BMW Club members see themselves as proactive stewards of the BMW tradition and as ambassadors of the brand. They do all this in numerous events, discussions with opinion multipliers, and conversations with friends and relatives. The BMW Clubs are also valuable and important partners for the entire BMW organisation.

Top I Hockenheim 1966: Alexander von Falkenhausen claimed several world records with the BMW F1 2000.

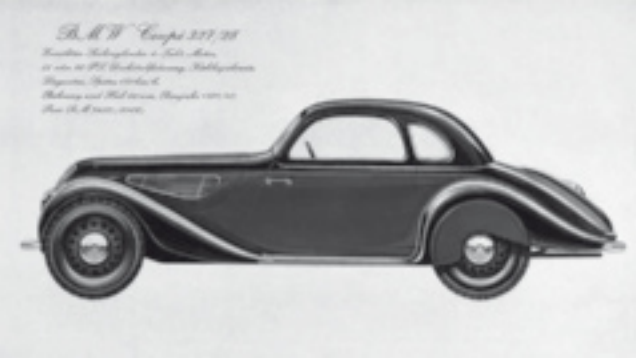
Above I A brand that bonds: BMW supports one of the largest global networks of clubs under the umbrella of the International Council of BMW Clubs.

BMW coupés – a tradition of elegance

For many, BMW coupés are automobiles of timeless elegance. Their combination of outstanding design and powerful dynamics makes them more desirable than many other auto concepts. To mark the launch of the new BMW 3 Series Coupé, BMW Mobile Tradition has turned its focus on this particular genre of car and placed it in the context of the design and architecture of its various epochs.

Sinja Kaiser

Elegance, compelling design and a beautiful shape – these attributes have been embodied by every BMW coupé since 1938. These are, without fail, fascinating vehicles that unite exceptional styling with dynamic performance – as resoundingly evinced once again by the latest BMW 3 Series Coupé. At the press launch in the Tyrolean mountain town of Längenfeld, it was this tradition of elegant coupé design that came to the fore. Against the imposing backdrop of the Alps in the Ötztal valley, not only the latest 3 Series Coupé made a self-assured appearance: its predecessors did the same, among them the BMW 327/28 of the year 1938 and the 700 LS Coupé of 1965. From 26 June to 27 July, the international press had the opportunity to experience the past and present of BMW coupés in an authentic context with all the historical models appearing in their contemporary setting. They rolled up with a driver in period clothes at the wheel, transporting spectators back to the time in which they were created. Reinforcing the fascination of this historical parade of coupés was a brief film screening and a book on the subject. Following the successful staging of this event, the same historical theme will form the background of international dealer events and many more occasions.



Left | BMW 327/28 Sport Coupé, calendar page from 1965.

Right | "Savoy" vase from 1936 by Finnish designer and architect Alvar Aalto.

Right | Holger Lapp, Director of BMW Mobile Tradition: "We still find BMW coupés from past eras elegant – because they always have been."

Left I Tulip Chair of 1956 by designer Eero Saarinen – a classic example of organic design.

Right I Actress Sonja Ziemann, who made her name in films such as Schwarzwaldmädel, next to a BMW 503 Coupé of 1957.

With the latest 3 Series Coupé, BMW is perpetuating a line that began in 1938 with the launch of the first “big” coupé – the BMW 327. Since that time BMW’s coupé variants have clearly distinguished themselves from the saloon versions in the same model ranges. It is a commitment which the latest coupé clearly reiterates once again.

With lines that are sportier and more elongated than on the standard model, this genre of car unequivocally addresses the automotive aficionado. As for the tradition of developing innovative engine technology for coupés, the new BMW 3 Series Coupé continues that strand in highly impressive fashion with its new twin-turbo in-line six-cylinder unit featuring High Precision Injection. With a straight-six delivering an impressive output of 306 hp and a lightweight body, the coupé is clearly signalling its sporty and dynamic character, coupled with body contours it can call its very own and a newly designed interior. The upshot is what is regarded today as the characteristic blend of values that distinguishes modern coupés and invariably makes them such special cars: performance and dynamics in close conjunction with high-class specifications and outstanding design. The long-running tradition of constructing such sophisticated automobiles can be traced back through many decades of BMW history with its glittering array of exceptional models.

To mark the launch of the new coupé, BMW Mobile Tradition is tracing this fascinating line of evolution from the very first coupé of 1938 to the latest rendition in the year 2006. The question “What distinguishes successful design and makes it timeless?” led to the BMW coupés being integrated into their wider historical context.

Left | 1962 Arco floor lamp by Italian designer Achille Castiglioni.

Right | Torsten Müller-Ötvös, Senior Vice President Central Marketing and Brand Management BMW: “For me, elegance is all about good taste and a distinctive style; there can also be an element of danger involved.”

Right I BMW 327/28 Sport Coupé of 1938. With its classy designs and exclusive interiors, BMW tapped into the pulse of the 1930s.

Main picture below I BMW 3200 CS. Its design stemmed from Bertone, who in particular lent the "glass-house", or upper part of the vehicle, an almost weightless appearance.

Architecture, fashion and design exhibits from the relevant decades illustrate the significance of elegant styling as the essential prerequisite for creating products with a classic, timeless appeal. It is an aspect already reflected in the title of the marketing campaign: "The perfect line. BMW coupés – a tradition of elegance." And it highlights the standards to which BMW aspires in all its coupés.

The range of available marketing tools will be implemented throughout the year as an important strand that also homes in on BMW's design competence. This is a connection immediately obvious to anyone who has ever seen a four-wheeled gem such as the BMW 503 parked in the grounds of Villa d'Este. Yet in the early stages of car manufacturing at BMW, this link could not be anticipated since, at that time, the main consideration when it came to the coupé variant was one of cost.

The coupé vehicle concept, which like so many others goes back to the era of horse-drawn carriages, had initially been developed as a cheaper variant of the classic four-seater vehicle. It was distinguished by a two-door body, a rear which could serve at most as an emergency seat, and an enclosed passenger cell for two people. When BMW began producing cars in 1928, it offered a coupé of precisely this description in the BMW 3/15 PS DA4. Its success proved modest – in Germany in the early 1930s, a mere 210 customers were prepared to buy a vehicle of this type with its inbuilt restrictions.

Then, in 1938, BMW sounded the first clarion call in the development of the coupé in the modern sense. The BMW 327 marked the beginning of the coupé concept proper. How successful that move has been regarded to this day can be seen in the new images for the current campaign. In these pictures the 327 appears as an incarnation of the elegant pre-war automobile: elongated, majestic, with aesthetically flowing contours – a concept that has endured right up to the latest models.

The company had previously made its name with models which already espoused values that typify BMW cars to this day: powerful, innovative and sporty. With the BMW 327, these attributes were now systematically transferred to a coupé for the first time. With this model BMW was clearly targeting the "upper crust", and it marked the company's entry into the automotive luxury class. The BMW 327 also conveys the compelling charisma that has turned so many coupés into highly sought-after collectors' items, eliciting spontaneous enthusiasm among car fans for their sheer elegance and coherency of design.

Following the caesura of the Second World War, BMW made another mark on the history of coupés with its classy BMW 503. In the midst of the post-war efforts of German society to get mobile again with motorcycles and micro-cars, BMW launched this distinguished yet low-key vehicle onto the market in 1955. With its powerful V8 engine, luxury specification and a near-weightless body, this coupé designed by Count Albrecht Goertz clearly pointed the way ahead. In terms of sales, however, the BMW 503 was not a success. The social and economic climate in the

Left I Armchair with the simple name of Club, designed by Robin and Lucienne Day in 1962.

Left I Alessandro Sartori, Creative Director Z-Zegna: "The best design, perfect design is not just perfect for now but will be perfect for ever."

Right I Wire Table of 1966 by US designer Warren Plattner.

year in which BMW launched this product concept, at the opposite end of the scale to the Isetta that appeared at the same time, was not conducive to turning this consummately styled car – as it is still deemed today – into a commercial hit.

In the 1960s, most German car manufacturers were happy to offer coupés on an affordable scale. They would take the latest two-door saloon, attach to its back a shorter roof that sloped more steeply at the rear, and hey presto, there was your coupé. Not so with BMW. Both with the BMW 2000 C and CS, a completely new, independent body was designed around the technology of the saloon version. It was a route that BMW has faithfully followed to this day and which has always made BMW coupés very special cars. A style that already clearly heralded the legen-

Left | BMW 3.0 CSi in an advertising shot from 1971.

Right | Sinus swinging armchair, designed in 1976 by Reinhold Adolf and Hans-Jürgen Schröpfer.

dary 02 Series was, after shedding some overly playful details, given a sportier boost in the next coupé.

The subsequent models, the 2.5 CS and above all the long-legendary 3.0 CSi, also provided a new impetus for driving dynamics whose impact endures. With its high-performance six-cylinder engines, BMW uncompromisingly played out its prowess in engine construction and the creation of high-calibre sports coupés that were convincing both in design and in performance. The new direction was set in concrete. The BMW 6 Series Coupé pursued this development from 1976 onwards, taking it to new heights in the M635CSi. With its technology derived from the race track, performance and handling characteristics were clearly at the forefront. The range of big coupés reached its climax with the launch of the BMW 8 Series. Its twelve-cylinder engine had enough power on tap to take the car from standstill to 100 km/h in less than seven seconds. The 8 Series also came with a whole raft of innovations, such as Active Rear Axle Kinematics (known by its German abbreviation AHK), Electronic Damping Control and electronically controlled power steering which, next to its charismatic elegance, made it an absolute top-line car worldwide on a technical level as well. In the 850CSi and its 5.6-litre engine, this coupé variant – launched in 1992 – boasted sports car-worthy driving performance.

BMW had accurately assessed the growing enthusiasm for coupés, as became clear in 1992 when it introduced its first coupés based on the successful BMW 3 Series. Here too, BMW remained true to itself and developed a completely independent superstructure for the available technical platform, a body that had no design restrictions as had occasionally been the case with the saloon variant. Keen demand for these models proved the company right.

BMW Mobile Tradition has for years devoted itself intensively to the subject of coupés, as seen in many models in its vehicle collec-

Main picture above I BMW 3.0 CSi of 1973. With a 200 hp engine, BMW makes an impressive comeback to the class of luxury sports coupés.

Top right I BMW 850CSi of 1993. The BMW 8 Series wanted nothing less than to be "the best coupé in the world". There was no compromising either on performance or on luxury.

Left I Alexander von Vegesack, Director of the Vitra Design Museums: "In my mind, elegance means a powerful, timeless and simple form of expression."

Right I Tizio table lamp by Richard Sapper, 1970-1972.

Right I Advertising shot for the BMW 635CSi of 1980 entitled "Make your own picture".

Main picture right I BMW 2000 CS of 1965. With the coupé of the New Class, sheer driving pleasure was writ large.

Below I BMW 628CSi of 1982. This luxury powerpack was a resounding success. Total sales for the range amounted to 86,216.

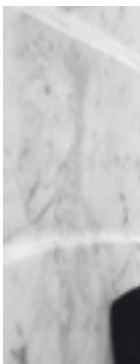
tion as well as exhibitions, and as also reflected in its publications. 2003 saw the book BMW Coupés – A Tradition of Elegance in the BMW Profiles series republished with a host of additional information and a chapter on the new 6 Series Coupé.

What made the subject of the coupé so exciting for BMW Mobile Tradition was primarily the connection between the present and the successes, circumstances and particularities of the past, alongside the timeless beauty of coupé design. But it was also because this vehicle concept – in a similar way to the roadster – puts its finger on the essence of BMW's automotive culture: a passion for innovative technology that manifests itself in a fascinating form. The underlying concept of "dynamic harmony" which was fundamental to the new 6 Series succinctly expresses how BMW has viewed the development of coupés since the days of the BMW 327.

This core statement reveals BMW Mobile Tradition's communications strategy – under the claim "The perfect line. BMW coupés – a tradition of elegance" – through a wide range of tools. The campaign was launched at the world's biggest classic car fair, Techno Classica, held in Essen in spring of 2006. Here the theme could be experienced through the model exhibits stemming from the vehicle collection. The film of the same name, also produced in spring, takes up the theme and adds to it a bass line of ele-

Left I "More Smiles per Hour" ran the slogan of this advertising shot for the BMW 850i of 1991.

Left I Apple iMac of 2005.



gance, which is illuminated from many different vantage points. Here these elegant vehicles are set in relation to the design vocabulary of the relevant decades, as exemplified by design highlights still valid today. The timelessness of convincing design lends the display objects the aura of museum exhibits. This pattern is taken further in the film by presenting the icons of BMW's coupé history in an exhibition of their own.

Based on the same subject and bearing the same title, a high-quality book was published this year by BMW Mobile Tradition which traces that very fascination: the fascination of a self-contained design of timeless pertinence, one that points far beyond its temporal context and, even decades later, has the power to elicit the same sense of constancy and elegance among all its observers. Numerous fresh images demonstrate the relevance of these BMW coupés in our day and show their formal interaction with other outstanding products of the relevant era. Exceptional design relationships are forged in a special constellation of designer objects, architecture, fashion and automobiles.

By means of this approach, BMW Mobile Tradition is able to portray the BMW heritage in socially relevant contexts for motoring fans and friends of the brand, as well as for those interested in the historical and cultural background out of which the featured cars arose.

Left I Christopher Bangle, BMW Group Design Director: "BMW coupés are elegant because they have remained true to their concept over a number of decades."

Left I Apollo chair, Patrick Norguet for Artifort, 2002.

Right I David Wilkie, Design Director Stile Bertone: "I think a coupé should always have a sporty line."

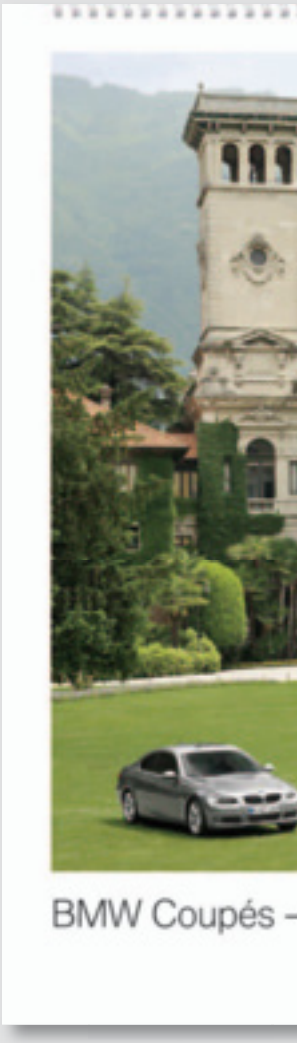
For those passionate about exclusive cars, the BMW brand and good taste

The perfect line. BMW coupés – a tradition of elegance.

BMW has been building coupés for almost seven decades. To accompany the launch of the new BMW 3 Series Coupé this year, BMW Mobile Tradition provides a fascinating account of the history of this vehicle concept through a range of media.

In the book BMW Coupés – A Tradition of Elegance by Walter Zeichner, BMW Mobile Tradition dedicated a standard work to BMW coupés in 1998, followed by a revised edition in 2003. This volume contains a comprehensive account of the history, genesis and development of all coupés built by BMW. Following the launch of the latest BMW 3 Series Coupé in summer of 2006, BMW Mobile Tradition is now tackling this vehicle concept from a new perspective. The film and book The perfect line, along with the 2007 Classic Calendar, show a select line-up of eight BMW coupés – the 327/28 Sport Coupé, 503 Coupé, 3200 CS, 2000 CS, 3.0 CSi, 628CSi, 850CSi and the new 3 Series Coupé – in their own individual context of elegance and consummate design. Many people regard BMW coupés as vehicles of timeless elegance. Accompanying the viewer and reader through the film and book are high-calibre interviewees such as Alexander von Vegesack, Director of the Vitra Design Museum, and Torsten Müller-Ötvös, Senior Vice President Central Marketing and brand Management BMW. New photographs present the cars in relation to the design language of their era, the coupés being juxtaposed with highlights from the field of contemporary architecture, fashion and everyday objects. This creates unique associations that reflect the style of the day, while at the same time remaining topical for the present. The film presents an even more visual platform for the cars: the coupés are introduced as museum pieces staging their own exhibition. The Classic Calendar, meanwhile, shows the exquisite, elegant coupés in twelve large-format images. The film and the book are available through BMW dealers or from Heel Verlag, Königswinter, tel. +49-(0)-2 22 39 23 00. The Classic Calendar is available through the internet from autumn 2006 at www.bmw-shop.de ■

BMW Coupé film, 9 minutes, short version 3 minutes, Eng./Ger. 7.50 euros plus p&p.



The perfect line. BMW coupés – a tradition of elegance: 112 pages, hardcover with dust jacket. Format 25.5 x 21 cm. 21.00 euros plus p&p.

BMW Classic Calendar 2007
Twelve images of the most beautiful BMW coupés in a historical context.
29.90 euros plus p&p.

The BMW 328 Touring Coupé

A legend comes back to life

Brescia, 11 May 2006. The entrants in this year's Mille Miglia Storica gather at the Piazza della Loggia for the technical inspection. Among them is the winning car from 1940, the BMW 328 Touring Coupé. However, eagle-eyed observers are struck immediately by the different, significantly friendlier face of the streamlined coupé. The changes have come about as a result of an extensive programme of restoration. A look back over the rollercoaster history of this renowned racing car highlights the difficulties that had to be overcome to rediscover its true face.

Hagen Nyncke

The BMW 328 Touring Coupé began life as very much a makeshift solution. BMW had been engaged in the development of aerodynamically optimised coupé bodies since 1938. But when, in the spring of 1939, the National Socialist Motoring Corps – the NSKK – came knocking with a request for a BMW 328 with streamlined body to line up in long-distance races, it simply lacked the necessary capacity to oblige. The company used its contacts in Italy to sound out other options and eventually got in touch with Milan-based firm Carrozzeria Touring, which could point to considerable experience in this area with its own "Superleggera" construction. The Italian specialists required just four weeks to create the body from scratch, and the concept went on to make an impressive race debut at the Le Mans 24 Hours on 17/18 June 1939. The Prince Schaumburg-Lippe/Hans Wencher driver team not only wrapped up victory in their class, they even secured an outstanding fifth place in the overall classification. Back in Munich, meanwhile, modifications were being carried out to several sections of the coupé. The headlamps, which Touring had inserted rather coldly in the front end, were integrated neatly and stylishly into the front wings. The ventilation for the engine compartment was channelled through a dual-underbody construction, with the warm air now expelled through a grille in the rear. The tight confines of the cockpit offered less than perfect conditions for the two powerfully built drivers over the course of a long-distance race, and the engineers moved the fuel tank further towards the rear to free up a few vital centimetres. The changes obviously had a positive effect, as in the following event – the legendary Mille Miglia road race on 28 April 1940 – the von Hanstein/Bäumer pairing stormed to victory with a scarcely believable average speed of 166 km/h.

What happened to the car in the period immediately following this memorable win remains a mystery. Since the NSKK was its official owner, we can only presume that it was returned to the organisation's fleet. Then, just a few weeks after the end of the Second World War, an American soldier unearthed the hallowed BMW in the garage of a house belonging to a former high-ranking official. The soldier scrambled a tank of petrol and the car was taken out on its first excursion for some time into the Bavarian countryside. Not long afterwards, erstwhile BMW test engineer Claus von Rücker, now director of a BMW repair workshop in Allach, received some interesting news: a BMW racing car had been found languishing in the ditch at the side of the road near Freising, just north of Munich. Von Rücker identified the car straightaway despite its battered condition, the occupying American soldiers having apparently treated it with less than loving care, and officially acquired it from the occupying authorities. It was, after all, not the property of BMW and had been seized by the Allies as an asset of a former Nazi organisation.

The next time the coupé was seen again publicly was on 21 July 1946. Hermann Lang, the last European grand prix champion, was at the wheel for the first car race in post-war Germany, the Ruhestein hill climb – and it was no surprise when he duly set the day's fastest time. The appearance of the car, though, had changed significantly. The olive-green paintwork was almost certainly added around the time the Americans seized the car, but the nose (now in its third incarnation) featured a noticeably smaller BMW kidney grille and, more particularly, lower-mounted lamps which were now flush with the body. It is still unclear whether these were the product of a further development during the war years or only added after 1945. Just over two months after the hill climb, on 29 September 1946, the coupé was back in the public eye at the Karlsruher Dreiecksrennen event: this time, however, merely as a spectator.

With Germany in ruins, von Rücker saw little chance of career progression in his homeland and emigrated to Canada at the end of 1947. He took the coupé with him in the hope of selling it on and using the proceeds as the basis for a new life in his adopted country. The following year, his family joined him across the Atlantic and the engineer needed funds to buy a house. It was time for von Rücker to wave goodbye to the beautiful coupé. However, his asking price was too high, with even racing driver Briggs Cunningham unwilling to shell out $10,000. In the end Robert Grier, a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photographer and friend of von Rücker's living in New York, became the new owner. Grier had a passion for racing, but he also needed the car to prove its worth in everyday use – and that meant fitting bumpers to the front and rear of the coupé. But the front bumper would have obscured the low-mounted headlamps, leading Grier to re-jig the front of the car once again (the fourth such makeover). The headlamps were moved back up to a more raised position, returning the nose to something like its appearance in those heady Mille Miglia days. The new cherry-red paintwork, meanwhile, suited the racing coupé particularly well. Grier entered the car in a number of events, including races at Watkins Glen and Bridgehampton. However, away from competition it proved rather less at home in its role as a family tourer. Mrs Grier complained frequently of the heat inside the car and the front end was altered once again (for the fifth time) to improve cooling. The BMW kidney grille was sacrificed for a larger radiator grille in the style of the Veritas racing cars, and a single-piece bonnet was also introduced. The interior, too, saw modifications, with the dual-floor engine compartment cooling system axed and the fuel tank directly behind the seats replaced by a smaller version in the rear. This created space for more comfortable seats and a usable boot area.

It seems the excitement surrounding the modified coupé did not last long. Grier lost interest in the car and banished it to a garage in the small town of Wallingford in Connecticut. He died a few years later, and even his widow had no idea what had become of the racing machine. The Mille Miglia winner duly spent the next 30 years on the missing list. Indeed, it was only when the garage owner passed away and his relations set about shifting all the junk he'd left behind that the car once again saw the light of day. The coupé attracted a lot of interest, and much legal wrangling and unpleasantness ensued before BMW collector Jim Proffit finally got his hands on the car in 1985. Proffit set an extensive restoration project in motion, the long years of ill-conceived storage having left their mark on more than just the aluminium body. The front end, for example, had to be completely replaced (that made it the sixth new version), but the car still wasn't quite back to its original condition. Proffit entered the fully restored coupé in the Mille Miglia in 1990, joining in the race's 50-year celebrations. He began talking to BMW AG about a possible sale, but negotiations floundered at first, prompting Munich to begin construction of a replica. It wasn't until 2002 that an agreement was eventually reached and the coupé became the latest jewel in the BMW Mobile Tradition collection's crown.

It soon became clear that the coupé was not up to a standard – either technically or stylistically – befitting such a rare example. The decision was therefore taken to start work on the latest restoration, with the aim of returning the car to its 1940 Mille Miglia pomp. A suitably skilled restorer was found in the shape of the Große firm based in Wusterwitz in the state of Brandenburg. Here, detailed notes of the car's peculiarities were made during the dismantling process. Even the type of welding served as one of the criteria in establishing what was original and which areas had been modified as recently as the 1990s. Tiny details and residual traces of no longer available original substance helped the restorers to rediscover the initial design. Working closely with René Große, the internal and external BMW Mobile Tradition specialists used photos and technical documents to reconstruct the totally remodelled rear section of the interior, complete with large long-distance tank and ornate spare wheel holder. They also positioned the seats as they were in the original and the coupé was given yet another

Below left | May 1939: the recently completed Touring Coupé, still with "stuck-on" headlamps.

Below right | May 1940: this excellent post-Mille Miglia photo helped restorers reproduce the car's dimensions.

new front end, the seventh of its chequered life. Original photos revealed the headlamps to be a good deal larger than previously assumed. After 67 years, the Mille Miglia winning car had finally got its face back.

Before the coupé could take its place in the BMW Museum, though, it still had two important engagements to fulfil. In May it returned to Brescia, the scene of its greatest triumph in the Mille Miglia. And in June it called in once again on the circuit where it claimed its first victory in the Le Mans 24 Hour race.

Above | July 1946: at the Ruhestein hill climb. The radiator grill has been shortened and the headlamps positioned lower down.

Below left | c. 1950: the headlamps are raised again, but ungainly bumpers are a blemish on the previously elegant lines.

Below right | A familiar face at the Mille Miglia Storica: the Touring Coupé before it was restored.

Historic BMW racers on the Formula One bill in Malaysia

Motorsport legends in historical BMW racers

An illustrious line-up of drivers in BMW racing cars from decades gone by lit up the second weekend of the Formula One season in Malaysia this year. The engines roared into the hearts of thousands as the motorsport classics tore past the corporate HQ of the BMW Sauber F1 Team's main sponsor Petronas and through the capital Kuala Lumpur. The second round of the F1 World Championship provided a wonderful opportunity to introduce the historical BMW racers to a younger international audience.

Niklas Drechsler

As at all the best events, the rain was coming down in torrents in Kuala Lumpur as seven classic BMW racing cars piloted by seven experienced stars of the track set out on a series of hot demo runs. Nothing could dampen the spectators' enthusiasm, though, and their cheers rang out against the background of growling engines. The exhibition took place on a temporary circuit through the centre of Kuala Lumpur, the streets sealed off for the occasion. Petronas, the main sponsor of the BMW Sauber F1 Team, hosted the event from in front of its corporate headquarters. The Petronas Towers also furnished the photographers with the ideal background. The unique combination of historical BMW racing cars and the motorsport legends behind the wheel was well worth all the attention.

BMW 328 Mille Miglia Roadster. It didn't take the BMW 328 long after its debut at the Nürburgring in 1936 to become the dominant sports car in European racing. It was soon clear that a larger engine was doing little to improve the car's top speed, prompting the engineers to begin development of streamlined bodies. These aluminium shells were significantly lighter than standard bodywork and allowed the 130 hp BMW 328 to top 200 km/h. Developed and built at the BMW plant in Munich in 1939, the roadster celebrated its maiden outing at the 1,000-mile race in Italy – the Mille Miglia – in 1940, finishing sixth in the overall classification with Rudolf Scholz and Hans Wencher at the controls. It also helped win the team prize together with two other roadsters. The car disappeared behind the Iron Curtain after the war and didn't show its face again until the 1980s when it was spotted in the Latvian capital Riga. BMW Mobile Tradition's roadster was built from scratch according to the template of the original racing sports car, which is now held in a private collection in Munich.

Prince Leopold of Bavaria. A racing career that began in 1963 took in everything from hill climbs in a Mini Cooper to Formula Super V events. Prince Leopold of Bavaria focused his attentions on touring car races from 1976, competing in both German and international series for Porsche, but also drove a BMW M1 at Le Mans in 1981 and 1983, a BMW M3 in the German Touring Car Championship and a BMW 320i in the Super Touring Car Cup. In

Right I A rainstorm coincided with the start of the event.

Below I Petronas President Tan Sir Hassan with the BMW 328 Mille Miglia Roadster.

1993 and 1994 he entered a series of classic car races in a BMW 1800 TISA. Today he is one of two BMW brand ambassadors, together with Hans-Joachim Stuck.

BMW M1 Procar. A track version of the BMW M1 for Group 4 and 5 racing series was built alongside the production model. However, with "regular sales" of the car failing to reach the required number, the cars were not eligible for homologation. In order to allow owners to race their pride and joy on the track, Head of BMW Motorsport GmbH Jochen Neerpasch came up with the idea of organising a race series specially for these M1 models. The new "Procar" championship was included on the undercard of a Formula One Grand Prix in 1979 and 1980. The five fastest F1 drivers from practice lined up for the Procar races, which made the races even more attractive. The idea as a whole proved to be a resounding hit with motor racing fans. Niki Lauda, Nelson Piquet, Carlos Reutemann, Alan Jones and Clay Regazzoni were among the GP stars who graced the stage, but the famous names should not detract from the extraordinary commitment of the international teams' drivers – men like Hans-Joachim Stuck, Marc Surer and Markus Höttinger. This potent mix of Formula One glamour and ambitious privateers made for some thrilling races. There was no holding back and not all the M1 machines survived to tell the story. Sadly, the Procar series lasted just two years, the sky-high costs involved eventually forcing the organisers to pull the plug.

Dieter Quester. Not many racing drivers can look back on a track career covering as many years as Dieter Quester. It is equally as rare to find a driver who has remained loyal to a single marque for so long. The Austrian has been racing BMW cars with great suc-

cess for a full 40 years. Among the countless titles safely locked away are four European Touring Car Championship crowns, and Quester enjoyed further success in hill climbs – with the "Monti" – and in Formula 2. He also drove a BMW M1 in the legendary Procar series and won the Spa-Francorchamps 24-hour race in 1973, 1986 and 1988. His many years in historical touring car racing have included victory in the 1992 European Championship in a BMW 1800 TISA. At the start of 2006 he joined forces with a team including Hans-Joachim Stuck to win the 24-hour race in Dubai in a BMW M3 GTR.

McLaren BMW F1 GTR Le Mans. After the success of a race-trim McLaren F1 GTR – powered by a BMW V12 engine – in the Le Mans 24 Hours in 1995 and 1996, the BMW works team entered two cars itself the following year. By contrast with the McLaren which competed in the FIA GT Championship, the Le Mans car was fitted with an ABS system. Modifications were also made to the body, improved aerodynamics tailoring the car more precisely to the high-speed French circuit. The driver team of Eric Hélary, Peter Kox and Roberto Ravaglia finished third in the overall classification behind the McLaren BMW of Gulf Team Davidoff and claimed a one-two victory in the GT1 category. The second works car of JJ Lehto, Steve Soper and Nelson Piquet was in a promising position when a technical fault saw them slide back down the field. A spin eventually brought their race to a premature end.

Harald Grohs. Harald Grohs' 25-year racing career began in 1973, and he immediately made his mark with four wins from ten starts in the German Rundstreckenpokal series. The Faltz team then gave him a two-race trial in a BMW 3.0 CSL, both of which

he ended up winning. Jochen Neerpasch, BMW Motorsport chief at the time, handed Grohs another two opportunities to shine in the American IMSA series, and he duly earned a contract with the brand for 1975. It wasn't long before Grohs was celebrating his first successes in the Deutsche Rennsport-Meisterschaft series, and there was also a win in the Kyalami nine-hour race in South Africa with Jody Scheckter to add to the collection. He missed out on the world endurance title with Porsche by a single point in 1981, but drove a BMW M1 to the Deutsche Rennsport-Trophäe crown two years later. The era of the German Touring Car Championship dawned in 1984, and Grohs was on hand to win six races in a BMW 635 CSi on his way to second place in the overall standings. Another premiere – in 1987 – was marked by another Grohs triumph, the German taking victory in the debut race of the BMW M3 in the German Touring Car Championship. In the late 1980s he lined up for Porsche in the Japanese and world sports car championships and now runs his own team, Grohs Motorsport.

BMW 320d at the Nürburgring 24 Hours. Spurred on by their third place in the overall standings at their debut appearance in the 24-hour race at the Nürburgring in 1997, the BMW engineers set about building a revised version of the BMW 320d for the 1998 edition of the endurance classic. The four-cylinder turbodiesel had all the necessary attributes for success in long-distance racing. A considerable torque boost gave it a significant advantage, but its fuel economy was particularly beneficial, the 320d having to stop for refuelling half as often as its petrol-engined rivals. A problem with the electrics forced one of the two cars to retire after setting the fastest lap of the race. The other 320d – manned by the quartet of Stuck/Duez/Menzel/Bovensiepen – went on to complete a historic victory. This was the first time a diesel-powered model had won a 24-hour race. The car was based on the BMW 3 Series Saloon from the Super Touring Car Cup.

Marc Hessel. Marc Hessel is another who can look back on a long career in motorsport. After moving into Formula Ford 1600 racing at the end of 1984, he went on to notch up 16 wins in the German and European championships in 1986 and finished the season in second place in both series. In 1987 he claimed the first victory for the new BMW M3 run by the Zakspeed BMW team in the German Touring Car Championship (DTM) and was third in the end-of-year standings. The following year he was signed up as a Mercedes-Benz AMG works driver. Hessel subsequently put together his own Formula 3 team and was second in the German F3 Championship in 1991. In 1992 he drove a Budde BMW 325i to a string of victories in the German VLN endurance series, while his record in the Nürburgring 24-hour race shows seven victories, including the team title. Hessel finished second in the 2002 edition of the race in the Eifel mountains at the wheel of a BMW M3 GT.

BMW V12 GTR LMR 99. The success achieved by BMW Motorsport with the BMW V12 Le Mans Roadster is impressive indeed, the brand taking five wins in seven starts,

Above I Marc Surer at the wheel of the BMW V12 GTR, which took overall victory at Le Mans in 1999.

Below I Thousands of fans turned out to admire the historical BMW racing cars.

including victory in the legendary Le Mans 24 Hours, as well as two second places, two thirds and three pole positions. No other sports car celebrated a comparable level of success in the two decades up to 1999. Indeed, even the route leading up to the major goal – victory in the Le Mans 24 Hours with a roadster developed 100% in-house – was lined with glory. Tom Kristensen, JJ Lehto and Jörg Müller took the BMW V12 LMR to victory in the Sebring 12-hour race and the same trio set the pace for three quarters of the Le Mans race as well before a loose screw stopped Lehto in his tracks. That left Yannick Dalmas, Pierluigi Martini and Joachim Winkelhock to inherit the race lead in the second BMW V12 LMR and duly become the first drivers to clinch overall victory at Le Mans in a works BMW. In 1999 the BMW V12 LMR became the first car in exactly twelve years to win the Sebring and Le Mans classics in the same year. The third outing for the BMW V12 LMR saw Lehto and Soper seal its third win. The same driver pairing then followed that up with victories in Laguna Seca and Las Vegas. At the end of the season, two points were all that separated the team from the constructors' crown, even though its cars had only competed in six of the eight races.

Marc Surer. Marc Surer and BMW have been successful partners for decades now. As long ago as 1976 Surer took second place in the German Formula 3 Championship in a March BMW, before becoming a member of the BMW junior team for the Deutsche Rennsport-Meisterschaft series the following year. After finishing runner-up in the 1978 Formula 2 European Championship, he was crowned champion the next season. Between 1984 and 1986 he drove for Arrows-BMW and Brabham-BMW in Formula One and teamed up with Roberto Ravaglia and Gerhard Berger to win the 1985 Spa-Francorchamps 24 Hours in a BMW 635CSi. Marc Surer was Racing Manager at BMW Motorsport from 1991 to 1995 before helping young racing drivers in BMW Formula Junior, among others.

The BMW 320i WTCC. BMW Motorsport went into the 1999 touring car season with a few new tricks up its sleeve. The fourth-generation BMW 320i racer was now powered by a six-cylinder in-line engine. By the time the cars lined up for the first European Super Production Championship in 2001 – signalling the return of international touring car racing to the motor sport calendar after a lengthy sabbatical – the 200 hp of the race-trim cars had swelled to 240 hp. BMW Motorsport entered six European national teams and, after ten races, Peter Kox was crowned champion. The BMW 320i lined up in the FIA European Touring Car Championship (ETCC) from 2002. The car was not, however, part of a works outfit in the classical sense. Instead, BMW Motorsport supplied a basic kit to a maximum of five nation teams backed by national BMW

Facing page | Pre-war automotive design meets the cutting-edge architecture of the Petronas Towers.

sales organisations. In 2002 BMW Team Deutschland, fronted by Schnitzer Motorsport, led the way. BMW works drivers Jörg Müller and Dirk Müller secured second and fourth positions in the overall classification, with BMW finishing second in the manufacturers' standings. BMW followed that up by winning the manufacturers' title in the 2003 FIA ETCC with the further developed 320i, but Jörg Müller came up one point short in the drivers' championship. BMW successfully defended its crown in 2004 and this time the drivers' title was also won by a BMW driver: Andy Priaulx. BMW national teams lined up once again with the BMW 320i, now powered by a 270 hp 2-litre six-cylinder engine. The ETCC metamorphosed into the WTCC (FIA World Touring Car Championship) the following year, but BMW and Andy Priaulx continued their dominance. Priaulx's title success in the BMW 320i made him the winner of touring car racing's second ever world championship. The only previous touring car world champion had been the Italian Roberto Ravaglia, who triumphed in 1987 at the wheel of a BMW M3.

Duncan Huisman. Duncan Huisman was a late arrival in the world of motorsport. He was 20 years old when he first attended a racing driver school, following in the tyre marks of his brother Patrick, five years his senior and already a successful racing driver. In 1997 Duncan Huisman won the Dutch Touring Car Championship for the first time in a BMW 320i, a title he was to celebrate again in 2000 and 2002. But he also left an enduring impression at international level – in the FIA ETCC, for example, where in 2003 he earned the "best privateer" title in a BMW 320i run by Team Carly Motors. The Dutchman set out on an impressive run of success in 2001 in the legendary Guia Race in Macau, where he roared to victory – in a BMW 320i once again – through the tight and twisty street circuit. And he proved just as unbeatable in the next two years as well. Huisman has been a 24-hour race regular since 1994, when he was one of the three drivers who made up the youngest team ever to line up for the race at Spa-Francorchamps. In 2004 he made his debut in the 24-hour race at the Nürburgring with Team BMW Motorsport, taking second place alongside Pedro Lamy and Boris Said in the BMW M3 GTR. Last year Huisman went one better, winning the marathon in the Eifel mountains in concert with Pedro Lamy, Andy Priaulx and Boris Said. In a reversal of fortune, the 2004 winners Dirk Müller, Jörg Müller and Hans-Joachim Stuck had to be content with the runners-up spot this time around.

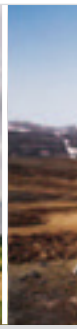
BMW M3 GTR 24-hour version. BMW Motorsport originally developed the BMW M3 GTR for the American Le Mans Series (ALMS), in which it topped the overall standings in 2001. BMW works driver Jörg Müller won the drivers' championship in the GT class, BMW Motorsport was victorious in the team standings and BMW was the top manufacturer in the company's most important export market. The BMW M3 GTR crossed the finish line first in seven of the eight races in the series. The car was also entered in the 24-hour races at the Nürburgring and Spa from 2003, BMW Motorsport claiming a one-two with the BMW M3 GTR in both 2004 and 2005 at the Nordschleife circuit and a class victory at the Belgian track in 2004. Various technical details set the ALMS M3 GTR apart from its 24-hour race sibling. For example, the ALMS regulations did not allow the cars to be fitted with traction control, while the strict noise and emissions standards in force at the Nürburgring demanded certain modifications, some of which were extensive – such as a special muffler system and catalytic converters. The fundamental difference between this and the production M3 lay in the power unit. The GTR was fitted with a 4.0-litre V8 engine developing a good 500 hp in place of the 3.2-litre six-cylinder in-line unit in the series-produced car. The M3 GTR extended beyond the M3 in its exterior dimensions to the benefit of aerodynamics: a front apron projecting out further from the car was complemented by a longer rear and lowered body.

Hans-Joachim Stuck. Hans-Joachim Stuck is known to many motor racing fans as "Mr Nordschleife" and he has certainly secured himself a chapter in the history of the Nürburgring 24-hour race over the course of his career. He made his debut appearance at the "Green Hell" in 1969 behind the wheel of a BMW 2002, finishing third in the 300-km race. The son of the legendary "hill climb king" won the marathon in the Eifel three times in the years that followed. In 1970 the now 54-year-old drove a BMW 2002 ti to victory in the first ever running of the 24-hour race. Win number two was added 28 years later, this time in a BMW 320d. Stuck's Nürburgring hat trick was completed in 2004, when he dominated the race for Team BMW Motorsport together with Dirk Müller and Jörg Müller in the BMW M3 GTR. Last year he finished second, again in league with Dirk Müller and Jörg Müller, helping to secure a one-two victory for Team BMW Motorsport.

In addition to the three victories on the Nordschleife, Stuck also won the Le Mans 24 Hours twice, the Sebring 12 Hours three times, the Spa 24 Hours once and the Dubai 24-hour event this year. But it wasn't only in endurance racing that "Strietzel", as his fans call him, made a name for himself. In 1974 he came second in the Formula 2 European Championship in a March BMW and made his Formula One debut. He competed in 74 grands prix over a six-year career in F1, collecting 29 world championship points and twice making it onto the third step of the podium. Stuck later made a winning appearance in the IMSA series in America and was crowned Sports Car World Champion in 1985. In addition to his exploits as a racing driver, Stuck has also worked as a BMW brand ambassador for several years. His major aim now is to compete in the 24-hour race at the Nürburgring alongside his two sons.


BMW 328 Mille Miglia

From Bad Bentheim all the way to the North Cape: 8,000



Exactly 70 years ago, BMW introduced a spectacular new motorcycle to the public: the R 5. Designed by Rudolf Schleicher, the new model was considered the most modern and certainly one of the sportiest motorcycles of its time in 1936. Today, the R 5 continues to be one of the most beloved of BMW's classic motorcycles, its proven roadworthiness making it attractive to collectors even seven decades on.

Klaus Spitzer and Fred Jakobs

Klaus Spitzer, proud owner of a 1936 BMW R 5, counts himself among the bike's unabashed fans. In the summer of 2005, Spitzer and his friend Andreas Seyffer, who owns a 1953 BMW R 68, undertook a grand touring adventure: riding their motorcycles from tiny Bad Bentheim in Germany all the way to Norway's remote North Cape. No fewer than 54 stops in nine countries lay ahead of the two intrepid Germans and their BMW bikes.

Although transmission problems on Seyffer's BMW R 68 forced a postponement of their departure, the trip began in earnest on 4 June, with the initial leg taking them to Poland by way of Berlin. In Pila, Seyffer's bike needed additional repairs. Upon learning where the pair were headed, the local mechanic shook his head in disbelief. "You won't get anywhere near the North Cape on those ancient machines," the mechanic predicted. He couldn't have been more wrong. Refusing money in payment for his services, the sceptical mechanic had just a single request: a postcard from the North Cape. To his great surprise, no doubt, he eventually got it.

Meanwhile, on Poland's decrepit roads, time seemed to be standing still. The villages looked poor and run down. In Lithuania and Latvia, by contrast, the situation was quite different: the transit road from Warsaw to Tallin proved to be in excellent shape. People seemed better off in Estonia as well, with farmsteads along the way becoming markedly bigger.

Spitzer and Seyffer boarded the ferry to Helsinki under picture-perfect skies. In Lahti, Finland, after more than 2,000 kilometres of hard riding, it was time for the first major tune-up, including an oil change and valve adjustments. Crossing the northern Arctic Circle at Rovaniemi, the motorcyclists entered the land of the midnight sun: uninterrupted daylight, 24 hours a day from this point on. Unfortunately their decision to travel via Tana bru, along the Arctic Highway, would lead to complications. As they edged further and further north, the weather became increasingly cold and cloudy. Then, just before reaching Ifjord, a breakdown: the drive splines on the BMW R 68's clutch plate sheared off. Impervious to the icy Arctic wind nipping at their fingers, they dismantled the rear wheel, gearbox and flywheel and replaced the clutch plate. A daunting task, perhaps, but for Spitzer and Seyffer, both accomplished amateur mechanics, all in a day's work.

In chilly Arctic weather, but under blue skies and brilliant sunshine, the pair began their final approach to the North Cape. The amazingly well-maintained roadway ran alongside a forbidding wasteland, with no living creatures in evidence except a few

kilometres, nine countries, two BMW motorcycles

scattered reindeer and seagulls. The North Cape tunnel, 6,900 metres long and 212 metres deep, was the first in a series of expensive toll crossings. Even the final 100 metres to the North Cape required payment of a toll. Finally, after 4,000 kilometres, eleven days and near perfect weather, Spitzer, Seyffer and their BMW motorcycles reached their long sought-after goal: the North Cape, where even at the stroke of midnight the sun shines bright as day. After snapping countless souvenir photos of their bikes appropriately posed next to a globe of the world, the pair turned in for a well-deserved early night. The next day they were joined by another biker, Ottmar Keller from Landsberg/Lech, riding a BMW R 1150. The trio's return journey took them through a gorgeous fjord landscape, past high, snow-covered peaks and tranquil, glassy lakes to Alta, where the next tune-up was due. But with shops closed at 4 p.m. and the replacement parts specially ordered from Germany nowhere in sight, the requisite repairs were carried out right then and there at a campsite, with the aid of some friendly Dutch and German bikers.

The three motorcyclists then pressed their BMWs onward to Norway's Lofoten region, a majestic island paradise where temperatures around 24 degrees Celsius and an abundance of freshly caught fish beckoned Spitzer and his friends to stop for an extended visit. Further on, the trip grew increasingly awkward: the Norwegians demanded pricey tolls for using roads, ferries and bridges, the roads were often in very poor condition, and near Lake Fermund it even began to snow. Finally, in Jordet, near the Engeren river, the bikers decided to call a halt. The "you catch it, we cook it" dinner special was a bit much for the road-weary travellers; instead they ordered and gratefully devoured a delicious prepared dinner. And for a Norwegian nightcap? A rousing after-dinner session of elk-spotting, courtesy of their persuasive hosts.

In good spirits, the trio departed their lodgings on the morning of the 20th day, continuing on towards Sweden. The countryside grew increasingly flat, more and more dominated by farming. The poor condition of the roads in this part of Sweden required painstaking navigation. The summer solstice was celebrated at a campsite in Hjo. Then the three bikers forged on, lapping up the sunny weather on their way through endless coniferous forests to Helsingborg, and from there onto the Denmark ferry. After nearly three weeks, the bikers were forced to deploy their rainsuits for the first time. With the end finally in sight, the last few kilometres flashed by in double-quick time. On reaching Lübeck the weather grew warm, and on 26 June, after nearly 8,000 kilometres and no major difficulties, men and motorcycles arrived back where they had started, in Bad Bentheim.

The combined weight of replacement parts, tools and baggage, in tandem with poor roads, certainly took its toll on the otherwise durable motorcycles: on the BMW R 68, the cardan flange required a slight modification. The weight had been particularly hard on the BMW R 5, which had to have its ignition coil replaced and the main kickstands rewelded. In Norway, the BMW R 5's condensor was replaced, and the BMW R 68 fitted with a new set of tyres. But on the whole, these classic motorcycles demonstrated astounding durability over the extremely challenging tour, rewarding their riders, Klaus Spitzer and Andreas Seyffer, with the requisite safety as well as memories of an unforgettable adventure. ■

Top (from left) I Ferry crossing from Melbu to Fiskebol/Lofoten Islands; Klaus Spitzer and his BMW R 5 at the entrance to Latvia's capital; crossing Lithuania; looking down on Tufjord en route to the North Cape, just 20 km away; the globe at the North Cape, where it was still light at midnight; a small fishing village in the southern Lofoten Islands; the heavily laden R 68 on a Finnish road.

Facing page left I Departure from Bad Bentheim: Klaus Spitzer on the BMW R 5 (left) and Andreas Seyffer on the BMW R 68.

Facing page right I Replacing the clutch plate on the Arctic Highway between Tana bru and Ifjord.

Left I Trusty two-wheeler takes the strain: the R 5 at Utsjoki in the Finnish tundra.

A legend of aircraft history

JU 52 flies for BMW Mobile Tradition

Few aircraft are as famous as the legendary Junkers JU 52, which was introduced for the first time in 1930 and which, in its three-engined version, was still giving service in the Swiss air force until the 1980s. With the new livery of an airworthy machine operated by the JU-AIR society, BMW Mobile Tradition pays tribute to this aircraft by dispatching “Auntie Ju” as a brand ambassador on flights all over the world.

Sinja Kaiser

The weather over Dübendorf is changeable. Dark clouds alternate with brief bursts of sunshine in this Swiss town between Zurich and Wintherthur. Gusts of wind sweep across the runway and catch the open doors of the hangar, out of which a legend is about to roll – one of the few surviving JU 52s still flying today. In a few moments each of the three BMW aero-engines will summon up its 650 hp in order to lift the world-renowned 67-year-old operated by the Swiss JU-AIR society into the air. It was 1939 when this aircraft, newly delivered with the precise designation JU-52/3mg4e, took off for the first time.

With a take-off speed of 110 km/h the aircraft – introduced in 1930 by the famous aircraft designer Hugo Junkers, initially in a single-engined version – can today be easily overtaken even by a small car. Yet the qualities of "Auntie Ju" lay in a different area. Ruggedness and a forgiving nature were her best-known characteristics. As the aircraft is pulled out from the hangar it reveals the original BMW 132A radial engines, each with nine cylinders, which are still doing service today. And to this day the JU is rated one of the safest aircraft in the world. In theory, even if all three engines cut out at the same time, you could still let the aircraft glide slowly to the ground. And if – again hypothetically – in all this time no airstrip or traffic-free road were to be found, you could simply land the good old Junkers in a meadow or field.

The JU 52 also played an important role for the BMW company. By equipping the aircraft, BMW was able to win a considerable share in the growth of civil aviation which was in full swing at that time. Lufthansa made an early decision in favour of this extremely safe aircraft and subsequently placed orders that accounted for 75 percent of its fleet. This and exports to 25 other countries around the world gave the JU 52, and thus the BMW aero-engines, a universal presence. The JU 52 became the first mass-produced aircraft in the history of aviation.

For many years BMW Mobile Tradition has had close ties with the JU-AIR Society and the Association of Friends of the Swiss Air Force Troops, who maintain four airworthy examples of the JU 52 at the Dübendorf airfield in Switzerland. Not until 1981, after 40 years of service with the Swiss air force, were they put into retirement. Over the following years, with help from volunteers and honorary staff, the machines were restored and converted for civil operations. In 1983 they took to the air again and, in the very first year, 5,500 passengers were carried in the 17-seat aircraft.

Because of the close historical links between the BMW company and the JU 52, it is the aim of BMW Mobile Tradition to underline more publicly this important part of BMW's history. The opportunity to do so arose when, after a detailed planning phase, the aircraft identified as HB-HOY was ready to be painted in the livery of BMW Mobile Tradition. In this guise, on excursion flights as well as at international air events in the coming years, the aircraft will highlight the part played by BMW aero-engines in the success of the JU 52 concept.

By now the sun has reappeared over Dübendorf. The delegation from BMW Mobile Tradition – its director Holger Lapp and marketing executive Sinja Kaiser – are greeted by the chief executive of JU-AIR, Kurt Waldmeier, and his team. First the guests from

Below left I Sheer flying pleasure: Sinja Kaiser of BMW Mobile Tradition at the controls of "Auntie Ju" – a very special experience.

Below right I Taking over the aircraft in its new livery (from left): Daniel Sturzenegger (JU-AIR pilot), Holger Lapp and Sinja Kaiser, both of BMW Mobile Tradition, Monika Matthey-Doret and Kurt Waldmeier, both of JU-AIR.

Munich are shown around the museum and the airfield. The tour of the workshop provides a fascinating insight into the enthusiasm and dedication with which people are working on the maintenance of these milestones of aviation history. Like in a chemist's shop, there are hundreds of boxes in which can be found hoses, washers, screws, nuts and bolts, either in original condition or remanufactured to match the original.

Meanwhile, the Junkers waits patiently on the tarmac to go into action. After all, the official inspection of the newly painted BMW Mobile Tradition aircraft must take place, according to protocol, in the air. Full of anticipation, the passengers climb up steps and board through a door at the rear of the plane. Compared with today's passenger aircraft, the interior of the Junkers not only seems extremely small and cosy, but one is also struck by the immediacy of the design and technology, which are not hidden behind thick panelling and airtight doors but are there for every passenger to see and feel. It is precisely this visible structure and the feeling of being able to touch and comprehend it that have a reassuring effect on the jumbo jet passengers of today who, when they board a plane, generally have the sense of getting into a "black box" in which everything is taken out of their control.

The last person is hardly aboard when the doors are locked by hand and the cabin crew go to their take-off positions. The passengers take their seats in single rows either side of the gangway and fasten their safety belts. The pilot revs the engines and the aircraft begins its take-off run. Looking through the large, flat windows gives you the sense of sitting in a seat with a panoramic view. No one talks much, not least because the noise of the engines is pretty overpowering. After a brief acceleration the Junkers lifts off. Because of the plane's construction, with the third wheel in the tail rather than the nose, and also because of its low take-off speed, the sensation is completely different from the ungaugeable momentum of a large modern airliner.

The JU 52 is now climbing steadily, an amazing 360-degree view opening up for the fliers and enhancing the feeling of being safely ensconced – even if you didn't know that, at one of the first air shows in the 1930s, a JU was able to land safely after a head-on collision with another plane.

But the pilot suddenly puts this sense of security to the test for the guests from BMW Mobile Tradition by inviting the two non-professionals to fly the machine themselves. They take it in turn at the controls of the 67-year-old JU 52 and pilot it through the air, even though neither of them has ever had a single flying lesson. It is astonishing how quickly one gets the feel of the response of the machine that is known for its stable behaviour in the air, so that at the end Kurt Waldmeier has quite a job to take over the controls again himself.

Time flies past on this one-hour excursion, not least because of the picturesque, rolling Swiss landscape over which the route takes them. The passengers hardly miss the planned excursion into the high Alps.

A successful landing in Dübendorf is followed by the official photo call for the newly liveried aviation legend. In the years to come it is to travel the world as an ambassador of the BMW brand. For BMW Mobile Tradition it is one step more to keep its history alive.

Incidentally, for visitors, a flight in this milestone of aviation history is available on request at any time. Those interested can find further information at: www.airforcecenter.ch

Left I A new look for the 67-year-old: the JU-52/3mg4e dating from 1939 in the livery of BMW Mobile Tradition. Beneath the blue engine cowling, the BMW 132A aero-engines with 650 hp each.

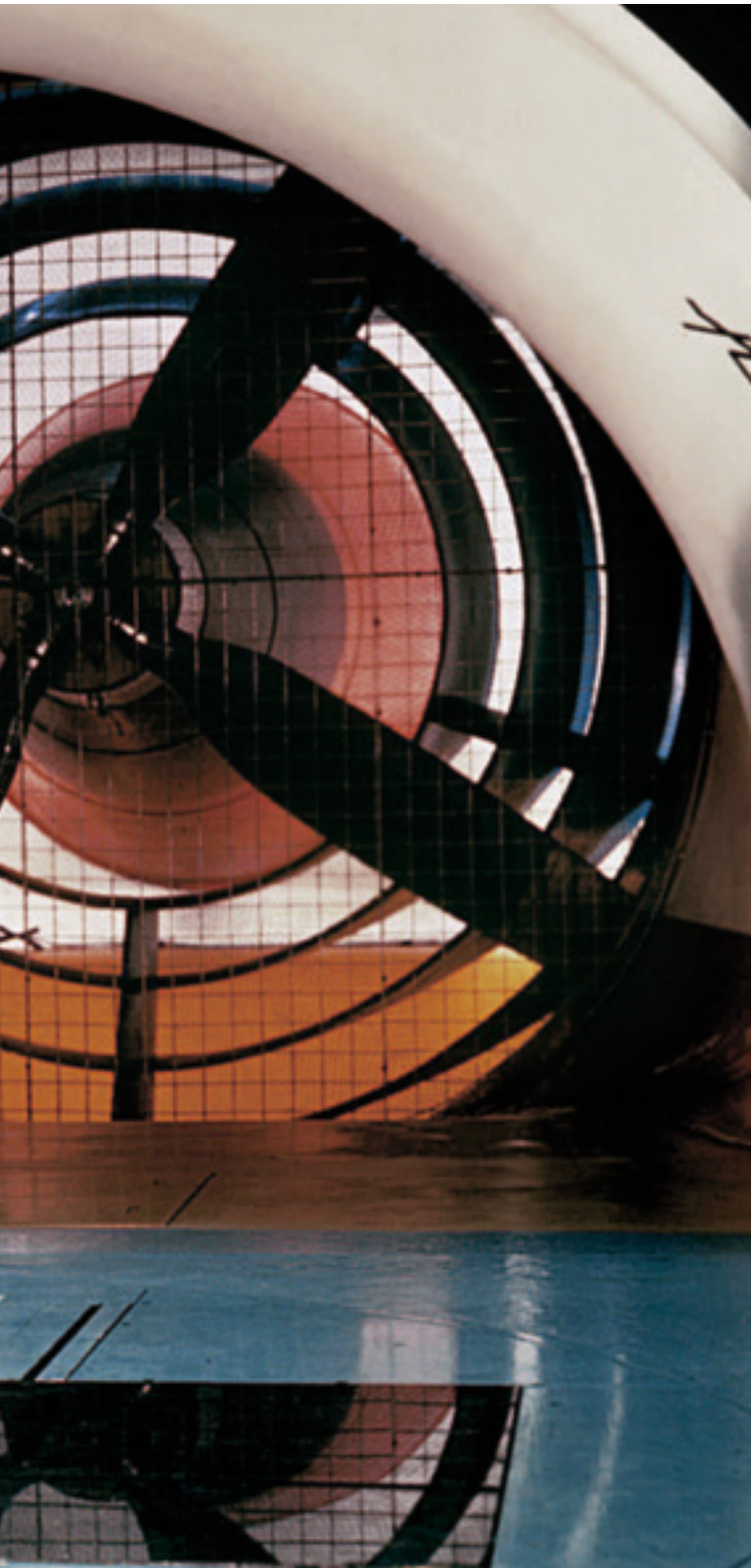
From knee protection to full fairing

The road to the BMW R 100 RS

It was the sensation of the 1976 IFMA fair in Cologne, a magnet for the visiting public. Bayerische Motoren Werke was presenting a new motorcycle series in Hall 14, whose flagship model was fitted with a 1-litre engine for the first time. This was the premiere of the BMW R 100 RS, the unveiling of the world's first series-produced frame-fixed full-fairing bike. It was no surprise that BMW was the source of this innovation – no other manufacturer could claim greater experience in the construction of motorcycle fairings.

Fred Jakobs

When the international bicycle and motorcycle show IFMA in Cologne opened its doors on 18 September 1976 it was against a background of good spirits in the industry as a whole. The motorcycle market had well and truly emerged from an extended period in the doldrums. Motorbikes were earning a reputation as attractive sports and leisure accessories and the sector was reaping the knock-on financial benefits of this popularity. Manufacturers had therefore arrived at the show with a raft of new products, from mopeds and small 50 cc bikes to super-sports machines with output which just a few years earlier would have been considered uncontrollable on two wheels. And it wasn't just exotic models like the 100 hp Münch which delivered sports-car acceleration and top speeds. Motorbikes had come onto the market, from Italy and Japan in particular, which could easily break through the 200 km/h barrier. And there were also customers out there willing to pay over 10,000 marks for the top models, a sum which would have bought you a medium-sized car at the time.



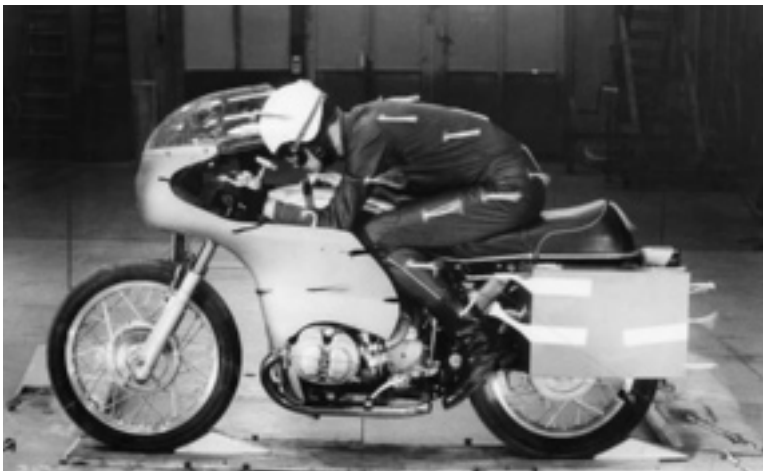
Sensation at the BMW stand. However, it wasn't one of these heinously powerful super-sports bikes that was attracting the most attention that September. Instead, visitors to the show were flocking to catch a glimpse of the BMW R 100 RS. The Munich-built bike was certainly not lacking in power – the two cylinders now boasted 1-litre displacement and the 70 hp model represented the most powerful series-produced bike the company had ever built. But more than these values it was the standard frame-fixed full fairing, christened the "Integral Cockpit" by BMW, which was the talk of Cologne. After all, this was the first production motorcycle from a large manufacturer to be fitted with this kind of fairing. And this being a BMW, it wasn't just a case of bolting any old fairing onto a standard model. Instead, the fairing constituted a central element of the overall concept right from the start of the development process. This was the really new part of it all: while in days gone by specialist manufacturers developed fairings and then adapted them to a wide range of motorcycles from a broad selection of brands, anyone buying a BMW R 100 RS could be safe in the knowledge that the fairing on his or her motorbike had been veritably tailor-made.

Decades of experience in fairing construction. With a glance at the history of motorcycles it seems almost inevitable that this innovation would come from BMW. Indeed, arguably no other manufacturer could point to the length and depth of experience it had accumulated in the construction of motorbike fairings. Even the first models of the 1920s could be ordered from the factory with knee protection plates for an extra 15 reichsmarks. And in later times, test after test was conducted with protective attachments, such as hand guards.

In these early years, motorcycle fairings were a rare sight on the race track, not least because race regulations often banned or placed restrictions on aerodynamic aids. However, as the race for the absolute speed record gathered pace, attention very quickly turned to aerodynamics. The engineers used knowledge and expertise from air travel and automotive technology to expand the fairing on Ernst Henne's record-breaking supercharged BMW until the machine was fully covered. As aerodynamics for road-going vehicles – and motorcycles in particular – were still very much in their infancy, a lot of pioneering work was based on the principle of trial and error. Engineers were looking at the whole area of aerodynamics for road-based racing machines as well, and they sought the help of scientific institutions such as Stuttgart University to help them in their work. However, the outbreak of the Second World War brought these activities to a halt.

Racing as a vehicle test field. It wasn't until the 1950s, after motorcycle and car production had got back underway, that BMW refocused its attentions on motorbike fairings. Again it was motor sport which took the leading role. A wide range of forms were tested out on racing machines from the mid-1950s, from small handlebar coverings to extensive bodies. And this development duly

Left I The final touches are made to the BMW R 100 RS in the Pininfarina wind tunnel.



Right | The R 100 RS also involved years of work in the wind tunnel: tests with racing fairings and luggage mounts, 1969 (picture 1); rain simulations with an Avon fairing, 1974 (picture 2); the smallest changes, like the addition of piping, often yielded astonishing improvements (pictures 3+4).

Below | Tests with a fairing on the supercharged works racer, 1937.

spread to sidecar machines at BMW in 1955. However, not all riders could get along with these aerodynamic aids, the extra weight and significant effect on the bike's handling characteristics often requiring an intensive period of familiarisation. And that meant a wide selection of variants lining up on the starting grids of the time, from basic models with no fairings at all to an almost unbroken carapace enclosing machine and rider.

The first BMW models with fairings made for the police force were also inspired by the fairings used on the race track. A fleet of BMW R 69 bikes were put into service by the Vienna state police escort. At the same time field tests were taking place with the traffic police in the German state of North-Rhine Westphalia. Over the years that followed, thousands of BMW motorcycles with fairings, built primarily by the manufacturers Gläser and Heinrich, were delivered to numerous police forces in Germany and abroad. As well as providing protection from the weather, the fairings – often with integrated blue lights – also made the police bikes more easily recognisable. Customers were not afraid to air their criticism, and their

feedback was analysed and compared with the results of the company's own testing. That allowed the BMW engineers to put together the best possible picture of the strengths and weaknesses of the different fairings.

Motorcycle development in the wind tunnel. The Stroke 5 series of the mid-1960s saw aerodynamics-related scientific studies integrated into the development process from the outset – a first at BMW. In 1964 tests on rider posture began in the large wind tunnel at the Forschungsinstitut für Kraftfahrtwesen (Research Institute for Vehicles and Automotive Engines) at Stuttgart's technical university.

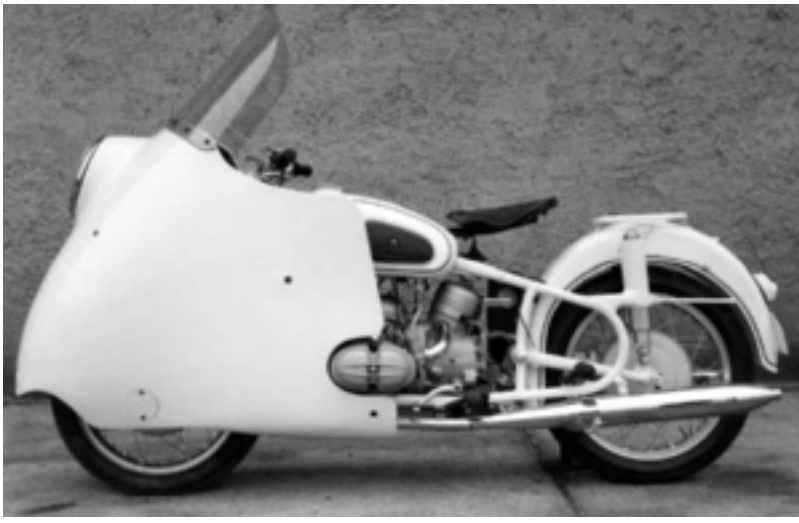
These were followed in May 1969 by detailed testing on fairings at the institute, which was now affiliated to Stuttgart University. A racing fairing and a police bike fairing were tested meticulously in various different forms on the now production-ready Stroke 5 models. Here, the emphasis shifted from reducing drag towards minimising lift, which had been a drawback of previous fairings. Further tests with modified fairings and simple windshields and glazing followed in 1970.

The design revolution. A small sports fairing caused a sensation in 1973. The R 90 S represented a huge success for BMW and the design team overseen by Hans A. Muth. It also made the industry sit up and take notice and exerted a lasting influence on international motorbike design over the years that followed. The BMW R 90 S has gone down in history as an icon of motorcycle design. Credit for this achievement undoubtedly goes to the harmonious overall impression of the slim sporting lines – emphasised by the two-tone paintwork – rather than individual details. Having said that, the cockpit fairing fixed to the handlebars of the R 90 S was extremely neat-fitting and a world first for good measure. It was the first time that this kind of "half-shell" had been fitted on a production motorbike from a large manufacturer. Needless to say, the cockpit of the R 90 S was also tested in the Stuttgart wind tunnel and refined to the point where the designers' creation could be blended seamlessly with the demands of the engineers. BMW further enhanced the outstanding handling of the R 90 S by incorporating the fairings into the early stages of development and, more especially, by tuning them to a particular model rather than adapting "off-the-peg" solutions – fairings from outside suppliers, in other words – to the bike in question.

Using the wind. The cockpit of the R 90 S was an out-and-out sports fairing which allowed impressive aerodynamics, although only if the rider maintained a sporty, i.e. flat, position on the bike. A rather different target group – touring riders – stood to benefit from the tests on fairings conducted by BMW in the Stuttgart wind tunnel from 1969. In addition to minimising drag, the main focus with these fairings was on protecting the rider from wind and weather. Added to which, channelling the air flow in a controlled way had other positive effects. Lift was reduced, something that enhanced handling at high speeds in particular, and cooling for the Boxer engine was also improved. At last, here was a fairing that could also cut back the impact of side winds.

These developments prompted BMW to step up its Stuttgart testing programme in 1974. Tests with fairings supplied by Gläser and the English manufacturer Avon now also involved simulations of torrential rain, with the aim of keeping the rider largely dry. The engineers soon discovered that a lot of detailed work was required to achieve this goal. Just the addition of minor piping along the edge of the fairing or slight modifications made to the luggage

Below I The race-bred fairing on a BMW R 69 for the Viennese police, 1957.



Top | Hans A. Muth (far left, squatting) with his design team for the BMW R 100 RS.

Above | Proof that aerodynamics and comfort need not be mutually exclusive: in Nardo in October 1977, a minimally modified R 100 RS set five endurance world records.

mounts made an enormous difference. These findings were, of course, passed on to Hans A. Muth and his team, who were working on the design of a new full-fairing touring bike at the time. Fine-tuning was carried out in the wind tunnel of Italian designers Pininfarina in Turin. Opened in 1972, this facility was one of the most advanced anywhere in the world and offered the BMW motorcycle team an unparalleled working environment.

A surprise for the press. In August 1976, three weeks ahead of its presentation to the public at the IFMA show, the Stroke 7 series was unveiled to representatives of the motorcycle press for the first time. The centre of attention was, not surprisingly, the top-of-the-range R 100 RS. As the model designation indicated, the Boxer engine now had 1,000 cc displacement, an increase of 100 cc on the series it was replacing. The engine developed 70 hp, making it the most powerful series-produced Boxer unit ever built. However, it was the design of the motorbike – rather than any technical details – that most captivated the assembled media.

Special attention was reserved for the new nose-shaped full fairing made from anti-splinter and scratch-resistant polycarbonate. The indicators, mirrors, hand protection and low-set headlamp with glass cover were fully integrated into the fairing. This was made up of several parts and the lower sections were extremely simple to remove, making the engine easy to access and service. The far-reaching development work was also evident in the details of the extremely lightweight 9.5-kilogram fairing. The edges were slightly flared and rounded off with safety radii, avoiding the need for piping. A special sealing ring provided full sealing between the fork stanchion and integral cockpit. And a specially developed central fairing mount on the control head reduced vibrations to a minimum.

However, the design of the bike went further than just the fairing. BMW unveiled state-of-the-art wheel rims in die-cast aluminium for the first time, although customers could only include these in their order from the following year. The lightweight and smaller sports mudguard from the R 90 S was fitted on the front wheel. Customers also had a choice of seats. In addition to the sporty double seat of the S model, BMW also offered a specially developed single seat unit for the RS. Like the R 90 S before it, the R 100 RS was initially only offered in one colour. Metallic silver with blue lines was reserved exclusively for the flagship model and emphasised the elegant contours of the RS.

Praise from the media. The journalists were given the opportunity to take the R 100 RS for a thorough test. Many were critical of the bike at first, the announcement of a new RS in the range sparking associations with the legendary Königswelle racing machines of the 1950s. Their disappointment at being greeted by "only" a pushrod engine quickly turned to delight, however, as the first published test in the magazine Motorrad explained: "You can tell by the fairing that a lot of different requirements had to be met. It offers optimum protection against the wind and weather … its prominent form affords the rider total protection. Even the head and legs are fully enclosed … The wind current behind the fairing is extremely slight and that prevents any dirt accumulation on the back. … The handling of the R 100 RS … is surprisingly light and it is easy to keep control of, despite the huge fairing. … Fatigue after hours of battling against a headwind is a thing of the past. It has just one handicap – the unfortunate designation RS."

These subjective impressions were backed up by the cold facts. Compared to the already impressive "S" fairing, drag was down by another 5.4 percent, front wheel lift by 17.4 percent and yawing in side winds by a full 60 percent. It had only 5 hp of added power, yet the new model still matched the performance and acceleration values of an out-and-out sports machine like the R 100 S. And all that with some ten kilos of extra weight and the rider in an upright seating position. The enthusiasm of the testers was matched by the response from customers. Over the following years, the RS came top of numerous "motorbike of the year" readers' surveys in Germany and abroad. Sales figures also spoke volumes, with 6,395 BMW R 100 RS bikes leaving the assembly lines at the BMW plant in Berlin in the first year of production alone. That made the RS the most popular Stroke 7 model, despite its 11,210-mark price tag, 1,000 marks higher than the R 100 S sportster.

A milestone in history. With the R 100 RS, BMW reached its next milestone after the R 90 S. Its reputation as a maker of outstanding touring motorbikes was strengthened and successor models like the R 100 RT, which offered the rider even greater comfort, were well on the way. The conviction that a fairing should be tailored from the outset to the motorcycle and its uses had been totally vindicated. The BMW R 100 RS will be 30 years old this year and, let's face it, it still looks as young as ever.

Below I The fairing on the BMW R 100 RS combined good aerodynamic values with impressive protection against the weather – even with the rider sitting upright.

Fastest, but still not the winner:

Helmut Dähne and the Isle of Man

The Isle of Man hosted the very first motorcycle race 99 years ago, making it home to the world's oldest bike circuit. For many riders and fans, it remains the ultimate test, even if a world championship round hasn't been held here now for many years. In 1939 Georg Meier made history on his supercharged BMW, becoming the first non-British rider to win the Senior Tourist Trophy. And a BMW was once again at the top of the pile in 1976.

Fred Jakobs

The arrival of motorcycle racing on the Isle of Man in 1907 owes a debt of gratitude to the vagaries of English law. A speed limit of 20 miles per hour was in force in England at the time and there was no provision for closing roads. English motor sport enthusiasts scanned the horizon for a loophole which would allow them to broaden the range of motor racing beyond continental Europe – and they found it on the Isle of Man, a crown dependency with its own legislation in many areas. The Manx government's decision to indulge the English racers put this small island between England and Ireland firmly on the map.

In the early years of the TT, the course was 24 kilometres in length. But that was before the mountain road was included in 1911, since when the riders have battled it out over 60 km for the winner's trophy, a silver statue of Hermes on a winged wheel. The blue-riband category for 500 cc machines – known as the Senior TT – was very much the domain of British riders and bikes going into the 1930s. Indeed, the race had become a symbol in Britain for the country's invincibility on the race track. It wasn't until 1939 that Georg Meier crashed the party, his supercharged BMW leaving the competition gasping in its wake as he was crowned the first ever non-British winner of the Senior TT.

BMW established a domination of the sidecar TT from the 1950s. From the first race in 1956 all the way to 1974 there was only one year that a BMW rider failed to take victory. In the solo races, however, it was a rather different story, with Walter Zeller's

Below | Helmut Dähne takes air over Ballaugh Bridge, Production TT 1975.

fourth place in the Senior TT of 1956 remaining the best post-war finish for a BMW on the Isle of Man for many a year.

The 1970s saw the issue of safety over the TT course coming ever further to the fore. True, there had always been fatal accidents during the race, but the discrepancy between the power of the bikes and the safety measures in place was growing ever larger. After all, the course had remained essentially unchanged since 1911, and for the riders that often meant flashing past houses, stone walls and trees at close quarters and without any run-off areas to catch the unwary. However, these safety concerns did not spell the end of the TT on the Isle of Man. Over the years, the organisers added other classes of bike alongside the grand prix machines, and the road-based Production TT category – which made its debut in 1967 – became particularly popular.

In 1972 a young BMW rider from Munich made a name for himself on the island. Helmut Dähne, a mechanic in the BMW racing department, competed in two different classes, the rookie's fourth-place finish in the Production TT and eleventh in the Formula 750 TT causing quite a stir. Dähne returned the following year to claim a fourth and a ninth place, before reaching the podium for the first time in 1974 with his BMW R 90 S. His third position in the Production TT 1000 cc class left him just behind Hans-Otto Butenuth, also on an R 90 S. That year Dähne moved jobs from BMW to tyre manufacturer Metzeler, where he still works today.

1975 saw the introduction of fundamental changes to the Production TT regulations. Where up to now the three displacement classes were judged separately, now they were all thrown together into the same pot. The 250 and 500 cc riders were given time credits to compensate for their performance deficit. Plus, the race distance was extended to ten laps – 600 km, in other words. For the first time, the rules also stipulated that each bike had to be shared by a team of two riders with a minimum of two changes of rider. Dähne's partner in 1975 was Werner Dieringer, who was racing on the Isle of Man for the first time. Dieringer took over from Dähne at a refuelling stop after three laps, his team-mate having built up a one-minute advantage over their nearest rivals. The BMW already looked a certain winner. However, a hole in a valve cap and the resultant oil loss brought their race – and hopes of victory – to a premature end. Dieringer had made it just ten kilometres down the road when the R 90 S gave up the ghost.

Dähne was back with fresh hope in 1976, teaming up with Hans-Otto Butenuth with the aim of making up for the previous year's disappointment. Dähne lined his R 90 S up at the start once again, the talented mechanic having made the fairing largely himself. This year there was stiffer competition at hand, the Tonkin/Nicholls pairing posing a serious threat to their hopes of victory. Dähne, who was to ride the first three laps, went into an early lead, but by the second circuit the British riders had their noses in front. Their Ducati's race was over on the eighth lap, however, when a technical problem forced the pairing to retire. That left the way clear for Dähne/Butenuth, who crossed the line first after three hours, 48 minutes and 50 seconds. Their average speed of 98.92 mph (158.4 km/h) left the rest of the field trailing, the next-fastest team recording 94.48 mph.

That wasn't the full story, though, with the time credits for the lower-displacement bikes now coming into play. And that meant that two pairings in the 250 cc class and two in the 500 cc category sneaked ahead of Dähne/Butenuth in the standings, the Germans having to settle for fifth place. This was the first time that the quickest riders were not those standing on the top step of the podium, and it was most likely this anomaly – combined with the protests of press and fans alike – that saw this controversial class structure axed after just one year. ■

Above right I Dähne on the way to the fastest time, 1976.

Right I Helmut Dähne (far left) in conversation with Hans-Otto Butenuth.

The story of the founding of Bayerische Motoren Werke

In 2006 the BMW company celebrates the 90th anniversary of its foundation. In 2007 the BMW marque will be 90 years old. At first glance it is difficult to understand why the marque is not the same age as the company. The answer to this is provided by the complex and exciting story of how BMW AG came into being. No fewer than three different companies have borne the BMW name and together they form the roots of today's corporation. All three firms were born during the First World War and are inextricably bound up with the political and economic developments of those years.

Christian Pierer

The founding of Rapp Motorenwerke. The first powered flight by the Wright brothers in 1903 marked the beginning of modern aviation. In the years that followed, numerous businesses were set up around the world, engaged in the construction of aircraft and aero-engines. At the time, these pioneering entrepreneurs were usually laughed at and few of their contemporaries believed that the early aircraft, mostly rickety wooden frames with heavy engines, would have any future. On the other hand, many admired the courage of the pilots who repeatedly put their skill to the test before thousands of spectators at air displays.

One of the important pioneer aviators in Bavaria was Karl Rapp (1882-1962). After completing his studies Rapp initially joined the Daimler motor company as an engineer, before moving in 1912 to the newly founded Deutsche Flugzeugwerke (German Aircraft Works). Here he was able to devote himself totally to his passion – designing aero-engines. When his employer had to close down the business a year later, Rapp was not in the least discouraged. He went in search of financial backers so that he could build up a business of his own. Rapp's enthusiasm for aviation must have been very persuasive, for the wealthy and prominent Munich businessman Julius Auspitzer did indeed put up the capital for a jointly owned company. So it was that on 27 October 1913 the Rapp Motorenwerke GmbH was established with an entry in the Commercial Register. The principal object of the company was to be the construction of aircraft engines. While Auspitzer subscribed the majority of the shares, Rapp had a contract appointing him Managing Director and Chief Designer.

Above left I Karl Rapp (centre) with some of his staff in 1916.

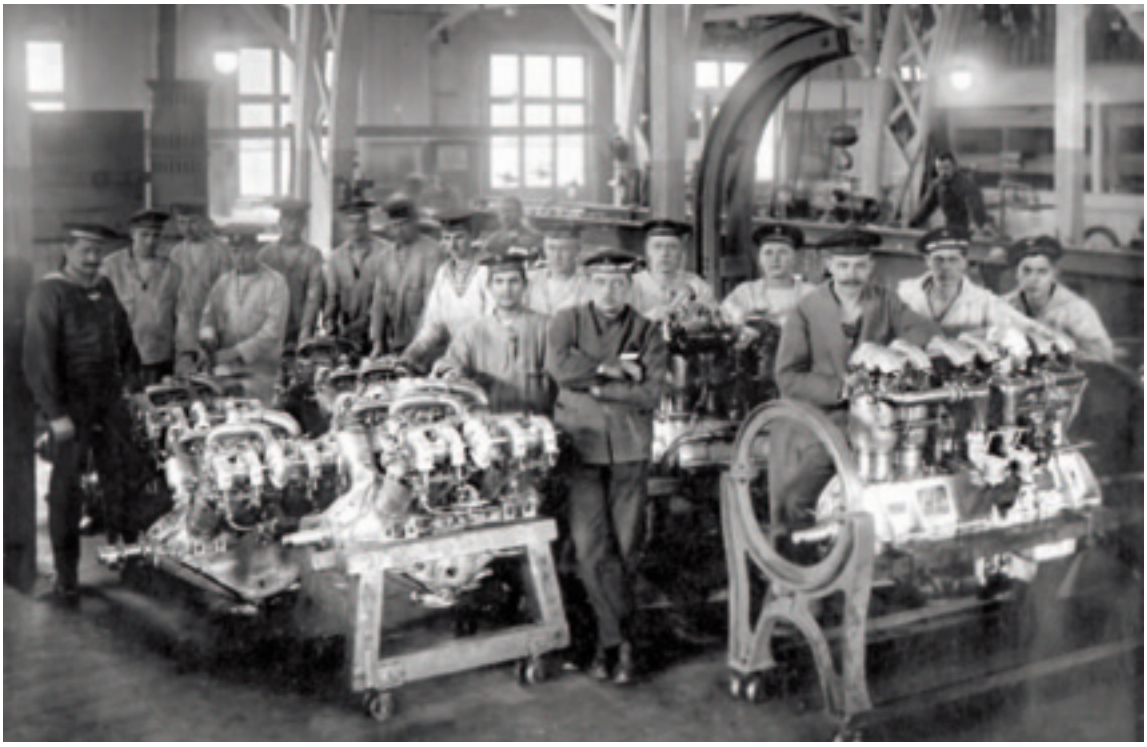
Above right I The head office of Rapp Motorenwerke decorated in honour of a visit by the King of Bavaria in 1915.

Below I Austrian sailors being trained on Rapp aero-engines in 1916.

The outbreak of war changes everything. When the First World War broke out in August 1914, Europe was plunged into a conflict that would last more than four years. The length of the war and the enormous losses on both sides were in part due to the technical innovations that were perfected through warfare. Both sides deployed modern artillery, machine guns, tanks and even poison gas. In addition, the combatants waged war in the air for the first time. Although the first aircraft were as yet unarmed and were only used for observing enemy troop movements, by the end of the war these machines had been fitted with machine guns and had become an offensive force in their own right.

For the aircraft industry which, up till 1914, had scarcely been considered worthy of attention, the outbreak of war offered a great opportunity. The military very quickly recognised the possibilities for deploying aircraft and therefore ordered airframes in large numbers and the engines to go with them. For Rapp Motorenwerke the war thus opened up a vast market. Although Rapp worked like a Trojan in his design office and developed a stream of new prototypes, his engines nevertheless all failed their tests with the Reichswehr. Consequently, the Rapp engine factory received no orders from the German army.

Aero-engines for Austria-Hungary. Despite the reservations of the German armed forces, Rapp was able to maintain a modest output since he succeeded in gaining foreign customers. Germany's ally, the Austro-Hungarian Empire, was also building up its own air force. Since Austrian manufacturers were so overstretched that they were unable to deliver the aero-engines required, these had to be purchased abroad. Thus it happened that the Austrian navy procured and put into service a series of Rapp engines for their Lohner Type L flying boats. However, the weaknesses of the Rapp designs were soon revealed to the Austrians as well. So they looked around for alternatives. The most important engine factory in the Habsburg Empire was the Austro-Daimler plant in Wiener Neustadt. The chief designer



there, Ferdinand Porsche, had developed a new 12-cylinder, 350 hp engine. The Austrian admiralty wanted to install this power unit in their aircraft in place of the Rapp engines. Since the Austrian company could not supply the required quantity from their own manufacturing resources, a licence to build this engine was offered to Rapp Motorenwerke. In the absence of other orders, Rapp finally accepted the offer.

Changes in top management. Since June 1916 the officer supervising aero-engine building at Austro-Daimler on behalf of the Austrian navy was a man named Franz Josef Popp. When it was decided to move part of the production to the Rapp engine factory in Munich, Popp was sent to Munich to oversee construction there. However, Popp did not restrict himself to the role of observer, but became actively involved in the overall management of the company. One of his decisions on the personnel side would prove to be of particular significance for the future of the business. At the end of 1916 the young engineer Max Friz applied for a position with Rapp Motorenwerke. At that time Friz was still working for the Daimler engine company in Untertürkheim, near Stuttgart. However, he was frustrated because the chief engineer, Paul Daimler, ignored the suggestions of his young assistant on engine development. Faced with this situation, Friz remembered his former colleague, Karl Rapp. At first Rapp was going to turn down Friz's request; however, Popp successfully intervened on Friz's behalf, because he recognised that Rapp Motorenwerke lacked an able designer.

Controversy over the right way to design engines. The aerial battles in the First World War demanded continuous improvement in aircraft and aero-engines. A particular problem for the engineers was the constantly increasing average altitude at which the fighting took place. Thus, in the four years of the war, the maximum operational altitude of German aircraft rose from around 3,000 m to 8,000 m. The new demands posed particular problems for engine designers. It was soon realised that the chief difficulty was the decline in engine performance as altitude increased, due to the decreasing density of the air.

There were two basic ways of solving this problem. One way was to improve the induction of the cylinders at high altitude by using a supercharger. Since 1916 Paul Daimler had taken this route at the Daimler engine company. The other way was to design an oversized engine with higher-than-average compression. In this method of design the bore was widened to increase the cylinder capacity and at the same time the compression ratio was increased. To avoid the engine being overloaded at low altitudes the choke then had to be applied. The Maybach company was the first to develop this type of engine with its Mb IVa in 1916/17.

A new engine attracts attention. At the Daimler engine company, Max Friz had tried in vain to develop an oversized, high-compression engine, but Paul Daimler had firmly committed himself to supercharger technology. Not until he had moved to Munich was

Top | Aircraft in volume production: a view of the Berlin assembly shop of Albatros, Germany's largest aircraft manufacturer, in 1914.

Below left | Max Friz, BMW's long-serving chief designer, in 1918.

Below right | Franz Josef Popp, the first Managing Director of BMW, in 1935.

Friz able to put his own ideas for a high-altitude engine into practice. In the space of a few weeks he designed a new aero-engine, which, with an innovative carburettor and a variety of other technical details, was superior to any other German aero-engine. Later, this engine would gain world renown under the designation “BMW IIIa”.

In the spring of 1917, at the time Friz was working at the drawing board on his groundbreaking engine, the outlook for Rapp Motorenwerke was bad. The Army High Command wanted to commit itself to a few types of aircraft and aero-engine and then get these built under licence by several companies. In the spring of 1917 a commission from the Reichswehr therefore inspected the Rapp engine plant. They had to decide which engines would in future have to be produced under licence in Munich. In the end, the Rapp management was faced with the choice of manufacturing either Daimler or Benz engines.

However, Franz Josef Popp seized the opportunity of presenting the new engine to the commission of experts, an engine which up to now had only existed in Max Friz’s drawings. The interest shown by the officers was considerable, and soon there was no more talk of the Rapp engine factory being relegated to the rank of a mere assembler. In fact, the Reichswehr was so impressed by the new engine that it placed an order for 600 units, even before a single prototype had been produced.

Rapp becomes BMW. The aero-engine developed by Friz had turned Rapp Motorenwerke into an essential contributor to the war effort virtually overnight. From the middle of 1917 onward the business, which would probably have disappeared from history never to be heard of again, now enjoyed the undivided attention of the armed services and other governmental bodies. Large subsidies flowed in and the Munich company received well-financed production orders.

The recognition that Max Friz gained with his engine made it clear to all the senior managers that up to now Karl Rapp and his inadequate engine designs had held the company back from success. In Friz they now had an excellent chief designer on hand and were no longer dependent on Rapp. On 25 July 1917 the partners in the company therefore terminated Karl Rapp’s contract. The end of this collaboration had been coming for a long time. When Rapp’s departure was finally a certainty, another important decision had to be made. If the man who had lent his name to the company was now leaving it, a new name was naturally required. So, on 21 July 1917, Rapp Motorenwerke GmbH was renamed Bayerische Motorenwerke GmbH. It was thus the first company to bear this name and to use the abbreviation “BMW”.

The logos of Rapp Motorenwerke and of BMW GmbH. The shape and overall design are identical; only the name and symbol were changed.

The origin of the BMW logo. The departure of Karl Rapp enabled a fundamental restructuring of BMW GmbH, formerly Rapp Motorenwerke. While the development side was placed under Max Friz, Franz Josef Popp took over the post of Managing Director. Popp held this key position until his retirement in 1942, and was instrumental in shaping the future of BMW.

The name-change to Bayerische Motoren Werke compelled management to devise a new logo for the company. However, they remained true to the imagery of the previous company emblem. Thus, both the old and the new logo were built up in the same way: the company name was placed in a black circle, which was once again given a pictorial form by placing a symbol within it. The inner area of the Rapp logo was decorated with the head of a black horse – Rappe in German. By analogy with this, the blue and white panels of the Bavarian national flag were placed at the centre of the BMW logo. Not until the late 1920s was the logo lent a new interpretation as representing a rotating propeller (see Mobile Tradition live 1/2005, p.38ff.)

BMW expands. For the small BMW business, the large orders received from the Reichswehr for the BMW IIIa engine were overwhelming. Under Karl Rapp only a small number of engines had been produced and the manufacturing facilities were not in any way adequate to handle the mass production now required. Not only did BMW lack suitable machine tools but, to a very large degree, skilled manpower as well. However, the most serious drawback was in the small and aging workshops. Nevertheless, under the state-controlled war economy, officials in the relevant ministries were able to give BMW extensive practical support. So in a short time BMW got the skilled workers and machinery it needed. In addition, the Munich company received a high level of financial assistance, which enabled it to build a completely new factory from the ground up, in the immediate vicinity of the old workshops.

The long road to becoming a public limited company. In 1917 Julius Auspitzer’s son-in-law, Max Wiedmann, held about 80 percent of the shares in Rapp Motorenwerke. He had obtained most of these shares from his father-in-law in 1914 and had thus become a figure of great influence in the business. Even after the name-change to Bayerische Motoren Werke GmbH, Wiedmann remained the principal shareholder in the company. However, his extravagant

Above | BMW workers celebrate the completion of the 500th BMW IIIa aero-engine in 1918.

lifestyle irritated the senior civil servants in the ministries. What is more, they did not trust a man who was known throughout Munich as a bon vivant to run a company in a financially responsible manner. The Reichswehr therefore had a strong interest in replacing the chief shareholder of BMW.

Nonetheless, the problems were not only being created by the chief shareholder, but also by the legal constitution of the company. The share capital of BMW GmbH was only 1.2 million reichsmarks, and no longer bore any relation to the total value of the orders received from the Reichswehr. By the end of the war, orders for 3,100 BMW IIIa aero-engines had been received, with a total value of 124,500,000 reichsmarks. Due to the share capital being too small, both the building of the new plant and the working capital needed for materials and wages had to be financed with external funds, i.e. bank loans or state assistance. The war ministries of Bavaria and Prussia (then both separate kingdoms within the Kaiser's empire) did not, however, wish to go on supporting BMW with loans and guarantees, and therefore urged the flotation of a public limited company. The money raised through the issue of shares would finance BMW's most important investments.

However, the attempt to quickly create a public company failed due to resistance from Max Wiedmann. He was not prepared to be parted without a struggle from a business that had always proved to be a "goldmine" for him. Only massive government pressure and a great deal of money could persuade him to sell.

The first shareholders in BMW. Wiedmann's capitulation in July 1918 opened the way for the founding of a public limited company. On 13 August 1918 BMW AG was entered as a new company in the Commercial Register and took over from BMW GmbH all its manufacturing assets, order book and workforce. The old BMW GmbH was renamed Maschinenwerke Schleißheimerstrasse and was wound up on 12 November 1918.

The share capital of BMW AG amounting to 12 million reichsmarks was subscribed by three groups of investors. One third of the shares was taken up in equal parts by the Bayerische Bank and the Norddeutsche Bank. A further third of the shares (worth 4 million reichsmarks) was acquired by the Nuremberg industrialist, Fritz Neumeyer. This ensured that 50 percent of the capital (6 million reichsmarks) was in the hands of Bavarian businesses or banks. The Bavarian government placed the highest value on this strong local shareholding.

The final one-third of the BMW shares were taken up by a Viennese financier, Camillo Castiglioni. During the war, Castiglioni had been one of the principal players in the Austro-Hungarian aircraft industry, and for a long time had had links with Rapp Motorenwerke. So he had probably already been influential in negotiating the major order from Austro-Daimler Motoren to Rapp Motorenwerke in 1916 and would have received a large commission on this. However, Castiglioni's interests were not restricted to Austria. As early as 1915, by merging a number of companies, he

had founded Brandenburgische Flugzeugwerke in the Berlin area, which supplied aircraft to the German navy. It seemed only logical that he would want to extend his network of companies by adding a German aero-engine manufacturer.

The end of the war and revolution: BMW is forced to close down. The end of the war in November 1918 had a huge impact on the entire German aircraft industry. Since 1914 the military had been placing lucrative orders with aircraft and aero-engine firms. But now military demand collapsed completely, from one day to the next. However, civil aviation was still in its infancy, and no substitute business could be expected from that quarter. The end of the war hit BMW particularly hard, since the BMW IIIa aero-engine was the only product the company was building in 1918. And suddenly there was no more demand for aircraft engines.

In the years from 1914 to 1918 the German economy had been placed on a war footing. In order to enable companies to resume civil production as rapidly as possible, a central demobilisation office was set up as soon as the war was over, and branches opened right across Germany. The Commissioner for Demobilisation with responsibility for Bavaria ordered the closure of BMW's Munich plant with effect from 6 December 1918. The employees of the fledgling company faced locked factory gates and a future that was far from certain. The reason given by the civil servants for this factory closure was the general shortage of raw materials such as coal and metals. The small supplies of coal that were still on hand had to be made available for the freezing population, and such supplies of metals as remained were diverted to consumer industries. As a former armaments manufacturer, BMW was sent away empty-handed.

Left | BMW advertises its new engines in 1920.

A new direction for BMW AG. However, BMW's top management was not in the least discouraged by the compulsory closure decreed by the government. When permission was given for the gates to re-open on 1 February 1919, Managing Director Franz Josef Popp got the design department working day and night in order to have new products ready to sell to the peacetime market. Engines were designed for boats, cars, trucks and motorcycles. So, from the outset, BMW tried to remain true to its identity as an engine manufacturer. But at the same time it also supplied industrial customers with products from its own aluminium foundry. In 1919 BMW was forced to give up building aero-engines completely, which it had initially continued on a modest scale. The Allies had banned Germany from building aircraft and aero-engines, and in addition had demanded that all aviation assets manufactured up to that date should be handed over or destroyed.

It is true that the new BMW products for civilian use were technically advanced, but they could not provide the company with any long-term security in a highly competitive market. So the top management began looking round for alternatives. On 18 June 1919 they succeeded in concluding a licence agreement for the production of brake assemblies with the Berlin-based company Knorr-Bremse AG. The contract was to run for ten years and was intended to provide BMW with employment and profits until 1930. At that time Knorr-Bremse manufactured state-of-the-art pneumatic brakes for trains and had the benefit of large, long-term contracts, which it could not, however, handle at its own factory. For this reason the Berlin company was looking for a manufacturer to license – and found it in Munich. Something that proved advantageous to BMW when concluding the contract was the announcement by the Bavarian government that they would be prepared to fit Bavarian trains with Knorr brakes provided they were manufactured in Bavaria.

BMW loses its independence. From the summer of 1919 onward, the manufacture of pneumatic brakes increasingly overshadowed engine production. The lucrative brake business occupied the majority of the BMW workforce, which was once again on an expansion course. This reorientation of the BMW product range was not without its effect on the ownership structure. As soon as the war ended, most of the BMW shareholders had lost interest in the company. Only the major shareholder Camillo Castiglioni still believed at first that BMW had a future, and took up all the company shares himself. But Castiglioni was not an entrepreneur who took the long view; he was an astute financier in search of a quick return. The manufacture of railway brakes provided an opportunity to build up a solid business with sure profits, albeit small ones – too small for Castiglioni. So it was only to be expected that the Viennese speculator would accept an offer from the chairman of Knorr-Bremse AG, Johannes Vielmetter, and in August 1920 sold all his BMW shares.

This meant that BMW was now wholly owned by the Knorr-Bremse company of Berlin. The new proprietors only made minor alterations to the structure of BMW, since they wished neither to change the management nor to get involved in the production process. However, this

Bayerische Flugzeugwerke – predecessor of BMW AG

In February 1916, the south German engineering company MAN AG and several banks purchased the aircraft builder Gustav Otto Flugmaschinenfabrik. On this company's premises the investors established a new business, Bayerische Flugzeugwerke AG (BFW). There was no time for development work, so BFW manufactured aircraft under licence from the Albatros Werke of Berlin. This meant that within a month of being set up, the company was able to supply aircraft to the war ministries of Prussia and Bavaria.

However, major quality problems were encountered at the start. The German air crews frequently complained about the serious defects that appeared in the first machines from BFW. The same thing had happened with the aircraft from the predecessor company run by Gustav Otto. The reason for these deficiencies was a lack of precision in production. The majority of the workforce had been taken over by BFW from Gustav Otto. It was only organisational changes and more intensive supervision of the assembly line that succeeded in resolving these problems by the end of 1916. This done, BFW was able, in the months that followed, to turn out over 100 aircraft per month with a workforce of around 3,000, and rose to become the largest aircraft manufacturer in Bavaria.

The end of the war hit BFW hard, since military demand for aircraft collapsed at a stroke. The company's management were thus forced to look for new products with which to maintain their position in the market. Since First World War aircraft were largely built from wood to keep their weight down, BFW was equipped with the very latest joinery plant. What is more, the company still held stocks of materials sufficient for about 200 aircraft, and worth 4.7 million reichsmarks. It therefore seemed a good idea to use both the machinery and the materials for the production of furniture and fitted kitchens. In addition, from 1921 onwards, the company manufactured motorcycles of its own design under the names of Flink and Helios.

In the autumn of 1921 the Austrian financier Camillo Castiglioni first announced his interest in purchasing BFW. While most of the shareholders accepted his offer, MAN AG initially held on to its shareholding in BFW. But Castiglioni wanted to acquire all the shares. He was supported in this by BMW's Managing Director Franz Josef Popp who, in a letter to the chairman of MAN, described BFW as a "dead factory, which possesses no plant worth mentioning, and consists very largely of dilapidated and unsuitable wooden sheds situated in a town that is extremely unfavourable for industrial activities and whose status continues to give little cause for enthusiasm". Apparently Popp was still in close contact with Castiglioni and was perhaps even privy to the latter's plans for merging BMW with BFW.

Above I Poster advertising Bayerische Flugzeugwerke, 1917.

It was probably in the spring of 1922 that Castiglioni and Popp persuaded MAN to give up its shares in BFW, so that now the company belonged exclusively to Castiglioni. Then in May of the same year, when the Italian-born investor was able to acquire BMW's engine business from Knorr-Bremse AG, nothing more stood in the way of a merger between the aircraft company BFW and the engine builders BMW. ■

relative freedom for the Munich plant, which continued to carry the BMW name, could scarcely make up for the loss of its independence. Only three years after the name BMW had first been used, the company looked like being relegated to the role of another firm's production site. It seemed doubtful whether the company could ever break free again from the grasp of Knorr-Bremse AG.

The return of Camillo Castiglioni. Under the aegis of Knorr-Bremse, BMW's growth was quite considerable. Between the end of 1918 and 1921 the workforce grew from 800 to 1,800. In addition, the company set up its own training programme with classes at the factory. In this way, in 1921 alone, BMW was able to offer a solid technical training to some 200 young people. However, the price for this comfortable commercial situation was dependence on Knorr-Bremse and the abandonment of its actual core business: building aero-engines.

But then, in 1922 an unexpected opportunity arose for BMW. Camillo Castiglioni, the erstwhile founding shareholder, made Knorr-Bremse a tempting offer. He would buy back BMW – but not the whole business, only the "insignificant" engine-building division, along with the BMW name and trademark. Castiglioni declared that he intended to set up an engine manufacturing plant of his own, and so he asked for the drawings, patents and machine tools needed for manufacturing the engines. He also wanted to take with him to his new company several key figures such as the chief designer, Max Friz, and the chief executive, Franz Josef Popp. His extremely generous offer of 75 million reichsmarks was willingly accepted by Knorr-Bremse. Thus, with a contract signed on 20 May 1922, the BMW engine-building business was once again in Castiglioni's hands.

BMW aero-engines made in Prague. In May 1922 only the engine-building division and the BMW name were sold, not the whole company and its factory. The actual BMW company continued to be owned by Knorr-Bremse AG, but was no longer allowed to use the BMW name and had to be renamed Südbremse AG. As the new headquarters for Bayerische Motoren Werke, Castiglioni had his eye on a firm in the immediate vicinity, an aircraft manufacturer called Bayerische Flugzeugwerke (BFW). This company had been part of Castiglioni's business empire since the end of 1921. BFW was now renamed BMW and, with some 200 workers housed in old wooden sheds, it began production on a modest scale. Initially its output was BFW motorcycles, replacement engines and spare parts for aero-engines. To begin with, business for the "new" BMW AG did not go particularly well. The market for replacement engines was still as hotly contested in 1921 as it had been in 1919, when BMW had gone into brake manufacture as a way of securing its long-term future.

In the light of these circumstances, the purchase of BMW by a skilled and experienced financier like Castiglioni appears incomprehensible. But in acquiring the BMW engine-building business, Castiglioni was not envisaging production in Germany at all; he had already clinched a different deal. Czechoslovakia was looking for suitable engines to equip its air force and was thinking, among others, of BMW products. Castiglioni had heard of the Czech military's interest and had perhaps even encouraged it, as he was now in a position to offer BMW aero-engines to the Czechs. In fact, shortly after taking over BMW, Castiglioni managed to conclude an agreement with Prague for the BMW IIIa and BMW IV models to be manufactured under licence. The substantial profits from this contract, which ran until the early 1930s, went solely into Castiglioni's pocket. BMW made nothing at all out of it.

1923 – a year of decisions. In 1922 BMW had once again become independent, and owed this position to its new major shareholder, Castiglioni. However, Castiglioni

Below left I Camillo Castiglioni, former majority shareholder in BMW AG, in 1916.

Below right I BMW workers receiving their weekly pay during Germany's hyperinflation of 1923.

Above | Frames for the R 32, BMW's first motorcycle, being manufactured at the Munich factory in 1923.

was only interested in making a "quick buck", which indeed he succeeded in doing through the licence agreement with Czechoslovakia and various other deals. The long-term future of BMW was secured by the efforts of its employees and senior management at that time. It was, in particular, the capable chief executive Franz Josef Popp and the gifted chief designer Max Friz whose commitment to BMW established the company as a permanent international player in the building of aero-engines and motorcycles.

In this respect, 1923 was a year of great significance, and it can justifiably be called a decisive year for BMW. While Germany was forced to live through a year of runaway inflation and numerous attempted coups, the Munich company made a successful new start – for it was in 1923 that BMW resumed production of aviation engines. A crucial factor in this was the interest shown by the Soviet Union in BMW aero-engines and the solid prospect of large orders. In the years that followed, the Soviet Union was to become BMW's most important customer (see Mobile Tradition live 3/2004). In addition to this, on 28 September 1923, BMW launched the first motorcycle of its own, the R 32. The R 32 was the first in a series of products that would prove successful and profitable over the following years and decades. This meant that by 1923 everything was set fair for a successful future.

BMW's four foundation dates. The complex history of the founding of BMW covers a whole decade, from 1913 to 1923. If we try to answer the simple question of when BMW was founded, we end up with a welter of explanations. There are so many dates to choose from, and justifiable objections can be raised against all of them.

We can first think about the re-registering of Rapp Motorenwerke GmbH as BMW GmbH on 21 July 1917. Yet that company was dissolved again as early as 12 November 1918. This means that, strictly speaking, the BMW of today is not the legal successor of BMW GmbH.

A second possible foundation date could be taken as 13 August 1918. That was the date on which a public company, BMW AG, was first entered in the Commercial Register. Thus, in law, BMW AG is a new company, though in principle the successor company of BMW GmbH. But even in this case there is no line of continuity running through to the present-day BMW. In 1922 Camillo Castiglioni bought the BMW name and transferred it to another company, Bayerische Flugzeugwerke (BFW). The company BMW AG, which had existed since 1918, was thereupon renamed as Süddeutsche Bremse AG.

As a third date for BMW's birth we are offered the renaming of BFW AG as BMW AG on 6 July 1922. This is altogether plausible, since the company that changed its name in 1922 is identical with today's BMW AG. But not even 1922 is held to be the year of BMW's birth. As early as the 1920s the company's top management took a different decision. They chose 7 March 1916, the day on which BFW was entered in the Commercial Register. To this day, that is the date that has been regarded as the official foundation date of BMW AG.

The complexity of BMW's business history in the early years has thus resulted in the company's "founding" being dated as early as 1916, with the entering of BFW AG in the Commercial Register. On the other hand, the BMW marque only came into being a year later when the name of Rapp Motorenwerke GmbH was changed to BMW GmbH. Finally, in 1922, the marque and the company came together and have formed a single unit ever since then.

Hundreds of thousands of kilometres, five engines, one owner

The incredible story of a 1938 BMW 327

Eduard Ecker is 93, his BMW 327 Sports Convertible is not much younger. The oldest member of the BMW Veteranenclub has owned this classic car for nigh-on 70 years. The high point of the relationship was their joint escape from Romania.

Stefan Bordt and Max Bauer

The incredible story of Eduard Ecker and his BMW 327 Convertible begins in Bucharest. Eduard Ecker was born on 22 June 1912, the son of German parents, in Temesburg, Romania. In 1938, on his birthday, Ecker sees a BMW 55 HP Sports Convertible (as the BMW 327 was then officially known) in the window of BMW's Tracta representation. Smitten by the elegant vehicle, the engineering and architecture graduate buys the car on sight, obtaining a driving licence after the event. At the time there are just five models in the whole of Bucharest.

The car becomes Eduard Ecker's closest companion. During the week he drives it to work. At the weekend he and his wife take trips to the mountains or the countryside – with the top down, weather permitting. Black-and-white photographs show Ecker on summer holiday with his BMW 327, heading to Constanza or Odessa on the Black Sea. During this time the BMW 327 Sports Convertible covers several hundred thousand kilometres without a hitch. Ecker hires a BMW mechanic from his company in Bucharest for the maintenance of his beloved car.

During the Second World War, Ecker takes on contracts from the Romanian military, and later also from the German Wehrmacht, who even supply him with two engines for his BMW.

Above I Eduard Ecker and his loyal companion, the BMW 327 Sports Convertible.

Sports Convertible

Above I Ecker working on the restoration of his classic car.

Below I The oldest member of the BMW Veteranenclub: 93-year-old Eduard Ecker in 2006.

In August 1944 Romania becomes an ally of the Soviet Union, and living conditions deteriorate rapidly. The country's German minority is stripped of its rights and property, and some are even deported, by the Soviet rulers. Ecker loses all his possessions, but manages to save his BMW 327 from the Red Army by dismantling it and hiding the separate parts.

In 1947 a Communist regime takes over in Romania. Ecker gets by on piecemeal work. Not until the early 1960s does the engineer find regular employment in a government ministry in Constanza. But when Ceausescu comes to power in 1965, the German minority's situation takes another turn for the worse. Ecker plans his escape from Romania and in 1969 he obtains a travel permit to Yugoslavia. The Convertible is now running on its fifth engine, which Ecker has managed to obtain from a Romanian actor. By now he has covered more than a million kilometres with his car. However, this intriguing story of the man and his trusty car is about to take an even more exciting turn.

In a fly-by-night operation the BMW is loaded with one suitcase of clothes, crucial documents, cans of petrol and oil, and a few spare parts. As the car makes its way through Wallachia to the Yugoslav border, the tension rises: will the Romanian border guards accept the travel permit? The BMW 327 Convertible slowly rolls up to the border crossing at Zajekar. A customs official checks the travel documents, asks a few questions about the old BMW and then opens the barrier. Made it! Eduard Ecker has managed to escape from Communist Romania.

Travelling via Belgrade, he reaches Italy, both wallet and tank on empty. Thanks to financial help from friends in Munich he is able to carry on. Ecker's escape leads through Austria towards Germany. No longer in possession of a German passport, Ecker decides to take the "green route" into the country. At dusk he makes his way along a rough footpath between trees and bushes. Misfortune strikes: worn out by the long trip, Ecker inadvertently lets the BMW career towards a tree. Miraculously the car gets off with a mere a scratch on its mudguard. After an adventurous journey of almost 2,000 kilometres, Eduard Ecker finally gets to Munich.

He initially finds employment with an engineering firm, where among other things he contributes to the construction of the Olympic stadium. In 1972 he moves to Sankt Augustin and later collects his BMW 327 Convertible in a truck. The car's mechanics are overhauled by a specialist, the original bodywork remains unchanged. From the 1970s on, the BMW stood jacked up in a large garage yard. But in spring 2006 Eduard Ecker finally donated his classic to BMW Mobile Tradition. The car has thus come full circle: after countless kilometres and almost 70 years with one owner, the BMW 327 Sports Convertible has returned to its manufacturers BMW AG. ■

On the art of creating a museum…

Every day thousands of motorists use the ring road in Munich's north, passing the Olympic complex and the BMW Welt construction site. Nearby, and clearly visible from afar, looms the BMW head office tower with the adjacent round edifice of the BMW Museum – both long world-renowned as the "four-cylinder" and the "museum bowl". The museum complex is currently undergoing refurbishment, rebuilding and significant extension work, with the exhibition area alone expanding from 1,000 to 5,000 square metres.
The façades are currently being clad with windows, parapets are being faced and baseplates built. Across the building site workers are assiduously pressing on with the refurbishment and new construction. In about a year's time – in summer of 2007 – the museum will open its doors. Mobile Tradition live spoke to some of the key people behind the project about the planning and significance of the New BMW Museum.

Dr Andreas Braun

Holger Lapp, Director of BMW Mobile Tradition

Above I Oliver la Bonté, Project Manager New BMW Musuem, and Holger Lapp (right). BMW is actively involved in all the planning stages.

Museums by German car manufacturers have regularly made headlines in recent years. Just a few weeks ago, the Mercedes-Benz Museum opened in Stuttgart – prompting our question to Holger Lapp, Director of Mobile Tradition: Is BMW lagging behind the competition on this front?

Absolutely not. BMW has had its own museum since the year 1973. We were the first manufacturers to build a motoring museum in an exposed part of the city, and one which presented the brand in its cultural, technological and historical context. Today we are not only happy about the unique location of our museum, right next to BMW Group's head office, but also proud of the overwhelmingly positive response to the exhibitions put on so far. Over the last 30 years the BMW Museum has produced five major long-term exhibitions, including the crowd-pulling "Time Signals" with its links to the culture and zeitgeist of the relevant era. On average we have counted more than 200,000 visitors to the museum annually, which places us second in the Munich museum landscape after the Deutsches Museum. By virtue of its distinctive architecture and unusual exhibition stagings, the museum has set standards. And this much we can reveal: it will definitely be setting benchmarks again in 2007.

You closed down the BMW Museum in April 2004. What was the reason for that?

Since 1973 the company has been on a highly successful growth path worldwide. In the meantime, we have built up a very broad portfolio of products, developed countless innovations in virtually every area of technology, and established a global reputation for our successful design. The brand heritage has expanded to such an extent that the 1973 museum had become too small to accommodate everything. So the first thing we did was to begin developing a comprehensive overall concept that would do justice to BMW's reputation as a premium manufacturer, but which also lived up to contemporary international museum standards. In concrete terms, that means we are redesigning, carefully refurbishing and significantly expanding our museum.

You are responsible for the heritage side of BMW. What is the significance of the New BMW Museum in the context of heritage promotion?

The BMW Museum is our most important asset. It is the "shop window" on our brand history, if you like, and the ideal stage on which to bring the BMW past alive. Our self-image goes well beyond preserving and documenting the BMW heritage. It isn't about coming to terms with the past, but about describing the present identity, in all its facets, of a brand that has been able to grow successfully over the last 90 years. The aim is to present a transparent and graphic picture of how the brand has evolved certain character traits that lend it an identity which is distinct from all others. We are showcasing the history of the company, the brand and its products in a multifaceted, modern way while at the same time building a lot of bridges into the future. The most important and attractive original exhibits from our Historic Collection of vehicles have been earmarked for display in the New BMW Museum. Cars, motorcycles and aero-engines that have made history as milestones of BMW's past will be the stars of the future museum.

Oliver la Bonté, Project Manager New BMW Museum

As Project Manager, Mr la Bonté, you are responsible for ensuring that an innovative BMW brand museum actually takes shape by the scheduled opening in summer of 2007. Planning a new museum is not a typical BMW project. What was your basic approach when it came to this task?

The official launch of the project was in April 2002. To begin with, we analysed our experiences from 30 years of running a museum. Then we looked at other German and international museums and cultural institutions from particular angles, and eventually also drew ideas from other areas such as cinema and theatre. From the start, we have managed to handle the task of designing a New BMW Museum with a team of no more than eleven BMW staff from various departments. Although we have recruited a number of creative agencies, the crucial drafts, impulses, research and coordination have all been down to us. It's a way of ensuring that we retain overall control of the processes and, if necessary, can take corrective action in good time should we consider any of them to deviate from the brand identity.

Is that so unusual?

In the world of museums it is quite normal to commission outside agencies with providing the concept and implementing it all the way to completion. But with our approach we are making sure that BMW will fully and absolutely see itself reflected in its museum, and above all that visitors will perceive this museum as a true image of the brand.

You emphasise the controlling function of the internal BMW project team. How should an ordinary person envisage the implementation of a museum concept?

With the redesign of the museum, we set great store from the start by involving all the disciplines on an equal footing. That approach is also unusual. Based on the idea of a "transport edifice" and by analogy with the brand values, we first developed the architecture. Based on a wide repertoire of interesting BMW themes, we eventually defined 25 exhibition areas, assigned the main exhibits to them, and began to map out the visitor route accordingly. Apart from the architecture and exhibition content, other fields integrated into the concept are design, media, visitor services, didactics, light, sound and graphics. We are convinced that this holistic approach involving the interplay of all the various functions will be a harmonious success and elicit a positive response from the visitors.

What goals did you and your team set out to achieve? And what impact do you hope the New BMW Museum will have on the general public?

We are developing a museum of the future and of innovation, one that will reflect the forward-looking approach and innovative prowess of the BMW brand. In contrast to prevailing museum concepts, we are not focusing on the past as a completed chronology but developing themes as evolving lines that begin in the past, are recognisable in the present and allow outlooks into the future. In keeping with the brand's pioneering spirit and dynamism, we want to look ahead and set standards in every area of the museum experience. That applies to the architecture and design as much as to visitor services, new media and visual communications. Our aim is to capture the visitor's imagination and win them over to the brand through unusual impressions and a broad spectrum of themes. In fact, we go a step further: our concept is that of a "walk-through total artwork" which forges a synthesis of technology and aesthetics and as such reflects the strength and culture of the BMW brand.

Below I The New BMW Museum. The Central Space in the pavilion is a highlight in terms of exhibits, architecture and multimedia design.

Prof. Uwe R. Brückner, atelierbrückner, Stuttgart

Above I The challenge – to create innovative exhibition architecture within a given historical framework.

Professor Brückner, the exhibition architecture of the New BMW Museum bears the clear signature of atelierbrückner, yet you have not set up a high-profile monument to yourself. Why?

We set out to develop the architecture that is rooted in Karl Schwanzer's idea of a "continuation of the road within an enclosed space" and have endeavoured to preserve the historic essence of the 1973 museum, i.e. the architecture of the "museum bowl", to free it up from later installations and bring its inherent qualities to the fore again. One particular challenge was thrown up by the adjacent low-level building, which we have integrated into the museum complex. From the outside you will hardly notice the innovative and dynamic architecture of the New BMW Museum. For us it was more a matter of the long-term credibility of the architectural structure and of allowing it to justify its design language from within, from its core content.

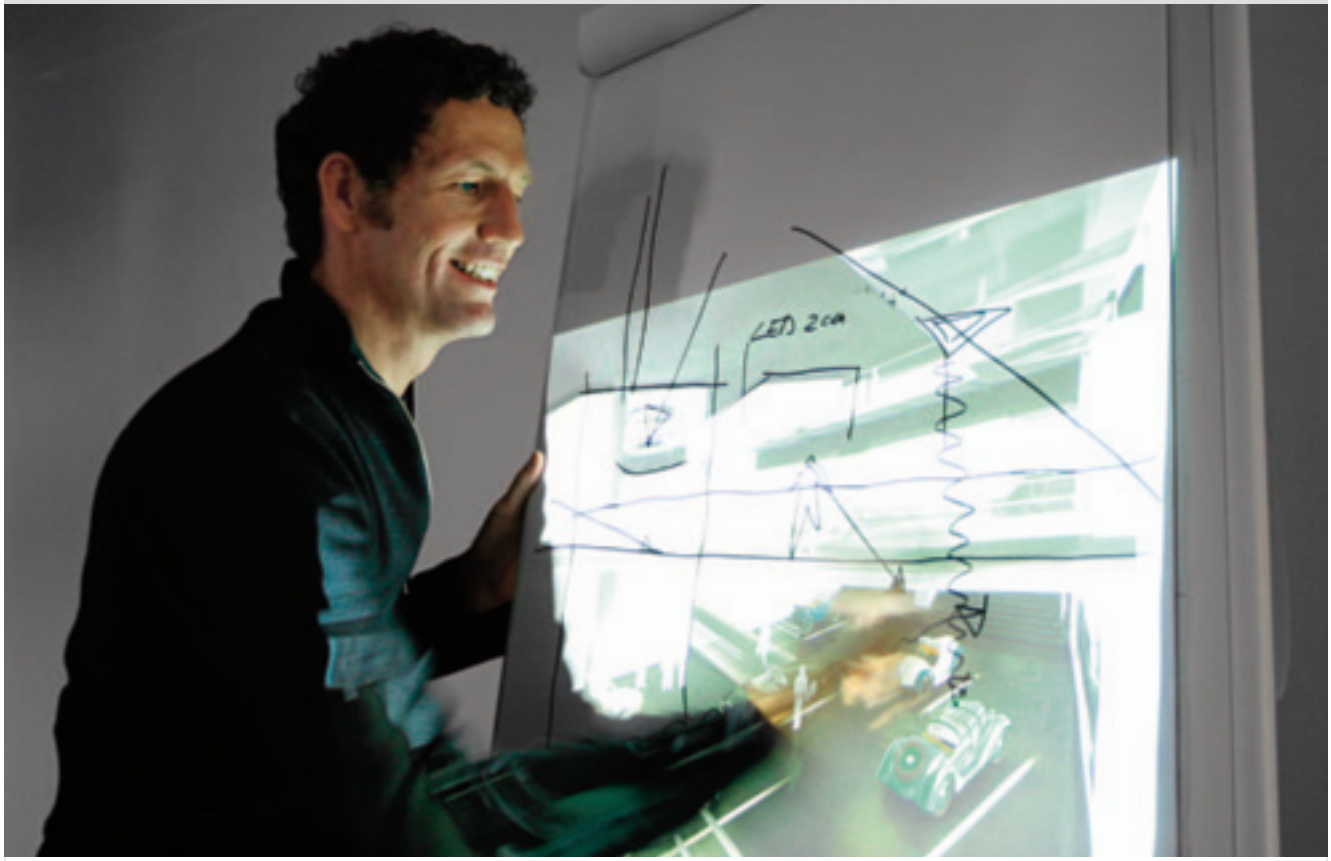
Drawing on a well-known architectural dictum, you have taken your lead from the "form follows content" principle. Presumably that also applies to the exhibition design?

Oh yes, definitely. Only if form and content interact harmoniously can the scenography live up to its claim of being a "total artwork". I see my task as presenting content in an exciting way, generating an atmosphere and creating spatial images. If you arrange these images in a dramaturgical sequence, it then becomes possible to lure the visitor along a thread and into a narrative. But the most effective way of guaranteeing this exhibition experience is on the basis of predetermined, concrete content and messages distilled from it.

The New BMW Museum will present a wealth of famous historical vehicles which, regardless of where they are standing, radiate a special aura. Would it not be enough simply to place them in exhibition spaces as they are, without any "stage-management"?

Cars have always been stage-managed. They are predestined for it. The conflict surrounding this issue divides museum curators and designers, yet it is sheer polemics, because you can't "not" stage-manage. Even a minimalist presentation in which an object stands alone in a space, with appropriate lighting and the requisite information, is staged. Of course coherent stage-management comes down to the right dose. With any design intervention you have to ask whether it serves to communicate something to the visitor and elicit enthusiasm. I know from experience that good exhibitions always work with stage-managed design, for which we have four spatial parameters at our disposal: the physical space; the space as a narrator or purveyor of information; the atmosphere of the space, which is charged with meaning; or the sequence of spatial experiences skilfully selected for dramaturgical effect.

Prof. Joachim Sauter, ART+COM, Berlin



Above I Concept fine-tuning – stage directions for the projections onto the mediatecture in the Central Space.

ART+COM has developed a unique media concept for the New BMW Museum. Professor Joachim Sauter explains its underlying principles:

In the New BMW Museum, smart, target-led media technology will support the communication of BMW themes and material. The use of modern media technology underlines the claim of the BMW Museum to present the visitor with an innovative brand experience. We have developed four different media formats for the BMW Museum. However, they are integrated into the architecture and exhibition to such a degree – we call it "mediatecture" – that the media technology itself remains invisible. What is crucial is the presentation of the material. It is not a case of developing exhibition media at any price. New media are only ever as effective as the content they convey. We set great store by an interactive dialogue between the visitor and the exhibition. If we succeed in actively involving the visitor in the museum experience, we will achieve a highly informative and emotional added value as well as a strong identification with the BMW Museum.

What do you mean by "four different media formats"?

Let me start with the smallest and least conspicuous format, the so-called Appearing Screen. This flatscreen integrated into the wall takes the visitor by surprise with documentary film material on the relevant exhibition topic. Specially developed information stands allow visitors to delve deeper into a subject or find out more about the exhibits. A third category are the media presentations of topics, which are integrated into the spatial design of the exhibition and have a major impact on it. I am certain that they will amaze the visitor as well. Finally, three large-scale media presentations are being set up in the New BMW Museum. We describe them as its "grand gestures".

You're arousing a great deal of curiosity. Could you give a brief description of one of these three media "grand gestures"?

The architecture of the New BMW Museum includes, among other elements, a striking Central Space enclosed by several façades. These façades are several metres high and feature satin-glass panes behind which a reactive LED technology is used to bathe the Central Space in bright light. A selection of film sequences are projected onto more than 600 square metres of façade surface, all related to the key BMW theme of "Sheer Driving Pleasure". The mediatecture created in this way will be a real novelty for visitors, something never before seen in any other museum.

Prof. Ruedi Baur, integral Ruedi Baur, Zurich/Paris

The agency Integral/Ruedi Baur has also provided some key input. Professor Baur, you don't talk about graphics and typography but of visual identity. What does that mean?

Our task is to convey complex content in a predefined three-dimensional space. Here graphics cannot, of course, be seen in isolation in their function as a purveyor of content but must be viewed as part of a multilayered stage production within the museum. As a result of the in-depth exchange with atelierbrückner and ART+COM, the scenography and graphics merge into an information space in which graphics and spatial design constitute a single unit. As for the BMW themes which already have their allocated places in the museum, we are developing appropriate means of spatial and visual implementation so that they can be conveyed to visitors in narrative form. It is essential to keep the visitor in mind at all time; after all, they are confronted with dynamic and static elements as well as two- and three-dimensional objects. Visitors must be able to grasp what they see for themselves and in context. They should let themselves be guided by a narrative, be surprised and fascinated. Achieving all of this is the art of scenography.

As a graphic designer, what have you specifically planned so far for the BMW Museum?

We only joined the design team a few months ago, and with our fresh, unprejudiced view we were able to inject some new approaches and ideas. One of our aims was to visually link up the verticality of the seven exhibition houses with their multiple storeys and thus underline the cohesion of the rooms. Our graphic design emphasises the logic of the architecture and supports the narrative structure within the museum. It reinforces the identity of the spatial units and aids orientation. Space, spatial images and information create a uniform visual language for the museum. This language should also spread beyond the exhibition areas into the overall communications of the BMW Museum, extending to visitor services and the design of the shop and café, for example.

Below I A new language – graphic design sets the tone of the exhibition rooms and aids orientation.

Dates and events

July 2006

07 – 09 July 2006
Le Mans Classic / Le Mans (France)

07 – 09 July 2006
Goodwood Festival of Speed / Goodwood (England)

07 – 09 July 2006
6th International Biker Meeting / Garmisch-Partenkirchen (Germany)

15 – 23 July 2006
2,000 km through Germany / Mönchengladbach (Germany)

19 – 22 July 2006
Ennstal Classic / Gröbming (Austria)

August 2006

18 – 20 August 2006
Monterey Historics / Monterey (USA)

17 – 20 August 2006
Sachsen Classic / Zwickau – Dresden (Germany)

September 2006

01 – 04 September 2006
Lime Rock Vintage Festival / Lime Rock (USA)

01 – 03 September 2006
Goodwood Revival Meeting / Goodwood (England)

Preview issue 03.2006

> Formula One fuel

> Portrait series: Gerhard Wilcke

> BMW History compact

> 30 years of the BMW 6 Series

and much more

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die den neuen BMW Achtzylindern
auch in Formgebung und Komfort
das Erscheinungsbild des Außergewöhnlichen sichert
und die Wahrheit des Satzes legitimiert:
Auto fahren viele, BMW fahren Anspruchsvolle.

Das „Gesicht" des BMW 507, des „Meisterstücks der Automobile" 3,2 L, 150 PS, Spitze 220 km/st.

Als Coupé und Cabriolet ist der BMW 503 ein automobiltechnisches Meisterwerk von bezwingender Eleganz 3,2 L, 140 PS, Spitze 190 km/st.

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