



1914 race. These included fitting an air pump to the gearbox to pressurise the fuel tank, nickel plating the brake adjuster nut and replacing the oil tanks with a single tank filled from under the hood. A second unique feature of this car is the front engine mount bolt position. The location of these bolts varies a little on all six cars, but it is very pronounced on the Revs Collection car, chassis 15368. It was an easy matter to study the photos sent by Mercedes showing the cars and drivers posing for a photo shoot as they were departing for Lyon, and to identify exactly which one is 15368. It also became clear that the Collection's car was the sixth entry, the reserve car, prepared and ready to race in the case of mechanical trouble or accident to one of the other entries. Only five cars from an entrant were allowed to start and this example was not one of them.

Now that the car had been identified, its post-race history was investigated. On the 15 July, 1914, Daimler Motoren Gesellschaft booked an order for a Type 18/100 from Henry Harrison and paid a deposit on behalf of his son, Lt. John Harrison, at the U.S. Embassy in Rome. The Harrisons were members of the same family that produced two U.S. presidents.

The full price was 24,000 marks, around US\$300,000 in today's money. Changes were made to enable the car to be driven on the highway by a single person—thus without the riding mechanic used in racing back in those days. Delivery was scheduled for 13 October, 1914 and despite WWI breaking out just days after the order was placed

DELIVERY

WAS SCHEDULED FOR 13 OCTOBER, 1914 AND DESPITE WWI BREAKING OUT JUST DAYS AFTER THE ORDER WAS PLACED THE MERCEDES WAS FINISHED ON TIME AND SHIPPED TO NEW YORK VIA ROME BEFORE THE NAVAL BLOCKADE CLOSED ALL PORTS TO EUROPE.



Major Veal with the Mercedes.

car did not exist, although everyone recognizes that six were built. But then the researchers noted that all of the attributes found on the Collection's car were associated in the files with car chassis number 15369, and that the only logical conclusion could be that the numbers had somehow become mixed. This is understandable, as the works records and commission sheets were hand written and completed several weeks AFTER the cars returned to Stuttgart to enable them to be sent out for display, or sold to customers.

Back in the workshop, the replica body built by Peck as well as the accumulated layers of paint were removed. Gradually more numbers and markings became evident, all of which flowed seamlessly throughout and confirmed that the chassis is still exactly as it was built in 1914. An important find was the race scrutineers stamp and secret mark on the base of each cylinder. In coordination with Mercedes, this helped better sort their archives so that the proper build and modification elements could be assigned to the Collection's car.

Mercedes next provided assistance with information from the files as to how one of the chassis was modified after the July,

the Mercedes was finished on time and shipped to New York via Rome before the Naval blockade closed all ports to Europe.

A sentence in an article in Motor Sport, December 1970, by David Scott-Moncrieff mentions that a Mr. Luttgen (The service manager at American Mercedes Co. Inc., 54th Street, New York) "frequently drove Mr. Harrison in his (Mercedes) 1914 Grand Prix on a Sunday morning." Unfortunately, we do not have a date for that statement. However, we do have a letter written by John Harrison's son dated April 11th, 1948 in which he states that his father did bring his 1913 90 hp Mercedes and his 1914 Grand Prix car over (to New York) during the first war. During this period the car was a starring prop in a silent film, "The Flame of Kapur." Harrison goes on to state that his father took the (1914) racer to England after the war and sold it in London about 1922, but does not say to whom it was sold.

The evidence implies that the car was left by John Harrison at Hooper's, one of England's foremost custom body builders of the day, possibly to have its body and paintwork refreshed. This is where Major Veal likely found it and eventually purchased it in 1925. The saga of the Revs Institute's 1914 Mercedes GP history is one which reveals not only the technical and historic aspects of this seminal vehicle, but also how it is intertwined with many interesting lives.



Introducing
NADIA TALICEO
From the REVS Institute Staff

Researchers from overseas are often impressed when they receive correspondence from the Revs Institute in flawless French, Italian, or Spanish. Here is the secret behind that feat.

Our polyglot, Nadia Taliceo, the Revs Library Assistant, is a Milan, Italy native whom earned a degree in International Business and Language, and has used skills related to that specialty throughout her career. In Milan, Nadia worked for the electronics firm, Phillips, then moved to Massachusetts, working at the Italian Vice Consul office in Boston. Her family moved to Naples, (Florida that is, not Italy!) in the early 1990s and she worked as a multi-lingual technical writer in the software industry.

Serving the library and archives of the Revs Institute, which are international in scope and whose users comprise a global community, she joined the museum in 2002, when the Peter Blair Richley Collection was acquired, and was on the team that processed and cataloged those books and journals. Today, her daily routine involves processing hundreds of new items that arrive each month. Nadia notes, "There are more than 120 active subscriptions of journals and magazines, plus the new books that arrive each day. In addition, there are entire collections that cross my desk. I process each item, often scanning portions, and then set them up for cataloging." And remember, that Nadia does this in four languages! In addition to working the multi-lingual aspects of the collection and general correspondence, Nadia assists the shop staff and mechanics with translating portions of the operating and repair manuals of the European marques in the Collection.

She didn't consider herself a "car lady" back in Milan, but like most Italian youth she got caught up in the special passion Italians have for motor sport and she went to the races at nearby Monza on many occasions. She remembers with a smile how her family traveled about first in a Fiat 500, then an Autobianchi, and eventually a Citroen 2CV, and remains bemused as to how those simple cars are now revered as important icons of mobility.

Nadia has grown to love everything about vintage cars, how they are built and maintained, and how people respond to the presence of a classic car. Meanwhile, Nadia remains very active in her avocation, being a well-regarded language tutor in Southwest Florida. However, these days you'll also find her playing with her new grandson.



**NEW TO THE
 REVS INSTITUTE
 COLLECTIONS**



Acquiring papers and records that document the contributions of women in automotive history is a key part of our mission to understanding the automobile as a social change agent, and towards that end, the Suzy Dietrich Collection was recently accessioned. Now in her 80s, Dietrich began racing MGs during the early 1950s in and around her native Ohio. She moved up to a Porsche Spyder and ventured as far as the Bahamas Speed Weeks, where she won several of her races. Then she climbed into an Elva, a true indication she was to be reckoned with at the track. During the late 1960s, Dietrich teamed with Janet Guthrie and Donna Mae Mims at several of the Florida endurance races as part of an all-woman team. Their cars included the Sunbeam Alpine and the "Baby Ferrari", the ASA.

Her archives include photographs, motion pictures, and ephemera that sheds light on an era when women were considered a novelty in motor racing.



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THE

Revs
INSTITUTE

REVIEW

*Presenting:*THE 2013
SYMPOSIUM ON
CONNOISSEURSHIP
AND THE
COLLECTIBLE CARSpecial Guest
DARIO FRANCHITTI

The Revs Institute, in cooperation with the Revs Program at Stanford, will conduct its 7th Symposium on Connoisseurship and the Collectible Car, to be held at the Institute in Naples, Florida, March 3rd-6th. Critically acclaimed, the Symposium is a rigorous forum where leading authorities are invited to offer their perspectives on conservation and preservation and lead discussions on a spectrum of serious topics relevant to the business and pleasure of car collecting. The Revs Institute is excited about the participation of Dario Franchitti at our 2013 Symposium. Most know that Dario is a three-time Indy 500 and four-time IndyCar Series Champion, but many people may not realize that he is an enthusiastic student of motorsport and automotive history. He will offer insights into comparing and contrasting current racing cars with those of the past.

We also welcome esteemed faculty members to include: Michael Bock, Mercedes-Benz Museum; Malcolm Collum, Smithsonian Institution; Paul Ingrassia, Pulitzer-Prize winning journalist and Motorsports Historian Doug Nye, among many others.

For more information, contact Jayme Moore, jmoore@chmotorcars.com. Check the www.revsinstitute.org website for updates.



The 1914 Mercedes

TYPE 18/100 GRAND PRIX

BY GUEST AUTHOR EDDIE BERRISFORD

Eddie Berrisford is one of the foremost restorers of cars of the 1910-1940 period. He set up shop in Derbyshire, England, at age 21 and has led the restoration of highly significant cars of many marques such as Delage, Bentley, Bugatti, Hispano Suiza and Mercedes. Throughout his career, Eddie has also competed in vintage events and writes regularly on the subject. Eddie was part of the team with Mike Riley in England responsible for this car's restoration.



The fame of these G. P. Mercedes stems from what has become known as “THE GREATEST RACE OF ALL TIME” when in the 1914 French G.P. at Lyons the Mercedes team drove a brilliant race to finish 1 - 2 - 3, a shutout for the French teams, who had expected to win easily.

For at least 60 years, this 1914 G.P. of the Revs Institute Collection had a question mark hanging over its provenance, and, in 2006 following an appearance at the Goodwood Festival of Speed, the decision was made to restore the car back to its original appearance and at the same time, try to identify which car this is, if any, of the six built by Mercedes for the 1914 Automobile Club de France Grand Prix.

At the beginning, knowledge about the identity of the car was limited to a few numbers found on the engine, and some written evidence in the form of letters and magazine articles dating back to the WWII period. The story handed down through time is that this is the car driven by Theodore Pilette who retired on lap three of the race with a broken transmission. The first post WWI reference to the car is an article in *Motor Sport*, October 1940, stating that “Major Veal found the car in 1925 under a dust sheet at Hooper’s, the London coachbuilders”. He bought it for cash, but from whom? How did it come to be in London and where did it spend the war years? To add to the confusion, what is believed to be the winning car, driven by Lautenschlager, came to England just as WWI broke out and the two have understandably become mixed in people’s memories. Some reports even say that they are one and the same car.

In a picture taken circa 1925, we see that the car has had front wheel brakes fitted, along with heavy cycle wings, electric lighting, a changed exhaust system and one spare

wheel moved to the side and is now used as a touring car. We do know as fact that English enthusiast, Peter Clarke, purchased the car in 1939 from Major Veal and during the years of WWII returned its appearance to that of a race car once more. Following the war, he competed with the car from 1946 to 1949 in many vintage races and hill climb events, all well documented in club magazines.

Peter Clarke sold the Mercedes in the early 1950s to Cameron Peck, an avid car collector and early president of the Sports Car Club of America and of the Antique Automobile Club. Peck removed the remains of the old 1914 bodywork and built a new body in a more or less correct G.P. style, but before he could enjoy the car, business problems forced him to sell his collection and the Mercedes passed into the ownership of Briggs Cunningham.

In 2006, Mercedes was approached for information and a visit was arranged with the archivist at the Classic Centre in Stuttgart to see the records of the 1914 GP cars. Motorsports historian Doug Nye, Scott George – vice president of the Revs Institute, and I went to the Classic Centre.

The problem that arose was that photographic records show that six cars were taken to Lyons, but omissions in the Mercedes files caused confusion. The chassis number of the car was in the same numeric progression as the other five, but specific reference to this number, 15368, was left blank in the file. In effect, according to files the

THE PLACES WE go!



Several automobiles from the Revs Institute were featured at vintage race events here and abroad in the past few months. For the second consecutive summer the historic automobile races held at **Laguna Seca** on the Monterey Peninsula in mid-August became a laboratory for faculty and students from the nearby Revs Program at Stanford University. The Institute's Ford GT40 MKI # 1049 was tested this year under racing conditions at Laguna Seca Raceway on two consecutive weekends. Once again, venerable racer John Morton was one of Stanford's test subjects as both driver and car were fitted with sensors as part of Stanford's ongoing study of the man-machine driving interface. John quipped, "I hope I don't end up feeling like many chess masters do, disappointed that now a computer can play better than me." On the contrary, lead investigator, Professor Chris Gerdes, indicated to John that the team is discovering just how sophisticated the human reflex skills are that professional drivers apply to their craft. Noted driver Brian Redman also shared driving duties in the GT40 on the opposite weekend.

At the **Pebble Beach Concours**, the recently restored **1914 Mercedes type 18/100** from the Collection was driven on the 60-mile Pebble tour and shown in the Open Wheel Racing car class, placing 2nd in class, and was honored with the prestigious Phil Hill Cup as awarded to most significant race car. The two restorers of the Mercedes, Eddie Berrisford and Mike Riley of England were on hand to present their efforts to the judging team and spectators.

The **Historic Festival** and **Sunday in the Park Concours** held at **Lime Rock Park** over the Labor Day weekend witnessed Stirling Moss reunited with five race cars from the Revs Institute that he piloted in his sensational career. Foremost was the **O.S.C.A.** that the underdogs - Moss and Bill Lloyd - scored their amazing 1954 upset at the 12 Hours of Sebring race in-- an achievement that many, including Moss, rank as one of racing's great conquests. His record still stands as the smallest displacement sports car to ever win overall in a World Championship event. Also, the **Vanwall Grand Prix** car Moss drove in 1957 and in 1958 which helped them win the world constructor's championship for Vanwall that year was on hand. Among the last of the front engine era of Formula 1 cars, at Lime Rock it received the **Octane Magazine Editor's Pick**

Award. The **Cooper Type 43**, with which Moss won the 1958 Argentine GP, and earned the important first win for a rear engine Grand Prix car, and another **Grand Prix Formula 1 Cooper**, a **1959 Type 51** from the Yeoman Credit team rounded out the Revs Institute's stationary display cars - and the **RS60 Porsche Spyder** that Stirling co-drove with Graham Hill in 1961 at the Nürburgring saw racing action at Limerock track, piloted by Roger Mandeville, thrilling fans gathered for the festivities.

In September, Revs took several historic race cars to the **Goodwood Revival** in England. This year marked the 75th anniversary of the epic 1937 Teutonic battle between Mercedes-Benz and Auto Union. For atmosphere, a period grid was recreated with the help of Mercedes Benz and Audi featuring 10 Silver Arrows and a number of other period Grand Prix cars, anchored by two of the Institute's prewar Grand Prix cars- a **Mercedes W154**, and a **Maserati 8CTF**. It was a symphony of un-muffled noise, with whiffs of exotic fuel, and plenty of revs when the titans of that era all got going. Miles Collier of the Revs Institute and Michael Bock of Mercedes-Benz were presented with **the Spirit of Goodwood Award** for their contributions.

The guest of honor at Goodwood this year was Dan Gurney. His Spa winning **1967 Gurney Eagle Weslake**, considered the most beautiful F1 car ever built, was brought over by Revs and driven by another of England's most accomplished drivers, Brian Redman. This Eagle driven by Dan was only the second in history and the last American built GP to win a Grand Prix race and was such a big part of the Anniversary celebrations of that epic win that Speed Channel featured the Eagle and Dan celebrating their special place in history in a half-hour long feature segment.

Back home The Revs Institute Collection has long been renowned for its large collection of early Porsches and the Revs Institute has a close relationship with the German manufacturer's Porsche North America Division. Porsche recently featured several historic Porsches from the Institute in television and YouTube advertisements for their latest Boxster introduction, helping to put the new car into a historical perspective.

The Revs Institute received a distinction from the **Society of Automotive Historians** - the **James J. Bradley Distinguished Service Award** was presented to Revs at the Society's annual meeting and banquet at Hershey, Pennsylvania in October. This award of excellence honors worthy institutions for the preservation of historical records in a library and archives and also institutional commitment to research in automotive history.



MEDIA REVIEW

The world of automotive media grows each day. We endeavor to review significant new publications that can be found both in traditional formats and also look at what's available in the virtual world of automobiles.

BOOK REVIEW:

The 1912 Milwaukee Races: Vanderbilt Cup and Grand Prize, by Joel E. Finn. Published by Garnet Hill and Racemaker Press, and available now at www.racemaker.com, \$95.



NOTED MOTOR SPORTS historian, car collector and award-winning author, Joel Finn has long been heralded for his authoritative race histories that result from tenacious research skills that leave "no stone unturned". His latest book is no exception as he takes a look at a slice of automotive history - from one hundred years ago!

It's Milwaukee in 1912 and in a city dominated by German-American

Socialists, isn't it curious that blue bloods would descend upon the city for the Vanderbilt Cup and Grand Prize races? Yet here they came in private railcars along with all the best daredevils-- Ralph Mulford, Bob Burman, Barney Oldfield and plenty of other mostly forgotten big name racers. The racing was equal parts spectacle and sport. Finn captures the spirit of this last great American road race in this lavishly illustrated hard cover book with over 200 photographs and scarce souvenirs like pennants and programs. Drawing upon original records and news reports, the prose is an excitingly readable romp through an obscured moment in motor sport history. After Milwaukee, both the European race car, with a few exceptions, and road racing in America fade away until an ARCA resurrection in the 1930s and, of course, again in the late 1940s. After 1912, American racing migrated almost exclusively to oval tracks. For any fan of motor sports history or the sporty marques of the brass era like Stutz and Mercer, Finn's book is essential reading.

WEBSITE REVIEW:

The Automobiles column and Wheels blog of www.nytimes.com

AUTO ENTHUSIASTS don't necessarily turn to the New York Times for excellence in automotive journalism but recently the "newspaper of record" seems to be re-energized along these lines. Except it's really on their web pages where one reads some very interesting features! Besides the expected news about the auto industry, the Automobiles and Wheels columns at www.nytimes.com also contain detailed articles that pertain quite directly to the interests of the automobile collecting and history fields. Readers find a surprising amount of creative writing on car culture, collecting, motor sports and auto history posted regularly on the site. Free-lance articles are submitted by veteran automotive journalists with a special emphasis the last few months on Formula 1 in the US. Some fees may apply for enhanced access. Follow the links at the NYT home page.

NEWS *from the Revs Program at Stanford*

DIGITIZATION OF THE ARCHIVES at the Revs Institute is a major initiative in the relationship with the Revs Program at Stanford. The digital project is under the direction of Peter Mangiafico, Product Manager for Digital Library Systems and Services at Stanford University. The objective is to make the materials of the Revs Institute readily available to researchers and eventually to the broader public. Peter's interest lies in the arena of improving outreach between the public and the scientific and academic communities. He has extensive experience in this regard, having previously helped NASA to better disseminate their data.

Peter's expertise is to digitize complex archival material into a format that is user friendly to a wide audience. By the end of 2012 Peter expects to have about 80,000 high resolution images digitized into a fully searchable database. Current plans are for an independent website for this project, although it will be linked to both the existing Revs Program at Stanford and Revs Institute sites. The software is already in beta testing.

Three photo collections are digitized and one is in progress. The Duke Manor Collection features the photojournalist's 1960s and 1970s racing images from both coasts. The John Dugdale Collection consists of photos of British racing in the years immediately before and after World War II. The George Phillips Collection is expansive, covering British and European racing 1951 through 1964. It includes many Grand Prix and endurance races, as well as club events and road test photo shoots. In progress is the largest single photographic collection at the Revs Institute- the archive of famed image broker Bruce Craig. Featuring over a century of images, it primarily chronicles American oval course racing. Many of the original images are fragile glass plate negatives, making their availability in digital format all the more welcome.

