THE MODELLING MAGAZINE FOR CARS, TRUCKS & BIKES

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MODEL CAR TRUCK MOTORCYCLE WORLD



1/24 RESIN FERRARI 499P

ISSN 2754-4605 16

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Guideline Publications

Issue 16 £7.00 UK $15.49 Canada $15.00 USA

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TAMIYA'S MIGHTY 1/6 BMW R75-5

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1/35 BMW R12 AND SIDECAR





1/24 DAF XG+ WITH CENTURY 9055-XL RECOVERY UNIT

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DESIGN:
Marmaduke Press

PRINTED IN THE UK BY:
Kingfisher Group

SUBSCRIPTIONS
4 ISSUES UK inland rate £28.00 pa
Europe £42.00pa R.O.W £48.00pa
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DISTRIBUTED TO THE UK AND INTERNATIONAL NEWS TRADE BY:
Intermedia www.inter-media.co.uk
via MarketForce (UK) Ltd.,
110 Southwark Street, London SE1 0SU
www.marketforce.co.uk

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Welcome
To Issue #16

Welcome to issue 16 of Scale Car, Truck and Motorcycle World – another packed edition of your favourite automotive modelling magazine.

As we move into autumn in the UK, modelling thoughts naturally turn to the IPMS SMW show at Telford on the 7 and 8 November. If you are attending please do come and say hello on the Guideline Publications stand. The leaves might be falling from the trees here now, but I hope you'll be turning the leaves of this issue with interest and joy because we have a huge range of articles for you.

Our first writer deserves my apologies though. In issue 15, I incorrectly used his shortened 'email' name, so it's good to be able to rectify that by welcoming Yannick Degiovanni back with his 1/35 BMW R12 and sidecar. Huw Morgan has been busy building Tamiya's re-release of the 1/24 Mini Cooper next, with some history about this famous racing version thrown in free of charge. Erik Fontein has a 'twofer' in this issue, kicking off with a beast of a Seddon Atkinson recovery truck. It's a glorious bit of truck modelling in 1/24 and well worth a good read. Trevor Pask then provides a history of Esci's 1/24 BMW M1 in its various boxings. His build shows how modelling companies get around restrictions on portraying tobacco advertising in their markings, which are almost as ingenious as some of those old cigarette ads!

Gennaro Zappa keeps us in the '80s with a magnificent build of Fausto Gressini's Garelli 125cc racing bike in 1/12. Should you prefer your racers to have four wheels then I bid you welcome Mark Underwood with his resin 1/24 Ferrari 944P by Profil 24. Incidentally, Mark read my call to arms for contributors and rallied to the (chequered) flag, so why not drop me a line: as I always maintain – what interests you will almost certainly interest the rest of us, so please get in touch and I'll tell you how you can get your article published here.

For those who like their bike models almost as big as the moustaches of the policemen who rode them in the '70s, Bill Horton presents Tamiya's 1/6 BMW R75-5 next. It may be an old kit but it still builds well, especially in his hands.

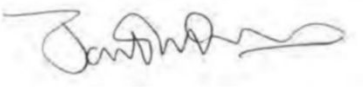


I love Cliff Read's work so it is a pleasure to present his 1946 Plymouth Station Wagon. This classic 'woodie' was built using an old resin body. With Cliff's commitment to recreating an old Dinky toy and his skills, it's a smashing model. Erik Fontein's second truck then brings us bang up to date with a 1/24 DAF XG+ with Century 9055-XL recovery unit. This is a massive conversion project using resin and a lot of scratch building. Modern trucks may not be to everyone's taste but they are engineering marvels and this superb conversion really conveys that.

Then, for those with a head for British nostalgia Noel Smith shows how he took a basic 3D-printed body he found at SMW and recreated his beloved Mk 2 Lotus Cortina with a great bit of 1/24 problem solving. From 70s cool to Japanese quirkiness next as Ramon Segarra paints Fujimi's 1/24 Fujitsu R-Type Midget II in a nicely used finish. We round off with a car no self-respecting petrol-head would ever allow to look 'used' as René van de Hart presents his Revell 1/25 '68 Pontiac Firebird 400, a car which just oozes muscle.

You may be wondering why I'm pictured with a camel? Well I've just been to Marrakech – a place where you can study motor scooters, tuk-tuks and an array of weird transports *very* close up as they speed past you in the narrow alleyways of the old town's souk: but in the desert horsepower still hasn't quite replaced camel power and this young chap was very friendly if not quite as fast as any of the subjects in this issue. Sometimes it's good to take a break too, if only to return fresh for more modelling adventures.

So I hope you enjoy issue 16 as much as I've loved editing it. Until next time, brakes off and full throttle away with your modelling!



Jon Tabinor, Editor

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PITSTOP

Your Guide to What's New

Model Car, Truck and Motorcycle World **aims to provide you with news about both plastic and diecast models. We invite manufacturers and producers of kits, accessories, conversions, decals, and diecasts to keep us informed about their current and proposed future releases, so we can feature them here. Please send any press releases, news updates, product details and bulletins to the Editor, Jon Tabinor, at** jon@guidelinepublications.co.uk **for inclusion in the next possible issue of the magazine.**

Italeri
1/24 Volvo F16 2020 restyle
Kit No. 3973 www.hobbyco.net

Italeri have added new parts to their older kit to release the 2020 restyled FH16. As well as the new parts, the kit has chromed stickers, a photo-etched fret, and rubber tyres.



Italeri
1/24 Freightliner Aerodyne
Kit No. 90785 www.hobbyco.net

Also in the shops now is this golden oldie of an American long-haul classic.



Heller
1/24 Lancia Beta Montecarlo Turbo Short Tail
Kit No. 82741 www.heller.fr

Heller is pleased to announce the return of the Lancia Beta Montecarlo Turbo Short Tail. Originally released in 1979, the tools have now undergone reconditioning, polishing, and repair to ensure today's production is as good or better than the first release. The kit includes 121 pieces and the iconic *Alitalia* decal scheme.

In the late 1970s and early 1980s, the Lancia Beta Montecarlo Turbo dominated the Group 5 category of the World Sportscar Championship. Lancia developed various aerodynamic configurations. The legendary 'Short Tail' version was specifically optimized for twisty tracks and sprint races. A highlight in the car's racing history was its participation in the 1979 *Giro d'Italia Automobilistico*.



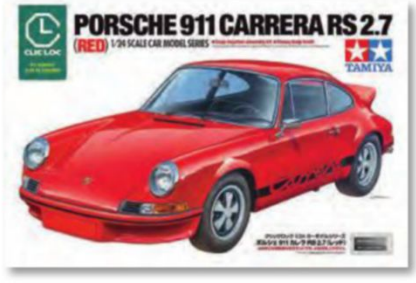
Italeri
1/24 Lancia Fulvia Coupé 1.6HF "Fanalone"
Kit No. 3619 www.hobbyco.net

On the back of last year's rally car, new parts have been added to the kit to allow the stylish road car to be built. This kit was released in August so should be in the shops right now. Known as *Fanalone* (big lamps) because of the characteristic upsized inner pair of headlamps, the car was a development of the of Rallye 1.3 HF, with an all-new 1,584 cc engine producing 113hp.



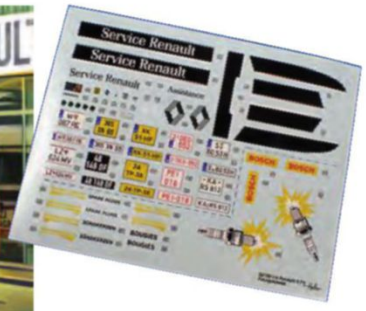
Tamiya
1/24 Porsche 911 Carrera RS 2.7 White and Red
Kit No. 28103 (White) 28104 (Red) www.hobbyco.net

Tamiya add to their Clic Loc series with the upcoming release of the classic 911 Carrera. The range allows beginners to construct a Tamiya model with no glue or paint required. Parts are pre-coloured and each kit contains easy to apply stickers. Clic and loc assembly produces a sturdy and realistic model – that a beginner to modelling can finish to the highest standards and proudly display. With a December release date these might be an ideal way to encourage a youngster into the hobby.









The kit has excellent decals and great presentation in the box.



Heller

1/24 Renault 4 F4 Fourgonnette

ref 827000 www.heller.fr

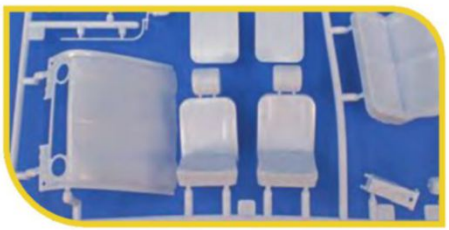
The Renault R4 four-door passenger car was launched in 1961 as a competitor to the Citroën 2CV. It retained the utilitarian approach of the latter but added more modern design, with a torsion suspension. It was a tremendous success and stayed in production until 1993 selling over eight million units. In 1965 a panel van, the *Fourgonnette* (literally a 'little van') version was launched with a 'high cube' bodyshell and the unique upwards-opening *giraffon* (giraffe hatch) at the rear for the carriage of ladders (or a very long baguette ... *peut-être*). It became the iconic French small van and for many customers represented the Renault 4 more than the passenger version. It too remained on sale in Europe until 1993 and was replaced by the Renault Express.

Heller's R4 1/24 car kit was released in 2015, and has now had new parts added to create the R4 Fourgonnette van to give a total of 148 parts. The car sprues (moulded in a slightly creamy white) have been added too with one new cooler-white sprue of van components, plus a new body, and an additional clear sprue with van windows. These combine with parts from the car kit well, although there are knockout marks inside many of the parts that will need dealing with if you want to have the rear door and/or bonnet open, as they will be visible. Detailing on the new parts are excellent and a little sharper than the original car parts, which are still acceptable if needing some prominent mould-seam lines removed. All doors, bonnet and the *giraffon* can be posed open or closed too. The two doors will need their raised central pressed metal ribs removing, which is noted in the clear instructions. As the doors are moulded in clear plastic some care will be required here to restore the smoothness of the plastic afterwards. There's a choice of two styles of wheel rims, which fit the soft vinyl tires well, although the latter in my boxing were somewhat scuffed and scratched. The engine and its bay are nicely busy, with reasonable ancillaries. Cabling etc. can be added at the modeller's discretion of course.

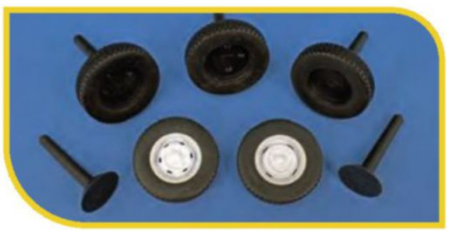
The instructions are clear and easy to follow, although the engine needs to be trapped between the lower chassis and upper floor plate, which might hinder unmasked painting. Markings are provided for a classic Renault service vehicle in white and yellow with black trim, or an overall blue Bosch vehicle. Colour call outs are for Heller's own acrylic range only, which is understandable. Also the Bosch vehicle is shown as being 047 blue overall in the instructions, which doesn't seem to exist in Heller's range: but the box back clarifies this as actually being 089 Middle Blue (I think it's actually Renault's *Bleu Saviem* 043 in reality). Most modellers will also probably prefer to finish the dull steel parts in something metallic rather than the US Ghost Grey callout too. The decals look very nice and include the Renault black side trim, which should ease masking. Moreover the decals look to have Eduard-style removable carrier film, which should ease blending them into the paint finish. Number plates are given for several European nations in both old and more modern EU-liveried presentation styles.

We like this kit. A quick test fit of the main parts seems to show everything will fit nicely, after some clean up, as mentioned. This van has quite an appealing shape, and if readers are very, very unlucky they might see our Editor's build-up in the next issue! The kit is available in shops now.

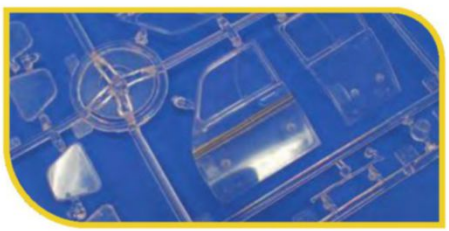
Merci beaucoup to the team at Heller for the review sample.



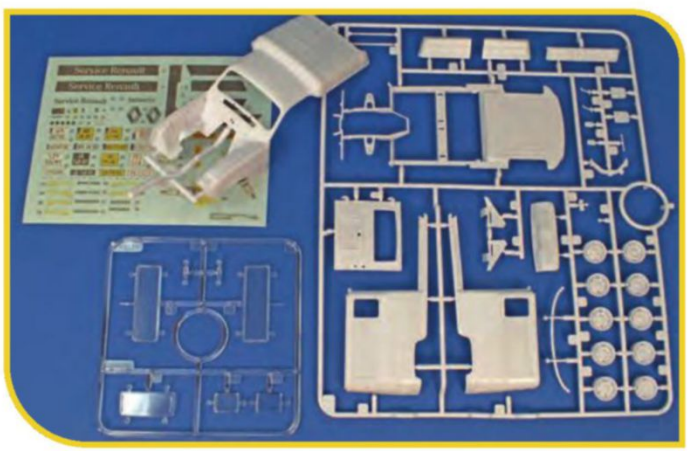
The original parts are well moulded but will need just a little a seam-line clean up.



Two styles of wheel rims are given and the tires have nice tread detail too.



The transparent parts are super clear, but the doors need these ribs carefully removing.



The new van parts are cleanly moulded with good detail.

SIDECAR SURVIVALIST



YANNICK DEGIOVANNI DETAILS IBG'S 1/35 CIVILIAN BMW R12 AND SIDECAR

IBG's 1/35 scale model of the BMW R12 with sidecar (ref. 35001) represents the original civilian version of this classic bike, identifiable by the mudguards which partially hide the front wheel. The bike also has a twin carburetor - something only featured on the civilian version.

The kit is very detailed and quite accurate in shape, but contains many small parts, moulded in a plastic that's a bit too soft for my liking. The runner tabs are enormous and not easy to remove without damaging the parts: you have to take your time!

I did a lot of research before starting the assembly, in order to add the details that would refine the whole thing – detailing of the engine and sidecar, and the trunk, which would be opened. It's a motorcycle that was produced in large quantities, quite a few models still exist, and the reconstructions are fairly accurate.

However, one must be very careful: IBG also offers the single carburetor version, used by the German army, so it's necessary to look out for this difference. In regards to the sidecar, the chassis offered by IBG really exists, but one has to make a rigorous selection in the documents available on the web to find the right references.

The model was significantly upgraded by replacing the wheels supplied in the box with a set of 3D-printed resin wheels from ASK. Based on the photos I found, I also detailed, added, and modified many elements of the model.



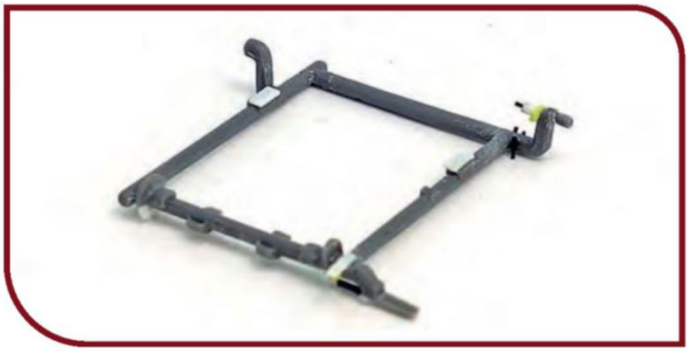
Using mini chisels, I hollowed out the inside of the sidecar's rear trunk, keeping the lip of the opening.



I lined the inside of the trunk rim with some plastic sheet. Here I'm redoing the 'wooden' slat floor inside the sidecar, while on the outside, the edges of the sidecar's opening were sharpened.



I glued the two halves of the sidecar together, then filled the joins with Milliput and sanded them smooth.



The sidecar chassis frame was also detailed, concentrating on the attachment points and boltwork.



I could then complete the detailing of the sidecar, still using Plasticard. Shown here are the different parts that make up the trunk lid.



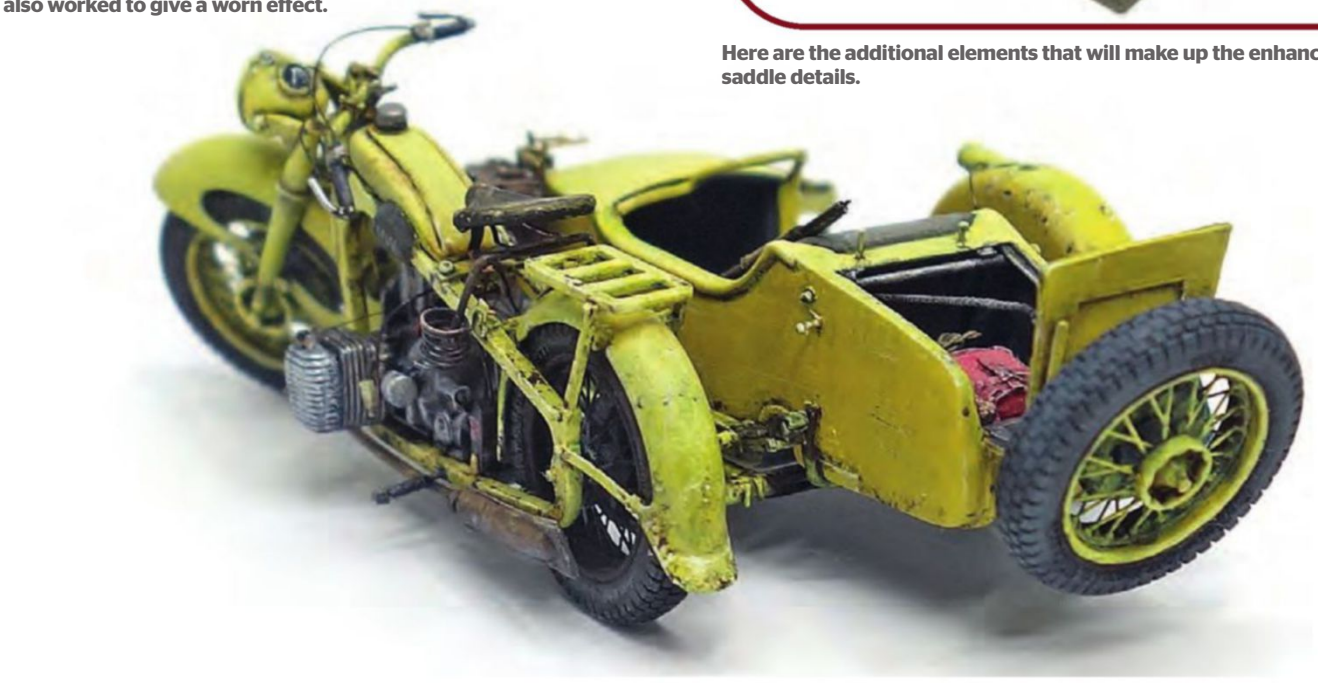
The motorcycle frame was now assembled. I had to rework the kit's mudguards, thinning them out, as the new ASK resin wheels weren't intended for the IBG kit. The BMW logo is clearly visible on the gearbox, which perfectly illustrates the kit's crisp detail.
The engine was assembled and detailed, (note the twin carburettors), except for various cables, which would be added once the engine block was painted.



Sidecar detailing is complete. Hand holds have been added to the front sill, and strengthening strips to the lower outer edges. The trunk hood will be glued on last, in the open position. The seat texture was also worked to give a worn effect.

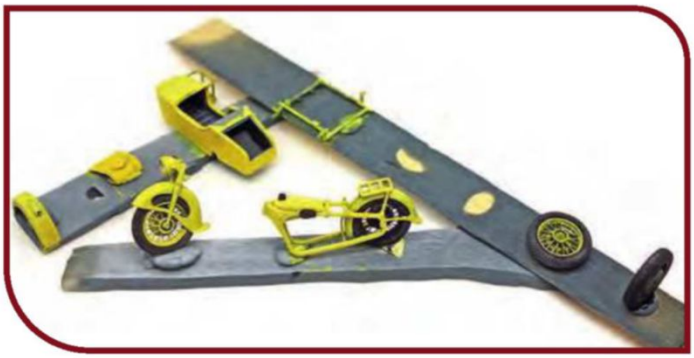


Here are the additional elements that will make up the enhanced saddle details.





The model was then undercoated with Citadel spray paint using white for the bodywork elements that will be yellow, and black for the rest. This gives the various materials used a single base colour, which is particularly useful when applying a notoriously tricky colour to build up, like yellow.



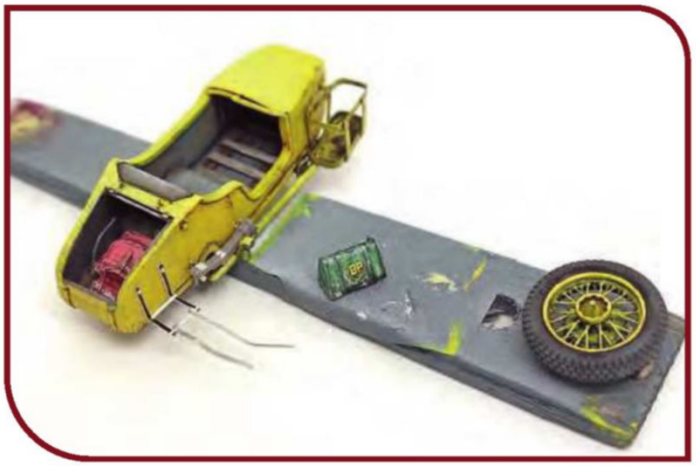
I then switched to brush painting using acrylic paint. In retrospect I should have done it with an airbrush, to save time!



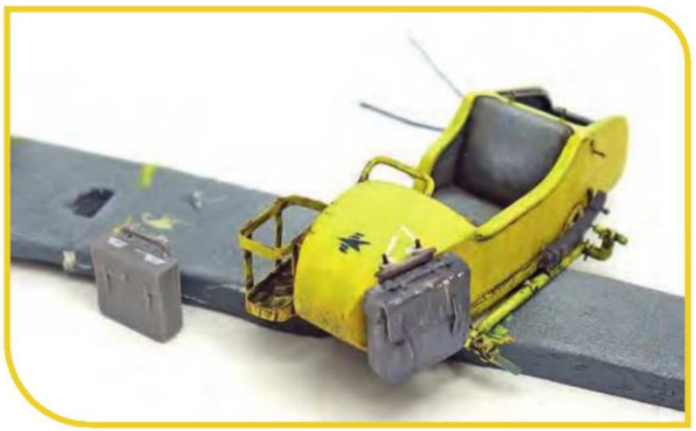
It was then time to start assembling some parts and completing the detailing, by adding the suspension, and the bags in the trunk. I also decided late to add an empty holder for a jerry can. The very first layer of weathering has been applied here, still using acrylic paint.



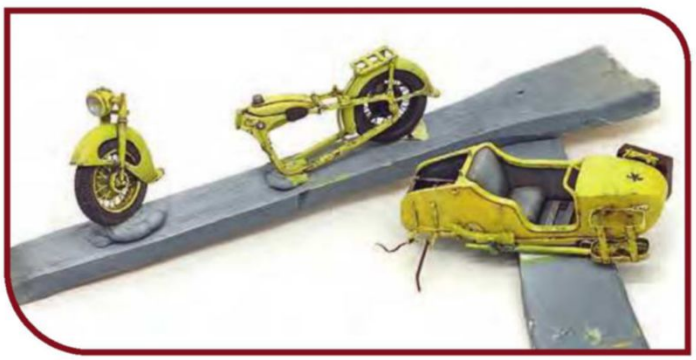
A portmanteau shot here shows the different stages of engine painting using AK metallic paints, and then washes to bring out the details.



I decided the sidecar needed a few more additions that I hadn't previously considered. An oil can taken from a Mini Art kit was found and its support was added. The painting of the sidecar interior was now finished with oil paints, in order to best depict the contrast and wear and tear on the various materials.



An improved version of the satchel supplied in the kit was also scratch built, giving it a more supple and battered look.



I completed the bodywork's aging process with oil paints. The idea was to accentuate the contrasts and refine the patina on the finish.



Still using oil paints, I painted the different accessories, taking care to differentiate the textures of the materials – the leather for example.


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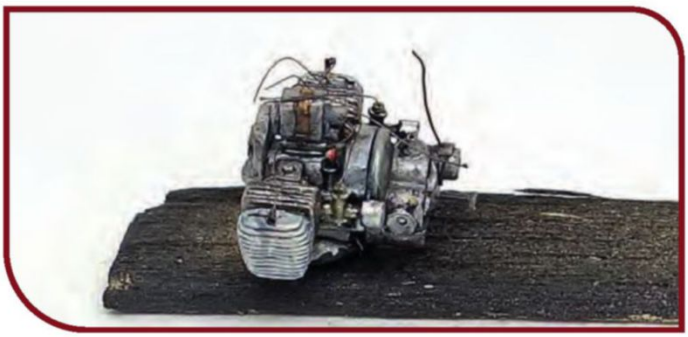




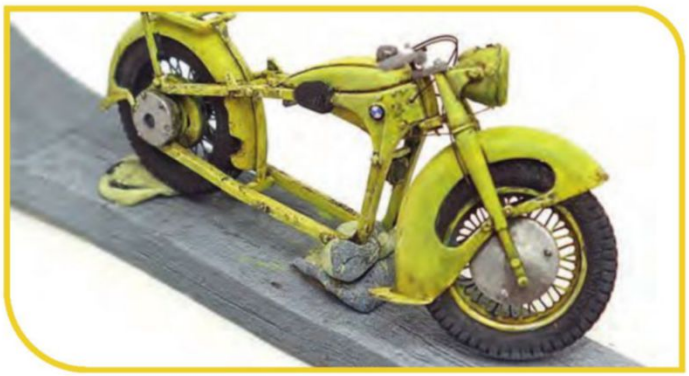
Every detail was important, even the smallest, or almost invisible ones. I added a small transparent bead, which I painted with yellow-tinted gloss varnish, to represent the headlight bulb. You can also see the additional bolt heads I added from a Meng set.



To achieve the characteristic curvature of the front and rear brake cables, I used heat-stretched plastic sprue.



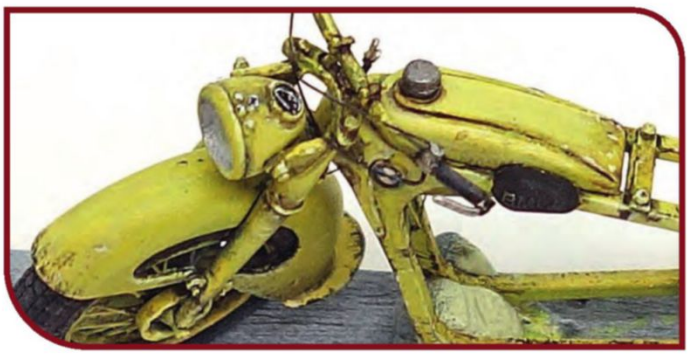
I used copper wires of different diameters salvaged from electrical reels and telephone cable to add wiring and cabling to the engine. These were all painted with acrylics.



The front brake cable runs along the fork, the rear one goes under the tank through a hole in the frame. If you're going to redo the cabling, you might as well do it like on the real thing!



Another important assembly is the front fork-frame. This was detailed with bolts, mounting points, and wiring. Under the tank, there is the electrical cable that powers the horn; under the headlight, the power cable for the bulb.



The BMW chassis logo is supplied in the IBG box as a decal. The same goes for the speedometer, which I then glazed with a drop of gloss varnish to represent the glass.



I also added the butterfly screw, which adjusts the fork height, using a resin piece from Passion Models.



Recently added elements were painted and weathered, using oil paints. Rusty exhausts, worn saddle leather, and the old rubber footrests all add to a sense of age. The resin spoked wheels add some real finesse too.



A tricky moment was installing the engine, with all the wires dangling. Then I could add the fuel pump, coil, battery and their hoses, the exhaust pipes, and fixed footrests. It was also time to glue the detailed seat in place.



I finished the sidecar, gluing the wheel and mudguard in place. The mudguard was detailed with screws and its fastening system.



The drive shaft was added with another adjusting wingnut underneath, as well as the gearbox's metal cover.



I created a small vignette for the model, based on the idea of a post apocalyptic world in which a reliable motorbike might be a useful vehicle for the hero of the piece. A negotiation is taking place for fuel bartered for food perhaps. I added a rifle to the sidecar, while the gas mask gives a sense of something 'not quite right'. The figures were from the resin Nutsplanet 1/35 range. I modified them slightly to reduce their 'soldierly' appearance. The house was built entirely out of card and Evergreen plastic profiles, while the large cistern and the stepladder were scratch built from a variety of materiels. Small accessories were from various MiniArt sets.



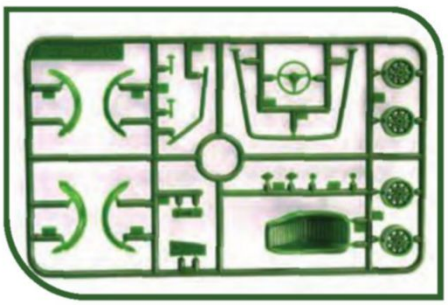
MINI



Huw Morgan Builds Tamiya's Recent Re-release of the 1/24 Morris Mini Cooper Racing

At the time of its introduction in 1959, the Morris Mini was a distinct departure from the typical saloon car of the day, and while a number of the features of the car, like its front-wheel drive had already been used by other manufacturers (notably Citroen and Saab) it was the overall packaging of what was a tiny vehicle with four seats and (some) luggage space which made the car such a triumph. Designed by Alec Issigonis using an established British Motor Corporation (BMC) engine design, the car nevertheless had much innovative engineering like the four-speed transmission set underneath the engine, the tiny 10" wheels and the independent wishbone and trailing arm suspension which initially used rubber cones as a springing medium, later switching to interconnected rubber/fluid 'hydrolastic' units. Alec Issigonis would go on to develop the concept through a family of larger BMC saloons.

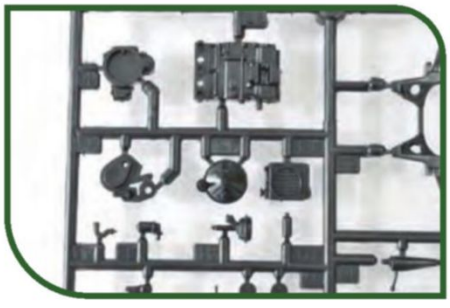
When it was designed, there was no thought given to the potential use of the Mini in motorsports, its purpose was only to provide a small, low-cost family car and it was initially fitted with an 848cc version of BMC's 'A series' engine offering a feeble 34bhp. Despite scepticism from BMC's own Competitions Department, several other tuners soon recognised that the Mini's superb handling offered a real opportunity in Rallying, and subsequently, circuit racing. Realising that it had a potential winner on its hands, BMC began a series of developments in 1961, first with a new long-stroke 997 cc engine and front disc brakes and badged as a Morris Mini Cooper, after the well-known racer and tuner John Cooper, soon followed by a shorter-stroke 998cc version. Ultimately this led to a whole new subset of engines in which the engine block was re-designed to accommodate even larger bores. This family of engines labelled 'S' were available in 970cc, 1071cc and 1275cc



This boxing has an additional sprue for the racing version, with a driver's seat, Minilite wheels and extended wheel arches.



The one-piece bodyshell is very neat and captures to look of the real thing.



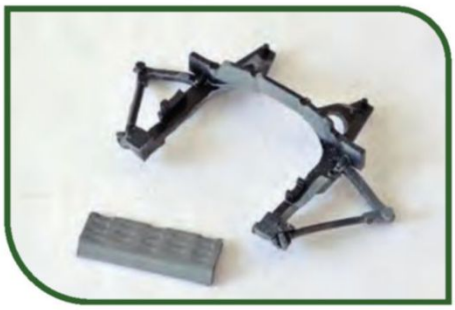
The multi-part engine is sharply moulded although the curious engineering means that there are seams in odd places.



There are moulding seams along the tops of the front wings, which need to be removed.



The engine/transmission builds up pretty well although the ancillaries are a bit short on detail.



M7 The front subframe has a clunky representation of the rally car sump guard, which was sawn off.



There are some minor modifications to the interior, including removing the bolt-on seat brackets on the front crossmember.

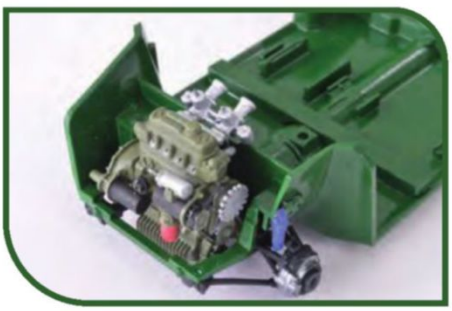
versions, the first and last being aimed squarely at the then-popular 1.0 and 1.3 litre competition classes. By 1964, the 1275 'S' was a serious competitor, offering more than 90bhp. It won the Monte-Carlo Rally and with cars run by John Cooper, dominated the British saloon car races of 1964 and 1965, finally winning the championship in 1967.

Tamiya's recent re-release of the Mini Cooper racer dates back to its original 1993 new tool of the basic saloon, the racing version also being released in 1993. The kit is offered in green and black plastic, with a one-piece body shell and separate one-piece floor with individual pieces of glazing. Some items of trim are contained on a chromed frame and there are four vinyl tyres bearing a rather indeterminate tread pattern, which aren't particularly relevant to the Dunlop CR48/CR65 racing tyres of the time. Considering the age of the moulds, and the number of releases so far, the parts are all pretty crisp and blemish-free although in some cases lacking the finesse of modern production. The kit appears to be something of a hybrid, carrying over features like the rear seats (because they substitute for the rear bulkhead) – unlikely on a dedicated racer, and with some anomalous parts – the body is an early Mk I or II, typical for the 1964/65 period while the kit provides replicas of the 4.5" wide Minilite magnesium wheels which weren't homologated for the car until 1967. The kit's markings are equally equivocal, offering race numbers for four machines, all in classic Racing Green, with the contrasting white roof of the production cars, and John Cooper's signature white stripes on the bonnet.

There's no information as to the drivers, circuits or dates of these vehicles, but if it's 1964-ish it was likely to be (Sir) John Whitmore, John Handley and John Rhodes, the latter continuing his association with the Cooper team until 1967.

The build begins with assembling the rather tidy replica of the 'A Series' engine/transmission with a two-piece block and gearbox casing and, curiously, a vertically split cylinder head. To this basic structure is added the clutch housing and ancillaries together with (temporarily) the three-branch exhaust manifold. The engine was painted in green with the ancillaries picked out in black with a splash of red for the oil filter body, although at this time the filter would probably still be loose inside a separate bowl, instead of the screw-in cartridge of later versions. The completed engine was now mounted into the front subframe, together with the simplified driveshafts and wheel hubs/brakes. The kit subframe comes with a lump moulded into the front crossmember, apparently to represent the steel sump guard seen on rally cars, which was inappropriate for a racer, so was sawn off.

The instructions now progress to fitting the front and rear subframes to the floor, the floor itself being painted Tamiya Racing Green (TS-43) first



Here's the engine in position on the front subframe, showing the slightly crude ancillaries like the fan.



The front interior completed with the dashboard and decals and some scuffing added to the floor.



The chassis and interior were finished off with the rudimentary roll bar and the unavoidable rear seats.



The seat was dressed up with fabric belts and 3D-printed buckles.



The body was first primed before painting it green using Tamiya TS-43.



The body was masked internally to prevent overspray from the green.



The separate roof panel was painted white and subsequently masked to allow the gutter rim to be painted green.

as a light coat from the aerosol can, then decanted and sprayed through the airbrush. There are some minor modifications to the interior, notably removing the mountings on the crossmember for the driver's and passenger seat, and adding some scuffing of the paint using Vallejo Steel stippled on with a piece of plastic sponge to represent some wear and tear. The race seat itself was painted black and given seatbelts from the excellent Yamamoto 3D-printed set (YMPTUN116). With the subframes installed, the suspension can be completed with the assistor springs at the rear and the shock absorbers used on the racers at the front, the latter painted dark blue to represent the Armstrong units likely in use at the time. The engine bay and the interior can now be completed with the addition of the radiator and its associated inner wing panel, and the dashboard and rear storage bins, which form the mountings for the rudimentary roll cage. The dash carries the additional binnacle for the rev counter and additional warning lights – all the instruments being provided by very neat decals.

The body shell could now be prepared for painting. The first job being to remove the moulding seams running front-to-back on the top of the front wings, after which the body, minus the windows and separate roof panel, could be primed using Mr Hobby Surfacer 1000. This was then flatted down and finished with the recommended Tamiya Racing green, initial thin coats being from the warmed rattle can, and final wet coat after decanting the paint and spraying through the airbrush to give better control. The door cards were painted a pale grey and the windscreen, front windows and rear-screen surrounds brush-painted in Mr Hobby Rubber Black (H77) while the rear window surrounds were picked out in





Given the age of the kit and the consequent limitations of design, engineering and moulding, this is a pretty good re-release from Tamiya. The racer is perhaps less well known than the rally version, available as kit 24048, representing the Monte Carlo winner but both will build up into tidy replicas of an iconic car: one, which from unlikely beginnings, proved to be a National and International winner, surprising an awful lot of people along the way.

My thanks to The Hobby Company Ltd for the review sample.



Tamiya's 1/24 Morris Mini Cooper Racing. Kit Number 24130.

aluminium. The separate roof panel was primed with Mr Hobby White primer and finished with Tamiya White (LP2) Lacquer, with the white fully cured it was carefully masked to allow the rim of the guttering to be painted green.

I find that the chrome-plated parts provided in many kits are too shiny for my liking, so the chrome was removed from the majority of them by dunking in diluted household bleach. A few minutes of immersion later and the parts can be rinsed, revealing glossy black surfaces, which were painted with Mr Hobby Super Fine Silver (SM201). The kit decals proved easy to use and I chose to do a plain shell with race number 23, with the trademark John Cooper bonnet stripes but without the side stripes and without the rather stylised headlamp tapes which appeared not to be used particularly frequently. The last action was to fit the glazing, lights and fuel caps, attaching these well-fitting pieces with Pacer 560 acrylic canopy glue, which dries clear. The kit's rubber bonnet hooks were replaced with resin ones from D.A.B. (DAB244-001).



BRITISH BULLDOG



Erik Fontein Combines KFS, Italeri and his Spares Box to Build A British Bruiser of a Tow Truck – The Seddon Atkinson Strato 400 8x4

This recovery vehicle has a typical British look. The combination of a long wheelbase with 8x4 drive, the low storage boxes, and the Holmes 750 recovery attachment with bucket is something you won't find in any other country. Why in England? I have no idea ... Perhaps the long wheelbase has to do with the permissible axle load for bridges, for example.

The Holmes crane is useful for righting overturned vehicles, but also for lateral winching and hoisting work. The under-reach is extremely suitable for transporting defective vehicles without damage. In my opinion, these are the possible reasons for this type of vehicle. There are also potential disadvantages, such as the very large turning circle. Apart from all this, and from a modelling point of view, they certainly look good!

To build such a vehicle, I started researching how I could combine various kits and parts. The first kit used as a starting point is the KFS kit TQ-30 for the Holmes 750 **(photo 1).** This kit is of very good quality and also features typically British box bodies. The second kit was an incomplete Leyland Power



Truck from Italeri (ref. 789) **(photo 2)**. You might say that the Leyland was already British enough, but KFS also has a very nice cab conversion for the Seddon Atkinson Strato. Personally, I find the Seddon Atkinson a nicer variant of the Cab-Tec cab than the Leyland, and especially with the low roof included , so the choice was





quickly made. In my spare-parts box, I found two long chassis beams from the Italeri DAF Roadmaster (ref. 763), a second front axle, and an incomplete Italeri BRO under reach. In short, I had plenty of parts and ideas to build this vehicle.



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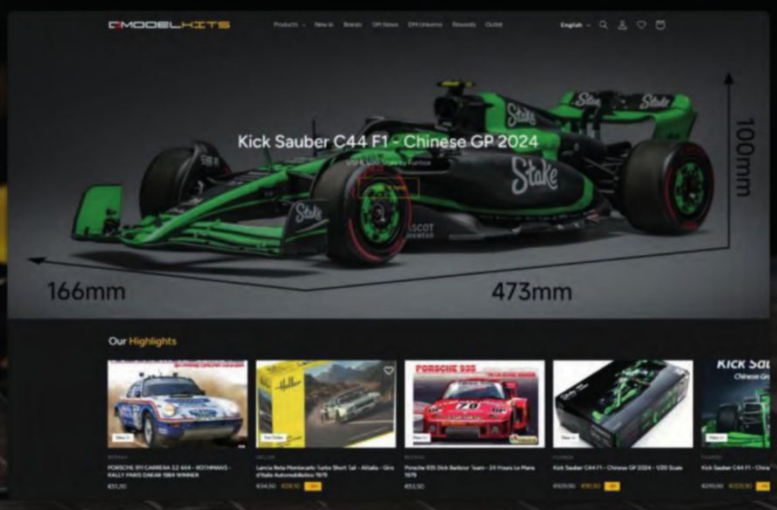
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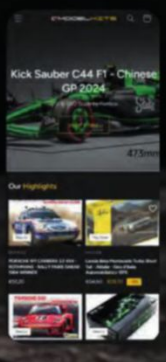
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First, I started with the cab conversion. The grille section under the windshield needs to be removed so that the resin Seddon Atkinson part can then be glued underneath **(photo 3)**. To provide sufficient rigidity, I also mounted the side walls and the rear section.

The roof was secured with tape because I wanted to paint it a different colour than the rest of the cab, and keeping the roof separate makes painting easier **(photo 4)**. The advantage of the Leyland kit is that it already has a right-hand drive dashboard, so I didn't have to change anything about the interior.



The engine and chassis were built entirely according to the instructions, **(photo 5)** but two extra crossmembers were installed due to the length of the chassis. The tandem axle was assembled but not glued to the chassis. This way, I could still shift the tandem axle within the chassis to better determine the final chassis length and its position relative to the crane **(photos 6 and 7)**.

Only when the undercarriage was on its wheels was the second front axle installed, this way all wheels rested neatly on the ground. I found the dimensions for the axle spacing on the internet.

After the rolling chassis was ready, I placed auxiliary chassis beams on

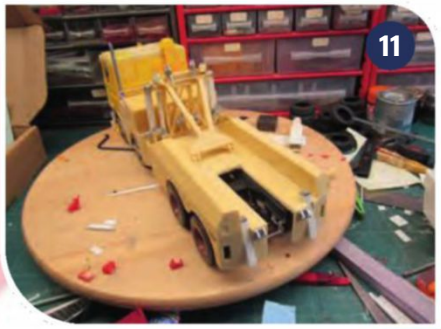














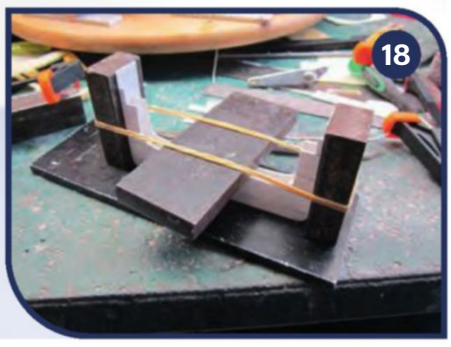












it, for the body of the Holmes crane to mount on. The KFS crane is of very high quality and is easy to build **(photos 8, 9 and 10)**. Furthermore, the crane can be made fully operational, which makes it possible to place the model in various positions. For the booms, you can choose between two types: a lattice and the box-section variant. I chose the box-section because it is also extendable. This option can be very useful for certain recovery operations because it creates extra reach.

(Photos 11 and 12) I sawed an opening at the rear of the base plate for the modified BRO under-reach.













I shortened the boom, and the tank for the hydraulic oil, which also serves as a pivot point, has been modified as well. A winch is mounted on top of the boom, and a cable guide with a pulley is placed at the end. The lower part of the under-reach has been slightly extended to provide sufficient length to lift, for example, a bus or a truck by the rear axle **(Photos 13 and 14)**.

To ensure the toolboxes aligned nicely with the cab, I extended the front box slightly. The advantage is that this allows the fenders of the second front axle to fit exactly into the toolbox and that the outriggers of the Holmes crane are positioned just behind the second axle. The latter is beneficial for the weight distribution of the vehicle **(Photo 15)**.

To give the vehicle some extra recovery capability, it was fitted with a reinforced front bumper featuring an extra winch **(Photos 16 and 17)**. This reinforced section is mounted under the bumper in place of the spoiler **(Photos 18 and 19)**. The lower cab step is subsequently mounted to this section. Furthermore (in typical British fashion), a roof nameplate has been installed, and the superstructure has been fitted with a flyer for the beacons and work lights to ensure there is sufficient light at the work site during recovery operations.

For the main colors of the vehicle, I chose traffic red with white; for the smaller parts, I used black and aluminum **(Photos 20, 21 and 22)**. The lettering on the vehicle is red, which contrasts nicely with the white background. Red and white stripes have been applied to the front and rear, and to give the body a bit more color, the stripes from the Italeri Ford Transit have been used **(Photos 23 and 24)**.

All in all, this is a tough guy that can handle any recovery job.



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A Smoking Beemer



Trevor Pask Builds, and Looks at the History of, Esci's 1/24 BMW M1 Kit

Procar was a racing series involving professional drivers from F1, the World Sportscar Championship, and the European Touring Car Championship, all racing each other in identical BMW M1 sports cars. The series ran for two years, 1979 and 1980 as a Grand Prix support race. F1 drivers actually raced in Procar on a Saturday afternoon after F1 qualifying, with Niki Lauda and Nelson Piquet being the two champions. Despite its popularity with fans, the series ended after two years, when BMW elected to focus on an F1 programme for 1981.

ESCI produced a kit of the BMW M1 in 1980. This was issued in several variants reflecting the different sponsors involved in the series, and they became very collectible after ESCI ceased trading in the 1990s. Unexpectedly, the kit then resurfaced twice, being issued by Revell in 2003 and 2014.

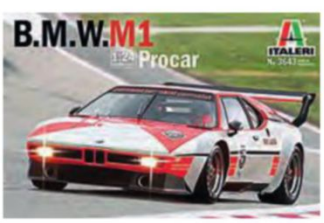












First released in 1979, ESCI's kit has seen the light of day several times since, also being re-issued by Ertl, Humbrol and Gunze Sangyo.

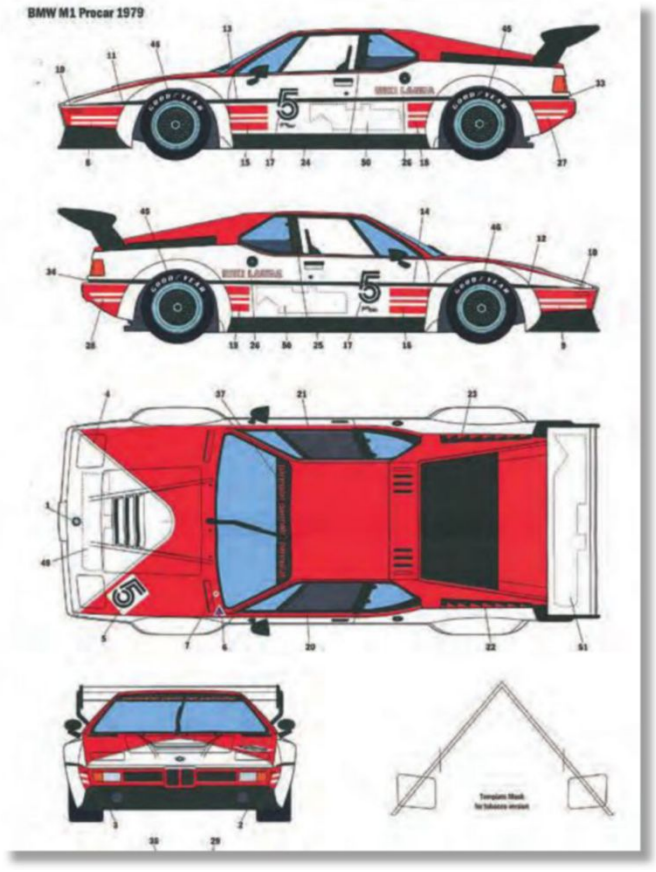
The only difference was the decal sheet: each represented the BMW sponsored car with its classic white, red and blue scheme, but in the 2003 kit, the modeller had to paint the body in these colours, whereas the 2014 issue provided a large decal sheet.

In 2021, the kit reappeared in an Italeri box: Italeri having now acquired the tooling of its Italian rivals ESCI, Protar and Supermodel after their demises. I suspect it was reissued because of Nikki Lauda's death, which made a kit of his car marketable. One problem for Italeri, however, was that Lauda's car carried tobacco sponsorship, which was now against the law. They overcame this by supplying the Marlboro decals but avoiding any mention of them on the instruction sheet. As the classic red chevrons of the tobacco brand were also not now permitted to be shown, Italeri indicated a modified variant of this scheme but suggested the modeller may want to do something else. Two templates are provided to assist masking for painting – one with curved edges and one with sharp edges, with the instructions merely mentioning the latter was for the 'tobacco' version.

The old ESCI kit is well detailed and captures the muscular feel of the car perfectly. ESCI tried hard with their car models, but to anyone used to more modern Hasegawa, Tamiya or Revell kits, a 1980s ESCI kit can come as a bit of a shock. The M1 is typical in that the detail and ambition is there, but the technical finesse is a little lacking. The kit is festooned with flash and huge ejector pin marks. Cleaning up and filling all these imperfections takes a lot of time

On the plus side once everything is cleaned up and test fitted, the model presents a conventional and enjoyable build. The only difficulties I encountered were aligning the engine and rear suspension correctly and positioning the interior structure in this area.

I added a little wiring to the engine and a photo-etched aftermarket seatbelt. The latter required removal of the one moulded onto the seat. Given the shape of the seat, this work was a little awkward, but can be the single most effective improvement for an old kit like this.



This is how Italeri navigated the ban on tobacco advertising, even in model kits. The hatched areas are for the Marlboro logos. The one on the bonnet seems to be missing, although it is on the decal sheet.

Carbon fibre was a thing of the future in 1979 and the M1's interior was largely a uniform matt black, which contrasts well with the tobacco-sponsored machine's white and red body shell. Italeri provides the smaller areas of red as decals, a small block of red decal for any mistakes. They also give masking templates to delimeate the larger orange areas, whihc can then be sprayed over a white base. Tamiya TS-36 Fluorescent Red is recommended for the colour, with the decals being matched to this exact shade.

I painted the body shell with Halfords White Plastic Primer followed by Gloss Appliance White. I masked out the white areas and then carefully sprayed the red areas with Tamiya TS-36. Tamiya aerosol paints tend to spray at a very high volume out of the can and it's easy to apply too much paint in one application. You can decant the paint from the can and airbrush it on, or you can use the can and lightly dust the model from some distance and build up a coat with several applications. I choose the latter option, as the solvent in the paint is very strong and decanting the paint can be both very messy and wasteful. One tip if you do use the can is to warm it by placing it in a bowl of hot water for a couple of minutes – the paint will be less viscous and spray more smoothly.

When the paint was dry and I'd removed the masking, any slight overspray or leakages under the tape were polished away with a nail buffer, which is relatively easy to do if the less robust Tamiya paint is applied over a tough automotive white base. The body was then left to dry thoroughly before the decals were applied. These are a highlight of the kit and responded perfectly well, conforming to the model's contours. A coat of clear automotive lacquer was applied after the decals were fully dry to seal them and level out the slight step between white and red painted areas.

Final assembly was a little tricky as the glazing needed some trimming and coaxing to fit inside the body shell. The shell itself also requires careful easing onto the chassis. Unlike a modern kit there's no satisfying 'click' when everything is lined up. Rather one must line things up and hold everything in place while applying a few dabs of superglue.

To display the model I found an image of the 1980 British Grand Prix programme (sponsored by the same tobacco manufacturer). The image was of an F1 car, but cut down for the base, the shapes and colours seemed perfect for the subject.

Italeri are gradually reissuing many autosport models they acquired from ESCI and Protar: the Ford Escort Rally car and the Porsche 956 Le Mans being recent examples.

While not up to modern standards, all are capable of being built up into good models while honing some basic modelling skills. They are not a project for the beginner, but are recommended for anyone else.



GRESINI - CAMPIONE DEL MONDO!

GENNARO ZAPPA HONOURS THE 1985 125CC WORLD CHAMPION, FAUSTO GRESINI, WITH HIS 1/12 BRACH MODELS GARELLI 125



Brach Models are well known for their superb 1/12 resin kits of racing bikes from the 60s, 70s and 80s. The company's owner and creative maestro is Luciano Brach Zanino, and I'm fortunate to count him as a good friend. One of my passions also happens to be vintage racing so I was more than happy to build Brach's Garelli 125 kit BM-VR03, which has markings for Fausto Gresini's 1985 World Championship bike, which he rode for the first of his two Championship wins. To be honest, I really just consider myself a simple kit builder, but when this is combined with the mastery of Luciano, an artist who creates unique models of excellent workmanship, which are hyper-detailed down to the smallest details – almost equal to the real thing, the result can only be astonishing!

To better appreciate this bike, it's worth retracing its technical and racing history. After the withdrawal in 1981 of the Minarellis ridden by World Champion Angel Nieto (available as Brach Model BM-VR05) and second-placed Loris Reggiani (Brach Model BM-VR06), the racing department was relocated en masse to Sesto San Giovanni on the outskirts of Milan, under the new Garelli banner. They continued to dominate the Grand Prix Motorcycle Racing 125cc class, winning forty-two GPs and six consecutive world titles. Their career ended in 1988 due to a change in regulations that no longer allowed twin-cylinder racing. This competition is now known as Moto3 as part of the MotoGP organisation.

In 1983 Garelli introduced a new fairing and the characteristic, if somewhat awkward-looking, rear tail fairing. This was specially designed in a wind tunnel, but allowed the bike to gain an extra 15 km/h using the same power! The engine was capable of developing 46 hp at 14,500 rpm. With this bike, Nieto won the world title in both 1983 and 1984. In 1985, Garelli switched to Team Italia, changing its livery from the classic black and red to white with tricolor stripes. The engine was further enhanced and, while maintaining the same carburettors, now developed 49 hp at 14,600 rpm and reached a top speed of 230 km/h. The declared curb weight was 78 kg, an increase of only 0.5 kg compared to the previous year's version. With this racing car, Fausto Gresini, who became the team's official rider, immediately managed to win his first world title, then finished second the following year and was confirmed as world champion again in 1987, again on the Garelli.

The kit, as mentioned above, is rich in details of excellent quality. All the pieces are finely and cleany cast in resin with steel rods and photo-etched parts. There are also a lot of bolts and bolt heads, and when I say 'a lot', I mean "a lot'! The primary preparation for assembly does not require any special work: the pieces simply need to be sanded and finished at the joints of the molding channels. Once the work is complete, all the pieces should be thoroughly washed with a degreasing detergent – I used liquid hand soap and a soft-bristled brush. After rinsing thoroughly, it is advisable

to dry the pieces with compressed air. I also recommend using latex gloves to avoid leaving traces of grease and sweat, which definitely helps to achieve a good final paint finish. The next step is to prime all the pieces with Tamiya White Fine Surface Primer and, once dry, apply the appropriate colour to each individual piece and the pre-assembled parts.

For the futuristic frame, which was made entirely of aluminum, as well as the rear swingarm, I used Tamiya Silver Leaf (TS-30). For the engine, which comes disassembled in the kit as in reality, I preferred to airbrush the parts with different shades of Alclad aluminum after studying photographic documentation of the real subject. So I selected Duraluminum (ALC-102), Polished Aluminium (ALC-105), and Airframe Aluminium (ALC-119), which all helped give subtly different tones to the components.

For the clutch cover I used Mr Hobby Dark Iron (MC214) and for the carburetors I chose a magnesium shade, Alclad Pale Burnt Metal (ALC-104). The radiator, rims and front fork legs were painted with Tamiya Semi Gloss Black (TS-29).

For the front windshield housing, the seat, and the rear fairing, I used Tamiya White Fine Surface Primer. Why did I use primer to achieve the





Brach Model's provide a full resin kit with decals, photo-etched, rubber tires, metal and steel parts. The kit contains more than 400 parts, photo-etched clutch and a choice of either resin transmission chains, or a resin and photo-etched version.





There's also a vacformed windshield and comprehensively detailed instructions. The parts are all very cleany cast and arrive separately packaged for their own protection.





Like any resin kit, the parts must first be removed from their casting blocks. I used a part of modelligh snips and then cleaned up the cuts with files and fine sanding sticks. Some minor filling was then needed using Tamiya White Putty. Note the bike support, which is cast in a stronger white resin, as this must take the, not insubstantial, weight of the completed model

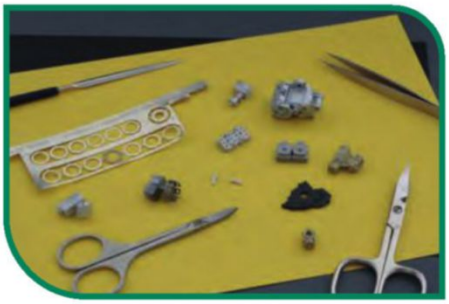




The main components were assembled and once cleaned up, sprayed in their basic colours.



I seperated all the bolts and nuts into different compartments of a storage box, so as not to confuse them.



The detail is phenominal, but requires careful work to ensure that the photo-etch is applied correctly. This is the multi-part clutch!



The inside of the fairings was painted to represent raw fibreglass. The real bike was very parsimonious with its paint coverage, as weight saving was paramount.



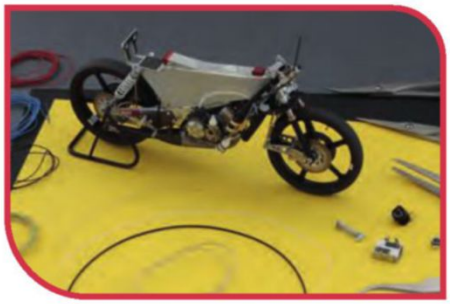
I built the model as a series of subassemblies, which allowed each to be carefully painted and finished before bringing them together.



Here the frame and engine have been assembled with the front forks dry fitted to check the bike's sit. The bike stand makes for a useful work stand too!



The radiator could now be added. The twin PE radiator pump mounts need to be carefully bent to shape.



The kit provides several sizes and colours of tubing and cabling to plumb things in. The instructions give exact lengths to cut these to and small steel pins to attach them.



Here the rider's instrumentation has been assembled, prior to attaching it to the front of the upper fork.

right shade of white? There is an explanation for this, in my opinion, if you want to obtain a result that reflects the right shade of white. At that time, the bike fairings were made entirely of fiberglass resin and were painted without using primer to keep weight down. So the nitro-based paint, after the solvent had evaporated, took on a semi-gloss tone, so there was no need for a high gloss finish. For the inside of the fairings, I simulated the characteristic faded brownish-yellow of fibreglass with alcohol-based inks that I blended with the help of a cotton swab soaked in Tamiya X20 thinner.

The exhausts and chain links were painted with a silver base and then painted with Mr Hobby Russ-Schwarz (Soot Black) H452. Once the painting and assembly work was finished, I detailed all the components with the various instrumentation accessories and electrical wiring.

Finally I applied the decals, which went on without any problems. The decalled body fairings then recieved a coat of K Acrylic semi-gloss acrylic varnish (sadly no longer available), and when this was fully dry, the final lustre was recreated using Tamiya polishing compounds.





With decals applied, the bike looks real. Even the sponge supports for the farings to sit on are provided. I painted them dull red following photo references.



Airbrushed heat discolouration was applied to the PE disc brakes. Note the weld seams on the aluminium frame too - faithfully reproduced in the resin casting.



The front fairing needed careful masking in order to paint the black background for the race number. A decal is provided but I preferred to mask and paint it.



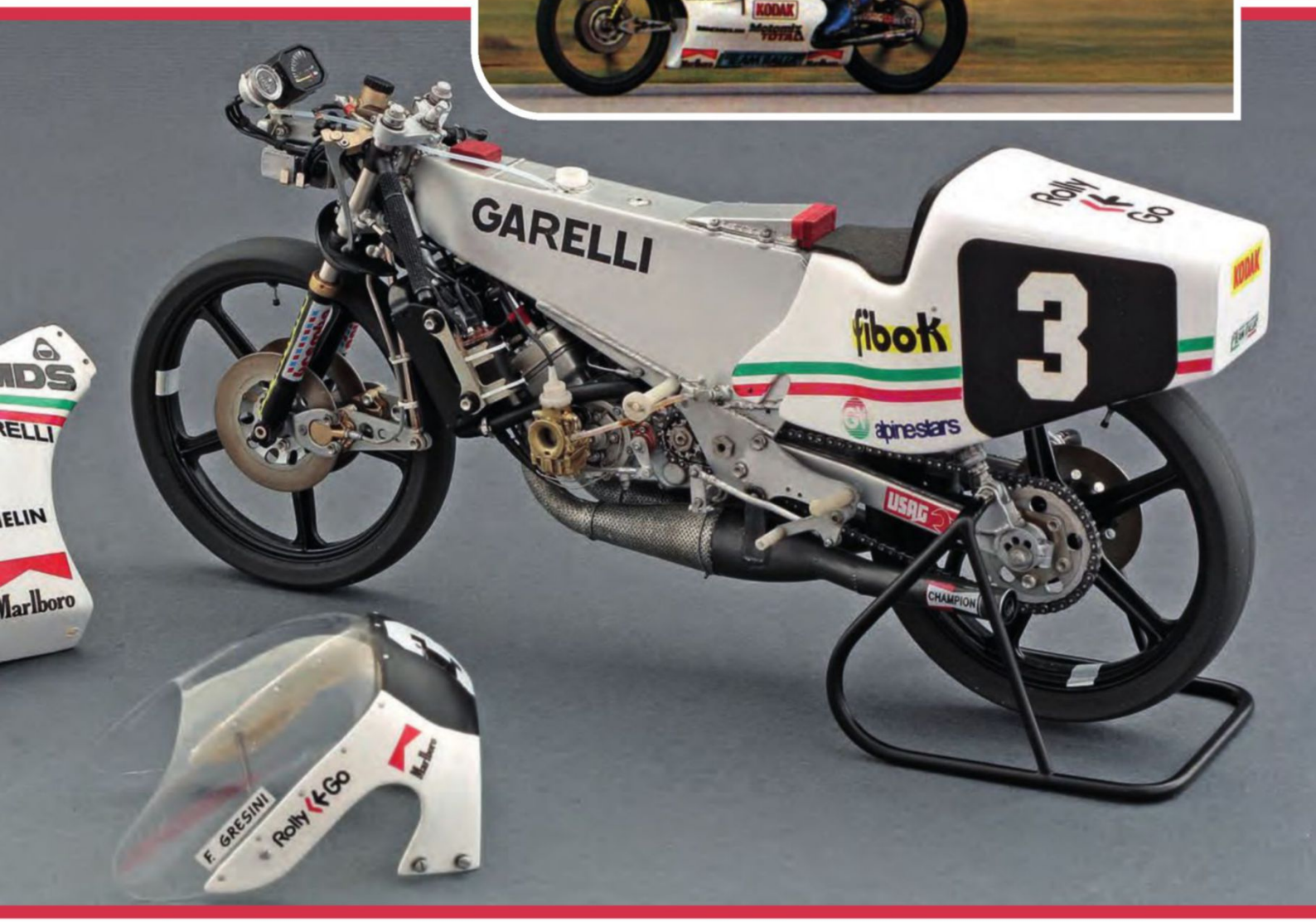
The kit decals performed flawlessly. Full sponsorship markings are provided too.

I chose to display my model with the fairings all removed: while this means the lines of the bike aren't immediately obvious, it does allow the mechanics and distincitve frame to be easily viewed, which is a testimony to the original bike's innovative construction, and also to Brach Model's dedication to providing every detail.

I'd like to thank Luciano for giving me the honour and pleasure of building this model and bringing to life his masterpiece.



Fausto Gresini (23 January 1961 – 23 February 2021)
Grand Prix 125cc World Champion 1985 and 1987





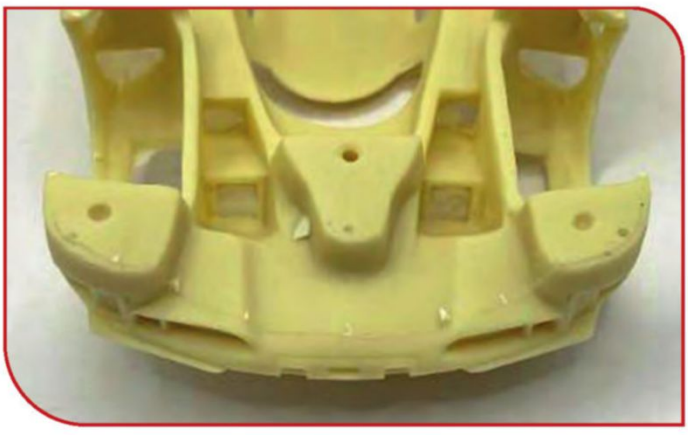
Bring On The Prancing Horses

MARK UNDERWOOD BUILDS PROFIL 24'S RESIN 1/24 FERRARI 499P THE 24 HOURS AT LE MANS HYPERCAR 2023 WINNER

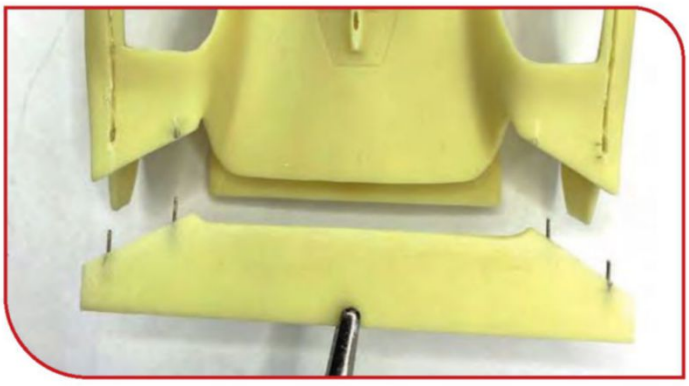
Ferrari's much anticipated return to the top class of the FIA World Endurance Championship arrived in style in 2023, with their 499P entered in the Hypercar class of the multiclass series. In the same year it went on to win the flagship race of the championship, the 24 Hours of Le Mans, which was a full fifty years since the last time Ferrari had won this iconic race in the top class with the 333SP. For 2024 Ferrari stuck with an evolution of the concept and repeated their feat of winning the 24 Hours of Le Mans.

Profil 24 are a small 'garage' kit manufacturer based in Le Mans in France and their subject matter largely, though not exclusively, focuses on vehicles that have raced at the iconic Circuit De La Sarthe. They manufacture highly detailed 1/43 & 1/12 kits and also kerbside kits in 1/24. I have found the quality of some of their kits to be variable in the past, but on opening this kit's box I was very pleased with what I found: There were no notable deformities in the mouldings, lots of good quality photoetch and crisp, well printed decals.

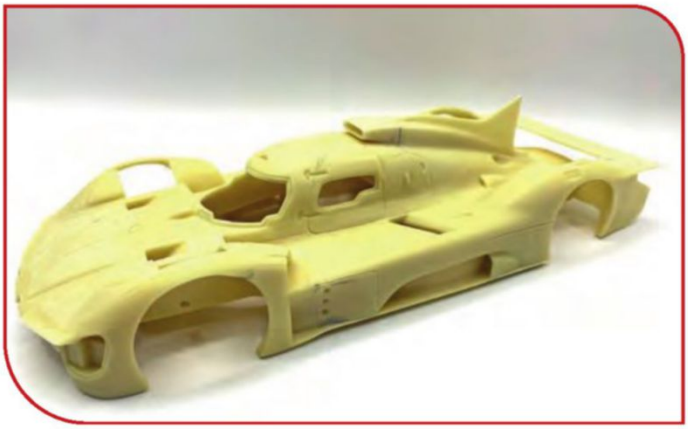
Resin kits manufactured in small numbers cannot, by their nature, have the same consistency in their accuracy and fit as mass-produced injection moulded kits and I always approach my resin-kit builds of all scales with the same methodical approach. First I read and understand the instructions, then I unpack and check the contents against the instructions to ensure everything is present and correct. On inspecting all the resin parts I noted very few imperfections or air bubbles, which can occur in polyurethane resin parts. To rectify the minor air bubbles, I counter-intuitively drill them out using a slightly larger drill bit than the bubble, which gives a clean surface for the putty to bond to. To fill them I used a two-part resin putty to avoid the risk of the filler shrinking. Once the putty had cured I proceeded to clean up all of the parts, carefully removing flashing with a modelling knife, sanding down any seams and edges, drilling locations for antennae and body mount points, engraving the panel lines deeper and sanding the



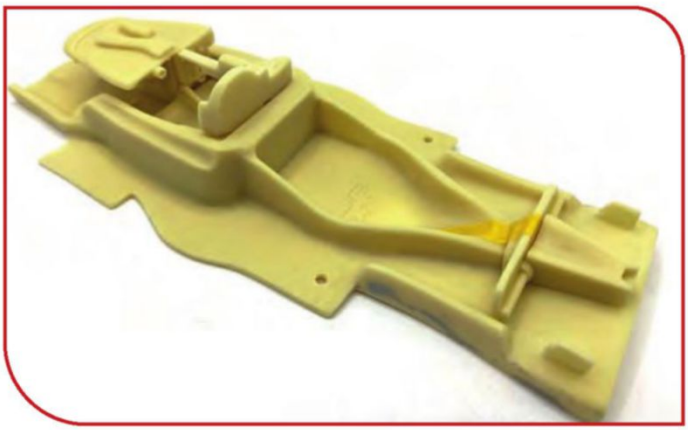
Initial inspection of the castings revealed very few air bubbles – a relatively common occurrence with polyurethane resin mouldings.



The 499P features a lower wing that is integral to the rear bodywork. In the kit, it came as a separate piece so I used 0.5mm brass rod to aid location and create a strong mounting point. I could then fill any gaps and clean up the join.



With the lower rear wing and roof mounted air inlet fitted, I then engraved the panel lines deeper.



As part of the test assembly process, I proceeded to clean up and test fit the cockpit and rear transmission parts to ensure they all fitted well.

filler to the correct shape. I also paid attention to keying up all surfaces, carefully degreasing all the parts to remove any moulding agent that might be present as this would prevent the paint from adhering properly.

With the aforementioned variables present in the manufacturing of resin kits I proceeded to temporarily fully assemble the kit using small amounts of contact adhesive and masking tape to hold it all together. This process is time consuming and can feel like it's holding one back from the more interesting aspects of the build, but it is always worthwhile. It enabled me to make some minor adjustments to the body such as drilling and pinning the thin rear part of the bodywork. This ensured it would stay attached while handling during assembly. I also made sure that the photoetch aerodynamic mirror mounts, the central plane and wing endplates all sat in the desired way. This final point was the only area which presented issues on this build because the endplates initially wouldn't sit parallel to the ground, with the rear sitting lower than the front. To remedy this I engraved the grooves in the top of the wheel arches deeper to allow the endplates to sit a little deeper at the front.

Once I was happy with the fit of parts and overall stance of the model I cautiously disassembled the entire model, except for the various photoetch aerodynamic fins in the air outlets, which I had permanently bonded into place. I then cleaned and keyed up the parts with 1000 grit wet n' dry paper ready for painting.

I began the painting process by priming all of the parts, and checking for any minor imperfections. Once these had been remedied and a final primer coat was applied, I airbrushed a thinned mix of two parts Tamiya Italian Red (LP-21) to one part Tamiya Bright Red (LP-50). This gave me the shade that I felt most closely resembled the actual car. Once this had dried I masked up the body to paint the black undercoat for the carbon fibre effect decals. This was all sealed with a tack coat of Zero Paints Diamond Finish 2k clear and left to cure for a few days.

The majority of the other parts were sprayed Tamiya's lacquer Gloss Black (LP-1), to make the wheels ready for their detail decals and most other parts ready for the application of carbon fibre-effect decals. The exception was the exhausts which I painted Titanium Silver (LP-63) over the black with a filter of Light Burnt Metal.

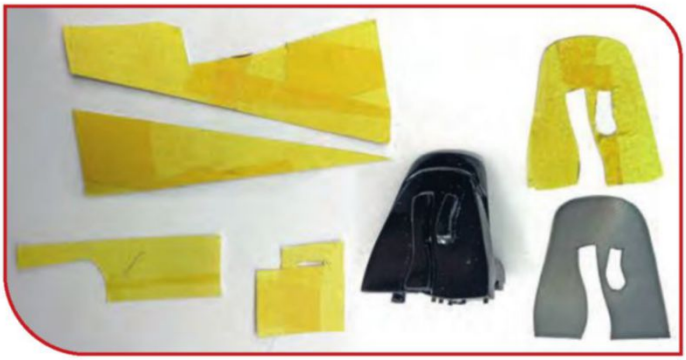
The kit-supplied decals laid down really well, with good opacity, accurate fit and presented me with no dramas at all. After letting them dry for forty-eight hours, I carefully washed the body with warm soapy water to clean off any decal solution and then airbrushed it with a 2K clear coat. Once fully cured, I proceeded with making the assorted templates for the carbon fibre effect decal, which was not a quick task but was well worth the effort. I then used the templates to mark out the carbon fibre-effect decals and carefully cut them out with decal scissors and a craft knife. I applied them to the now-cured parts along with the remaining kit decals, I had to utilise medium strength decal softening solution and a little heat to encourage the carbon decals to conform to the many compound curves of the body's surfaces but my patience was rewarded with a good carbon-fibre effect on the parts.



Once all the individual parts had been cleaned up I began to temporarily assemble the full kit to ensure everything was correct before proceeding onto painting.



After painting with a 2-1 mix of Italian and Bright Red Tamiya Lacquer paints, I masked the body ready to spray gloss black as a base for the carbon-effect decals, which would be applied later in the build.



Using masking tape, I made templates of the parts that I wanted to apply carbon effect decals to. These templates were then used to accurately mark out the correct shapes on the carbon decal sheet.



Templates and subsequent decals for the mirrors and supports. As you can see these parts alone required a number of separate decals.



Decalling in progress - the kit decals were very good quality and were easily applied with some mild decal setting solution and a little heat.



Extensive use of carbon-fibre effect decal was utilised in this build.

I applied the kit decals to the wheels, and hand-painted the red valve location markers on the wheel faces. I then cleaned and coated them with satin clear. Next I fitted the tyres to the wheels and applied the tyre marking decals. When it came to painting the wheel nuts, which were also satin black in my references, I brush-painted them with another brand of satin black to give a slightly different shade to the rest of the wheel.

With the model now progressing, I proceeded with detail painting of the cockpit, the various electrical units and the steering wheel. I spray painted the photoetch headlights with satin black and once dried, proceeded to scrape the paint off the raised LED light surfaces with a craft knife, leaving the raised simulated LEDs exposed.

Because of the earlier work carrying out the test build, the final assembly was relatively straight forward. I attached the completed rear fin, wing and end plates, front splitter, exhausts and some of the photoetch parts like the lights. I then carefully cut out the glazing and light covers and attached them using clear-drying glue. Once the bodywork







Setting solution and a hairdryer were used to good effect on the carbon-fibre decals to persuade them round some very sharp curves.

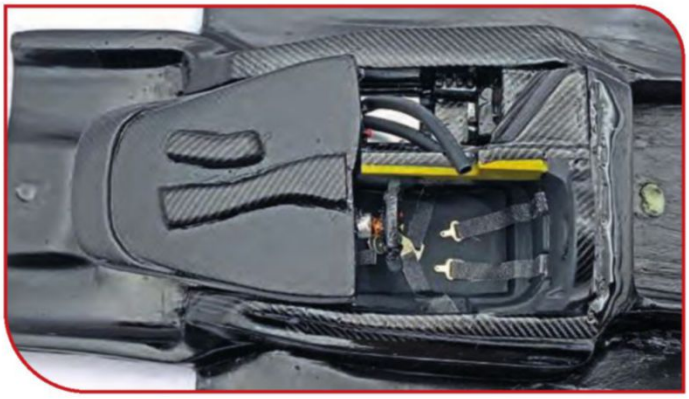
was at this stage I assembled the interior and transmission parts onto the floor pan and closed it all together. With the finish line in sight, it was time to fit the wheels. I adjusted the stance of these using Plasticard shims of various thicknesses under the chassis and set the wheels and axles with two-part epoxy resin. Once this had fully cured I attached the final, fragile parts that could have been knocked off if attached earlier in the build process – the exterior rear-view mirrors, various aerodynamic strakes and the antennae.

This was a thoroughly enjoyable build and it makes a great eye-catching model. Resin kits often throw up challenges but this one presented very few. I would recommend one of these kits to anyone with some modelling experience to further their skillset and build something a little out of the ordinary.

Dai Rosso!



Carbon-fibre decal and the kit decals applied to the front splitter, ready for assembly.



The cockpit, with extensive carbon fibre effect decals and detail painting. I did not decal the parts that are invisible once the model is fully assembled.



ACHTUNG!
RETRO-POLIZEIMOTORRÄDER!



Bill Horton builds a giant kit of A giant in the world of police motorcycles - Tamiya's 1/6 BMW R75-5

During the 1990s I discovered the Tamiya series of 1/6 motorcycle models. At the time they were easily available and affordable. I loved the size, the detail, and the working features of the bikes, and I built the majority of the kits then offered. The one that I missed was the BMW R75/5, easily the most unusual bike in the series. There were two kits – a stock bike and a police version. Over the past five years or so I'd been looking around for one, but they were scarce and very expensive if found.

Last year, I bid on a police version on Ebay, which was a sealed example, and managed to pick it up for a very reasonable price. Upon opening the kit, I found it was mint! **(photo 1)** When I looked at Scalemates, it appeared the kit hadn't been issued since 1974, and I felt very lucky, so I decided to build the bike this year before it got any older.



The vintage means this was one of the earlier kits in the series, and the fit and refinement were not as precise as the newer bikes. I knew it would be a challenge, and so it proved. Let me tell you about it, and you can judge the results for yourself.

The instructions start with several pages of sub-assemblies, some unrelated to each other. This included the extensive bodywork; the front cowling, gas tank, saddle bags and tool box behind the seat. As you might guess, the fit of the cowling and gas tank were far from precise and required a lot of massaging to get right **(photos 2 and 3)**. Yet some parts, like the wheels, fit perfectly **(photo 4)**. I started to notice something unusual, which was that the instructions had missing information and errors: I had never seen that before in a Tamiya kit, but again, it was over fifty years old. I knew therefore that I'd have to be careful during the rest of the build.





It seemed like forever until I started to put together parts that actually looked like a motorcycle. The main build started with the frame, followed by the rear suspension and engine **(photos 5 and 6)**. The fit of these pieces were pretty good, although putting the oddly-shaped crankcase in the frame was to be the first of several wrestling matches I'd encounter.

Throughout the build while I was working with the bodywork and decals, the decals were quite good, and then I discovered a secret. There was a 2008 copyright on the decal sheet! I've never seen anything about this re-box, and there was nothing on Scalemates either (*It seems the kit was re-released in 2008 with new decals: but Tamiya didn't release a catalogue in that year as they were trying to move to a fully digital version, so it may have been missed. In 2009 they reintroduced the printed catalogue due to popular demand and negative feedback from the move. Just goes to show that the printed word is hard to replace! The Ed.*). I don't know if they re-issued the street bike version as well, but I was much happier not working with fifty-two year old decals. I didn't use the ones that outlined the cowling however, masking and brush painting them instead, which seemed much easier **(photo 7)**.

The rest of the chassis and engine fit pretty well, although the fit of the air ducts to the carburettors were a bit problematic. The front fork was a fun build – there was a lot of metal involved and the finished fork moved well **(photo 8)**. I also loved the detail on the speedometer/







headlight housing **(photo 9)**. Each carburettor had seven pieces, including complete linkage, and a decal **(photo 10)**.

build. I'm happy to say that I won, and nothing got broken in the struggle. On the undercard, the hinged seat, the





Now it was time to connect all the wires and tubing. Did I mention there wasn't enough tubing provided in the kit? **(photo 11)**. It's a good thing I've kept leftover tubing from past projects, because I needed almost all of it to finish the build. There were a number of tubes for which the instructions showed only the attachment point at one end, so I ended up running these into holes in the bottom of the speedometer housing: they were about the right length, and I suppose they did belong there.

Now it was time to add all those body parts. Adding that huge cowling almost gave me a cardiac arrest! There are four attachment points, two being posts on the front turn signals, which anchor in polycaps on a separate support piece. This proved to be the main wrestling match in the

saddle boxes, and rear tool box all gave me healthy fights too **(photos 12 and 13)**, but ultimately they all fit as planned. Without the cowling added the bike also looked much more like a standard BMW R75 **(photo 14)** although the large Höske fuel tank, which wasn't and still isn't to everyone's taste, is very evident too.







The simplest part of this project was painting. The majority of the non-plated parts were white, black, and metallic gray. For the big pieces, like the frame and cowl, I used Tamiya aerosol lacquers: when you have large areas and especially large areas with unusual shapes like the frame, you get great coverage in a fraction of the time using these, compared to the airbrush. I used TS26 white and TS14 black, with LP61 Metallic Grey airbrushed on for the engine and related parts. However, I knew this colour dried extremely flat,











so I added about thirty per cent clear gloss (LP9) to it for a nice satin finish. This combination airbrushed quite well.

I found the TS26 on the cowl dried to more of a satin than gloss finish, and I was happy with this. It's obvious that this huge cowl piece was made of fibreglass, which was widely used during that period of time, and would have dulled when being used on the road continually, and then cleaned. The satin finish therefore looked quite realistic to me. I painted the inside of the cowling Vallejo 950 Black, which is easy to brush and dries flat, giving exactly the colour and texture of what that fibreglass would look like: only the outside would have the smooth gelcoat. Due to the construction of the cowl and the 'dashboard' inside of

it, spraying the inside would have been problematic anyway, so I spent some serious time with a large paint brush here.

I left off the 'sticky-out' bits until the end. The rear lights, mirrors, blue emergency light and radio antenna **(photo 15)**. The radio box in particular added a very 'period' feel to the bike – nowadays this unit would be minute and just worn on the police officer's body!

Once these details were added, the model became a 'handle with care' item, lest I damaged any of this work, and it is without question the most delicate Tamiya bike build I've done in any scale.

My last two builds in this scale were the two newest tool Tamiya kits, the Harley FLSTFB and Honda Africa Twin. Both cost 'looney money,' but were much easier and less stressful builds than this *Beemer*. But the BMW was one of my few modelling Holy Grails, and it's now complete and in a safe place.

So if you ever see one, give it a go. You'll have a unique discussion piece for your collection. Was it worth the extra work? Definitely!

The BMW 5 Series Motorcycles

During 1969 to 70, BMW launched three new motorcycles with engine capacities of 500cc (R50/5), 600cc (R60/5), and 750cc (R75/5). The 5 series were also the first BMW bikes to be manufactured wholly in Berlin, as by 1969 all of their Munich production capacity was needed for cars. Berlin with its well-trained workforce was an obvious choice, so in 1969 the Berlin plant started production of these all-new 5 Series, with construction following a modular principle all the way from the suspension to the flat-twin power unit. In 1970, 12,287 bikes were manufactured and by July 1973, when 5 series production ended, almost 69000 motorcycles had left the Berlin plant. In 1974, BMW introduced the 6 series. 1972 saw the introduction of the 15L rectangular tank with chrome side panels. In the second half of 1973, BMW lengthened the rear swingarm by 5cm, resulting in the 'long-wheelbase' (LWB) models, which improved the stability of the motorcycles at higher speeds and when fully loaded up. It also enabled a larger battery, while retaining the kick starter. All 5 models featured both electric starter and kickstarter, (with kickstarters remaining available on some BMW motorcycles up to 1980). The 5 series used air-cooled, four-stroke, opposed-twin (boxer) engines with hemispherical combustion chambers. The engine was built around a one-piece tunnel crank-case, with the camshaft driven by a duplex chain located below the crankshaft (unlike the 2 series which had the gear-driven camshaft above the crank). This reversed arrangement improved ground clearance while maintaining the same centre of gravity and assisted lubrication of the camshaft. The R75/5 came with 32mm Bing CV (Constant Vacuum/constant depression) type carburettors, and as with all BMW motorcycles of the time, the clutch was a single-disk dry type.

In police service the bikes were often fitted with enlarged Höske fuel tanks to extend patrol endurance. The BMW R75/5 was the fastest of the /5 series motorcycles with a top speed of 100mph (179km/h), but was also, famously, very reliable. Tamiya's model is based on the version the German police used on the 'Autobahn', which were fitted with a characteristic large aerodynamic front wind-shield. The police version of the R75-5 was used by forty-seven countries, making it the most popular police bike in history!





Tatort **(Crime Scene) is a German television crime series that has been running continuously since 1970. For the fortieth anniversary of the series in 2017 an episode called *Der rote Schatten* (The Red Shadow) was filmed. Set in 1977 during the period of Red Army Faction terrorism, naturally the only police bikes that could appear in such a period piece were the BMW /5 series, complete with moustachioed riders.So as the title says: *Achtung! Retro-Polizeimotorräder! Watch Out! Retro Police Bikes!***

Woodie Wonderful



Cliff Read revisits his childhood Dinky collection with a 'slightly' bigger resin conversion to create a classic 'Woodie' – Plymouth's 1946 Station Wagon

Memories of some vehicles kind of stick with us from our youth, whenever that may have been and for whatever reasons. I don't think I've ever met any 'postwar baby-boomer' car guys who didn't initially form their lifelong car hobbies from the toys they played with as a child. In my childhood's case, it seems that most of my relatives delighted in giving me Dinky Toys (of all kinds) for Christmas and early birthdays: and living in Canada, the ones that I recognised as familiar local vehicles were particularly cherished.



Dinky's 1/43 1946 Plymouth (model 344) is a much sought after collectalbe nowadays. *(credit Cache Antiques Sydney)*

Dinky Toy's postwar Plymouth station wagon, while somewhat disproportionate and simplified, had been a favourite, and although my model car interests have long since moved on, finding a twenty-five-year-old unbuilt resin casting of a post-war Plymouth station wagon body at a large model car show in Warren Michigan, brought back the Dinky-Toy nostalgia. The box said R&R Vacuum Craft 1985-2000 and while the resin body was relatively inexpensive, it was somewhat crude by today's standards, but I bought it even though I never really expected to build it.

Although I'd never been interested in resin model kits, come the winter of 2026, I decided to challenge myself to make something of this basic old resin body. I started by straightening it in boiling water, adjusting some proportions – mostly the lower overly-splayed rocker panel area – cleaning up the clumsy, thick interior, filling and finishing copious air bubbles, gaps and bumps, and reforming the incorrect



The R&R Vacuum Craft resin body I bought at the model show.

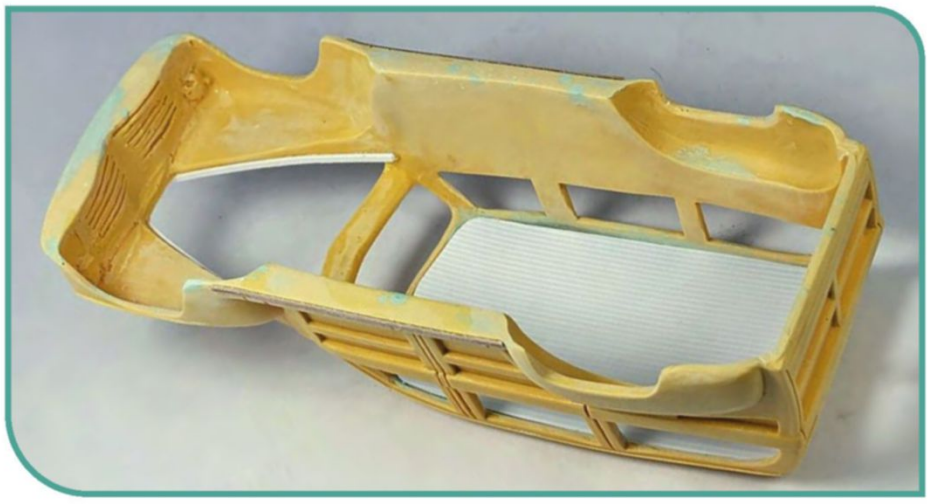
nose of the engine hood. I also made use of a 1/25 AMT '41 Plymouth coupe kit, parts of which I knew could be modified to supply the appropriate basic



The resin body required straightening, gap filling, smoothing and thinning of the interior wall thickness, and reproportioning of the overly splayed rocker panel area.

chassis and suspension, the six-cylinder flathead motor, and hub-caps, etc. That kit ultimately also supplied the simple rear bumper, which was re-formed from one of the kit's custom parts.

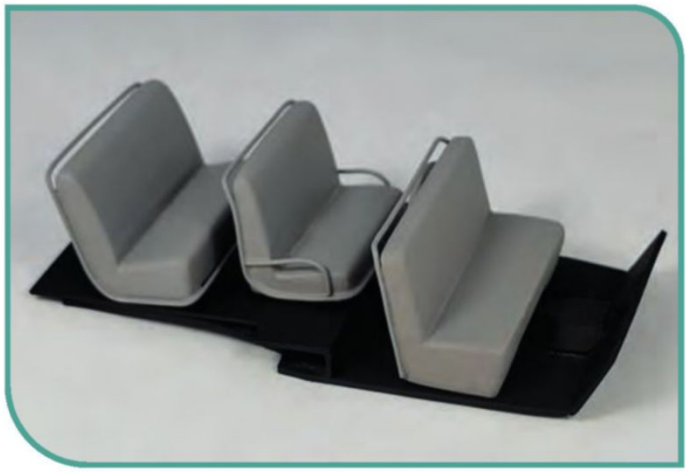
Internet research and sheet styrene was used to form the engine compartment, stepped interior floor, and the simulated wood headliner.



After much making-good, I could start to add more detail, such as the simulated wood headliner using textured sheet styrene.



The basic chassis and underbody floor were pirated and modified from an AMT '41 Plymouth coupe kit .



The three stock seats were formed using Renshape. Research showed that the spare wheel on Plymouth's '46 wagon was mounted behind the driver's seat and included a cover stitched in the seat material. All the seats included a tubing frame which formed a hand-rail at the top.



RenShape, which is an easily machinable urethane material, and black jewellery wire was used to hand-form the three stock bench seats and their hand railings. Plated jewellery wire also formed the windshield trim as well as the vent window frames and door handles. Thin-gauge polished aluminium sheet, from a soft drink can, formed the lower rocker panel trim and clear polycarbonate sheet was used to make all the window glazing. Pale wood-grain self-adhesive shelf edging was used to form the interior doors/side panels, etc.

Some of the other fabricated details include all the engine compartment wiring, twin horns, fuel and vacuum lines, simulated hood hinges – made so that the hood hinges easily to pose open or closed, suspension A-arms drilled for king-pins and poseable steering, underside rear fender fuel-filler aluminium tubing running from fuel-cap to fuel tank, and simulated fold-down tail-lights formed in aluminium.

To finish the model, the front bumper was modified from one of the custom bumpers included in Revell's '53/'54 Chevrolet sedan delivery kit, and the main body paint was a two-part automotive basecoat and clearcoat to approximate Plymouth's factory finish of Balfour Green. Much of the front chrome trim was done with thin strips of durable bright metalized muffler tape.

And there it was finished! Somewhat larger than my old Dinky toy, but a great piece of nostalgia and a chance to improve my skills working with resin.



The basic Plymouth side-valve six-cylinder motor is installed on the chassis and poseable steering has been fabricated.



The primed seats positioned on the fabricated styrene stepped floor.



The beginning of the painting phase with all main colours applied.



Painting the next steps. The simulated wood headliner has been detailed (including its dome-light) and all the seat tubing has been painted a cream colour.

R&R Vacuum Craft was a cottage-industry producer of 1/25 automotive resin kits, from the mid-80s through the 2000s. Founded and operated by the late Ray Parsons, they specialized in filling gaps left by mainstream injection-moulded kit makers by casting predominantly 1/25 rare, highly specific body styles – particularly station wagons, sedan deliveries, and lesser-seen classic or custom cars such as the 1960 Pontiac Bonneville Wagon, 1964 Chevy Impala Wagon, and 1953 Ford Station Wagon. They typically needed a donor plastic kit from manufacturers like AMT or Revell to complete the chassis, interior, and engine. Following the death of Ray around 2015, the business ceased regular production, making them highly sought after nowadays.



The finished 1/25 '46 Plymouth model alongside its 1/43 Dinky toy nostalgic inspiration.



The final assembly and detailing begins...



The chrome trim being added using self-adhesive muffler tape.

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HOLDEN OUT FOR A HERO

SMS Owner Scott Taylor gives a bonny new look to an Aussie Icon – Finishing the Walkinshaw VL Commodore *Slightly Differently*

Every now and then, a kit comes along that lets you take a legendary subject and really run wild with the finish. For me, building Diecast Distributors Australia's (DDA) 1/24 Walkinshaw VL Commodore did exactly that.

The Walkinshaw is an absolute icon of Australian muscle car history, and while the factory Panorama Silver is the traditional choice, I wanted to create a standout finish to take advantage of the unique body shape of the car. The goal was to build a rich, modern candy-red look that highlights every curve and scoop, relying entirely on a different methodology using SMS Paints to pull it off.

Normally, Candy effects are created using a high shine silver as the base. A bit of a cheat method is to use a Pearl instead of the silver as the base. The Pearl colour acts to give added brightness and metallic depth to the Candy look, making it a much simpler method than using the standard silver base.

I started by spraying a base layer of PL178 Chassis Black on the body. Using a black as the base will lessen the amount of Pearl paint needed for full coverage whilst making sure that the colour of the Pearl itself is deepened. Once that dried, I applied a couple of coats of PRL16 Raspberry Red Pearl. This immediately laid down a brilliant, shimmering metallic foundation that catches the light just right along the body shape of the car.

But the real depth came in the next step: a topcoat of PL18 Clear Red. Layering the Clear Red over the Raspberry Red Pearl transformed it into a stunning deep blood red candy finish. I was extremely happy at this point, but I needed to take it one step further. Taking PL58 Super Clear, over time I applied 6 coats of the high gloss clear over the top. I began with 2 light coats and then let it dry. Once it was dry, I applied another 2 coats slightly heavier than before then sat it aside to dry again. Then once dry, I finished off with another 2 heavier coats which resulted in a glass like finish that accentuated the depth and colour of the Candy finish further.



For the remaining parts including the interior, Chassis Black was my go-to colour. I used it throughout the interior components to get a clean finish, while also using it as the foundational base coat for all the black sections across the entire build.

When it came to the wheels and trim, I first applied the Chassis Black base and then gave it a coat of Super Clear to create an ultra-smooth, high-gloss surface. This was crucial for the next step as a glass like finish is the perfect base for the chrome paint to be applied to so as to ensure that the most reflective side of the chrome pigment is facing outwards. So once that had cured, I sprayed CHM01 HyperChrome Cold lightly over the top. The best part of using HyperChrome is that you only need a very small amount to get an effective chrome look provided that the base coat is of that high gloss finish. In this case, the HyperChrome laid down perfectly, yielding a bright, reflective finish that really stands out against the deep red paint of the car's body.

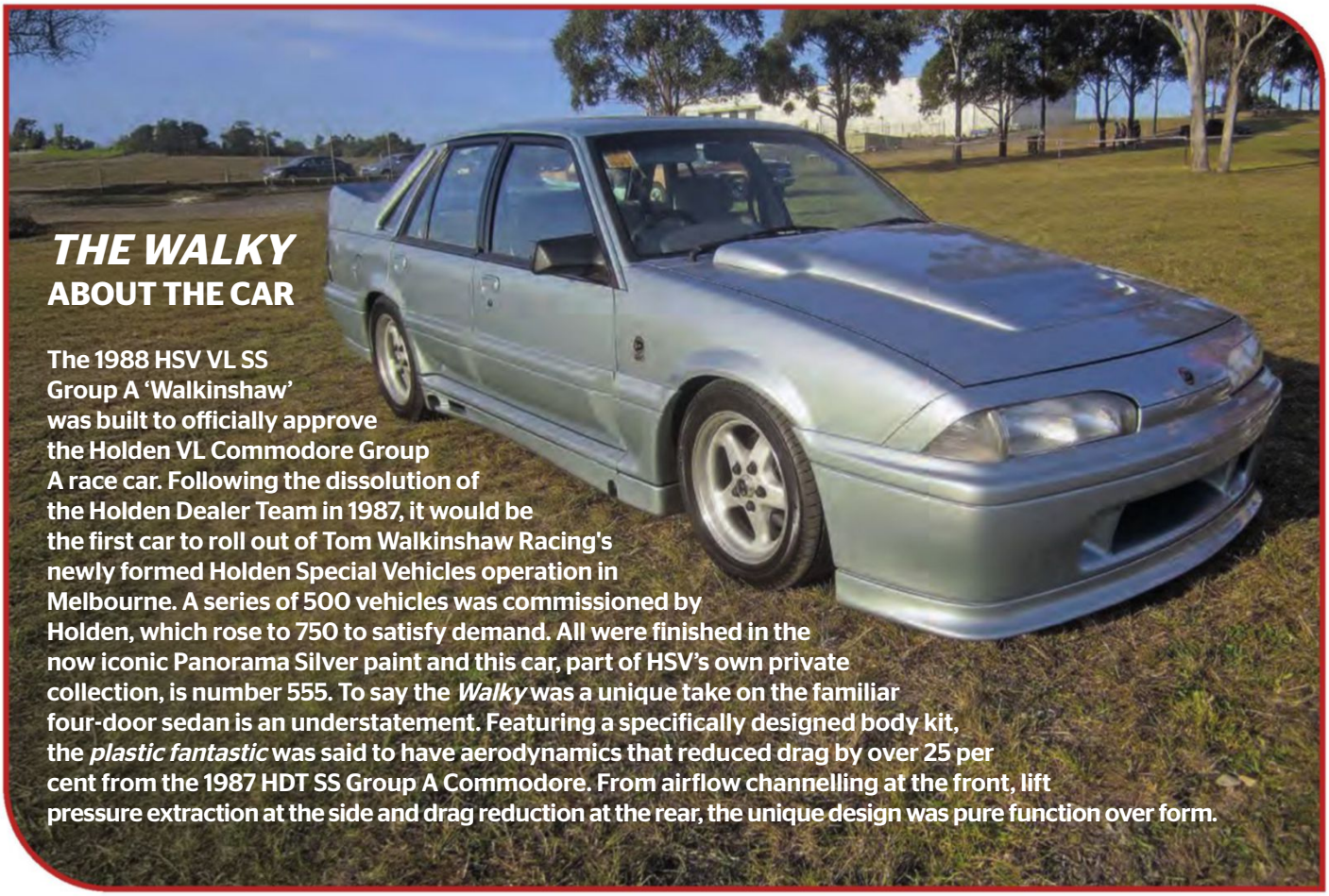
With all the painting complete, everything went together smoothly for final assembly, and I could finally see the beautiful contrast between the shiny chrome, the clean dark interior, and that deep candy red bodywork.

Bringing this classic Australian muscle car to life with a custom paint scheme made the VL Commodore an enjoyable project from start to finish. I wonder what other effects I can create with Pearls and Clear Colours next?









THE WALKY
ABOUT THE CAR

The 1988 HSV VL SS Group A 'Walkinshaw' was built to officially approve the Holden VL Commodore Group A race car. Following the dissolution of the Holden Dealer Team in 1987, it would be the first car to roll out of Tom Walkinshaw Racing's newly formed Holden Special Vehicles operation in Melbourne. A series of 500 vehicles was commissioned by Holden, which rose to 750 to satisfy demand. All were finished in the now iconic Panorama Silver paint and this car, part of HSV's own private collection, is number 555. To say the *Walky* was a unique take on the familiar four-door sedan is an understatement. Featuring a specifically designed body kit, the *plastic fantastic* was said to have aerodynamics that reduced drag by over 25 per cent from the 1987 HDT SS Group A Commodore. From airflow channelling at the front, lift pressure extraction at the side and drag reduction at the rear, the unique design was pure function over form.



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Fire Truck

A mechanical 3D-puzzle of the fire truck for self-assembly. The model has a wind-up rubber-band mechanism with a key, retractable and rotating fire ladder, rotating front wheels, opening front doors and retractable stabilisers.
A very detailed and realistic model of the real 'in-use' fire truck to fight a fire and save lives!
*Assembled model size: 378*98*122 mm. Number of parts: 439.*



'Road King' Truck

The model features a mechanical 3D-puzzle of a cab-over tractor. The model is equipped with a wind-up metal spring engine and rotating front wheels. Can be hooked up to a choice of three different trailers (sold separately)
*Assembled model size: 375*175*132 mm. Number of parts: 478.*



Ambulance

This unique set is designed for real construction and modelling enthusiasts. The mechanical construction kit features a detailed body and cab, as well as opening doors and bonnet. The spinning steering wheel and winding mechanism add to the interactivity, allowing you to drive the car. Inside you'll find a fold-out medical trolley, first aid kit and defibrillator, making the game even more fun. Create your own ambulance and go 'to the rescue'!
*Assembled model size: 295*129*124 mm. Number of parts: 386.*



MAZ 5309RR Rally Truck

A mechanical construction kit of the MAZ 5309 RR rally truck, made by EWA in collaboration with Minsk Automobile Plant. The model is powered by a rubber-band engine, a free-wheel gear mechanism, rotating wheels and opening door mechanism.
*Assembled model size: 230*90*117 mm. Number of parts: 278.*



MAZ 6440RR Rally Truck

A mechanical construction kit of the upgraded rally truck made by EWA in collaboration with Minsk Automobile Plant.
The model is equipped with a rubber-band engine, a free-wheel gear mechanism, rotating wheels and opening door mechanism.
*Assembled model size: 240*90*117 mm. Number of parts: 277.*



Trike

A mechanical 3D-puzzle of the three-wheeled motorcycle which is equipped with a wind-up rubber-band engine.
*Assembled model size: 226*111*111 mm. Number of parts: 281.*



Ferdinand Car

In creating this model, our engineers were inspired by the automotive fashion of the 1930s and 1940s. The model recreates the details of classic cars, reflecting the spirit of antiquity. The car is equipped with both a spring motor and an inertia mechanism, which set it in motion after assembly. It can be wound up using a suitcase-shaped key that fits in the trunk, as well as by pulling the car back. The retro car is beautifully detailed, with opening doors, hood, and trunk. The finished model will not only serve as a decorative element but also as a true work of art that can be showcased to friends and loved ones.
*Assembled model size: 280*96*90 mm. Number of parts: 278.*



Racing Car

The wooden mechanical "Racing Car" is the perfect choice for racing enthusiasts, transportation lovers, and collectors! This bright red car not only catches the eye but is also equipped with opening doors and a spring-driven mechanism that allows it to zoom forward after winding up. The set also includes a stand for conveniently displaying your model. Create your unique racing car and enjoy the modelling process!
*Assembled model size: 210*95*57 mm. Number of parts: 237.*



Bike

A mechanical 3D-puzzle of a classic tourist bike with a pull-back engine mechanism, back and side panniers and rubber-band wheels suspension.
*Assembled model size: 226*84*123 mm. Number of parts: 273.*



Cruiser

A mechanical wind-up 3D-puzzle of the motorcycle with the simplest rubber-band engine mechanism – roll the bike back and let it go! Handlebars turning mechanism, simple and reliable rubber-band engine, moving central prop stand and stylish design make the Cruiser easy to assemble, entertaining to play and perfect as souvenir or gift.
*Assembled model size: 220*120*80 mm. Number of parts: 152.*

Website **Youtube** **Facebook** **Instagram**



PULLING POWER

ERIK FONTEIN BUILDS A MASSIVE 1/24 TOW-TRUCK CONVERSION USING A&N MODELS DAF XG+ AND A LOT OF SCRATCHBUILDING

Although I find the older vehicles more beautiful, modern recovery trucks are true technical masterpieces. The recovery units are machine-cut and welded, and the mostly aluminium boxes are laser-cut. This is all done using CAD/CAM manufacturing techniques and processes. This DAF XG+ is a good example of this. Everything is super sleekly shaped to match the lines of the truck, and the LED lighting is beautifully integrated.

A few years ago I measured the Century 9055XL recovery system at a recovery company. Based on the many photos and measurements I took, I completely recreated this system. As an addition, I replicated the VDL recovery mounting system, which allows vehicles to be towed or lifted. Since 1977 every truck manufacturer has been required in the EU to construct mounting points on the chassis to which towing eyes or hooks can be attached, and this was modified in 2010 to specify that the integrated front towing device must be strong enough to withstand a tractive and compressive static force equal to at least half of the vehicle's maximum laden weight.

There are now several companies bringing these systems to the market, and they all make use of these attachment points – Dutch company VDL is one such company specialising in making these heavy-duty towing systems. The advantage of towing a truck is that the recovery truck never exceeds the axle load. However, a proviso is that the truck being recovered must be able to roll. If the vehicle is not, then it can still be lifted using the underlift.

For the build of this DAF XG+, I used the 1/24 resin kit from Latvian company A&N Models, which is a very nice, high-quality kit. It can be ordered with or without a chassis, but because I usually have to extend the chassis for a recovery truck conversion, I just bought the 'economy line' cab model. For the chassis, I used a DAF chassis from Italeri taken my spare-parts bin. This had a leaf-sprung tandem axle. Although many recovery companies have air-suspension trucks, there are still companies that prefer leaf-suspension systems on their recovery vehicles because they can better handle the sometimes very heavy loads on their rear axles.



The A&N Models kit is cast in resin and comes with photo-etch and window masks. The whole package is well produced and cleanly cast. This is the 'Economy Line' version, which just has basic cab details.



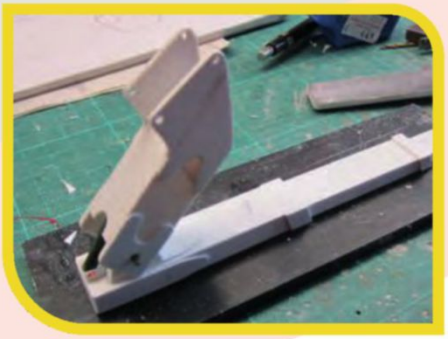
I test-assembled the cab unit with the donor chassis, taken from an Italeri DAF XF105 kit. Everything fitted well, which allowed me to move onto the actual conversion.



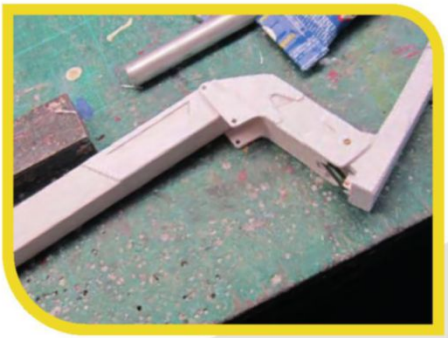
The telescopic underlift arm was first to be built. This was made from Plasticard and I designed it be fully functional.



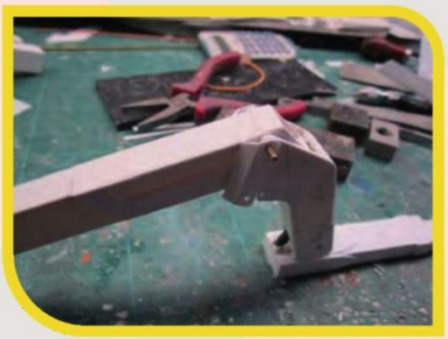
To attach the underlift to the main boom I made and detailed these two tower assembly side plates first. Note the strengthening webs at both ends.



The tower assembly's box structure was finshed and it was test fitted to the underlift. I used brass rod to link these together and allow them to move.



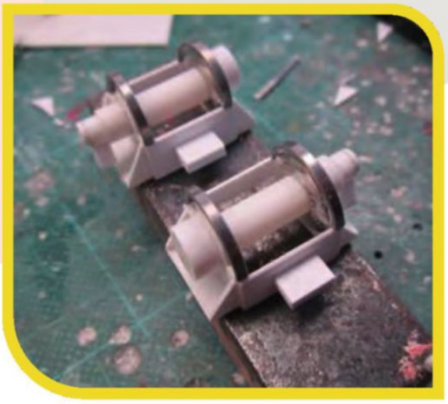
The main boom arm was now built up, again using layers of Plasticard. You can also just see the hydraulic actuator for the underlift tilt mechanism inside the tower here too.



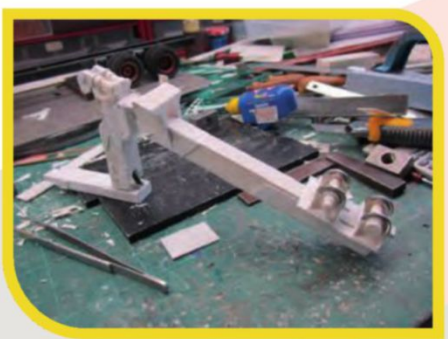
Brass rod was used to link the boom to the tower, with the flanges that attach the tower to a damper unit mounted beneath the boom.



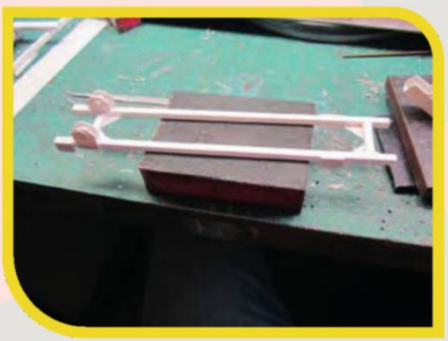
The boom swivels and sheaves were now added to the tower, together with the teardrop-shaped winch cable guides. The section above the boom is the mounting point for the two main actuating pistons.



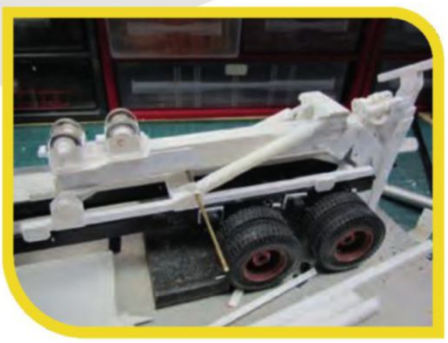
The Century 9055-XL recovery unit has two winch reel units, a left hand and right hand one, so these were built up. Again I made them so they would work.



These were now mounted onto the main boom arm, to complete this important subassembly.

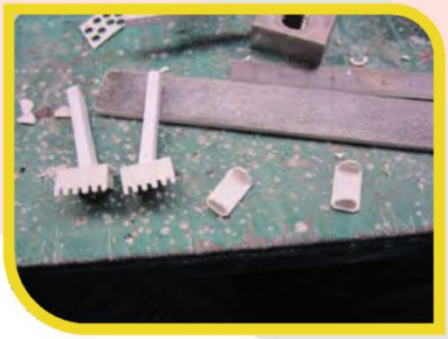


My attention now turned to the sub-frame onto which the boom would fit. The measurements I'd taken from the real thing helped ensure this was built to the correct dimensions, so that it tallied with the boom.

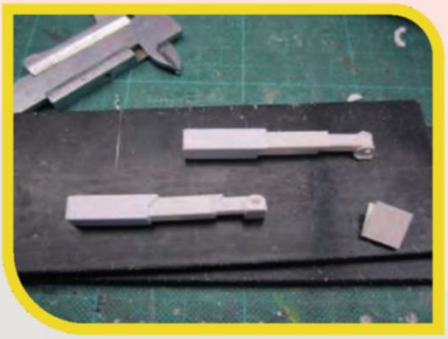


A test fit of the boom unit to the sub frame with the main actuating cyclinders being checked for fit. The pistons in these were made to simply slide inside their housings.

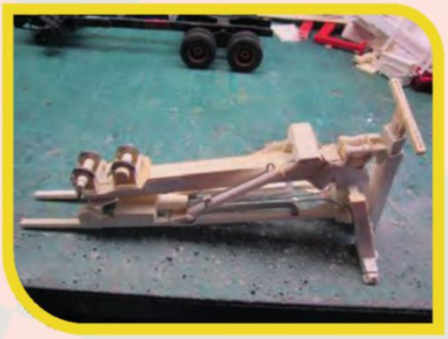
1/24 DAF XG+ WITH CENTURY 9055-XL RECOVERY UNIT



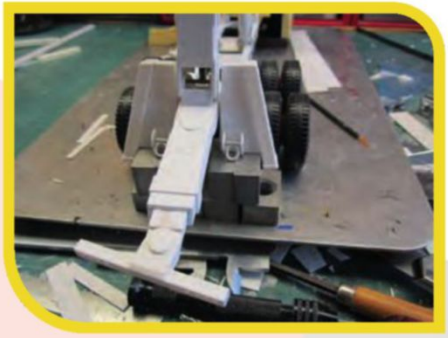
The two extendable rear outrigger units have spade grips at their base, so these were created and fitted into two housings on either side of the tower unit.



These are the two telescopic outrigger units that the spade grips fit into. These extend outwards when deployed.



Here you can see the boom unit with the outriggers fitted and the start of adding the masses of hydraulic plumbing, and other cabling, to the unit.



The underlift tow bar head was also made to articulate, again pinned with brass rod, and then capped with punched plastic discs.



When used for towing the bar fits into a coupling that attaches into the front tow points of the stricken vehicle.



Finally I could test fit the subframe to the truck's chassis. I added a semblance of the hydraulic reservoirs under the front of the boom, although not much of it can be seen in reality.

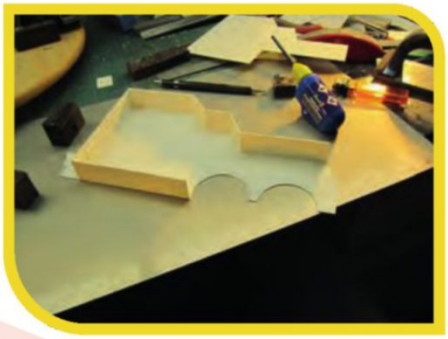




On either of the boom unit are two large tool box and storage compartments. I copied their shapes onto paper first to ensure my measurements were correct – far easier and less wasteful than going straight to plastic.



The basic shapes were cut into thick Plasticard and test fitted to the chassis. Throughout construction I used small metal blocks to keep things aligned.



The tool boxes were then built up using more Plasticard cemented onto the insides of the outer walls.



I still needed to add the basics to the chassis too, such as the fuel tank.



The tool boxes were now test fitted to the sub frame. Fortunately my measurements were correct and it all came together nicely.

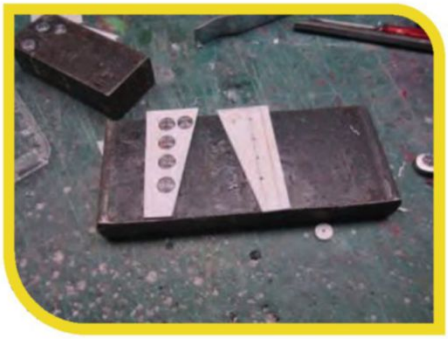


Detailing was then applied. Doors were scribed in, vents cut through and the edges were chamfered. Using thick Plasticard allowed me to do the latter job easily without affecting the boxes' sidewalls. Note light gantry has now been added over the top of the tool box front.



Manufactured by US company Miller Industries, the Century 9055 is their Century range's largest capacity integrated towing and recovery unit. With a fifty-ton-rated, three-stage recovery boom, and dual 50000lb rated recovery winches, the 9055 is ideal for heavy recovery work along with the ability to tow a wide variety of vehicles with its 136 inches of underlift reach. The 9055XL version provides sixty inches more length to the recovery boom for a maximum length of 276 inches, and an impressive 359-inch hook height. This improvement was achieved all while maintaining the same 180000lb boom rating when fully extended and at a thirty-nine degree boom angle. Combined with the DAF XG+'s impressive performance, especially when fitted with the PACCAR MX-13 engine producing 530hp, towing a Renault Magnum AE500 cab unit like this would be child's play.

1/24 DAF XG+ WITH CENTURY 9055-XL RECOVERY UNIT



The two powerful lighting arrays on either side of the underlift were cut and had holes drilled so that spare lamp units could be added after painting.



The vehicle was primed in white and then painted in RAL 1021 Colza Yellow. I wanted a simple scheme for the build to show off the shapes and the recover unit.



The chassis and subframe together with the crane, and accents were all painted in a satin-matt black.



To give a proper metallic look to the trim and badge, I used Bare Metal self-adhesive foil.



Instead of reflective stripes, my vehicle features reflective blocks. This development has been seen increasingly in recent years, and research has shown that it stands out better than traditional stripes.



For the fictional livery I printed some of the decals myself and had others printed. My chosen owner 'Klaver' means clover in Dutch, so was easy to 'brand'!

This is an impressively sized model when finished, but it took a lot of careful work and research to get there. I'm very pleased with the result – all in all, it's a modern vehicle with a modern look and style.



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Noel Smith Builds his Old Car, a Mk 2 Lotus Cortina, Using a 1/24 3D-Printed Conversion Kit He found at SMW Telford



3D CORTINA

Readers of *MCTMW* Issue 5 may remember my restoration of a 1/32 Airfix Lotus Cortina Mk 1. The footnote mentioned my acquisition of a 3D-printed Mk 2 at SMW Telford 2022, enabling me to finally build a model of my old car. I rounded off saying 'That will be yet another story.'

Back in the early 1970s I was the proud owner of a Mk 2 Lotus Cortina. It was painted silver overall instead of the more usual white with the olive green side stripes. Checking the registration on the Lotus Cortina Register and the UK DVLA websites to see if the car still existed both drew a blank, so I guess it has probably been scrapped – although it would be nice to think that the car might still be stored somewhere, from the days before Standard Off Road Notices were required by the DVLA.

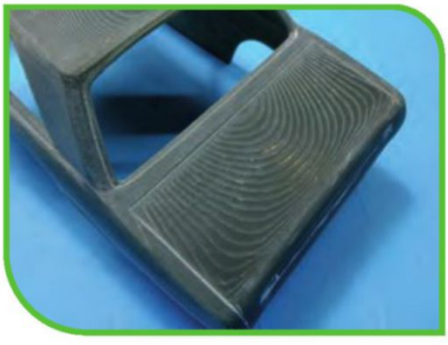
The iconic Lotus Cortina has been poorly served in model form. Most enthusiasts visualise the Mk 1 and Airfix was first to make a 1/32 model of this but examples are now as rare as hens' teeth. The kit was later 'customised' by Airfix so the stock model is even rarer today.

On to the Mk 2 Lotus Cortina. After many years hoping a proper model kit might be produced, at the 2022 IPMS SMW I was looking around Andy Swindlehurst's Model Cars trade stand. There was a plain-white box with a label saying 'Lotus Cortina Mk 2'. After seeing that it was in 1/24, my wallet was suddenly £25 pounds lighter and a 3D-printed Mk 2 was heading for my workbench. The Italeri / Esci Ford Escort Rally car was suggested as a donor for the underpinnings, so that was bought too. At long last it would be possible to build a model of my old car, I thought.

Having taken a cursory glance at the contents when buying it, a more detailed inspection at home the next day revealed that in some respects this particular 3D-printed model was a bit of a curate's egg. The overall body shape looked alright apart from the bonnet's very front that needed shaping to align with the separately-printed grille's top trim. There were a lot of deep layering marks from the 3D-printing process (a result of being made on an earlier generation 3D-printer perhaps?), which would need a lot of rubbing down to eliminate them. The biggest problem was that the top of the roof was concave – I'd need to fix this! The door window frames also lacked definition, in places, just below the roof line.

The remainder of the model's 3D-printed parts consisted of the grille, front and rear bumpers, dashboard, rear lamp clusters, and two front seats (I was saddened to see no rear seat was included q.v..). The kit didn't include the deep steel wheels with hub caps that were standard on the car. While this was all a bit disappointing, I could see there was potential although it would be a challenging build. To enable me to make a model of my old car, at the time of writing, this kit was the only game in town. Otherwise I'd have needed to scale down considerably and use Vanguard's 1/43 diecast model.

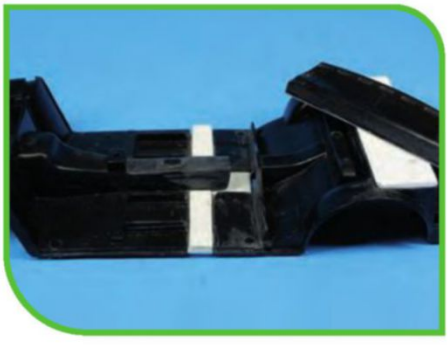
I decided to tackle the bodywork first. Accepting that it looked like a ploughed field in miniature, the slow task of rubbing it down with wet and dry began. Fortunately the 3D-print was thick enough to take a bit of a bashing and the marks gradually disappeared using plenty of elbow grease! Then came that concave roof. If it were not for the fact it was the only thing available to model my old car, it would probably not have been attempted. Anyway, God loves a trier, so the roof was built up using a thick piece of Plasticard epoxied glued to it. It was then shaped, filled where needed, and rubbed down smooth. Two large apertures were opened on the body's front where the headlamps were going to be fitted. Some thin, appropriately sized, Plasticard discs were punched out to go onto the body for the fuel filler near the rear number plate, and of course for the two Lotus badges on each rear-wing quarter. Once this was done, the body was washed using



The heavy layering from the 3D-printing process would need a lot of making good.



Thick Plasticard has been added to the roof plus some rubbing down has started.



I added a spacer from Plasticard to lengthen the donor kit Escort's wheel base.



The underside was made rigid using thick Plasticard under the spacer.



Blending of the 3D bodywork with the built-up roof top area. This took several stages.



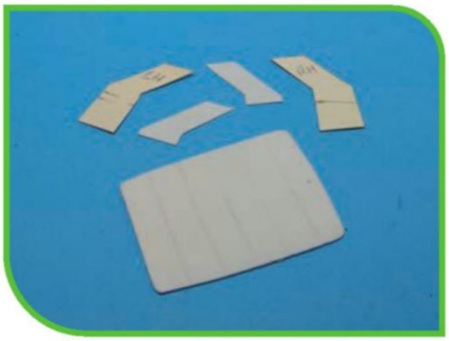
Scratch-built rear seat and kit items for the car interior sub-assembly.



Ancillary parts shown in preparation, including the re-made bumpers.



Wheels and tires were taken from the spares box and adapted for this model.



Roof lining and three-quarter trims from Plasticard plus their templates.

washing-up liquid and when dry it received a coat of Halfords Grey Acrylic Automotive primer. The primer showed any deficiencies with the filling and rubbing down, particularly around the edges of the built-up roof. It took several goes to correct and smooth all this. An interior roof lining was now made from Plasticard and epoxied into place, using spring clamps to help it conform while it cured. This was then brush-painted off-white acrylic. The body was then set aside while work was done on other aspects of the model.

The Italeri/Esci Ford Escort Rally Car, suggested as a donor kit for the underpinnings, was where the fun and games started because the Escort kit has a shorter wheelbase than the Lotus. After comparison, I worked out what the difference was. The Escort's underside was cut across, somewhere near the middle under the front seats, and a fillet of Plasticard set underneath to lengthen the wheelbase to suit the Cortina body. A larger, rectangular strengthener was then positioned and cemented underneath to make the whole unibody chassis rigid. The underside was in no way going to be an accurate representation but as this would be a kerbside model mounted on a base, the underside was not considered important as it would never be seen. The donor kit was also rally car so had no rear seat, so it was doubly disappointing that a rear seat wasn't included with the 3D-printed parts, leaving it to be scratch built. No problem, just another thing to sort out, but I still felt it should have been included. Apart from the modified Italeri underside itself, the suspension, axles and exhaust were the only kit items used for the Lotus underpinnings. This whole subassembly was primed in grey, and then finally sprayed in matt black.

Attention was now paid to the other bits and pieces. The largest single piece to be scratch built was the missing rear seat. This was made using thick Plasticard, built up in laminates layers. When set, I refined these with files and abrasives, then added upholstery creases with a scribing tool. The dashboard was sprayed matt black along with the rear seat, front seats and the interior door panels. Dashboard instruments were taken from my decal spares and applied. The interior-door handles and window winders were picked out with Humbrol Metalliser paint. The gear-shift lever came from the Italeri Escort and a suitable steering wheel came from the spares box.

The front grille was painted and detailed with the Lotus badge and the headlamps, which were made from two of the donor kit's rally spots fitted to its rear. As no wheels were supplied, the spares box was raided again to find suitable ones to simulate my car's deep steel wheels and chrome-plated hub caps. The 3D-printed front and rear bumpers were distorted, and snapped when trying to straighten them by heating in hot water to bend them back to shape. As a result replacements were fabricated from Plasticard, primed and sprayed gloss black. C1 metalizing polishing powder was then applied to create a realistic metallic shine. The rear-lamp surrounds were alright, so Bare Metal foil was applied to reflect through the Tamiya translucent orange and red acrylic painted on afterwards. The front and rear number plates were fashioned from black Plasticard and after-market decals were used to make old-style UK number plates. Both the Escort's windscreen wipers were adapted for a right hand drive car. To make windscreens, the door and side windows, templates were cut from cardboard. This proved time consuming due to the trial and error nature of constantly checking fit after trimming the edges. When satisfied, they were used to mark and cut the 'glass' from clear acetate sheet.

To paint the bodywork in readiness for final assembly, the already painted inner-roof lining was masked off using Washi masking tape. The original car was painted in Silver Fox, which is not a current Ford colour. So trusting my memory, a scour of various Halfords silver car finishes yielded a shade that looked about right to me. The body was duly top coated and when dry the two Lotus badge decals were applied to each rear quarter. It was now ready for the interior and underpinnings to be fitted.



The painted interior sub-assembly showing spacers for the bodywork to sit on.



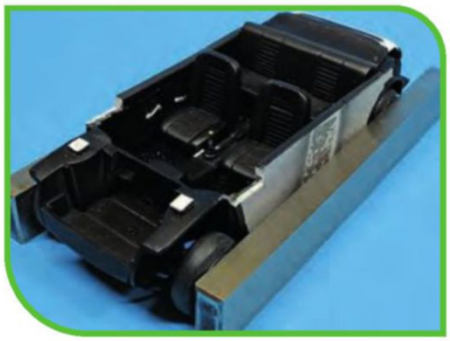
Bodywork sprayed and all glass areas fitted using clear acetate.



The roof lining and dashboard fitted plus loose grill with lamps attached.



Some of the various sub-assemblies ready to be fitted, plus the glazing templates.



Wheel alignment was ensured using these rectangular steel bars.



Prepared body ready to be fitted to the interior/underside.

The first task was to install the clear acetate windscreens and windows. When I'd fitted the roof lining, I left a small recess around it for the tops of the glazed parts, helping create a positive top location for each. Four-minute epoxy resin was very carefully applied, with a cocktail stick, around the glazings' locations and each set in turn. The dashboard with steering wheel went on next using fast-setting epoxy adhesive again. That took care of the main body shell.

Now the interior-cum-underside was assembled. The seats went on first and then the interior door panels were located and cemented to the unit and the gear shift. Once set it was turned over to fit the front and rear suspension, steering, exhaust and differential etc. and these were allowed to set too. Then the unit was turned again and the wheels attached. To ensure all four were flat, straight and parallel I placed a piece of ground-rectangular steel against them on each side until the adhesive had set.

This unit was now ready to be fitted into the body, which took a bit of packing and some judicious filing here and there (in places that would not be seen) until it all fitted correctly and the wheels were confirmed at the correct ride height by constantly viewing from side on. Generous amounts of epoxy adhesive were used on out-of-sight places to fix the body in place. The windscreen wipers, grille with headlamps already fitted, the rear lamps, bumpers were added, and finally the number plates.

I have to admit that this was not the best of models to build, with a fair share of problems to overcome along the way. I guess that's the challenge of building something very basic to start with, and having to use a donor kit not specifically designed to fit it properly in the first place. But I wanted a 1/24 model, so I just had to bite the bullet and go for it.

Was it an enjoyable build? Well yes and no! The overall desire was to build a model of a car I once owned, and that really drove this project more than anything else. What kept the inspiration going was finally seeing the end result! I was fairly pleased with how it eventually turned out – it will never be a competition winner but at least I now have quite a reasonable replica of a car that I once owned.

A 1/24 Mk 2 Lotus Cortina would be very nice to see from a mainstream manufacturer: but realistically if any of them were to consider it, in all probability, it would be a Mk 1.

I continue to live in hope though.





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How to Paint Abandoned Vehicles Part 1: Weathered Paint by Iosu Jimenez



Abandoned vehicles have a unique fascination. Covered in rust, vegetation and dust, they become silent witnesses to the passage of time and the events that left them behind. Their appearance conveys a mixture of melancholy, mystery and beauty, inviting us to imagine the stories of those who once drove them and the circumstances that led to their abandonment. Recreating them in miniature is not just about representing a vehicle's deterioration, but also about capturing the atmosphere and emotions evoked by these forgotten relics.



In this multi-part article, we will see just how easy and enjoyable it is to recreate the characteristic effects of vehicles abandoned and weathered by time and the elements. The featured model is a 1/24 Renault Estafette kit from Heller, but the same techniques and products can be used to recreate virtually any abandoned vehicle.

You can find the entire range of COBRA MOTOR PAINTS at these links. In addition, the AMMO YouTube channel offers video tutorials on how to use COBRA and every other AMMO product.

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Video



It's not essential, but it is recommended to apply a coat of primer before painting the body colour. Black is an excellent primer colour if you plan to create paint chipping later.



Apply Cobra Motor Exhaust Pipes A.MIG-0316 to the areas where rust would normally appear. This colour perfectly reproduces the appearance of rusty metal.



To create paint chipping over the rusty areas, apply two thin coats of Heavy Chipping Effects A.MIG-2011. It dries very quickly. Apply it mainly to the lower areas of the body, the roof and the interior floor.



You can use brushes of different sizes, as well as cocktail sticks or scribers, to create finer chips and scratches.



Apply your chosen body colour, thinned with approximately 50% Cobra Motor Acrylic Thinner A.MIG-2260. You can adjust the thinner ratio to suit your preference—the more you thin the paint, the more coats you will need to apply, but you will have greater control over the finish.



On the sides and front of the vehicle we will create a faded, weathered paint effect. First, apply another coat of Heavy Chipping Effects A.MIG-2011 and allow it to dry.



This is the appearance of the body after painting it with Performance Blue A.MIG-0333. Cobra Motor paints dry to a matt finish with a slight satin sheen and are touch-dry in 10-15 minutes.



Next, spray thin, irregular patches of the base colour mixed with approximately 40% Pure White A.MIG-0300, thinned to around 70% with Cobra Motor Acrylic Thinner A.MIG-2260.



Do not leave the paint to cure for too long before creating the chipping effects, as the chipping fluid gradually loses its effectiveness. It is best not to wait more than 12 hours. As soon as the paint is touch-dry, dampen the surface with water to reactivate the chipping fluid, then gently rub the areas where you want the paint to chip away.



Allow the paint to become touch-dry, then create the chipping effects in the same way as before.



The result is a highly realistic effect of paint damaged by years of exposure to the elements.



We will use two enamel products. First, spray irregular patches of Engine Grime A.MIG-1407. You can thin the product with Enamel Odourless Thinner A.MIG-2018 to achieve the ideal consistency for airbrushing.



Before continuing, apply a thin coat of Hard Rock Glossy Varnish A. MIG-2070. This will protect the paintwork and seal the chipped effects before the next stage.



Add further irregular patches using Dark Wash A.MIG-1008 to introduce more variety to the dirt effects. Leave the enamel products to become touch-dry, approximately 30 minutes.



To create the first dirt effects, we will once again use Heavy Chipping Effects A.MIG-2011.



Create the chipping effects in exactly the same way as before.

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The more you rub, the more the enamel stains will chip away. Try to leave more of the dirt accumulated around raised details and less on the flat surfaces. The most important thing is to achieve a very irregular appearance.



To seal and protect the effect, apply another thin coat of Hard Rock Glossy Varnish A.MIG-2070. The aim is not to leave the finish glossy, so one light coat is sufficient. If you prefer a more satin finish, you can mix it with Lucky Varnish Matt A.MIG-2051.

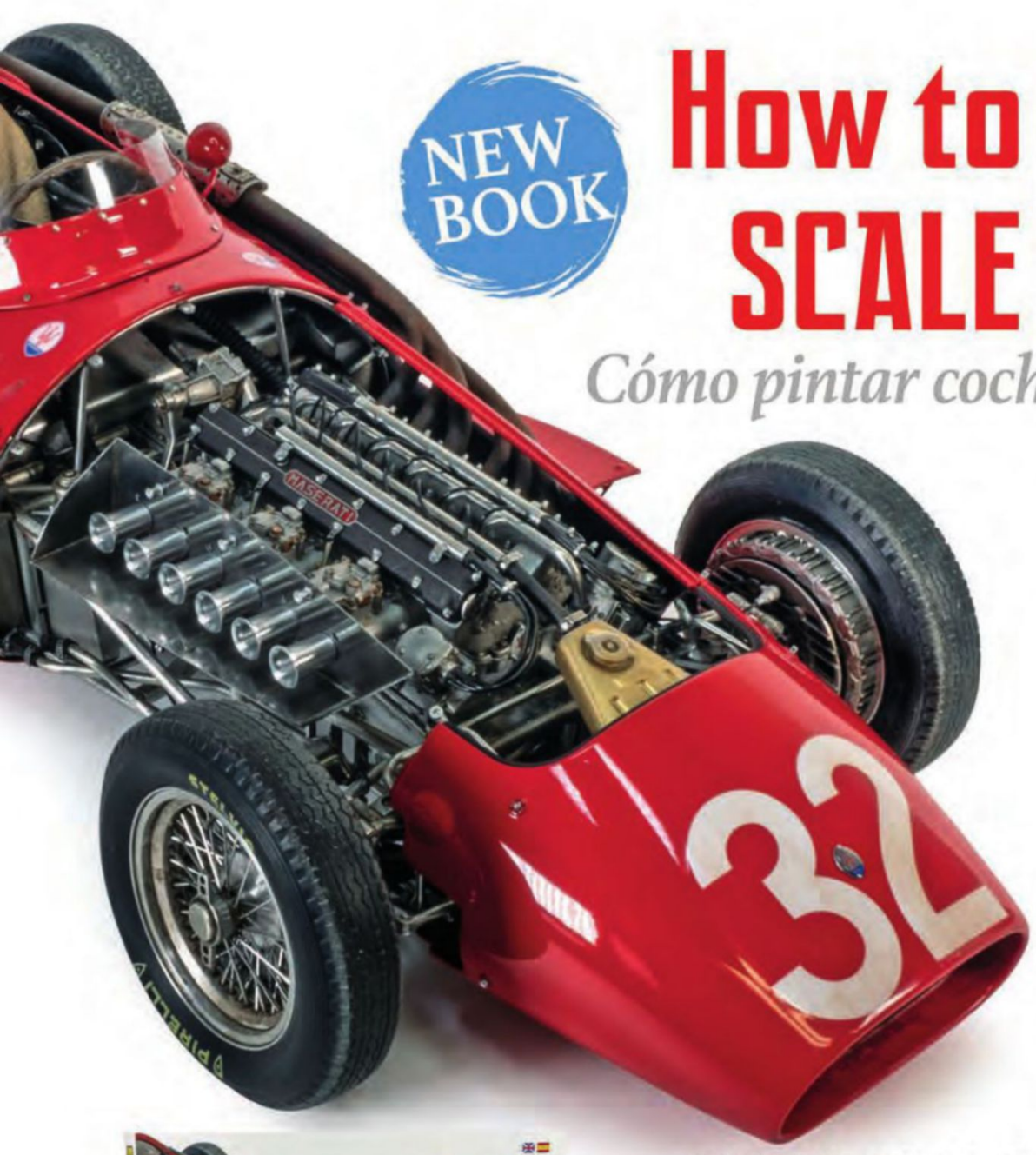
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The weathered sign on the van's side has been hand-painted using Quake Crackle Base A.MIG-2182.



In the next part of the article, we'll tackle the engineand the wash effects on the bodywork, so don't miss the next issue of *Model Car, Truck & Motorcycle World!*



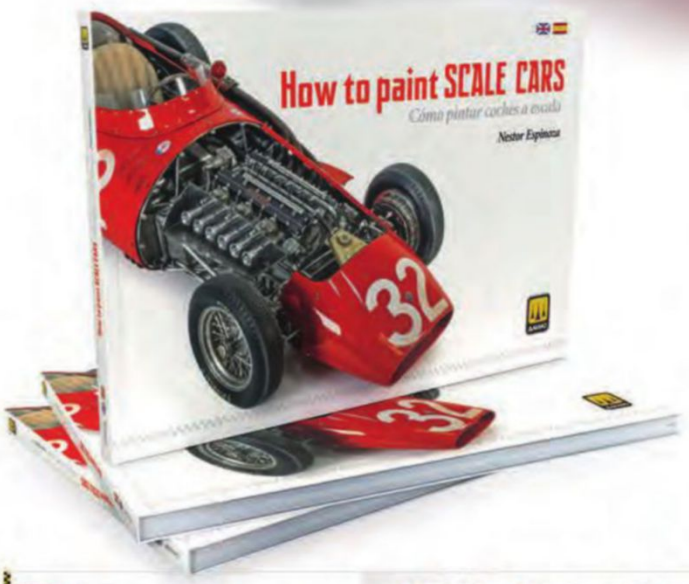
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DIECAST NEWS

Steven Downes Rounds Up What's What From the World of Heavy Metal.

1/50 MACK R600 SERIES TANDEM AXLE TRACTOR

Heavy Haul Replicas
www.heavyhaulreplicas.com

The Mack R Series, more commonly known as the Mack Model R, stands as one of the most recognisable trucks ever produced in North America. Manufactured by Mack Trucks between 1966 and 2005, the R Series succeeded the highly successful B Series and went on to become one of the most enduring heavy-duty truck designs in commercial vehicle history. Featuring a conventional bonnet layout, rugged construction and unmistakable styling, the R Series became a familiar sight throughout the United States and Canada, serving in countless roles from long-haul transport and construction work to heavy-haulage and specialised low-loader operations. With a production run spanning almost four decades, only the Kenworth W900 can claim a longer continuous life-span among conventional Class 8 trucks.

For collectors of scale models, the Mack R has long been a truck worthy of premium treatment, and Heavy Haul Replicas has certainly risen to the challenge. The manufacturer has introduced an impressive range consisting of no fewer than twenty-five different colour schemes and specifications of the Mack R600 tandem-axle tractor, creating one of the most comprehensive and authentic model truck releases seen in recent years. What immediately becomes apparent when examining the collection is that these are far more than simple colour variations. Every model has been carefully researched to represent a specific truck or configuration, with numerous component changes reflecting the variations found on full-size Mack R600 tractors throughout their working lives. The result is a range that offers genuine diversity, encouraging collectors to study and appreciate the subtle differences between each release.

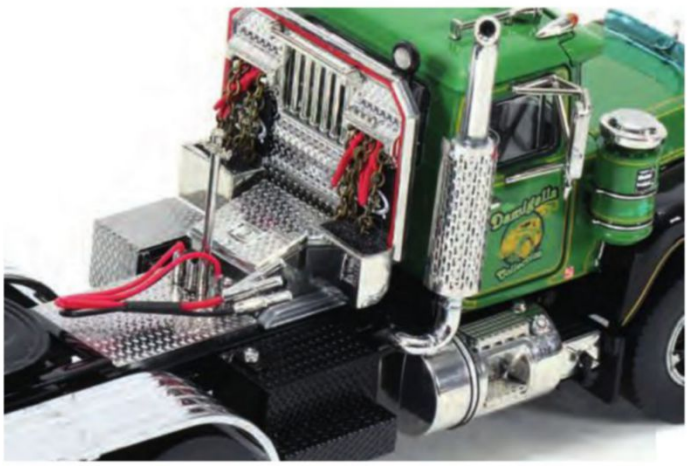
As with previous trucks produced by Heavy Haul Replicas, the cab is packed with detail. Opening doors provide access to a fully replicated interior, allowing collectors to admire the extensive work that has gone into recreating the driving environment. The dashboard features accurately reproduced instrumentation and switchgear, while the steering wheel, gear controls and seating arrangements closely mirror those found in the prototype machines. The seats are contoured and realistically finished, helping to convey the rugged but purposeful working environment associated with heavy-haul trucking during the period. One of the most enjoyable features of the model is the opening bonnet. The entire hood tilts forward in the same manner as the full-size truck, revealing a highly detailed engine compartment beneath. Here, collectors are treated to an impressive representation of the Mack powerplant and its surrounding components. The engine block itself is accompanied by cooling system parts, radiator assemblies, air filtration equipment and associated pipework. The level of detail extends throughout the compartment, creating a realistic appearance whether



A 1978 Mack R600 based on the real truck in the Damigella collection.



Both cabin doors can be opened to reveal the inner workings, which include plenty of detail, right down to the printed instrumentation.



This truck has a fully stocked rear headache rack, complete with tie-down chains and shackles.



The chromed front bumper and perforated grille look good, with wide-load marker flags and fender mounted mirrors installed.

the bonnet is displayed open or closed. Exhaust components can be followed beneath the chassis, further enhancing the authenticity of the model.

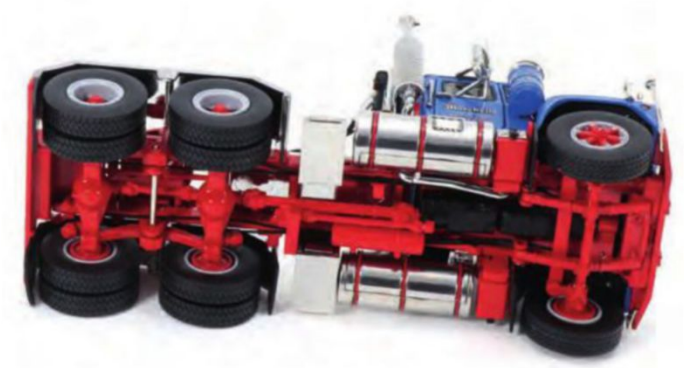
The attention to detail continues underneath the truck. Heavy Haul Replicas has invested considerable effort in accurately reproducing the drivetrain, suspension and chassis assemblies. The front axle incorporates functional steering, allowing the wheels to be positioned for display, while the sprung suspension system provides realistic axle articulation. This feature not only improves the visual appearance of the model but also allows it to sit naturally when displayed on uneven surfaces, helping to mimic the weight and movement of the full-size vehicle. At the rear of the chassis, the fifth-wheel assembly is fully functional. Unlike many models where the coupling is fixed, Heavy Haul Replicas has incorporated an operating locking mechanism complete with a working release lever. This enables collectors to couple and uncouple trailers in a realistic manner, adding an additional layer of interaction. The engineering behind the fifth-wheel system reflects the company's commitment to producing models that are not only visually accurate but also mechanically representative of the real vehicles. Of course, a heavy-haul tractor deserves an appropriate trailer, and Heavy Haul Replicas has already released several suitable options. The classic Rogers low-loader and Talbert trailer series provide ideal companions for the Mack R600, and additional trailer releases are already planned. Among the forthcoming models is a three-axle sand tipper trailer that will be offered in numerous colour combinations, further expanding display possibilities for collectors wishing to build complete trucking scenes.

One of the most fascinating aspects of the Mack R600 range is the distinction between the company's Custom and Standard variants. The Custom models represent actual trucks that existed in service, with every effort made to reproduce their unique specifications. This means collectors will find meaningful differences from one truck to another, including altered chassis layouts, varying fuel tank configurations, different fender styles and diverse equipment packages. These variations are not cosmetic additions but carefully researched details intended to replicate individual trucks as faithfully as possible. The Standard configuration





Several of the trucks come with a metal display plate, detailing the actual truck and its specifications, like this F.A. Marchello rig.



The underside detailing of the Marchello rig highlights the drivetrain and suspension perfectly.



One of my favourite decorations is the Brian Lawler Construction 1985 Mack RD688SX rig.

offers its own appeal. Most notably, these versions are equipped with an operational rear-mounted winch installed immediately behind the cab. The winch assembly is accompanied by a protective mesh screen designed to



The Brian Lawler tractor is the perfect companion to be hooked up to the matching-coloured Talbert cable-neck 3-axle low loader trailer.



Opening the hood reveals the fully modelled interior of the engine bay, where nothing is left to the imagination.

shield the rear window from cables and debris. Integrated work lights are mounted within this structure, replicating a feature commonly seen on real heavy-haul tractors. When paired with Heavy Haul Replicas' Talbert 1960s 60-ton cable-neck trailer, the winch can be connected to the gooseneck assembly, allowing collectors to replicate the loading and unloading procedures used by heavy-haul operators. This operating feature adds a level of realism rarely encountered in scale truck models.

The various exhaust configurations demonstrate just how much attention has been paid to accurately reproducing different trucks. Most versions feature a single vertical exhaust stack protected by a finely produced photo-etched heat shield, while others carry straight or angled outlet designs. Three of the released trucks feature twin exhaust stacks, creating a noticeably different appearance and highlighting the diversity found within the R600 fleet. Similarly, no two trucks are exactly alike when examining the fuel tanks, battery boxes, storage lockers and deck arrangements. Different step designs, tank shapes and equipment placements can be found across the range, reflecting the customisation that was commonplace within the trucking industry. Some trucks feature open rear chassis rails, while others incorporate enclosed frame extensions. Details such as drawbar hitches, varying mudguard supports and alternative lighting arrangements further differentiate the individual releases.

The rear fenders provide another excellent example of the variety present throughout the collection. Depending on the specific truck being represented, collectors will find everything from fully enclosed angular fenders with textured surfaces to curved ribbed designs extending the full length



The 'Standard' range of trucks include different colour combinations, all based on the same tooling.

of the tandem drive axles. Other versions feature half-length mudguards covering only the forward drive wheels. These distinctions may seem minor at first glance, but together they create a level of individuality that accurately reflects the real-world trucking industry. Additional accessories and finishing details further enhance the authenticity of the range. Most models are fitted with flexible rubber mud flaps featuring appropriate printed graphics and logos. Some trucks carry front-mounted fabric width-marker flags, while others include hood-mounted mirrors, visibility markers and wind deflectors. Chrome bumpers, detailed lighting assemblies and finely rendered grab handles contribute to the premium appearance of each model. At the front of the truck, the distinctive Mack identity is impossible to miss. Every release features the company's famous bulldog hood ornament, one of the most recognisable emblems in the trucking world. Complementing this is a finely produced photo-etched grille that captures the appearance of the full-size radiator surround with remarkable fidelity. Together, these details ensure that each model immediately conveys the character and presence for which Mack trucks are renowned.

What makes the Heavy Haul Replicas Mack R600 programme especially impressive is the commitment to creating an entire family of related trucks rather than a handful of simple variations. The extensive differences between models reward close examination and encourage collectors to build a fleet showcasing the evolution and diversity of heavy-haul Mack tractors. It is an approach that reflects a deep appreciation of trucking history and an understanding of what serious collectors value most. In terms of overall accuracy, engineering and attention to detail, the Mack R600 range ranks among the finest scale trucks currently available. The combination of opening features,



The different chassis configurations highlight the many options available when ordering the full-sized truck, like on this 1979 Mack R686SX rig from the Podgurski Corporation.



The Mack R600 of Cardi Corporation includes a wet line hydraulic tank to operate trailers with hydraulic functions, like tippers and low loaders.

operational components, extensive chassis detailing and prototype-specific variations creates a collection that feels both authentic and highly desirable. The future also looks particularly promising for Heavy Haul Replicas. Preparations are already underway for the introduction of the Mack B-81 Series, a truck that holds legendary status among heavy-haul enthusiasts. Beyond that, the company has announced plans for a series of Kenworth C500, W900 and T800W tractors, all expected to be offered in multiple configurations. Additional truck and trailer manufacturers are also expected to join the growing catalogue, ensuring that collectors will have plenty of exciting new releases to anticipate over the coming year and beyond.

For enthusiasts of classic North American heavy-haul trucks, the Mack R600 range represents far more than a collection of scale models. It is a detailed celebration of one of the most iconic working trucks ever built, reproduced with a level of authenticity and mechanical realism that continues to set Heavy Haul Replicas apart from the competition.



This Mack R600 of Roger E. Gerhart has a bespoke headache rack and angular fenders, matching the full-sized truck perfectly.



Florida's First Call, the DeBerardinis Heavy Haul 1988 RD686SX has one of the most stunning decorations of all the trucks released.

Another of the stunning decorations and colour combinations, the Ram Rock Contracting Company 1985 Mack R686SX.





The RD686SX looks great when hooked up to the matching Rogers 90-ton wobble wheel trailer.



The 1987 Mack R686ST from Fiore Asphalt Paving is another very striking decoration, pairing perfectly with the Rogers wobble wheel trailer.

MIDGET GEM



RAMON SEGARRA BUILDS, PAINTS AND WEATHERS FUJIMI'S SWEET LITTLE 1/24 FUJITSU R-TYPE MIDGET II *KEI* VAN

The Daihatsu Midget II R Type is a high-end, cargo-oriented version of the famous microcar and *kei* truck. It features a 0.7l three-cylinder engine producing around 30.5hp, a front-mounted spare wheel, an extremely tight turning radius of 3.6 meters, and an enhanced rear-cargo area exclusive to the R Type variant.

The original Midget was manufactured from 1957 to 1972. It was a three-wheeler, featuring two rear wheels and one front wheel. Early versions had a motorcycle handlebar instead of a steering wheel. It was powered by an air-cooled, 305cc two-stroke engine producing 12 hp. Internationally, it was marketed as the Bajaj, Tri-Mobile, or Bemo. From 1996 to 2001, Daihatsu manufactured a four-wheeled Midget with optional four-wheel drive and air conditioning known as the Midget II, which, like all *kei* cars, featured an engine of 660cc.

The Midget II prototype was introduced at the 1993 Tokyo Motor Show. Unlike the single-seat base model (B Type) or the two-seat version (D Type), the R Type added features focused on urban functionality and light cargo delivery. This quirky vehicle achieved cult status and has even appeared in the Gran Turismo video game series.

This project uses the Fujimi Midget II R type / D type, kit ID-114, **(photo 1)** which allows you to build either the R or D version; I opted for the R Type. The kit includes one white polystyrene sprue, a separate main body cab and cargo bed, and three chrome-plated sprues. Additionally, it provides five rubber tires, metal axles, and a clear sprue for the headlights and cabin windows. The kit is quick and easy to assemble, the instructions are very clear, and it poses no difficulties. I did not need to use putty at any point. The parts fit together well without any issues. The kit features simple, almost simplified detailing on the interior and the chassis – areas that, fortunately, will not be very visible. It is a simple yet highly attractive model **(photos 2 and 3)**.

I split the assembly into two parts: the outer cabin and the rest of the vehicle, to make the painting process easier **(photo 4)**. The kit includes eye-catching decals and allows you to mix and match them to create several different license plates. While looking for photos of the real vehicle, I found the paint scheme that I decided to replicate on the model.

Before installing the clear parts, I primed the two sub-assemblies. For the primer coat, I used Tamiya's Fine



















Surface Primer (L) Light Grey spray can, applied in several quick, light passes, taking care to prevent any pooling or flooding on the surface **(photo 5)**. Once primed, the model loses its toy-like appearance **(photo 6)**.

At this stage, I proceeded to paint the vehicle. To achieve the teal/blue-green shade I needed, I airbrushed the entire model, including the interior, with a 50/50 mix of Vallejo Model Air Pale Green (71.095) and Vallejo Mecha Color Dark Blue (69.021). I built up some highlights on the vehicle by adding increasing amounts of white directly into the airbrush cup **(photo 7)**. Next, after masking off sections with tape, I airbrushed the Vallejo Model Air Medium Grey (71.114) onto the lower front section of the vehicle, the cargo bed, and the trim around the side windows. I also airbrushed the wheel rims using white. After removing the masking tape, the model was ready for the next stages **(photos 7 and 8)**.

Next, I painted all elements that weren't the body colour. Starting with the interior, I painted the dashboard, steering wheel, and gear shifter in dark grey. I painted the seat in leather tones. After painting the interior, I settled the kit instrument decal into place. Then I applied a pin wash, using sepia oil paint thinned with white spirit, over the details, and a light-grey oil wash on the dashboard **(photo 10)**.

I used rusty colours from the Panzer Aces range to paint the exhaust pipe. The chrome parts were brush-painted using Metal Color Chrome (77.707). I picked out some raised details on the bodywork using a shade slightly lighter than the base coat. I highlighted the tread and detail on the tires by dry-brushing light grey. Additionally, I installed the clear parts and mated the two sub-assemblies together **(photo 11)**.

Now I turned to oil paints. Using burnt umber, I did a panel line wash and pin wash, highlighting recesses and shading the edges of the doors and other features. I blended the oil paint with white spirit, ensuring a soft, diffused edge around areas of application. I also took advantage of this oil application to create dirt streaks on the side surfaces. Furthermore, using light-grey oil paint, I highlighted raised areas on the horizontal sections of the Midget, especially the front fenders. I applied the decals using Micro Set and Micro Sol setting solutions, and masked off the vehicle's windows with tape before sealing everything with two coats of Vallejo Satin Varnish (70.522), which was left to cure for more than a day **(photos 13 and 14)**.



After removing the masking tape, I applied an overall wash across the









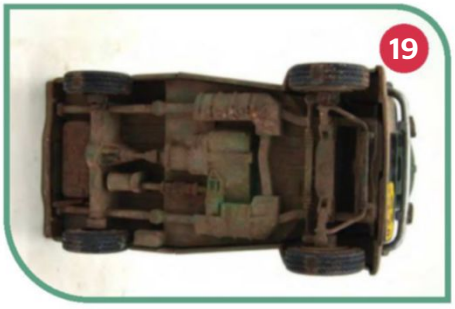














entire vehicle using sepia oil paint diluted in white spirit to emphasize all the moulded detail. I also used this wash to create very subtle grime streaks. The vehicle began taking on its final appearance **(photo 15)**. I then applied Titan Transparent Rust Patina oil paint to specific areas on the cargo bed surface, as well as Sepia oil paint to simulate oil spills. Once these stains dried, I applied gloss varnish over them. The oil paint was applied pure in small amounts and then blended out with white spirit **(photo 16)**.

I managed to source a 3D-printed 1/24 cow skull, along with other stowage items like a cooler and several jerrycans. I made a bundle of cargo from foam, which I wrapped in Parafilm to simulate a canvas tarp, securing it with mini-strips to mimic leather straps. I brush-painted these items with acrylics, blending the colours wet-on-wet **(photo 17)**. I placed the skull on the Midget's cab roof and the rest of the gear in the cargo bed, rubbing a bit of dry pigment over the stowage to simulate dust. I also used acrylics to replicate dust and dirt accumulations in the corners of the cargo bed **(photo 18)**.

Targeted thin washes of ochre and sepia oil were then applied to sections of the vehicle's undercarriage, and before it dried, I dusted on some earth-toned pigments using an old brush **(photo 19)**.

I applied a mixture of ochre oil paint and pigments to the lower parts of the vehicle using an old brush, and then dragged the application downward with vertical strokes using a flat brush dampened with white spirit on the front, rear, and sides of the Midget. The wheels also received the same weathering treatment **(photo 20)**. With all these complete, I felt the vehicle was finished.

I didn't want to display the Midget on a bare surface, so I created a small diorama. I used Vallejo Diorama FX Black Lava – Asphalt (26.214) to replicate a small section of Tarmac. I then liberally applied earth-toned dry pigments across the entire area, and finished by using black oil paint to simulate tire tracks on the asphalt **(photo 21)**. The model was glued to the asphalt over the dark tire marks, and with that, the project was officially complete





All in all, this is a very well thought-out kit of a highly attractive and rather charismatic vehicle. I thoroughly enjoyed the painting process, and I also enjoyed researching the references too.



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Pumping Iron



René van de Hart Builds Revell's 1/25 Classic Muscle Car – The 1968 Pontiac Firebird 400

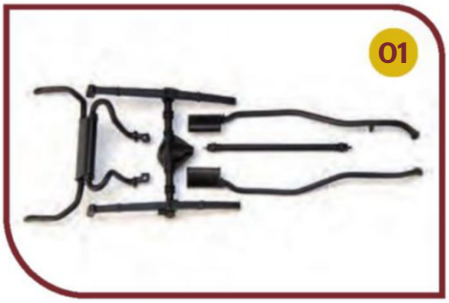
Muscle cars! Just thinking about them makes every petrolhead's heart race. Who doesn't remember the original Dodge Challenger, Ford Mustang, Chevrolet Camaro and, the topic of this build, Pontiac Firebird. The mid-sixties and early-seventies were the golden era for the all-American, gas-guzzling, high powered fast-back sports car and many models of these cars have been produced over the years. Revell's 1968 Firebird was first released in 2001 and my kit was a 2024 re-release.

I like to make my car models in several sub-assemblies: engine, chassis, interior and body. The chassis consists of the floor, suspension, drive shaft, exhaust and wheels, on which all other parts will be assembled during the build. All paints used in this build were from AMMO.

After removing the seam lines, the parts were airbrushed in black primer. Since the underside is black anyway, no additional black paint was sprayed on these parts **(photo 1)**. The exhaust pipes were painted with Cobra Exhaust Pipes (A.MIG-0316) and the mufflers and fuel tank were painted A-Stand Aluminium and with a mist coat of Exhaust Pipe **(photo 2)**.

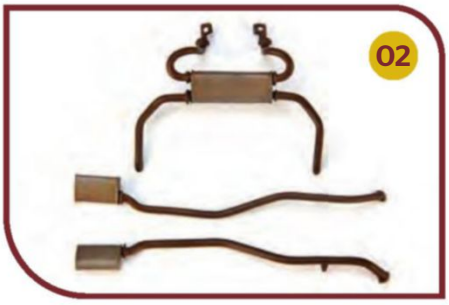
The engine is always the most fun part for me because it gives the opportunity to add extra details for more realism. On this build however, only spark plug wires were added since I didn't plan to open the bonnet. The engine block was glued together but all other parts were left off and painted separately **(photo 3)**. Even if the parts have to be painted the same colour according to the instructions, I paint them all a slightly different shade, which gives it a more interesting look once assembled. **(photo 4)** The colours used were mainly inspired by looking at photos of real cars and a bit of my own interpretation. I didn't want this engine to be too dirty, so only a light wash was applied to give the details more depth **(photo 5)**. After everything had dried, the chassis was assembled **(photo 6)**. A protective coat of A-Stand Aquagloss clear was then applied, followed by liberal amount of sand and rust-coloured washes **(photos 7 and 8)**.

The highlight of this kit, for me, was the interior. The colours chosen were, again, inspired by photos of real cars. The carpet was painted very dark grey and the upholstery Beige Leather (A.MIG-0302). A brownish wash was brushed on the seats to give them a slightly-used look. The details are very sharp and easy to paint, the decals



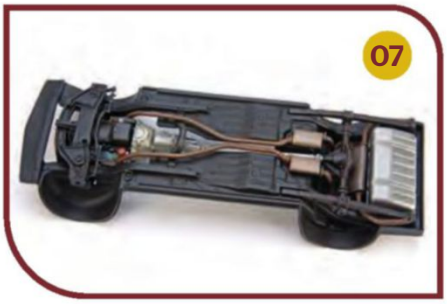






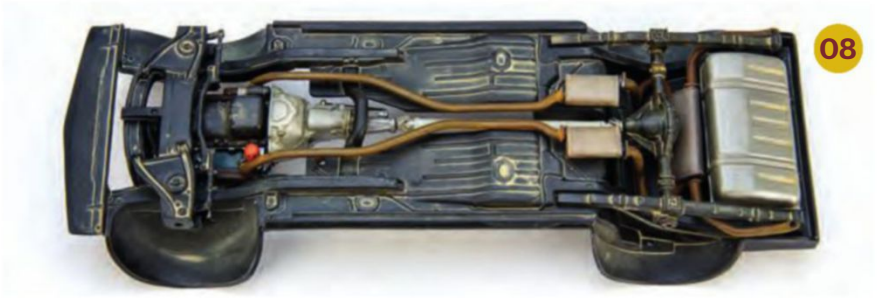














are truly amazing **(photos 9 and 10)**. At first I thought the wood effect on the decals were a bit of a gimmick, but once everything was painted and assembled, it looked very convincing **(photo 11)**.

After having built mainly aircraft models for over forty-five years, achieving a flawless gloss paint finish on a car body is still a challenge for me, although it's getting better with each car I build.

Inspired by looking at photos on the Internet, I decided a dark red colour is what I liked most for this car. The car body was sanded smooth and the panel lines around the doors and windows were deepened with a scriber. A few thin coats of grey primer were sprayed on the body and hood **(photo 12)** and sanded smooth after the primer had cured. A mix of Red Wine (A.MIG-0315) and Satin Black (A.MIG-0341) was airbrushed in multiple thin coats and the painted parts were set aside to cure for a full day.

The surface was then carefully wet sanded, taking care not to damage the paint on sharp edges and corners. The surface was then cleaned with window cleaner for the most crucial part of the build – the clear coat **(photo 13)**.

A 2k clear-coat system from the Cobra range, was applied in several thin coats. A plastic container was placed over the painted body to protect it from dust. After forty-eight hours drying I still had some dust contamination in the most visible places – but a second round of sanding and another layer of clear coat gave a much better result. Still not perfect but the best I've achieved yet **(photo 14)**.

Instead of painting the windows' chrome trim, strips of self sticking aluminium foil were placed on the body and trimmed with a fresh no. 11 blade **(photo 15)**. The chrome plating on the wheels, grill and rear bumper was removed by putting the parts in a bleach bath because I don't like the look of it, and it's impossible to clean the parts without damaging the plating. Painting these parts was the best option. The parts were painted with Black Gloss Primer (A.MIG-0342) first and then A-Stand Chrome For Plastic (A.MIG-2306) was airbrushed in multiple thin coats **(photo 16)**.















The bumper and grill were then glued onto the body. The wheels were assembled next and mounted onto the car too. The final parts to fit were the clear parts, wing mirror and hood **(photo 17)**.

The finished model looks really nice and I was seriously impressed with the quality of the plastic parts and decals. This was another enjoyable build and I can do nothing more than highly recommend this kit.











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