

**JOHN SURTEES
IN A FERRARI 158,
DUTCH GP, 1964**

“This is a typical photograph for me – look at the positioning of the tyre and the portrait of John Surtees. I always shot from an artistic perspective, not as a reporter. I came to F1 photography as a hobby. After studying, I made my living with advertising photography, so I was free to shoot what I wanted in F1, not to a newspaper’s brief. Of course, it was a lot easier to get into the F1 races in the 1960s. There were times I climbed over walls and fences to get in to a race, but once I could show the press officers my work, they accepted me.”

JACKIE STEWART

“Jackie was driving for Matra then, and a French photographer had asked him to take some pictures during a practice lap. You’ll see the Nikon has a wide-angle lens, just like the cameras in the cars today. I love Jackie and he is still a great friend. F1 is my family – I’ve known the people here for almost 50 years.”

STORY | JANE CLOETE
PHOTOGRAPHY | RAINER W. SCHLEGELMILCH

“I CLIMBED OVER FENCES TO GET THE PHOTOS”

RAINER W. SCHLEGELMILCH IS A LEGEND IN FORMULA ONE PHOTOGRAPHY. HE’S BEEN SHOOTING ON TRACK FOR NEARLY 50 YEARS AND CONSIDERS THE 1960S TO BE THE GOLDEN AGE OF F1. HERE, IN HIS WORDS, ARE THE STORIES BEHIND SOME OF HIS ICONIC IMAGES





DAN GURNEY (BRABHAM), MONACO GP, 1964

“I was standing behind a 60cm-high barrier for this photograph (today the barriers are 1.2–1.3m high and made of steel fencing). If you go to the same place now, you’ll see the hotel is the same, and the balconies, too.”

“To the left is British photographer Geoffrey Goddard. He was so admired – he was a professional who worked for a proper motoring magazine. He knew every driver. When I started, I was too shy to speak to him.”

“The driver is Dan Gurney, and last Christmas I received a card from him, with a picture of his family. That was so nice. He was one of my heroes in the 1960s, and his wife was the Porsche press officer

40 years ago. Last Christmas she told me she was going to wrap up my book and put it under the tree for Dan.”

ENZO FERRARI

“Ahh, Enzo Ferrari was always macho. See how he is talking and everyone is looking at him ... and everyone around him is a man. This is the thing about F1, it’s a world of men. Enzo was such a character. He knew that he had the most exciting machine, and he had the only team that built the engine and the car together. You’d see all the men listening to Enzo and looking at engines – no one paid attention to the ladies back then.”

THE LADIES

“Before electronic scoreboards and official timekeeping, the wives and



“I SAW THE KING OF SPAIN TOUCH ALONSO’S SHOULDER AND SAY: ‘BE A GOOD BOY, TRY TO BE A CHAMPION’”



girlfriends of the drivers would be their timekeepers. They were experienced and serious about this job. Graham Hill’s wife Bette was a full member of the team. She was a very good timekeeper and would keep score for some of the other team members, too. Helen Stewart (Jackie’s wife) also did a great job.”

GEORGE HARRISON TALKING TO JIM CLARK

“I didn’t know this was George Harrison when I took this photograph, I was just shooting the people talking to Jimmy. I met George later – he was a big racing fan – and about 10 years ago I met his wife. When she heard my name, she said: ‘Ah! Now I know you – you created all those heavy books that I have to carry from the bookshops!’

“I met a lot of VIPs in F1 – Liz Taylor, Richard Burton, the king of Spain. The king has always been a race fan. I remember him as a young man – now I see him touch Alonso’s shoulder and say: ‘Be a good boy, try to be a champion’.”

JO SIFFERT RIDING ON HILL’S LOTUS, 1957

“I like to joke that the Swiss driver was trying to save on petrol here. This was taken during a practice session, where Siffert’s car had run out of fuel – in those days, there were no pace cars to pick up the driver. There was great camaraderie between the racers, so Graham gave him a lift. You must remember how dangerous it was then – every few months a driver would die. So they knew they had to enjoy life; you did not know if you’d be there on Monday.”

“These days you’d get fined if you let someone sit on your car – and there is too much rivalry for camaraderie.”

“THE RACERS WERE A LOT MORE RELAXED IN THOSE DAYS BECAUSE ALL THEY HAD TO WORRY ABOUT WAS DRIVING”

JOHN SURTEES AND JACKIE STEWART, MONACO GP, 1966

“A year or two before I took this pic, a photographer was killed because a car lost a wheel and there was no protection. So for this city track, the Monaco authorities used straw bales to protect the fans. But this was a risk, too – when a car caught alight (like it did in 1967 when Lorenzo Bandini was killed), the bales would ignite and the fire would double in intensity and size.”



THE MONZA TIFOSI FANS

“This is the typical Italian way to get a better view of the race. These huge advertising boards were soft in the front, so fans soon learnt to climb up the back and make a hole through them. At the Nürburgring, they built treehouses in the woods around the track – the fans would bring wooden boards and wires with them, and you’d see six to eight people in a tree. It is incredible how ingenious fans can be.”

GRAHAM HILL AND JIM CLARK

“Here you’ve got a bit of a PR shot. Graham and Jimmy were the drivers, and behind them you’ll see the team boss Colin Chapman and the engine boss Keith Duckworth. This was the first time Lotus had a Ford motor – which would go on to win championships for the team. Look at Graham’s ironed trousers – he was always the English gent. “The racers were a lot more relaxed in those days, because all they had to worry about was driving. There were three pedals: gas, clutch and brake. These days, it’s a lot more complicated.”



Rainer W. Schlegelmilch studied art photography before making a career for himself in advertising. But it was the F1 pass given to him in 1962 by a friend that opened up the world of motorsport photography for him.

“At the time there were many deaths in F1 – two or three every year – and my friend gave me his pass because he said: ‘I don’t want to see people die.’ The drivers allowed Schlegelmilch access into their world. He explains: “They saw me as a young German fan, not a press photographer, so I got the images I was interested in. The portraits, the quiet moments ... I could do what I wanted and get the pictures I wanted. And I still enjoy it.”



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