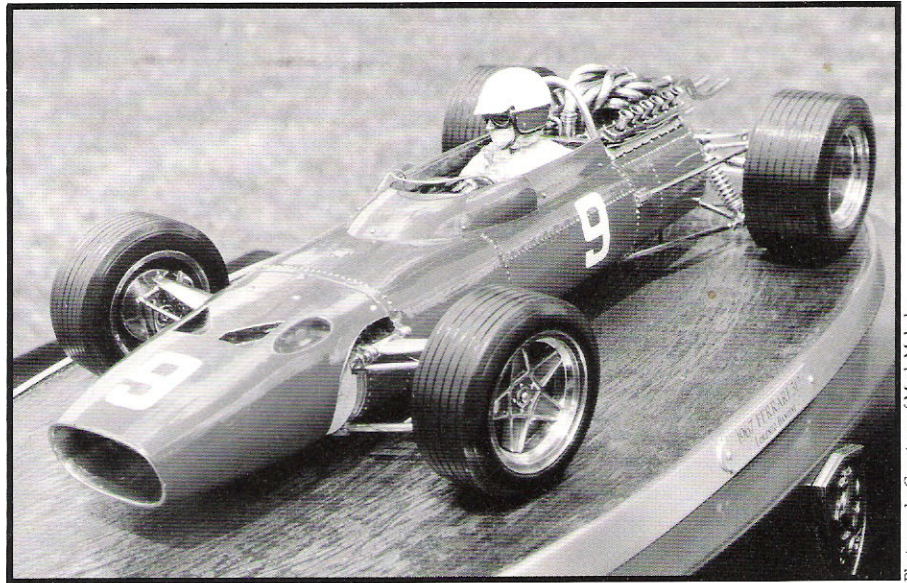


THE MAGNIFICENT MACHINES OF
1967 – THEIR MEMORY IS NOW
CAST IN BRONZE. . .
BY MARK MAHOLM

As Formula One races go, the *Daily Mail* non-championship European season opener at Brands Hatch, England, in March of 1967 will not be remembered as being the most significant motorsports event to be witnessed that year. After all, there were no valuable world championship points to be earned. This annual event served as the shakedown for the season long battle that was to be staged throughout the world on the Formula One Grand Prix trail. What was significant about this event was the implementation of the now fully developed three liter V-12 engines from the likes of Ferrari, Gurney-Weslake, Cooper-Maserati and Honda.

Few would have believed that the year's final ranking would show, however, Dennis Hulme and Jack Brabham in their "cobbled up" Repco V-8s at the top of the G.P. point standings. But on this day at the Hatch, the magnificent V-12s ruled with Dan Gurney's Eagle winning the feature by only the slightest margin over the charging Lorenzo Bandini, whose all new Ferrari chassis with its 60 degree V-12 started well back because of an ignition misfire. Third place also went to a V-12, a Cooper-Maserati in the hands of Jo Siffert. The big engines seemed invincible.



Photographs Courtesy of Mark Maholm

Ultimately, it was not to be for the V-12 in 1967. Although they often set the pace early on, the reliable V-8 Repcos and the Cosworth powered Lotus of Jim Clark were to take the lion's share of the wins that year. Dan Gurney and his Weslake won again when it counted at Spa, Belgium, as did John Surtees in the V-12 Honda at Monza, and Pedro Rodriguez in a V-12 Cooper-Maserati took the win in South Africa. The remaining eight races of the 1967 F-1 agenda were all won with V-8 power.

Earthbound only by gravity, with their lethal combination of power, sheer speed and treaded bias-ply tires, the wingless Grand Prix cars of 1967 showcased the skill and courage of their drivers in a manner that is

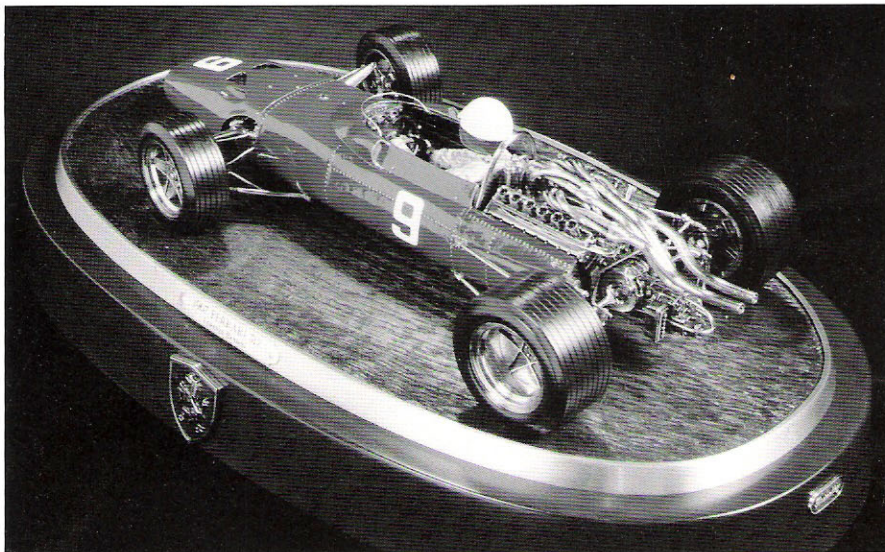
difficult to appreciate by today's standards of design and construction. Of the sixteen drivers who comprised the starting grid of the 1967 Grand Prix of Monaco, fully half had lost their lives to the sport within a period of only five years. This was a unique period in Formula One racing history, and it's the magically visceral memory of those men and machines that I strive to recapture in my sculptures. As a racing enthusiast, I think it's important not to forget their contributions to the sport of Grand Prix racing. As an artist, this is how I choose to remember.

The Ferrari 312 is the second car in a series of three that I plan to build commemorating the Formula One cars and drivers from 1967. The first was the Gurney Eagle, and the third will be (presently in progress) the Lotus 49 of Jim Clark.

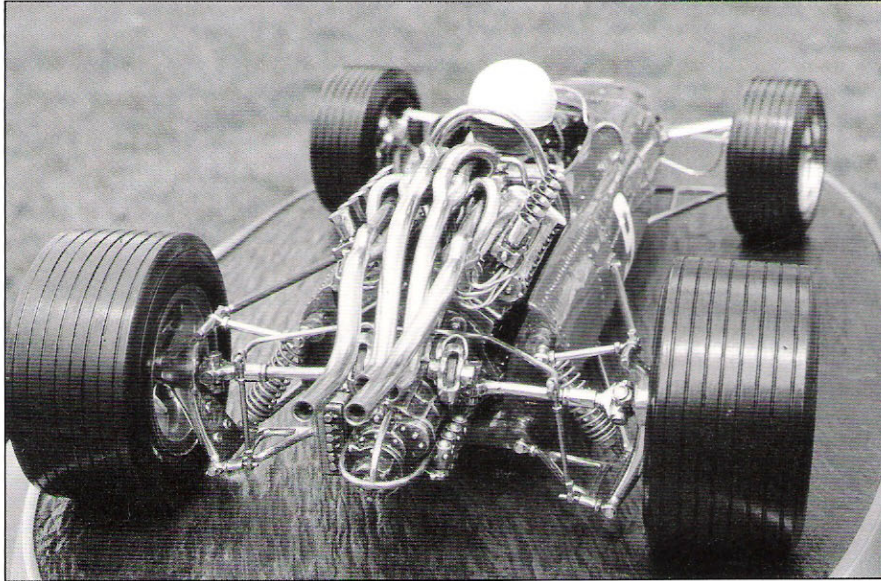
Each sculpture is assembled from more than seventy individually cast bronze components.

In the process known as "lost wax" casting, each piece of the car is transformed from its original wax carving by submersing or investing the wax part in a plaster-like foundry material. This invested wax part is then placed in a furnace that melts, or burns out, the carved wax piece and leaves an exact void of the original. Molten bronze is then forced into this void that has been created by the loss of the wax during the burnout process. Hence, the term "lost wax."

After chipping and sand blasting the leftover investment material away from the rough castings, the resulting race car components are then filed,



M O D E L L I S M O



This labor of love was made by sculptor Mark Maholm and includes over seventy separate cast bronze pieces. It is the 312 Formula One of 1967, as driven by Lorenzo Bandini, with the exotic exhaust pipes unraveling out of the top of the engine. It is a classic Grand Prix Ferrari and

a fitting choice for a sculpture. Detail is incredible. Mark makes only six to eight pieces per year of any one major subject like the 312, but he will also do the engine for you as a stand alone item. He can be reached at 1273 Woodland Drive, Uniontown, Ohio 44685; phone: 330-896-9013.

shaped and polished before the assembly process begins. This process of investment casting remains basically the same whether you're making very intricate fine gold jewelry or producing a twice life size bronze sculpture that may weigh many hundreds of pounds.

Some of the polished engine pieces are silver soldered together, while others are welded with a miniature electric welder engineered especially for this purpose. Other parts, particularly the suspension components, are drilled, tapped and fastened with the smallest bronze hardware available. While the original patterns and carvings for every new car project take several months to complete, the process of building each sculpture in the edition quickens a bit after the first artist proof (prototype) is completed. After that point, each subsequent sculpture in the edition requires about 250 hours from start to finish. The often used cliché "labor of love" barely provides an adequate analogy of the whole process. It's simply *consuming*.