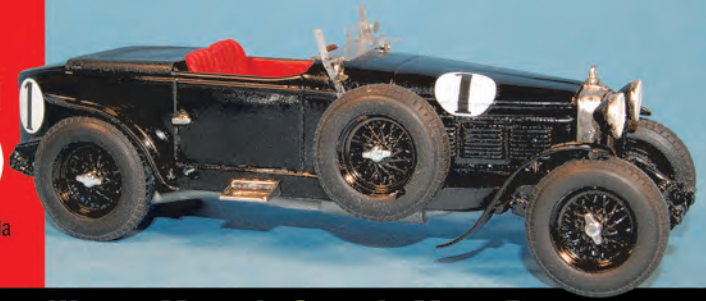


Model Cars

January 2011 • Issue 156

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Wayne Moyer's *Stutz LeMans Racer*

Weathered Warrior



Charlie Amodeo's
Trumpeter Ford GT40

A PAIR OF FINE 409s



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Hawaii NNL



Sunday, March 13, 2011

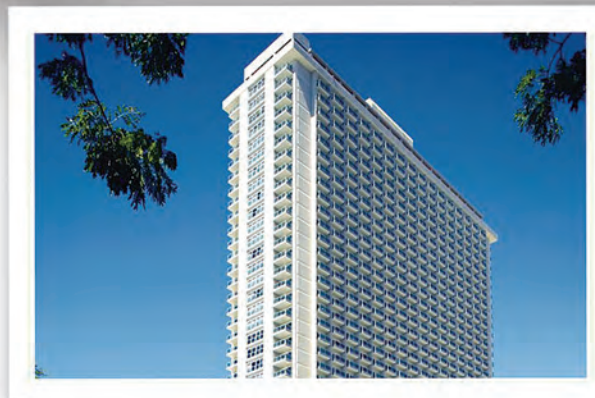
Ala Moana Hotel • Garden Lanai • 9AM to 4PM

Entry Fees:

\$6 per entry (unlimited)

\$2 General Admission

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So what is an NNL? NNLs are non-judged model car shows organized to promote fellowship among model car builders.

People's choice awards will be given to the models that receive the most popular votes from the visitors and entrants to the show.

Awards will be presented for Best In Show, Best Junior, and the "Top Ten." There will be categories such as: TV/Movie Theme Cars; Lowriders; VW's; Tuners; '32 Fords; '55-57 Chevys; Large Scale; Lead Sleds; and Drag Racing.

**Presented by the Hawaiian Islands Model Car Club,
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himcc.org/nnl



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Coming Next Time:

- Our Annual Contest Issue!
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EDITOR'S CORNER

HAPPY NEW YEAR! Haouli makahiki ho! Yes, 2011 is upon us. Last year was tough for everyone, and we all had to make some sacrifices. But, there is a big bright light at the end of the tunnel. No, it's not *that* light, but one that will lead the way for MCM for years to come.

I expect to see not only a whole lot of great new kits from the Big Three, but a lot of great finished models from you guys as well. There is no real excuse anymore for not being able to finish at least one good model this year. The pages of MCM are chock full of helpful how-to articles, tips, tricks, and of course, the fabulous finished models we pick out to shoot at model car shows all over the country. Granted, I have not been able to get to that many shows recently. I was doing a show a month before "the incident," and hopefully this year I will again be racking up those frequent flyer miles soon.

The new MCM web site took a hit at the end of December. It seems that there was either a hack, or somehow the permissions of certain files in the main directory of the web site were changed, which denied access to everyone, including da Big Kahuna! Man, that was a frustrating time, to say the least—not to mention expensive! A big mahalo goes out the David Ambrose and Richard To, who have spent countless hours behind the scenes straightening everything out, and getting the forum back up and running. So many of you were sweating from the MCM Forum withdraw syndrome. Sorry about that. But at least you had more time to build some models, right? See, everything happens for a reason.



Kelly and I got to see the unofficial MCM band *Train* in December, and we got to meet Pat, Jimmy, and Scott after the show. One of the coolest things during the concert was when this young (and I mean *young!*) ukelele player, Aiden, was brought up on stage to play along

with Pat, strumming along on his ukelele, singing "Soul Sister." Man oh man, this young guy was so talented, and such a great kid! I took a video of it and sent it to his mom, who was so proud of Aiden, it made a lot of us teary eyed. The thing about this was she didn't know that Pat was going to call Aiden up on stage to play. Kids are our future, guys, don't ever forget that. What you teach them when they are young will shape the way they are forever, and that's a very long time. Get them involved in building model cars when they are young, and I can guarantee that when they get older, they will remember that time, and hopefully, get back into our hobby, for good!

Last but not least, you may notice some subtle changes to the look and layout of Model Cars. Harry has been tweaking and making small changes here and there, and with the January 2011 issue, it all comes together as one clean package.

Well, that's all for this time. It's going to be a great year, and I can't wait for the show season to start again. I'll be there, two legs or two wheels, either way...

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NewProducts



The first line in my initial review of the great new Revell Midget kit (*Model Cars* #154) was a little bit misleading. Yes, John Mueller was commission to do the original Midget Racer for Revell over ten years ago. However, a lot of things change over the years. Tooling procedures had changed dramatically over the past ten years, and the Revell Design Team quickly discovered that they did not want to make the new Midget per the original Mueller design. For example John had the body split in two halves similar to the original Monogram early Midget kit. The body components in the kit were made using CAD design for ultimate accuracy and slide side technology to make the body tail, louvered bottom pan, and louvered hood top. A new smooth hood top along with a new nose and smaller grille were added for the Offy version.

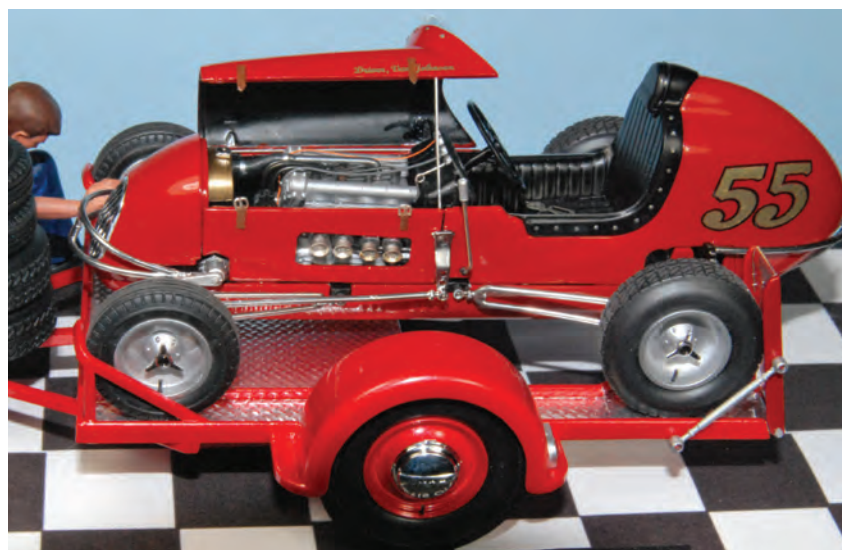
New CAD drawings were made of the Ford V8/60 and Offy engines from new research they did, along with a lot of new CAD drawings for other parts of the kit. So, I left out a lot of information in my original review, and I am sorry for trying to get my views on the kit out too fast. The Revell Design Team has done an incredible job with this kit, and yes, I have purchased my first case already!

Also, in the photographs on page 51 of that issue, there was a typo in the captions for our three friends from Revell (which I should have caught). It should have read Ed Sexton, Roger Harney, and then Bill Lastovich. My humble appologies for the mistakes.

New Decals for the Revell Offy Midget



Clockwise from upper left: #1 Cassia Offy Midget; #24 Brenn Offy Midget (red car); #24 Brenn Offy Midget; #55 Sam Taylor Offy Midget. All decals are \$5, plus \$2 shipping.



I had put a call out to our aftermarket friends to see if anyone would be making some decals for the new Revell Midget Racer kits. Well, our friend Darryl Peters over at *Scale Auto Details* has come to the plate, and he has hit a good one with these four sets. Darryl also sent in a built-up of the Sam Traylor Kurtis Offy Midget, which is very nicely done, using his decals. The decals sell for \$5 each, plus \$2 for shipping.



Scale Auto Details

E-mail: doctordwp@gmail.com.

Darryl Peters

111 Kennedy Mill RD.

Stewartsville, NJ 08886

(PayPal accepted)

Watch for builds of more Offies in future issues and on our online forum.

(www.modelcarsmag.com/forums)

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Going Out Of Business Sale!

Yes, it's true. Our friend Peggy Jones of **Model Car Masterpieces** is closing the doors of her store in Costa Mesa, California. Peggy has played a big part in the hobby for many 1/43 scale builders and collectors from all over the world, including da Big Kahuna (yours truly). I have bought my share of goodies from Peggy's store every time I was in the area, usually visiting her son, Mark, by the way!

Peggy has probably the biggest selection of 1/43 scale kits out there, and now is your chance to get a great deal, talk to a great lady, and get some great kits for your collection. Due to the nature of these types of sales, it's best to call or email Model Car Masterpieces before you place your final order, to make sure the kit(s) you want are still available.

I hope you enjoy your retirement, Peggy!

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1525 W. MacArthur Blvd #20
Costa Mesa CA 92626-1413
Phone: 714-751-8232
Email: MCMPEGGY@aol.com





Some of the 1/43 scale kits I picked up recently from Peggy at Model Car Masterpieces were a Provence Miniatures Maserati MC12, a Record (from France) Ferrari 308 cabriolet, a BBR Ferrari 275 GTB, and a BBR Maserati Quattroporte.

Do you see a pattern here?

Happy 2011!

Well, with the holidays over, the decorations put away, and all the busy coming and going that the end of the year always brings dying down, there's finally time for models again. I don't know if you good readers are in the same boat, but for me the end of the year usually means that very little model building gets done. If there's one good thing about the short, cold days that start off each new year (at least here in the USA...anyone reading this in the Southern Hemisphere feel free to reference this column in June) it is the chance to sit down at the bench with no guilt that you're missing anything outdoors. Unfortunately, all that holiday cheer left me no time to finish the 1/43 Ferrari Daytona I started in my last column. Never fear, it still sits at the top of the *to do* pile and you all will see it inch toward completion in a future issue.

However, there is one great part about the holidays: you get cool stuff. As it turns out, I have a *lot* of very way cool stuff to share with you in this column. Before I do, though, I think we should go over some of the differences between how I'll be reviewing resin parts, conversions, and kits in this column as compared to how one might review a standard plastic kit. When it comes to commercially available plastic kits, there's an assumption that the kit will assemble in a straightforward manner. You can't make assumptions like that with resin parts or kits. A resin piece may be something as basic as a direct copy of an injection-molded part, so there's no way there could be a problem, right? Not so fast. Since a resin part is cast in a flexible rubber mold and not a steel one like injection-molded styrene is, you may get subtle differences in shape. Resin cures chemically, but there is potential for molds and the parts themselves to vary in size due to shrinkage. All this is a nice way of saying that resin parts have the potential to make building more challenging than a standard plastic kit just by the nature of how they are made. Add to that the additional clean-up, and the potential for the builder to need to finesse the fit here and there and there's a pretty wide range of how easy or difficult building with resin can be.

What I will do my best to provide, in reviews going forward, is an idea of how much skill the builder would need to use these parts as intended. Where possible, I will either test-fit or assemble the resin parts, and combine them with the kits they are intended to be used with when I can. That way, I can provide more insight than a "looks like it will fit nicely" kind of review. I'm certainly open to suggestions on what would help you get the most useful information I can provide. For all of my reviews I will concentrate on two factors: First, like any normal kit review, I'll discuss how well the item captures the spirit of the real thing. In addition though, I will try to give my

impression of what skill point the resin items would demand for successful assembly. I'm a firm believer that there's really not that much *bad* resin out there, but there *are* kits that require a lot more from the builder than others. I'll do my best to point that out.

First up, we have the kind of parts that I love to see in resin. Derek Collins provided me with a bevy of hard black resin Formula One rain tires from *Icon Automotive Miniatures*. These will allow you to do alternate race versions using the Tamiya and Hasegawa 1/20 kits that are being issued and reissued. The castings are very, very nice...they have the right shape for vintage tires from the 1970s. There are numerous sets available, and there is a correct set for almost every one of the Tamiya kits. How obsessive is the detail? Let me put it this way: If you are building the Tamiya or Hasegawa Lotus 79 kits, there are actually two available sets. For cars that ran in calendar year 1978, set #RT-2002 replicates the tires you would use. Want to build a car as it would have raced during the 1979 season? You'd want set #RT-2004 because the tread pattern was different! It should also be noted that it's much easier to use tire lettering decals with resin tires than the rubber ones that come in the kits, and the tire decals are included! There are appropriate decals for the tire manufacturer which is great,



Icon Automotive Miniatures rain tires open up a slew of possibilities for fans of 70s F1 racing to replicate different configurations from Tamiya kits that have been staples of open wheel builders collections for 30+ years.

since like Revell, Tamiya has been producing the latest runs of their kits with no molded lettering for certain brands of tires, likely due to licensing issues. The final nicety included is multiple color photos of the real cars wearing the rain tires, so you don't have to come up with your own reference materials to make sure you get the livery exactly right. The 1/20 sets retail for \$21, and are easily worth it if you want to replicate a car that raced on a rainy weekend back in the day. Future projects include resin slick tires in 1/20, more rain tires for different applications and even 1/12 tires for the Trumpeter GT40 kit. If they are as nice as these, there will be a lot of unused rubber tires being left in the box by racing builders. As these are basically direct kit-replacement parts, skill level is no different than being able to use the kit part, aside from removing the thick attachments points from the casting process and sanding off a ridge molded in the Tamiya front wheels. That's just cutting and sanding though, and should be within any builder's skill range. Plus, the comprehensive instructions provide step-by-step recommendations on prep, sanding, painting and assembly. I give a high recommendation to the parts on their design/manufacture merits, and recommend them to anyone with an interest in modeling a F1 car with rain tires. These tires would make a great first resin experience for people who have never worked with resin before.

Next up, I have a resin transkit for the Monogram (now Revell) 1/24 Torino Talladega to convert it to a Mercury Cyclone Spoiler II from **Time Machine Resins**. You'd be forgiven if at first blush you thought this was a styrene kit body, the white casting is so clean and thin. For those not familiar with these cars, Ford's response to the Dodge Charger 500 and Daytona was the Torino Talladega. Extending the nose and installing a flush grille, along with a rear bumper stuck on

the front (which made for a pretty effective air dam on a low-slung stock car) turned the already aerodynamic Torino Fastback into a superspeedway terror. In those days Mercury's Cyclone was used by many teams as well, and in standard-nose form thought to be even more slippery than the Torino. They also needed the longer snoot to keep pace though, and the Spoiler II was their version. Sold in two two-color combinations (white with red being the "Cale Yarborough" version, white with blue being the "Dan Gurney"), owners didn't risk losing their car in a parking lot...those cars made a bold statement.

Time Machine's body captures the look and feel of the Mercury version very well. The transkit includes inner door panels, dashboard, steering wheel and, of course, a spoiler to replace or add to the Torino parts. Also included are the distinctive decals needed to replicate either the Gurney or Yarborough paint schemes. Georgia Marketing and Promotions (GMP) once made a high-end 1/24 diecast of this car, and they can often be found very cheaply in online auctions. Robbing the trim, and possibly some other detail parts, from one of those diecasts could help a builder take this body and the Revell Torino kit to the next level by picking the best parts from both. However, what is here would make a beautiful model just as delivered if built with care.

It is worth noting that the body in my sample was molded with an almost total absence of pinholes, flash, or other flaws to correct. Prep time would be no more than the kit part it replaces. I also test-fitted the body together with kit parts from the Monogram Talladega, and everything fit perfectly. Building the Monogram kit with this body would scarcely be more work than building the kit from the box. Visually, the 1:1 Cyclone Spoiler II made a more brash visual state-



The Time Machine Cyclone Spoiler II is a great way to spice up the less visually arresting Revell/Monogram Torino Talladega kit into the more showy Mercury variant.

ment than the Talladega, and this would hold true on the model shelf as well. I would recommend this conversion to any builder interested in the subject. The quality of casting makes it easy enough for a resin beginner and the quality of the conversion itself captures the look of the real thing. I'm a huge fan of Cyclones, and this one passes the enthusiast/snob test with flying colors.

Finally, we have another kit conversion. This time it's a convertible body from **Reliable Resin** meant to replace the hardtop body in the Revell 1968 Firebird kit. Casting quality of my samples was top notch, and special kudos go to the molded-in support for the windshield frame. I can't tell you how many resin convertible bodies I've seen over the years with wonky-shaped A pillars, broken vent windows or wavy windshield tops because the unsupported resin had something resting on it before it was built. It's little things like this in the design and casting phases that make for a successful build later on. Reliable

prep and using resin-friendly glue, assembly would be almost as straightforward as building the Revell kit. Reliable Resin also offers a bevy of detail parts that could be used with this kit including a beautiful set of Rally II wheels to replace the disappointing kit wheels. They look great as well. Other optional parts for this body (or the hardtop) are a base-model Firebird scoopless hood, and also a neat custom shaker hood/scoop/base set up which neatly blends the 1960s hood with the second generation car's through-the-hood scoop.

And now for something really exciting: In the spirit of encouraging people to build resin kits and parts, and with the cooperation of the casters who provided samples, I'd like to offer up that gorgeous '68 Firebird body to a lucky **Model Cars** reader. Yes, you read that correctly. Heck, I'll even throw in the flat hood, too! But, there's a catch (isn't there always?) to this generous offer. What I'd like to do as often as possible is feature a *Reader's Resin of the Month* photo in each col-

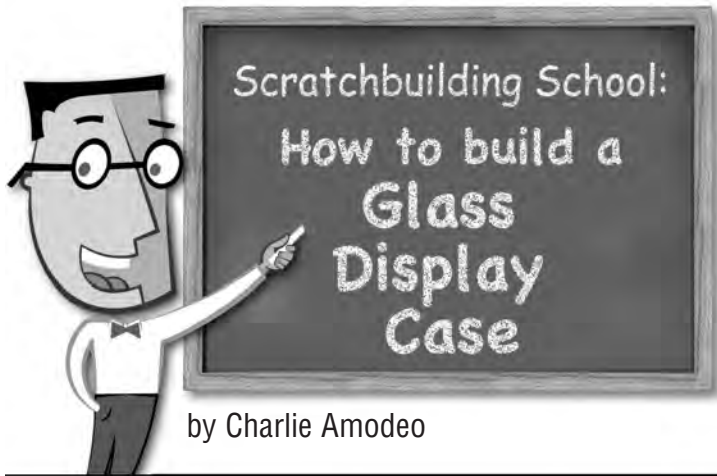


Reliable Resin lets the sun shine in for the Revell '68 Firebird kit. In addition to convertible-correct body and interior parts, Reliable also offers parts like the pictured hood, and more accurate Rally II wheels (not shown) to take a very nice base kit and create a unique model for your collection. And...if you read the text, you, dear reader, *can* add this to your collection!

also leaves in the onion skin-thin resin inside the windshield and open body areas for the builder to remove. To me it's personal preference, but I like this practice. Let me do the removal, and ensure that no damage is done while "cleaning up" the casting. It drives me crazy when I get resin that I have to repair due to an overly aggressive caster clean-up job. There's not a whole lot left to say other than this body is beautiful, and if you wanted a convertible Firebird, using this resin kit rather than investing all the work yourself seems like a no-brainer to me. The only level of difficulty present in this resin body above the base kit is the removal of the resin support frame for the windshield. Since many injection kits have similar supports molded in, my feeling is that's a challenge any modeler can handle. Quality and accuracy look top notch, so I recommend it to anyone with an interest in a topless Firebird. The body kit also includes a convertible interior with doglegs, and a top boot as well as the body itself. While you won't mistake it for styrene due to the tan color of the resin, I did some quick dry-fit of the resin parts to the Revell kit and found that everything lined up perfectly so other than a tiny bit of additional

umn. The only requirement is that the model be made of resin, or have some resin parts added that can be seen in the picture. Subject can be anything automotive, but my decision on a winner will be made easier with clear, focused pictures and an equally clear description of the model, and specifically the resin content we should be aware of.

Submissions can be directed to resintalk@yahoo.com and I'll announce the winner in the next column I write after submissions start coming in. So...let's see what you got! Obviously, the continuation of this will depend on getting samples from casters gracious enough to provide them, so thanks to Don Theune at Reliable Resin for providing that gorgeous Firebird for the first lucky reader. Any casters looking to have their products reviewed and provided as incentive for this fun little program can contact me via the same email address. So, go finish up that resin project, or send me some fresh pictures of your favorite build. You may get the satisfaction of seeing it in a magazine, and get a prize way cooler than you'll find in any cereal box! Until next time, happy building, people!



by Charlie Amodeo

Whether you cut your own glass or have the pieces cut by the glass supplier, use regular/clear glass, which is easily identified by its green tint edges. Do not get coated "UV blocking" glass (brown tint), "museum" glass (purple, magenta or blue tint) or "non-glare" glass (causes a blurry effect). All of these are more expensive than regular glass, and are totally unnecessary for a model display. Tell the supplier what you're making and stress that the glass must be cut perfectly square and plumb. True 90 degree edges yield a flush-fitting, rectangular case with no gaps or exposed edges. Ask for unblemished glass with no scratches or occlusions (seeds) in it. Enough glass for a case this size (6" high, 17" long and 10" wide) would generally be around \$30 or less in my area. If you have the skill to cut your own glass, use eye protection and have a supply of Band-Aids nearby! A new cutting wheel gives nice, smooth edges. If necessary, the cut edges can be smoothed with #150 grit emery paper. Be sure the edges stay square—don't round or bevel them.

If you are cutting the glass yourself, first measure its thickness to calculate the overall display case dimensions you'd like. If you're buying pre-cut pieces, ask the vendor if you can measure a sample thickness first (I use a dial caliper for this), and then calculate and give him the dimensions you need. To calculate the glass end piece's width, you must subtract the glass thickness times two from the desired case width. The height of the case isn't that critical so you don't need to



The first consideration is the case's overall size. Cut a piece of paper and place it under the model. Trim until it looks pleasing to your eye—not too much space around the model, but not right to the edges either. If the model has opening features, allow room for them so you can display them open or closed. I usually place my models at a slight diagonal for more visual interest and so that at least one door can be opened fully. This model has an opening rear clip which increases its height by nearly 2", and the case must allow for that.

Many model builders have some special projects with which they're most pleased with and want to preserve. Complex models with opening features and exposed details will get covered in dust, even in the neatest environments. Some even have a series of builds of a certain theme or time frame which would look great displayed together—but not everyone has dust-free shelves or cabinets to do that.

My solution is to make a glass model case. I prefer glass to plexi or plastic because it stays crystal clear, imparts a "museum quality" look and a dust-free atmosphere. Glass cases look great on your desk, wall unit or as individual, wall-mounted focal points. They are inexpensive to build and require no more skills than it took to build that great model. What you can't make yourself, you can easily purchase locally. Read through the whole process and you may develop preferences of your own. Here is how I made the case for my 1/12 scale Trumpeter GT40.

deal with the glass thickness for the height measurements.

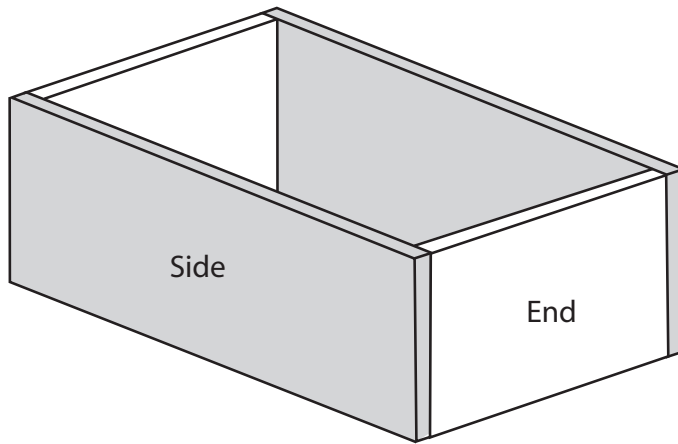
Just as commonly called 2 x 4 lumber is in reality quite a bit smaller, so it follows that actual glass thicknesses are not what they are commonly called. I found that the 1/16" glass I selected was actually .075" thick, which is just under 5/64". The problem is that since many vendors buy off-shore glass, the thicknesses are all over the map and don't equate to common U.S. fractions. When you calculate your desired display case size, take this into account so you do not have large overlaps or under-sized glass pieces. The roof section should touch all four sides flush, or overlap them very slightly. You don't have to cut pieces to 1/64" sizes, just round to the nearest fractions to get closest to your desired sizes. Tell your supplier that you want all the pieces the same thickness, as they may cut your glass from different leftover pieces from previous orders.

The glass thickness is important for several reasons. The strength of the case is primary, so you can handle it safely and easily. Nominal 1/16" or 3/32" glass is fine for a case this size. If your model is 1/25 scale, you don't want 1/8" glass—it's too thick to look good, but for a 1/8 scale model, definitely use 1/8" glass.

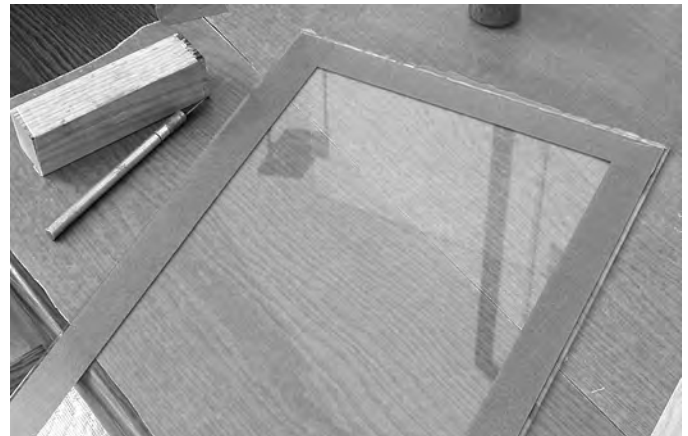
Okay, now let's get started!



You'll need some picture glass, clear silicone sealant (pictured), a wood (or metal) picture frame, and plywood or MDF for a base, masking tape, safety glasses, and fresh single-edge razor blades. **REMEMBER: If you are buying or making a custom frame, build the glass box first!** The base is built later using the exact finished dimensions of the glass box. If you are buying a ready-made frame as your base, then you must build the box's outer dimensions to the size of the frame's face opening.



Before beginning to build the case, make a jig to hold the side pieces upright and square while curing. It does not have to be elaborate, but it must be **accurate and square**. The length of the jig must be exactly the dimension of the glass side pieces **minus the thickness of both end pieces**, and the height should be nearly the height of the sides, **but no higher**.

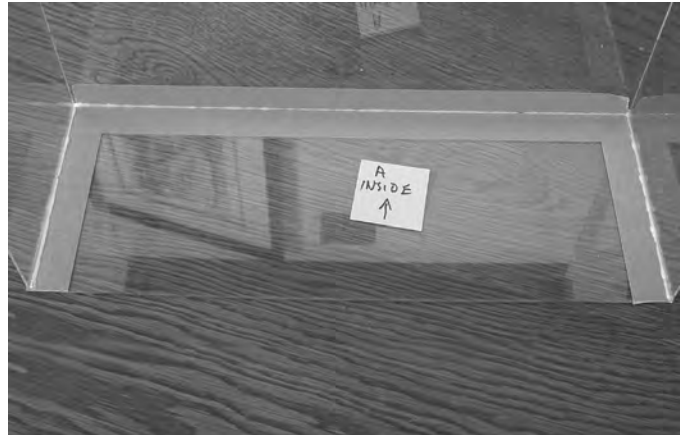


The case will be built upside-down. Find a flat, level area where the case can sit undisturbed for a few days. Tape down a sheet of wax paper, larger than the case. Lay the top piece down, and clean it to remove finger oils and scoring lubricant. **Do not** use Windex. I use Sprayway Glass Cleaner, which leaves no residue and is easily available. Now carefully apply blue masking tape around the perimeter of the roof glass, leaving an uncovered edge equal to the thickness of the glass. Mask the end piece surfaces right to the edge of the glass.

Place the jig onto the top piece and carefully dry-fit the end pieces. Make sure the jig is placed so that the end pieces are flush with the edges of the top piece, then remove the end pieces and weigh down the jig without moving it (I use several textbooks). Hold one side piece of glass so it's comfortable and lay down a continuous bead of silicone on its bottom (longer) edge. Carefully place the glass onto the top piece's exposed edge, leaving the same margin on each side (where the side pieces will later fit).



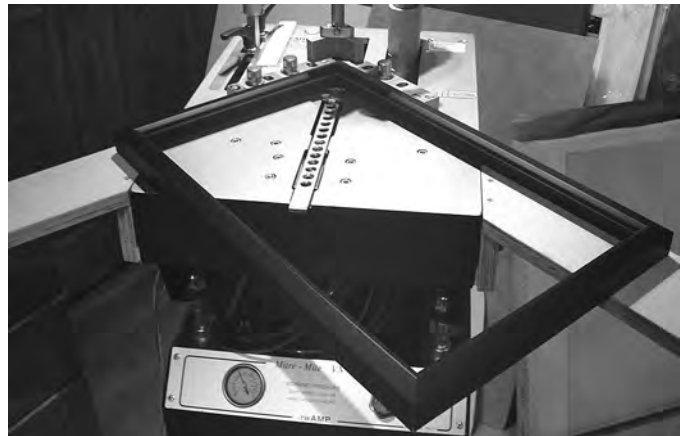
After curing, carefully remove the weights, the jig, and end blocks. The vertical end pieces will be firm enough to work on but be sure to not push them sideways. Trim the excess silicone with a sharp single-edge razor blade. Cut right through to the glass surface. Be patient and work carefully. On the areas where you had previously masked, the silicone will peel up with the tape. Use the razor blade as a scraper to get all the dried silicone off right down to bare glass. Get the corners totally free of residue or the side pieces will not fit flush.



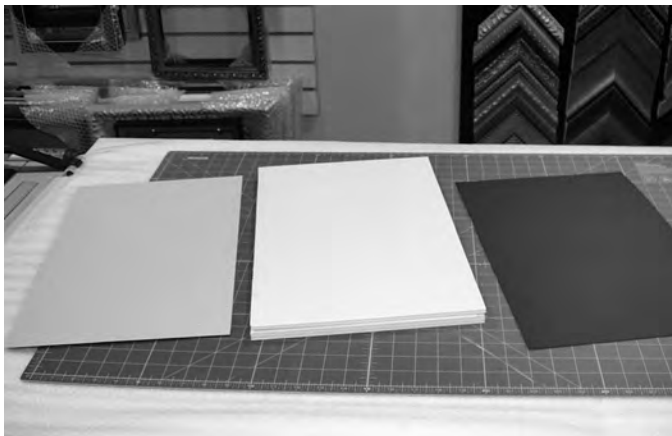
Apply silicone to the side piece. Lay this piece onto the wax paper, silicone side up. Take the "U"-shaped assembly—the two end pieces attached to the top piece—and carefully place this assembly onto the side piece by butting the top piece to the side piece's upper edge edge and pivoting the assembly so that the sides of the end pieces rest on the side piece. While the silicone is soft, position the outer surface of the end pieces as flush as possible with the side piece.



Now apply silicone to the other side piece and lay it across the open side of the U-shaped piece. You now have a glass box laying on it's side. Again, carefully true the side piece's edges with the top and end pieces. This will square the assembly and when the alignment looks good, place weight across the last side piece you just added. I used more wax paper and a 1 x 4 plank just longer than the side (about 5 pounds of weight). Let cure 12 to 24 hours, then trim any excess silicone, remove the masking tape, and clean the interior surfaces.



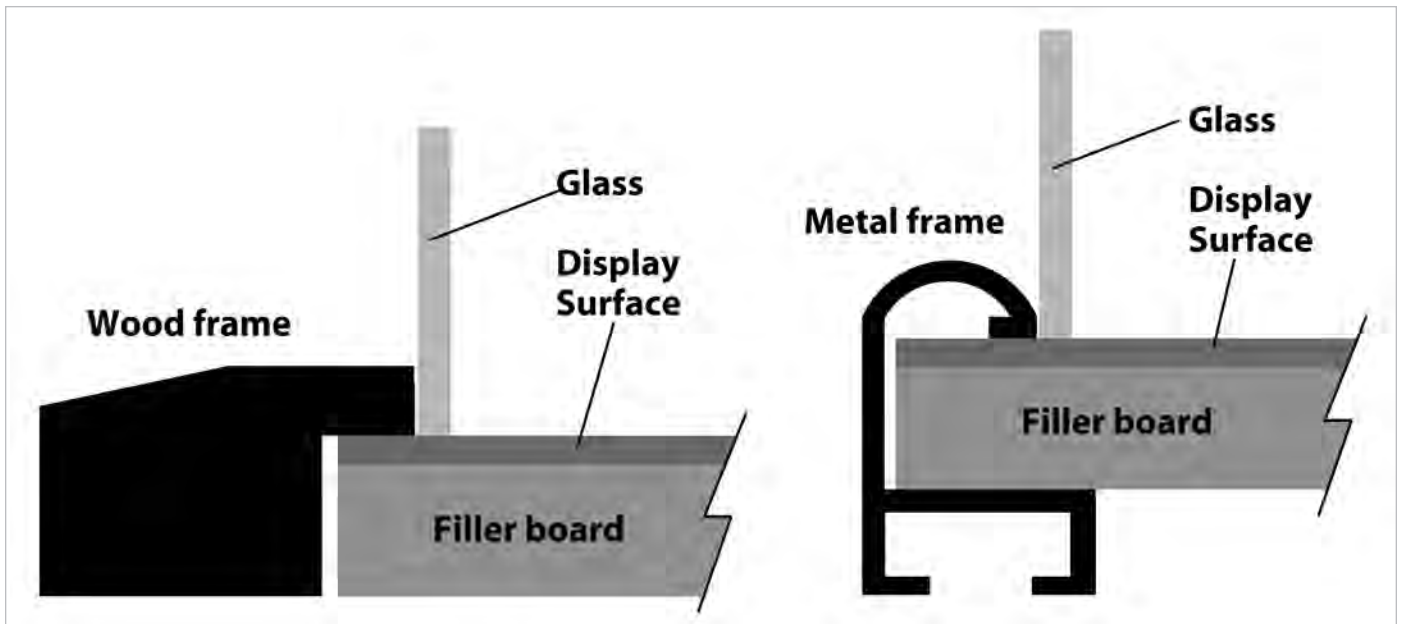
The base gets us nearer to the end of the project. If you're a professional picture framer you know how to construct a suitable frame (above). But as most of us are probably not professional framers, there's a much simpler way: a trip to a craft store or framing shop. There are thousands of wood and metal mouldings available to choose from. As far as the frame goes, I find simpler is better. You don't want anything too ornate, wider than 1" or strongly colored, as it will compete with your model for attention.



You'll need to make a base for your model to sit on. I use textured mat board in various finishes and colors for my bases, but you could make a garage diorama, checkerboard tile floor, grass or race track surface. If you're adventurous, try using floor tile, roof shingles, cat litter—or anything you can think of that will enhance, but not overpower, your model. I use foam core board, cut to the inner dimensions of the frame, under the mat board to make the base strong enough to support the glass and model. You could alternately use MDF or plywood.



Here you can see my display surface (with the foam core filler board under it) with the frame placed over the top. The glass case will fit inside the frame opening and rest on the display surface.



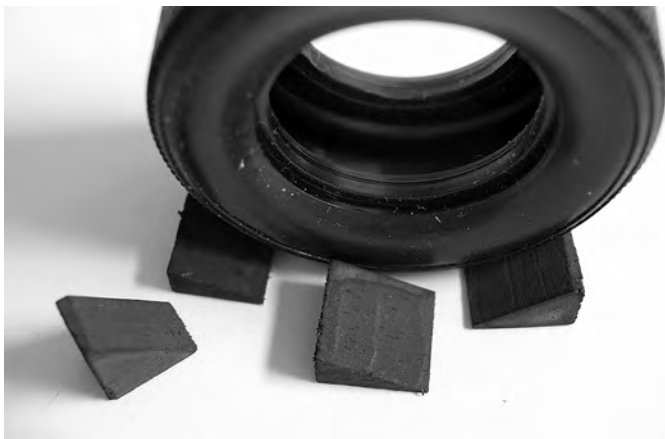
Using a Ready Made Frame: Ready made frames are sold in stock sizes. Wooden frames have a recess all the way around the frame on the back side to accommodate the glass, the mat (if used), the image, and the backing. This recess is called a “rabbet.” On a frame labeled as “9 x 12,” this recess in the rear of the frame is actually slightly larger than 9” x 12” in order for a 9” x 12” image to fit; and the frame face overlaps the edges of the glass, image, etc. Because of this overhang, on a frame listed as 9” x 12” for instance, the opening on the front face is actually **smaller** than 9” x 12”, **and that smaller opening’s dimensions are the dimensions that your glass display box must fit into.** In the cross section view above left, you can see how your glass case should just fit into the frame’s face opening (“rabbet overhang”).

Metal frames are generally sold by the inch. One package contains two pre-cut pieces with mitered corners, so you need to buy two packages—one package at the length you want for the length of your display case and another package at the length you want for the width of your case. As you can see in the cross-section above right, a metal frame is hollow and your filler board and display surface will fit into this recess. As with wooden frames, the face opening of a 9” x 12” metal frame is actually smaller than 9” x 12” and the frame face overlaps the framed image’s edges. As with a wooden frame, your glass case must fit within this opening. For both metal and wood frames, your glass box will rest on the base, and the edges of the frame’s face opening should be nearly touching the glass. This keeps dust out and looks professional. The key is buying (or having made) a frame whose **face opening is just slightly larger than**

the size of your case. It may be easiest and cheapest to shop for a ready made frame that will suit your model first, then measure the frame face opening and build the display case to fit within it.

Using a Custom Frame: When your glass case is complete, place the open side on a larger piece of paper and outline its perimeter onto the paper. Measure the length and width of this rectangle and take these dimensions and/or the actual image you just made to the craft store or framer. When you order a custom made frame, explain to the framer that the **frame’s face opening** (“rabbet overhang”) must be these dimensions, **not** the rabbet on the back side of the frame. Bring the above cross-section drawing if it helps you to explain. You can also have the framer cut some pieces of 3/16” foam core as filler board to fit nicely within the frame to make a solid base. Three or four sheets should fill the frame, or you can cut your own filler out of other material.

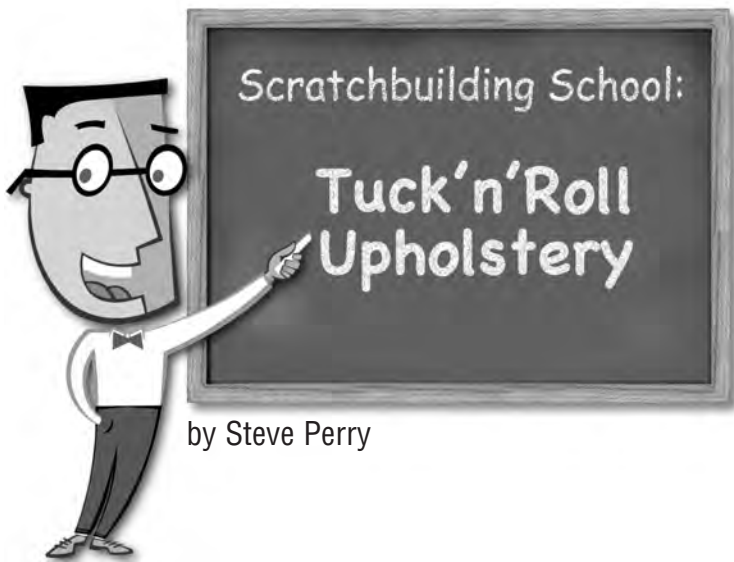
If you use a wooden frame with an open rabbet on the back, you must securely attach the filler board/base to the frame using staples, glue or framer’s points (small triangular-shaped metal pieces that are driven into the frame). Be sure the base is solidly attached to the frame because you will pick up and carry the case and model by the frame edges. If you use a metal frame, the frame will encase the base (see the cross-section above), so this step isn’t necessary. Finally, glue small felt pads to the bottom corners of the frame, which make it easier to slide the case without damaging furniture.



If you need to move your model and case here’s an optional extra which helps. I make wheel chocks out of small pieces of wood, sanded to a triangle shape and painted black or gray (balsa wood works well). Once the model is situated on the base, a drop of silicone or white glue will secure them to the base, snugly against the tires. Then the model can’t slide around within the case (unless you’re careless!). You still need to handle the unit with care, but I prefer this method over screwing the model down. You are free to choose.



If you follow this whole process, your reward will be models which will look as good as the day you finished them, even decades later. Your friends and family will admire them and want you to make cases for their favorite car, tank, ship or aircraft models—or even that collector doll that your wife or mom covets. Your models will even be toddler and pet-proof! Sit back and admire your handiwork! Just remember to keep your display case out of direct sunlight—it can get hot inside.



by Steve Perry

Custom cars and trucks often feature seats or special structures that have been upholstered with a pleated design called tuck and roll. Tuck-and-roll is a classic and enduring interior treatment used since the early days of hot rodding. It is still employed today on everything from rat rods built at home to pro-built Ridler Award winners. Many kit parts are molded with a tuck-and-roll pattern, but you may need a special structure upholstered in tuck-and-roll for your project.

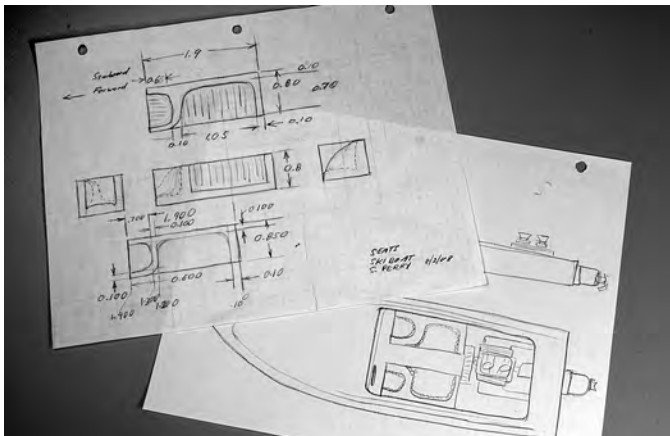
In the October, 2010 issue of *Model Cars*, we showed you a pair of ski boats that had been modified with special seating for the driver, a spotter, and the skiers. These unusual seats were scratchbuilt using the process shown here. The method can easily be adapted to your own ideas for custom seats and other upholstered structures, such as center consoles, door panels, stereo enclosures, etc. Let's get started!



We'll assume that you already have basic modeling tools, but you will also need a coping saw, a hand grinder, beading pliers (found in the jewelry aisle of craft stores), and a square or protractor.



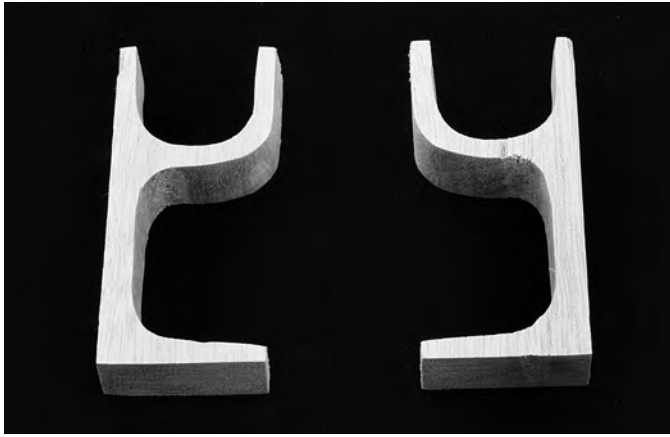
The seats' main structure was made with 1" x 1" mahogany hardwood for its workability, high density, and low cost. Balsa wood would be another good choice. The half-round styrene strip is essential. In this case, a .080" width is used, which scales out to convincing 2" wide pleated sections, or channels, as pro upholsterers call them. Some .100" x 0.250" strips are used for the thigh supports, and copper wire is used for the piping.



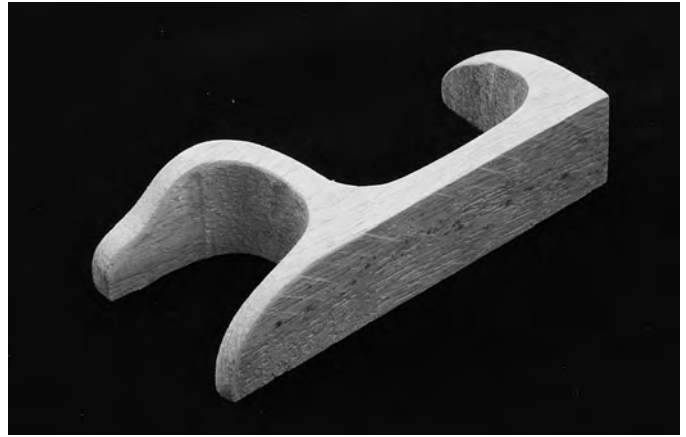
Visualize the end result before you start. You don't need professional drafting skills, but drawings with target dimensions will help you stay on track. Drawings also help to break down complex shapes into simple ones. I drew a plan view of the seats on a full scale view of the boat to get the concept, and then a multi-view sketch of the seat with working dimensions.



The seat consists of two main shapes; the rectangular base and the curvy backrest seen in this photo. The backrest profile is sketched onto the wood stock and rough cut with a coping saw. Files and a sanding drum mounted in a hand grinder do the final shaping. The seat back is not cut away from the wood stock until it is complete, so that there is wood material to hold in a vise while working.



This shape may look complex, but only in two dimensions, because the profile was kept perpendicular to the top and bottom during shaping. Each point in the shape can be extended with parallel lines in the third dimension (depth), similar to an extruded shape. Once the shaping is complete the piece is cut in half yielding two identical, symmetric, but opposite shapes, so we get a perfectly matched pair of seats.



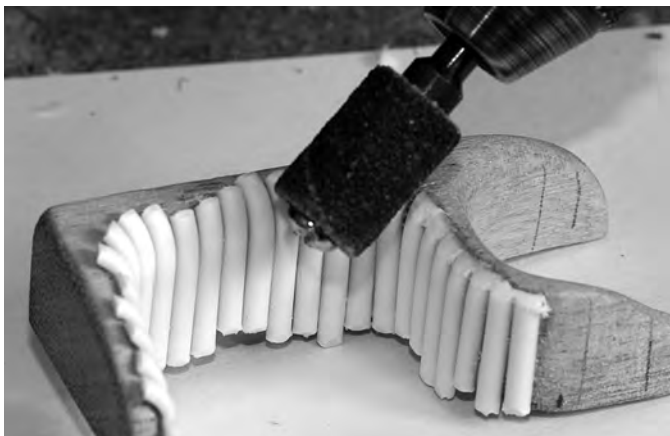
The seat backs are finish sanded and the armrest shapes are created with the sanding drum. The upper edges are given a 1/16" radius. The tuck-and-roll channels will transition into the smooth upper surface.



Dip the end of each half round styrene strip in boiling water to heat it for forming. The beading pliers have tapered, round jaws, and each strip is bent at the same place on the jaws for a consistent bend radius, approximately 1/16" on the inside to match the same on the top edge of the seats. Kids—don't do this without help from an adult. After bending, each strip is checked against a simple pattern and cut to length, leaving the longer, straight part a bit longer than needed. It will be trimmed flush to the seat bottom later.



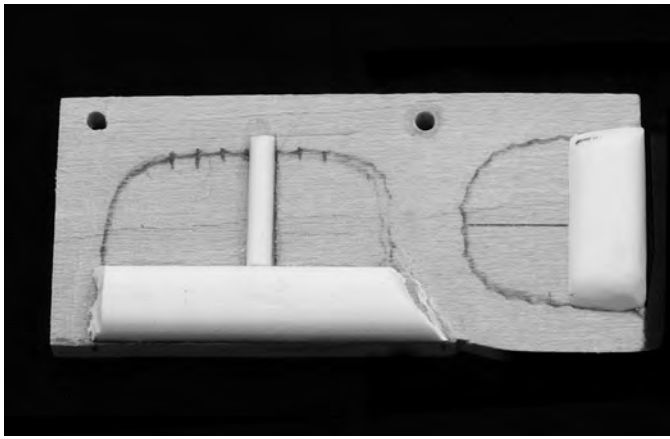
Use a square or protractor to mark guidelines on the seatback piece perpendicular to the bottom surface. Start in the middle and glue the curved styrene strips to the hardwood with gap filling CA glue. Try to get the tops of each strip aligned. Trim the bottom ends flush with the bottom of the seat back, and then sand them off at a 45 degree angle. In this view, the seat back is upside down.



The top end of each curved strip is sanded flush to the top of the seat back with the drum sander. Create a radius that blends from the horizontal top of the seat back into the curved shape of the channels. Here you can see the first eight channels on the right have been sanded off. The blending done here combined with the formed radius done with boiling water gives the channels a convincing stuffed look.



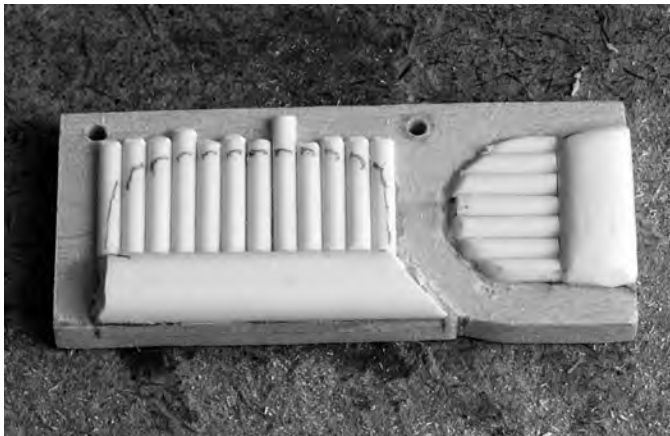
The seat base (left) is a simple rectangular shape cut from 1/16" thick basswood. The base and the seatback piece are aligned and clamped together, and then two 1/16" holes are drilled in both pieces from the bottom. Install 1/16" brass pins in the seatback piece protruding about 1/8". Now the base and the seatback can be assembled and disassembled in exact alignment. Assemble the base and the seatback, and trace the profile of the seatback channels onto the base with a sharp pencil.



Tick marks on the base show where the seams between the seatback channels are. Mark a perpendicular guide line near the center of the seat, in line with one of the tick marks, then glue .100" x 0.250" styrene strip thigh supports in place first, with a rounded profile sanded in. Next, butt ends of short strips of half round styrene against the thigh supports and glue them in, aligned with the guideline.



Temporarily reinstall the seat back on the base, and mark the upper seatback channel profile onto the lower channels. This will give an accurate trimming guide on the lower channels. Use a very sharp pencil and be sure the tip follows the profile of the seatback channels closely.



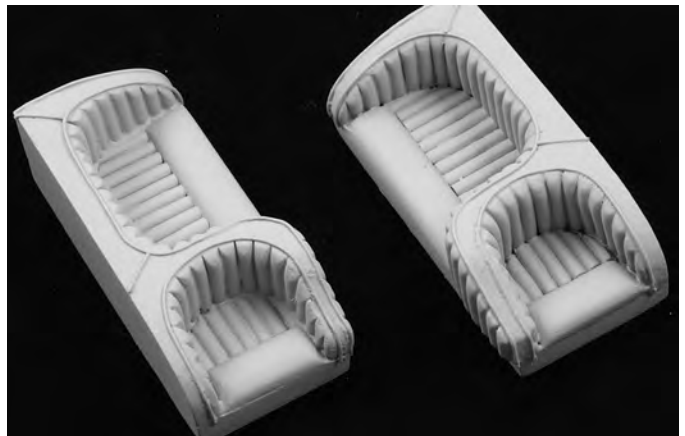
Trim the seat base channels to the profile with an X-acto, then sand them off at a 45 degree angle to match the seatback channels. Work slowly, to avoid creating excess gaps between the base and seatback channels. Here the right side base channels have been trimmed and sanded to shape, the left side channels have not.



Once the lower channels are trimmed, the base and the seatback piece can be joined permanently with white glue. Apply wood sealer (available in the model airplane section of your hobby shop) to prepare the wood for primer. Sand mating surfaces flush and fill any gaps as needed.



Typical priming, filling, and sanding methods are used to prepare the seats for final paint. After sanding, 0.012" diameter copper wire is attached with small drops of CA glue to create piping. Piping is a round seam where different pieces of material have been sewn together to create the seat covers. It should be included wherever the tuck-and-roll sections meet smooth surfaces.



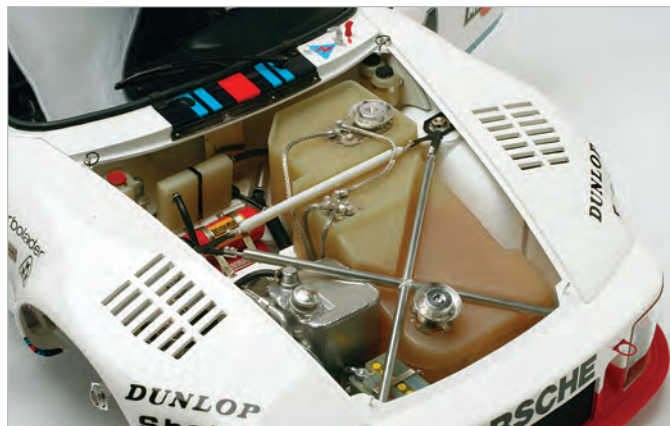
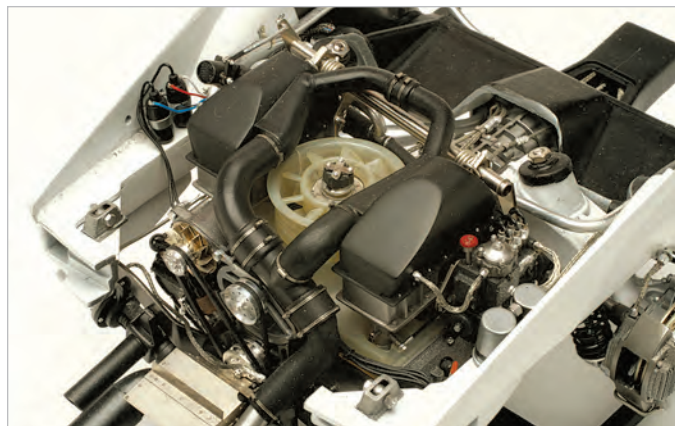
In final primer, our seats appear as very complicated upholstered structures done in classic tuck-and-roll. We've seen how the complex shapes can be broken down and generated with simple shaping and fastening methods from readily available materials. Sure, it's been a lot of work, but we have created something completely unique for our model, a custom feature that will set it apart.

Ah, "The Nationals." Where the rivet counters of the world unite, swap stories of the correct variations and markings of the classic P51 Mustang, and a few die-hard scale auto enthusiasts gather in the corner, shaking their heads... Oh, wait, did I say that outloud? Oh well... The IPMS Nationals was held once again in Phoenix, Arizona, and it was great to see my old stomping ground still around. Granted, I was only there for six months in the Winter of 1998, but it was a dry cold, right?

Dave Pye and his son Steve came down from Durango, Colorado to help out with our great display booth, and John Oszajca flew in from Vegas to help with the show coverage, and provide bodyguard services. The show was huge, to say the least. If you like to build models, any kind of models, then the IPMS Nationals is *the* place to go to. There were rows and rows and even more rows of tables filled with planes, ships,

tanks, Sci-Fi figures, dioramas, and yes, even one whole row of cars! It was really good to see old friends like Matt Usher from *Fine Scale Modeler*, Pete Johnson, Matthew Wells from *Scale Motorsport*, Mark Jones, Steve Keck, Dan Baker, Ed Iulo, a lot of the *Moonlight Modelers*, and a lot of others who I have not seen in a long long time. The swap meet area was full, and it took up one half of the huge lower floor of the new Phoenix convention center. I did spend quite a bit of cash there, and don't tell anyone, but I bought a couple of tanks to build. Probably just to show Matt over at FSM that I do actually build models :-).

It is a great show, and definately worth saving up for. You meet a lot of great builders, and you can learn a ton of new and different techniques from the military builders. We will be starting a new series soon based on a few conversations with some of the military guys.



The engine in *Peter Johnson's* Porsche 935 was a piece of art by itself. The model, the completed 935, is something else, and it is to me one of the best models built of all time.





One of my favorite models at the show was **Mark Anderson's** Tamiya 1/43 scale McLaren MP4/6. Mark spent four months on this beauty, adding all the correct hoses, wiring, fittings, and almost every single detail that could be done. The amount of work on this mini masterpiece was inspiring. Mahalo for sharing it with us, Mark. Hopefully, I'll get off my okole and start working on mine soon. Due to a conversation I had with the management at Penske Museum in Scottsdale, Arizona, I have blacked out the markings on the car.



Jorge Mustafa came in from my other favorite island, Puerto Rico, and showed off his Ferrari F-189 F1 car, from the Portuguese Grand Prix. Jorge hit the nail on the head with this build. He added Model Masters compression fittings and lines to the engine, and laid down a flawless red paint job.



Rian Jones built this incredibly cool Renault Alpine Tamiya kit. Rian added wiring and plumbed the engine compartment, and scratchbuilt the distributor and ignition system. Would you believe that this is the first model car that Rian has ever built? Hope you got bit by the bug!



Cliff Davis built this clean and unique Pagani Zonda GR from the Provence Moulage 1/43 scale kit. Cliff added carbon fiber decals and had to make some of the silver decals himself because they were missing from the kit, but you can't tell at all!



Tamiya's new Mercedes Benz SLR kit is an incredible model, even just sitting in the box. **Richard Malone** thinks so too, and he spent six months building this modern supercar. He added the Scale Motorsport photoetched detail kit, Studio 27 carbon fiber decals, and one of the nicest Tamiya Dark Metallic Blue paint jobs we have seen.



This clean Tamiya GTR R35 was built by **Mark Stubblefield**. Mark added the Tamiya upgrade kit, photoetched seat belts, and went over the engine with a fine-toothed comb. The GT-R emblem on the base is from a local auto parts store. Nice and simple effect, I must say.



Everett Quam built this Boeing shop truck because he saw one at the shop he works at, and thought it would be cool subject to do. The AMT '96 S-10 kit was the starting point, and he scratchbuilt the entire bed and rear of the truck, adding enough parts and pieces to please the die-hard diorama guys out there.



Terry Davis did this Washington state D.O.T. truck, which started out as the AMT '95 Ford Ranger kit. Terry scratchbuilt the arrow light bar, battery box, barricades, stop/slow sign, wheel chocks, and just about everything in the bed of the truck.



One thing I can't say about this bulldozer was that it was a clean build! **David Brown** built this very well done AMT Caterpillar D8-H Dozer using Tamiya acrylic paints, and added hydraulic lines, a brushguard, and a front grille guard. I liked the weathering on the blade, David.



Our own **John Oszajca** hauled over his big Ameron cement truck, based on the real trucks over here in Hawai'i. John did a ton of work on this massive model, including opening the cab, adding engine and drivetrain details, and topping it all off with just the right amount of dirt and weathering. I especially love the "On Strike" card on the window, just like the real deal here!



I love seeing the Trumpeter fire trucks built up, and **Luis Martinez** brought his in from Puerto Rico. Of course, the rig wears custom made decals of the local Puerto Rico fire department! This was a very good looking rig, and I tried to get artsy with this shot. Nice work, Luis!



Darryl Peters walked home with a lot of awards at the show, and his chopped '40 Merc (a Jimmy Flintstone body) was just one of them. Darryl added rat rod wheels and tires, and Cadillac caps from Model Car Garage. The paint was House of Kolor Candy Apple Red. Flawless, that just about describes the paint job on this custom.



Capturing the “spirit” of the IPMS Nationals was **Simon Herbert** with this ‘41 Ford Woody, converted into a captured German C11-ADF. Simon used enamels, acrylics, oils, water colors, and pastels to create this weathered car from the war.



Gaylan Morris, Jr. built this Italeri 1/9 scale Harley basically out of the box, adding only a strap to the Thompson machine gun. Gaylan had to do a lot of research work on this bike to get the detailing and build just right.



One of the Jimmy Flintstone classic models, the Goldenrod, was brought in by **Jeff Corder** from Vegas. Jeff added an aluminum “splash” tip to the exhaust areas, with just a little bit of weathering to make this land speed record car stand out.



Another model from Puerto Rico was this Ferrari Dino 246 that was built by **Jose Rivera**. Jose started with the Testors/Fujimi kit, and did a great job on building this classic Ferrari. A big mahalo to his friends Jorge and Luis for bringing the model in for us to see.



You may remember the name **Richard Perez** from a few years ago, as he had built an incredible Nissan GTR featured on the cover of *Model Cars*. Well, he hasn't stopped building, and his Superman GT-2 Camaro just goes to show he has gotten better and better over the years. The amount of work on this model was incredible, but then again, so are most of Richard's models as well.



Another voice from the past was **Aaron Thomas**. I remember Aaron and his great builds from my short time up in Colorado. Taking time away from his real hot rod, Aaron brought in this very well done Tamiya Ferrari FXX model, which he built pretty much out of the box, adding only Scale Motorsport's carbon fiber decals and seat belts. Great to see you again, Aaron!

Replica Stock, 1/32 and smaller

- 1 Dean Ichiyama, Nissan GT-R Spec. 5
- 2 Cliff Davis, 1938 Talbot-Lago T150C

Replica Stock, 1/31 to 1/20--All others

- 1 Jeffrey Corder, Porsche Carrera GT
- 2 Richard Malone, Mercedes SLR
- 3 Rodney Williams, Rolls Royce

Replica Stock, 1/31 to 1/20--Ferrari/Lamborghini

- 1 Aaron Thomas, Ferrari FXX
- 2 Rodney Williams, Ferrari F-40
- 3 Bruno Montero, Ferrari Super America

Street Rod and Street Machine, 1948 and older

- 1 Darryl Peters, Gow Job '32 Ford 2Dr sedan
- 2 Everett Quam, '40 Ford Convertible staff car
- 3 Mike McCullough, 1923 T Tweety Pie

Street Rod and Street Machine, 1949 and newer

- 1 Mike McCullough, '53 Ford Victoria
- 2 Bruno Montero, '57 Corvette
- 3 Everett Quam, '50 Ford convertible hotrod
- 4 Mike McCullough, '56 Chevy Del Rey

Customs, all scales

- 1 Darryl Peters, Custom '40 Mercury
- 2 Michael Kucaba, '37 Kustom Roadster

Competition--Straight Line, 1/31 to 1/20

- 1 Darryl Peters, John Milner Dragster
- 2 Wayne Holmes Nelson, Lawson Oates SS Dodge
- 3 Don Hayes, California Charger top fuel
- 4 Aaron Thomas, Superman P/S Firebird

Competition--Open Wheel, 1/32 and Smaller

- 1 Mark Anderson, McLaren F-1
- 2 Gerald Jackson, Benetton F-1 Alfa 1985
- 3 Jack Kennedy, BRM P-26 "Stackpipe"

Competition--Open Wheel, 1/31 to 1/20

- 1 Jorge Mustafa, Ferrari F-189 Portuguese GP

Competition--Closed Wheel, 1/32 and Smaller

- 1 Mark Anderson, Porsche LM 98
- 2 Robert Jacobsen, BMW LMP
- 3 Jack Kennedy, Lotus 19

Competition--Closed Wheel, 1/31 to 1/20

- 1 Richard Perez, Superman Camaro GT2
- 2 Robert Jacobsen, Renault A442
- 3 Bruno Montero, Peugeot Rallye EVO
- 4 Aaron Thomas, CLK Sportswear Mercedes

Large Scale, 1/19 and larger

- 1 Peter Johnson, Martini Racing Porsche 935
- 2 Jeffrey Corder, Morgan 3-wheeler
- 3 Buddee Wolf, 1935 Morgan Super Sport
- 4 Thomas Leutzinger, Lotus 49B

Scratchbuilt and Conversions

- 1 Tom Walsh, 1958-era dragster
- 2 Simon Herbert, captured 1941 Ford C11-ADF
- 3 Andrew Desautels, Possum Van (Red Green Show)
- 4 John Fincher, '63 Catalina NASA tow vehicle

Light commercial (2 axles)

- 1 Michael Otis, '37 Ford panel delivery van
- 2 Darryl Peters, Blue Heaven '29 Ford pickup
- 3 Ed Boll, '74 Dodge Truck CA Div. of Hwys

Heavy Commercial (3 or more axles)

- 1 Dallas Lloyd, Kenworth/Century wrecker
- 2 Mike McFadden, Arizona Outlaw
- 3 Dave Brown, Caterpillar D8-H dozer
- 4 John Oszajca, International cement truck

Motorcycles, Blue & Green

- 1 Jeffrey Corder, Rikuo RT2
- 2 Aaron Thomas, Go!!! Yamaha
- 3 Brian Casteel, Yamaha YZRM1
- 4 Don Hayes, Suzuki Hayabusa

Motorcycles, Red & Yellow

- 1 Larry Litoborski, Yamaha TZ250M
- 2 Jeff Wallen, Repsol Honda RC211V
- 3 Richard Malone, Suzuki GSR1300

Curbside, all scales

- 1 Jeff Wallen, Tyrell Yamaha custom
- 2 Robert Jacobsen, Porsche 911 Speedster
- 3 Terry Davis, Mercedes 300L
- 4 Aaron Thomas, Xanavi Skyline

OOB Replica stock

- 1 Robert Jacobsen, Fiat Barchetta
- 2 Edward Wahl, Peterbilt wrecker
- 3 Rodney Williams, Porsche 959S
- 4 Jim Frye, Porsche 911GTII

OOB Customs All scales and types

- 1 Ken Meyer, '48 Ford convertible
- 2 Everett Quam, '49 Mercury custom coupe
- 3 Rodney Williams, Rommel's Rod halftrack

OOB Competition All scales and types

- 1 Victor Maestas, Porsche 917K
- 2 Robert Jacobsen, Reynard 89D
- 3 Thomas Leutzinger, Yamaha 023

**Best Automotive (Model Cars Magazine Award)
Peter Johnson, Porsche 935**

Matthew Usher, editor of *Fine Scale Modeler*, and a good friend of not only mine, but the hobby as well, was at the show shooting pictures non-stop. Matt, it was really good to see you, and I hope you don't get into too much trouble for this pic :-)



SEMA IMPRESSIONS 2010

For a car guy, SEMA is the perfect show. For four days in November Las Vegas has something for everyone. With about 100,000 of your closest friends you will see customs, hot rods, exotics, bikes, show, vintage, muscle, and race cars with all the imaginable aftermarket components for them, and all this is surrounded by famous personalities and generous amounts of eye candy. It's all there.

The opportunity to photograph the cars up close is outstanding and more often than not you get the chance to discuss the car with the owner or builder as everyone is there to please the trade. There is so much to see but it is the details that are so much fun. A special wheel treatment, a unique color combination, or a new way to separate the paint scheme on a car for your new model. You might even find an answer to a question of how something goes together, or maybe just your chance to meet a hero or an idol in person. Unfortunately, SEMA is not open to the public. You have to be actively involved in the automotive industry to get in.

And it is not all indoors either as they have a few hundred cars outdoors as well as displays that include a drifting track and an off road truck course so the sounds of racing engines, screaming tires and tire smoke are constantly wafting over the crowd.

What more could I ask for? Maybe stronger legs to see it all! But for me the 2010 show was one of the best yet.

-John Oszejca







Weathered Warrior



Modifying, Detailing and Building the Trumpeter Ford GT40 • by Charlie Amodeo

The Ford GT40 family of sports prototypes has long been a favorite of mine, especially the MK IIA version of 1966, which finished first, second and third that year at the 24 Hours of LeMans. When Trumpeter announced the arrival of this model in 1/12 scale, I knew I had to have one.

If you're particular about the accuracy of your finished project, good references are a must. There are several excellent books on the development and history of the GT40 and a diligent search of the web can yield some invaluable photos. The cars all differ slightly from team to team, and even race to race. Choose your particular car to detail carefully or just have fun building the out-of-box kit.

I chose not to build an exact replica of GT40 MKIIA chassis #1046, the black number 2 car which won LeMans in '66—the

car Trumpeter used for reference and kit engineering. Instead I wanted my GT to capture the character of all of them, using virtually all the original car's bits, look and design. Mine is a sort of test mule of the day, with no race numbers, no roll bar (that came after '66) and no fire system—just built for lots of hard test miles. My goal was to create the business-like look of a serious race car.

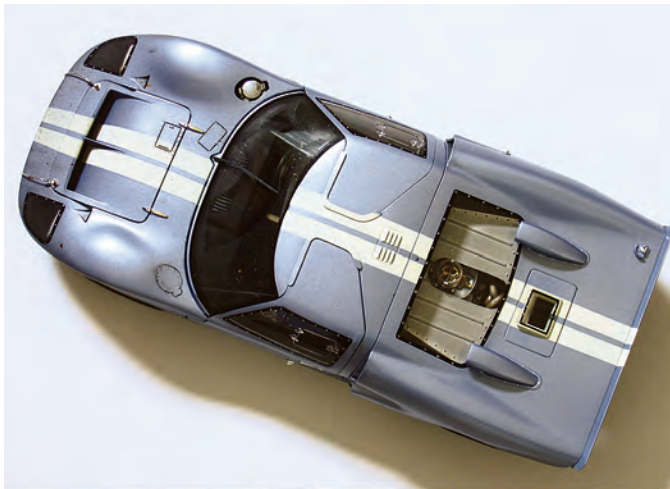
Rather than a step-by-step build, I will show some pitfalls I was tested with and some modifications I made. It's a challenging kit, but even average skills like mine can yield an eye-catching model. I used no aftermarket parts, and decided to detail only the areas visible after assembly. Since Trumpeter did not make the front clip a tilt-open clamshell like the rear, some parts would be largely hidden anyway. Tighten your racing harness and let's go!



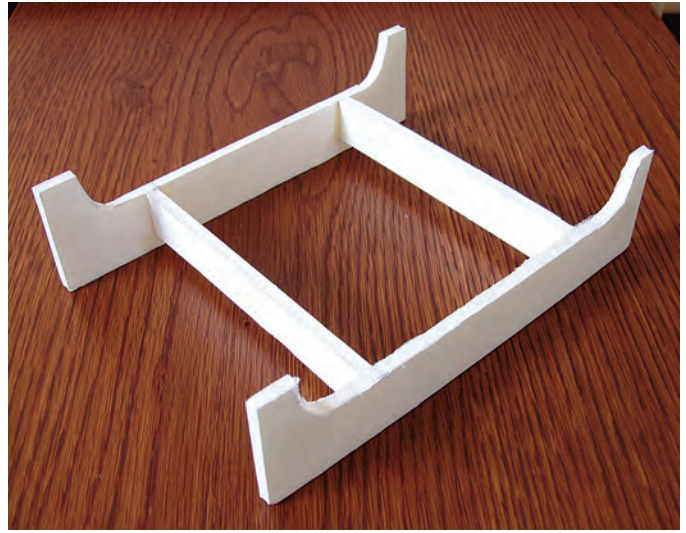
Here is the general look of the car. The rear clip, as well as most of the nose and lower surfaces, will be weathered with exhaust, road and rubber dust and some rain streaking, but it's all new and shiny now as it comes together.



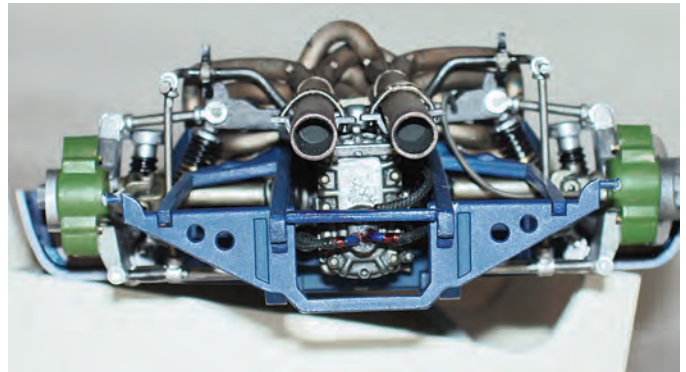
There are very fine casting lines to remove but clean-up goes quickly. Sink marks are not a huge problem—the worst are under the doors/roof area and inside the rear clip. Many are not visible when assembled. I filled the depression in the top of the driver's door with Bondo two-part glazing putty before final sanding. For the finished skin, I wet sanded with #600 and #1000 Wet-or-Dry, then primed with DupliColor light gray primer and wet sanded again. Tamiya TS-58 Pearl Light Blue and TS-7 Racing White (which is not a bright, modern white) stripes give the vintage look I was after. The chassis is painted Tamiya acrylic X4 Blue, very similar to the originals, which were either blue or black.



All paints were decanted and airbrushed, and stripes sanded flat with 12,000 grit from a sanding cloth kit. No decals, numbers or clear coat will be used because I love the overall form of the car without clutter. The stripes give the look of speed while standing still. I masked the stripes with 3M Fine Line 1/16" tape and Tamiya tape. The 3M adheres very well with no bleed-under. Gradually tapering the stripes at each end, 1mm inward starting from about two inches from the nose and rear spoiler gives them a more natural look—it just looks right.



HANDY TIP: Visible in many photos is this simple cradle/work stand I made from 3/16" foam core board. The model is fourteen inches long and can be ungainly to hold as it gains assembly weight. This cradle prevents small part damage, frees your second hand and gives a stable base to work on without finger marks all over the model. Wearing nitrile surgical gloves is also beneficial as long as you're not handling tiny parts or tapes.



Test-fitting assemblies on this kit is vital because it's complex. Here's a problem I got myself into and out of: the oval hole in the rear deck is just supposed to fit around the clear carburetor air intake. When I fitted the rear clip onto the engine/chassis assembly, a certain header pipe (shown above) stood too tall and prevented the deck from closing flat. I decided to elongate the hole in the deck to clear it (below) because the pipes were already firmly glued in place when the motor went into the chassis. The pipes fit together perfectly just this way; it wasn't a matter of careless assembly. I guess I should have been looking much further ahead in the assembly sequence. So the warning is clear: test fit the pipes to the engine, the engine to the chassis, **then** fit the rear deck over all to check clearance.





The fuel system also required some patience to get right. Shown above are the 1:1 fuel pumps mounted in a Cobra, and the 1:1 mounting on a restored GT 1046.



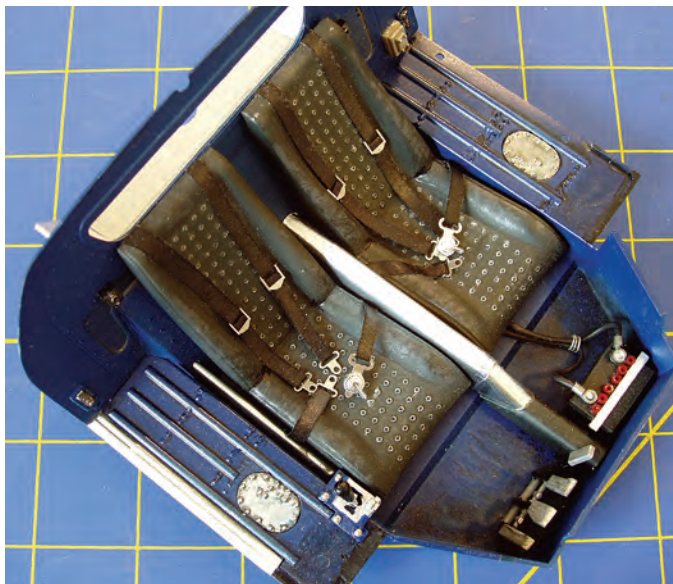
Trumpeter would have you mount six of the Stewart Warner 240A pumps—three per side. MK IIA GTs only ran three on the passenger side. A greater complication is that they are mounted at an angle, on the cockpit bulkhead next to the rear glass, not on the engine-side of the firewall. They are actually between the bulkhead and the firewall. This means you have nearly no space to glue the AN fittings and hoses to the pumps. Reference showed me that some GTs had an aluminum plate bolted to the firewall and the pumps easily mounted there. Using .005" aluminum, (baking pan from the supermarket, which cuts easily with a cuticle scissors or #11 blade) I made a typical plate and mounted the pumps to it and it to the firewall. The retainers on the bottom of the pumps are made from .025" pins.

Well, here's another reason for test-fitting: The rear deck hit the outside pump and would not close flush. The inner structure of the deck is not scale thickness. So I took the plate off—thank you white glue! **HANDY TIP: You can join parts temporarily for test fitting with a 50/50 mix of white glue and water and then easily disassemble them again. Residue is removed with a toothpick.** Then I angled the bottom edge and reattached it to the bulkhead, under the firewall. That made the pumps vertical, not angled, and allowed easier hose and fitting attachment.

The interior is a good place for some extra details because both doors open and at least you can see some of your hard work. The 1:1 cockpit was a pair of nylon-covered seats surrounded by the steel chassis on all sides. The fuel tanks sat on either side of the seats. The teams ran a maze of exposed hoses, wires, hard lines and cables from front to back. Drivers had to stand on the tank sills or seats to get in or out and mechanics had to crawl and lay where ever they could—makes for a scruffy cockpit and even brand-new cars quickly became aged. The photo of the 1:1 cockpit below shows the look I was after.



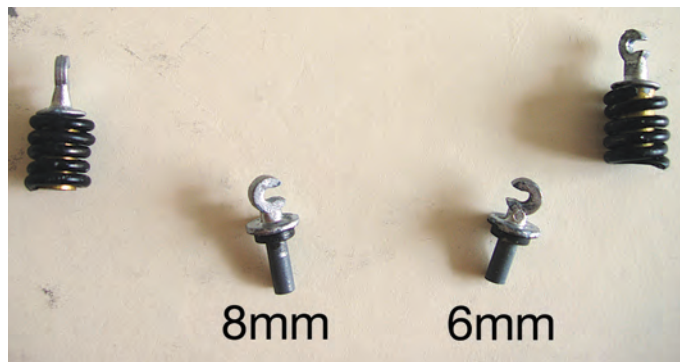
Below: I used sewing pins for the dash toggles and added wires to the fuse panel.



I scratchbuilt an old style battery and hold down, not using the modern battery Trumpeter supplies. Wound guitar string simulates cables. I filled the holes for the roll bar and slots in the sill tops with Bondo two-part glazing putty, and used dots of white glue to simulate the tack welds on the sills. The floor is scuffed from the driver's feet with #2 pencil and dry-brush. The central aluminum tunnel is covered with Bare Metal Foil, and scuffed a bit with a gray scuff pad.



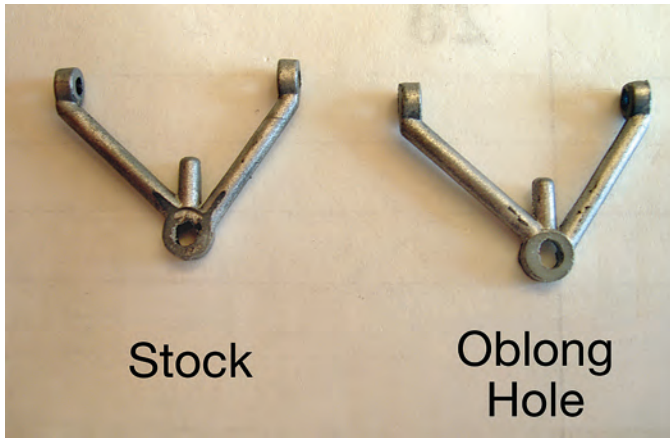
Above: The seats are Nato Black with German Gray dry-brushed wrinkles, and the seat vent rivets are touched with thinned acrylic silver. I shortened the metal steering shaft by .250" or the wheel would be in the drivers chest. Some cars used a speedometer to the left of the dash, and others put the battery master switch there—your choice.



Test-fitting revealed that as built out of the box, the front suspension ride height is all wrong for a race car that ran 210 MPH—way too high. Not wanting a toy-like appearance for the model, I lowered it by nearly 3mm. To accomplish that, I first needed to shorten the assembled height of the springs. Ignoring the kit springs, I made my own from thin solder and compressed them tightly. I then shortened the inner shock rods by 2mm. Instead of being 8mm long, I made them 6mm. Then I joined the upper and lower shock halves with spring, being careful to orient the attachments for the control arms correctly—the upper faces inboard and the lower faces out.



It was now necessary to raise the axle/upright assembly relative to the lower control arm. I found that a #6 washer placed on the lower control arm made a perfect seat for the axle unit and would raise it 1mm.



The final step was to slot the upper control arm hole slightly to allow the upright to lean inboard at the top, so the wheels have a bit of negative camber, which all race cars have.



The before and after photos show the finished effect, and the tires do not rub the fenders. The shame is that even if you're a machinist and can scratchbuild control arms, pin drive hubs, uprights, brakes, coilovers and heim joints, you still have to find an accurate way to allow the nose to tilt open to display it all.

CONSTRUCTION TIP: If you decide you don't want workable steering, the steering rack is much easier to thread through the suspension if you grind or file the teeth off the rack. You won't see that part once the model is assembled. I did not want my car to have working or poseable steering—you should decide beforehand.

The wheels as the kit provides are all wobbly on the brake/axle unit and don't give that even, planted stance the car should have—even though they're attached by screws. Our friend the #6 washer to the rescue again. Trim about 1mm from the diameter, gently crimp it round and flat again and insert it in the outboard hole of the wheel—fully seated. Then attach the wheel to the brake/axle unit and fasten the screw just enough to allow the wheel to rotate.



The tires, stencils and wheels are not accurate as provided in the kit. To replicate the magnesium finish of the wheels, I used Alclad II Pale Gold with a mist coat of Tamiya Titan Gold acrylic. Later, I weathered with a mist of German Gray and powered graphite. The Blue Streak tires provided have the wrong shoulder profile, so I aggressively sanded them on a small belt sander to round the shoulder and show them as race-worn, thin rubber. The dry transfer letters are tricky to apply and are not correct because the letters in '66 were smaller than the modern Eagle logos. The letters themselves should not be bright white. The originals were brownish-tan, even brand new. I hand-painted over them with Testors Light Tan to get the effect. The blue streak was slowly applied with X-4 blue on a toothpick, and finally the tires were finished with Dullcote. Drill out the center of the knock-off in the rear, but not the front, for greater accuracy.



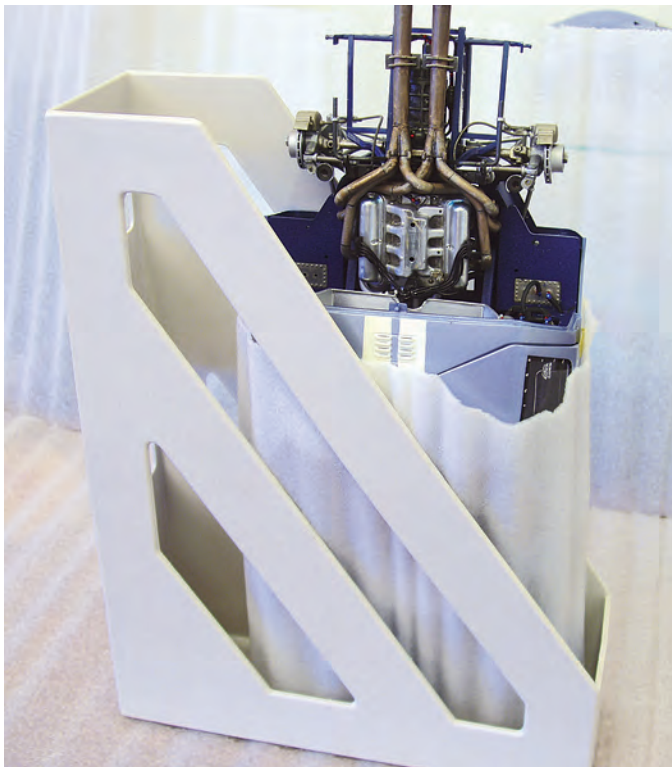
The letters O, D, A and R have stencil lines through them, as seen on this 1:1 photo. That's easy to do with a toothpick tip of flat black.



Moving rearward, I had decided I wanted to display the engine and drive train and those beautiful headers because the rear deck would flip up. That meant the toy-like rear suspension arms needed new parts. Using .075" and .090" coat hanger wire, and cutting and bending to the kit indicated lengths, gave me sturdy trailing arms, anti-roll bar and end links of the proper diameter. I bent the anti-roll bar to go under the header collectors but many GTs had them above too. The rods turned black from annealing and I left them that way. I made the end joints from styrene tube slices drilled slightly to fit over the rods. It's not threaded hex fittings, but when painted it suggests the 1:1 nicely. I did not change the rear ride height.



Another area to improve which is highly visible when finished is the carburetor air pan and the heat shield under the rear cockpit glass. Both are too thick for scale and the shield interferes with the fuel filter hose fitting. After my first test fitting I was unhappy with the result, so out came the .005" aluminum again. Using the measurements from the styrene shield, I transferred them to the aluminum. The thickness scales to approximately a 1/16" sheet, which is fine for the 1:1 part. To add strength to the shield, I cut a "floor" for its length from .020" styrene sheet and then rolled the visible edge of aluminum around the styrene. I carefully bent the side sections upward, forming the "vee" on each side of the cockpit glass. I made sure to clear the fuel filter.



HANDY TIP: When working in tight areas on the model it is often difficult to get both you and it in the best position to fit or glue parts. Sometimes you need gravity to get glue where you can't quite reach. I found that a cheap plastic magazine holder made a great work stand. The model could be stood nose-down in it or could lie flat, in perfect stability. With a thin wrap of soft foam around the car it fit comfortably in the stand with no damage. This was most helpful when doing the fuel pumps and lines, carb linkage and the rear suspension. It would probably work fine with other rear engine 1/12 sports car models (Porsche, Lambo, Lola) but not open wheel cars.



For the carb air pan, I first cut a styrene floor from .020" sheet to match the base of the kit pan. Then I cut a strip of the aluminum, as wide as the kit pan height, curved it around the styrene base and joined with CA at the front edge. I made the cutouts for the linkage and fuel hose, then joined with CA to the perimeter of the styrene base. A little aluminum paint on the base, then I test fit the carb for clearance. The last step is to carefully remove the distributor shield from the kit air pan and CA it to the new aluminum pan.

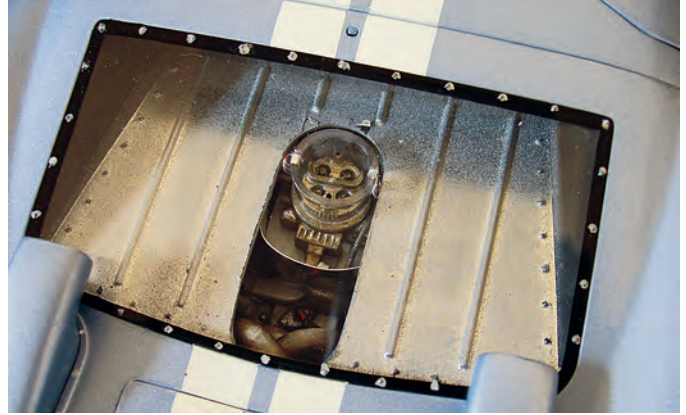
HANDY TIP: The aluminum parts can be polished, scuffed or left natural and look great because they are real aluminum and reflect the engine parts all around them. If you get any flash from CA glue and accelerator on the aluminum, it removes easily by rubbing with a Q-tip soaked in WD-40. If you use Bare Metal Foil for anything, it too can be polished with your favorite metal polish or scuffed with pads. When all finished, automotive spray detailer applied with a Q-tip and removed with microfiber cloth gives your paint that clean, beautiful look and removes all finger marks. Just like 1:1 cars.



Weathering the model was fun, scary and a major decision at the start of the build. Scary because if you overdo it, you'll ruin your hard work. If you decide to weather your model, study lots of different race cars (especially endurance cars) for guidance. The keys are to go heaviest on the nose and tail and fade back and up gradually. Think like the air stream. As far as wear, think how the drivers use them and mechanics work on them. Before spraying, I washed the tail area with Testors Jet Exhaust to simulate exhaust and grime on the photoetched grille and lights. For masking I used stick-on address labels, three inches long with the edges curled up for a soft edge. I overlapped them and then used a combination of Frisket paper and blue tape where I wanted no overspray. Soft dry-cleaner plastic bags can fill the wheel wells and cockpit (the windshield was out at the time) for easy masking. I first misted Dullcote on the unmasked areas, which looks like dust all by itself. I set the airbrush to 5 to 8 psi and a wide fan and misted acrylic light gray primer and spits of German Gray, heaviest on the nose and tail and lightly on the sides. This tones down the other washes of exhaust. I sprayed from 12 to 14 inches away, keeping the edges soft. Don't over-do this step, it can build up fast.



I worked on the windshield separately. Using the wiper as a guide, I made a swept area on Frisket paper, then adhered it to the window using the wiper pivot as the center. Then I applied a fine mist of gray and primer. Random tiny specks of red and yellow applied by the tip of a toothpick simulate unfortunate bugs meeting a car going 200mph.



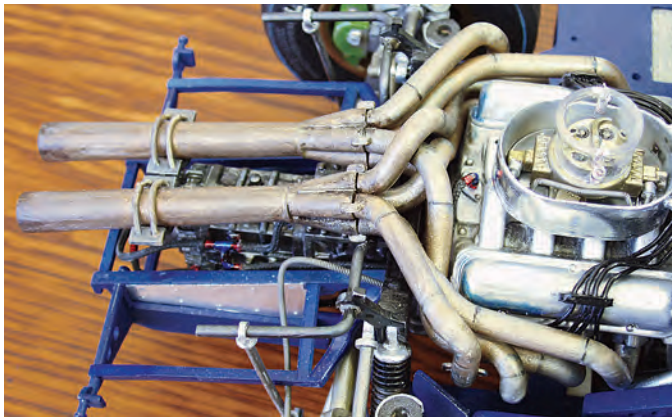
All the windows had their gaskets done in black marker with silver rivets, then were dipped in Future. Allow to dry 24+ hours before mounting and avoid touching. I brushed a mix of 1/3 equal parts of white glue, Future and 91% isopropyl alcohol on the body flanges and placed the glass. It holds very well with no visible glue marks or glass damage.



Brake dust on the wheels and tires was a similar combination of paints plus a dry brush of graphite powder. The tire treads were touched with toothpicks of white, tan and gray acrylic to render pit road stone pick-up on hot tires. The deck's inner structure was sprayed Nato Black, then washed with gray and brown in the wheel wells. I did not make a rear light harness so that the deck could easily open and close.



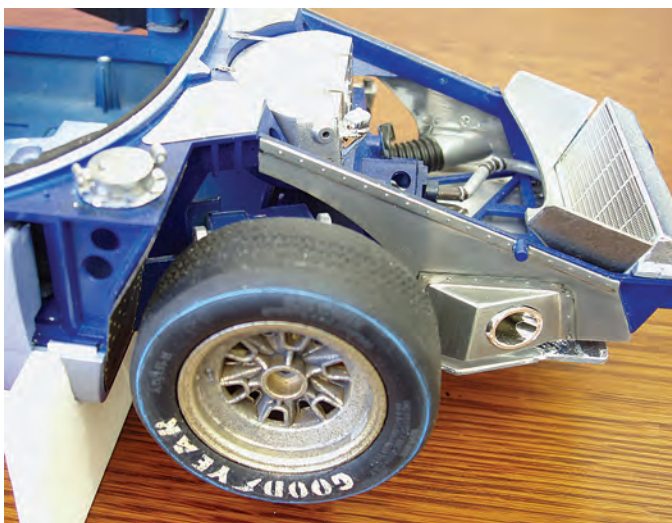
The insides of all the scoops were done with a Q-tip and highly thinned gray.



The valve covers were rubbed lightly with a scuff pad, washed in gray/brown sludge and had clear blue applied where they are nearest the headers. The headers are Alclad II Pale Gold, with washes of Testors Rubber, brown, dark and light tan, stainless steel and the weld seams were done with dark pencil.



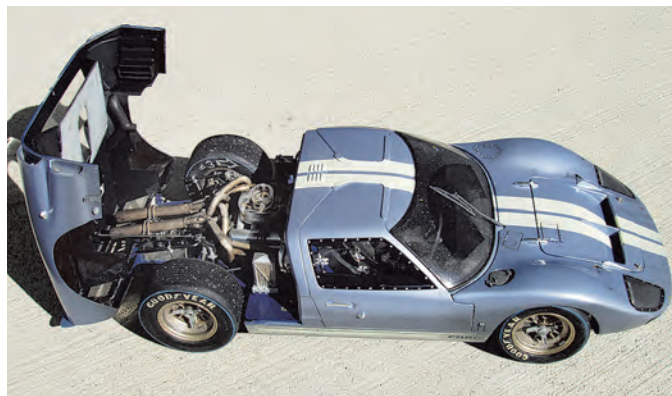
HANDY TIP: The front rubber brake ducts are difficult to bend to shape without kinking. Stuff them with cotton or insert thick solder, then bend the correct curve. When glued to the duct inlet first, they are difficult to hold out of the way when the chassis meets the upper structure. A very handy tool is waxed dental floss—wrap it around the duct's open end, (no knot needed, it adheres to itself) then tie it to the front jack hook. Also use it to prevent loss of tiny parts. Simply tie or loop about an 8" length to the part, and if the part should fly off your tweezer or off the model, you have a string to easily retrieve it. Snip to remove it after parts are glued in place.



Trumpeter chromed way too many parts, but you don't have to strip them all. Using a gray (soft) scuff pad, I dulled them down to simulate abused chrome or dull aluminum plate. They'll still have a sheen like metal if you go slowly.



Stick-on wheel weights can be made using 1/16" styrene rod. Crimp the rod using plier jaws about 1/16" between crimps. Do this for a length of an inch or two, bend the rod slightly to match the wheel's diameter, then cut different sized lengths. One-eighth inch of styrene equals 1.5" on the real car—very correct for weights. I painted them steel and dry-brushed them with aluminum paint.



Well, thanks for riding along. I hope you enjoy this challenging build as much as I did. It helped kick-up my skill level a notch.



with Jirus Watson

LONGROOF RODS

R&R Vacuum Craft
Resin 1960
Country Sedan



The term station wagon is derived from the earlier compound word depot hack, which describes a vehicle owned by a local hotel for transporting guests to and from the local train station or steam ship dock. At the start of the industrial age all the best hotels across the country catered to their guests in this fashion. Train stations were noisy affairs and most of the time located a distance from the centers of town. For instance, in Salem, Oregon the train station is a half-mile away from the downtown core where the hotels were located! Regardless, a mile or a block away from your destination makes no difference were you were traveling with a huge steamer trunk and a carpetbag! Thus the need for transportation became a necessity with which to entice and service a hotel's guests.

Depot hacks were for the most part hand-made, open to the weather and in the beginning, horse-drawn. As innovations such as motorization, window coverings, comfortable seating and even interior heat were added, the vehicles grew bigger and much more comfortable.

Other businesses saw the usefulness of the depot hack for upscale deliveries, while the public clamored for the vehicle to transport growing families. So the name was changed in the '30s to station wagon, probably because it had a broader appeal and sounded less like a taxi. I suspect (but cannot prove) this idea came from Ford Motor Co., since Henry was the first to build his own wagons and market them to the general public starting in 1929. All other manufacturers at that time shipped off new chassis to furniture builders for installation of the hack body, but one by one they too recognized and catered to the new market niche. Although not technically a station wagon, the sedan delivery has more in common with early wagons than it does with its namesake, the sedan. So it is included here under the all-encompassing term long-roof.

Today we call them minivans, people movers, and more recently, sport utility vehicles. Makes no difference how much you change the name, it's still the same thing; a longroof more-door utility carriage designed to transport up to seven passengers and cargo with versatility and flexibility.



Trumpeter 1960 Pontiac Bonneville: Requiring some scratchbuilding to construct, this Phantom Hardtop Wagon only requires a nice flat roof and a set of rear pillars to complete. Inboard taillights are removed from the coupe to make room for the tailgate, while wood trim and Scale Equipment Inc. Di-Noc decals added to the sides create a faux Safari wagon. The Safari, if you remember, was Pontiac's version of the Chevrolet Nomad back in 1955-57, so this design is not that much of a stretch to imagine.

AMT 1955 Chevrolet Nomad: Why we don't see more of these built is a mystery and yet Revell/AMT keep pumping out tri-five kits and we keep buying them! But you get the makings of a neat *kustom* in each kit, and who doesn't love a Nomad? Add a set of those American Satco wheels you've been saving for a special project along with some Olds Fiesta or Corvette wheel covers. Makes a great looking mid '60s custom in my book.



The most celebrated use of the station wagon has to be either the surfer woody or the family vacation vehicle, but of late hot rodders have discovered longroof wagons also makes excellent blank canvases for their own personalized custom, lowrider and hot rodded machines.

In this issue of Sketchpad I have explored a few designs that are available in scale, be it in resin or modified plastic kits. Enjoy!

Galaxie 1947 Chevy Sedan Delivery: While not technically a station wagon, sedan deliveries do have a long roof, and were actually more popular in the surfing communities of the '60s due to the ability to lock the doors, securing the boards inside. Early woodies couldn't be locked up due to having plastic windows from the driver's door back.

This sedan delivery has been nosed and the headlights frenched. A set of wood paneling on the sides is added to set off the two-tone black and seafoam green paint. Other options could include cutting out the side panels for that sport wagon look, and maybe dropping in a small block with a 'Vette IRS rear end, but that's up to you.



ED 'BIG DADDY' ROTH'S OUTLAW

Revell #4294



VERSIONS: Show Rod

MOLDED COLORS: White, Clear, Chrome Plated

SCALE: 1/25

MSRP: \$21.98 USD

REISSUE

ENGINE: 32 pieces make up the four-carb Cadillac engine that powers the Outlaw. As was Revell's practice back then, the engine block alone is five pieces (lower half with crankshaft, two upper engine halves, and lower bell-housing) attaching to a three-piece chromed shorty transmission with sword-handle shifter. As on the real car, most of the engine is chromed. There are lots of photos, both published and on the Web, of the real car, so references for detailing the engine are plentiful—and detail it you should, as it is almost totally exposed. Note that the engine block is painted a similar blue-green to the interior inserts—there are no model paints that match this so custom mixing is in order here.

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CHASSIS: Separate frame rails and crossmembers make up the basic frame. Alignment is critical here, so the use of a magnetic jig such as Micro-Mark's should be considered mandatory. Front suspension is a ten-piece affair with a tubular dropped front axle and dragster-style radius rods that's almost all chromed, and the rear suspension is a ten-piece Model T-style banjo unit, this time *all* chromed. Exhausts are two-piece chrome units attaching to the headers and will need drilling out. There is a radiator, but I find no semblance of a fuel tank—and I am sure the real car has one!

WHEELS AND TIRES: At the front are cycle-type wire wheels on no-name O-ring cycle tires, while at the rear are two-piece reversed rim steelies (with plated outers) with plated bulleted dog dish hub caps riding on no-name semi-skinny Fifties-style tires. You'll have to paint the wide whites onto the rear skins.

INTERIOR: The interior bucket is a one-piece unit with tuck-and-roll upholstery engraving that's quite nicely done. As with the engine, you'll have to mix up the proper shade of blue-green for the upholstery inserts (the recommended turquoise is a bit light.) The only other interior parts are the brake/clutch pedals and the '58 Impala steering wheel with separate chrome insert. The dashboard is molded as part of the body with lightly engraved instrument dials. You'll want to use the photoreduced printed gauges from Detail Master or Model Car Garage with photoetched trim rings.

BODY: The one-piece T-bucket body is very well captured. Careful removal of some mold lines is the only task needing attention. At the front of the car is a

five-piece radiator shell unit with hanging headlight units and two chromed nerf bars, while at the rear are two bullet taillight units that will need the bullets to be painted carefully with the transparent red of your choice, as well as a name plate and plated nerf bar. A sheet of clear acetate is provided for you along with a pattern on the instruction sheet to cut out your own windshield glass, as was Revell's thing back in those good old days of 1962. Two windshield support rods and an "Ah-OO-gah" horn finish the body, all chromed

OTHER: Revell put some display accessories in most of the Roth kits; this one has six display stanchions, a three-piece sign display, and a six piece "grand prize" style trophy. Wouldn't it be great if today's kit makers put modern versions of those same things in as a bonus in a new tooled model kit?

DECALS: On the smallish decal sheet are all the blue-green scallops and striping unique to the Outlaw, a plaque face for the aforementioned display easel, and a California 1962-vintage SPH 284 license plate. And that's all she wrote

COMMENTS: See my comments below on the Revell Beatnik Bandit.

ED "BIG DADDY" ROTH'S BEATNIK BANDIT

Revell #4297



VERSIONS: Show Rod

MOLDED COLORS: White, Clear, Chrome Plated

SCALE: 1/25

MSRP: \$21.98 USD

REISSUE

ENGINE: Although the box says "fully chromed blown engine," this is not so, but then again, neither was the actual car's—although a great deal of it *was* indeed chromed. The Bandit's thirty-two piece (that's right, 32 pieces!) Olds engine follows the iconic Revell style of engine construction—separate block lower half with crankshaft, and two upper block halves, with a separate two-piece bellhousing and two-piece Hydramatic transmission. Note the two-piece blower belt and pulleys assembly, with a separate chromed belt cover/shield that was rarely seen in published photos of the actual car. The overall detail and engraving standard is excellent considering this kit was first produced in the early 1960s! With some detailing time, this blown Olds looks fabulous—and don't skimp on the detailing time as this mill is exposed to the world.

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CHASSIS: As was Revell practice of the day, the chassis is multi-piece; an eight-piece assembly with separate frame rails and crossmembers. As with the Outlaw kit, the use of a magnetic jig such as Micro-Mark's should be considered absolutely mandatory here to get the alignment right. The front suspension is a

fourteen-piece assembly with poseable steering, and the rear suspension is an eleven-piece unit with separate shocks and track bar. The front axle pins and rear axle rod, in the original issues of this kit, were metal; now they are plastic, so you might want to consider replacing them with similar metal pieces if available for a bit more strength. The separate exhausts will need the ends drilled out, as usual. The separate radiator has two chromed water pipes leading to the back of the engine block—take your time here.

WHEELS AND TIRES: Front and rear wheels are two-piece chromed reverse rim types with plated baby Moon center covers. The tires are vintage Revell: at the front are a pair of Custom Nylon 8:25x15 (the former GOODYEAR lettering having been excised), and at the rear are a pair of skinny Racemaster Dragster slicks. Both front and rear rubber will require wide whitewalls to be painted on.

INTERIOR: Building up off the fender unit, the interior consists of a four-piece enclosure (rear, two upholstered sides, and front), two two-piece custom bucket seats, and a one-piece control stick. That's it.

BODY: Revell took their time back in those glory days to make the Roth cars as authentic as possible—and it shows. The one-piece body is quite accurate and captures the shape of the fiberglass Bandit well. The headlight enclosures are separate and will need a bit of finessing to fair into the body lines. Four clear Lucas headlight lenses and two chromed antenna tips add into these fairings—you'll need to use the brightest chrome paint you can find in the headlight buckets to make them stand out. At the front is a one-piece chromed grille, and at the rear is a one-piece rear grille with separate clear taillights with chromed separate bullets and a two-piece name plate. The bubble top is hinged and actually can be raised and lowered.

DECALS: The decal sheet consists solely of all the root beer red/brown scallops and striping necessary for an accurate Beatnik Bandit. That's all, folks.

***COMMENTS:** I confess to being a longtime fan of Ed "Big Daddy" Roth. Of almost all the known customizers out there, Roth went where no one dared to more times than not, and came up with iconic creations that are timeless—but they have even more meaning once you read the stories of how some of them came to life! Roth's book, "Hot Rods by Ed 'Big Daddy' Roth" (co-authored with Tony Thacker) tells the story of these amazing machines, and also serves as a superb reference for the modeler. Both of these Revell Roth cars have stood the test of time well—don't forget that the Outlaw is vintage 1962 and the Bandit is vintage 1963! That said, don't expect state of the art fit—take your time building these pups. A lot of mold line cleanup will be part of your building procedure, especially on the Outlaw. However, with the right research and patience, two outstanding replicas can be the result. Let's hope Revell follows these up with reissues of the Tweedy Pie, Mysterion, Road Agent, and Surfite for all those who have yet to build a replica of some of the most far-out show cars ever.*

1971 DODGE CHARGER R/T AMT #AMT-678



VERSIONS: Stock
MOLDED COLORS: White, Clear, Red Clear, Chrome Plated
SCALE: 1/25
MSRP: \$19.98 USD
REISSUE

ENGINE: The 27-piece engine represents a baseline 440 Magnum with single Holley four-barrel carb, TorqueFlite automatic, and dual-snorkel air cleaner. Overall detail on the engine is very well done indeed. Of special note are the separate heat riser for the left exhaust manifold, the excellent air cleaner unit, and the two-piece Holley carb. With some wiring and plumbing, it takes on a life of its own.

Ω

CHASSIS: The chassis is very much "90s AMT/Ertl," similar in breakdown to their familiar Duster 340, with the front subframe separate from the rear chassis section. Engraving level on the chassis overall is quite good. The six-piece front suspension is simplified with separate steering knuckles but no poseable steering, and the eight-piece rear axle unit has separate shocks and mounts. Note that the axle's banjo looks a bit small for a serious high-performance muscle car—you might consider swapping it out for a Dana 60 rear, especially if you plan to swap out the baseline 440 for a Hemi or 440+6. The four piece exhaust system has drilled ends, and the mufflers look to be the correct size. Underhood detail is not skimmed on, with a separate air conditioner dryer/line unit, heater hoses, battery, steering shaft, and brake booster/master cylinder.

WHEELS AND TIRES: There is only one wheel option—MoPar Rallye wheels that have open slots, and one tire option—no-name black vinyl units that look to be around a G70-15 size.

INTERIOR: The interior is platform-style, building up off of the chassis pan. Detail on the separate side panels is excellent, as is the upholstery engraving on the seats. Note here that the front seat is *not* the expected buckets and console, but the baseline high-back bench seat with fold-down armrest, and this was something that I lauded AMT/Ertl for when this kit first hit the shelves in 1999. Also of note is the two-piece steering column containing the turn signal lever and the tree-mounted auto shifter. The instrument panel has good engraving throughout and has all three pedals (parking brake, brake, and accelerator) mounted in "hanging" style.

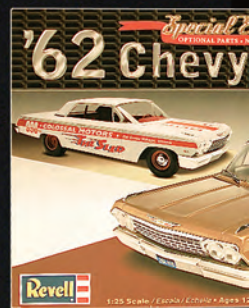
BODY: The swoopy Coke-bottle contours of the third-gen Charger has been well captured here. The inner fenders, hood latch striker plate, and rear window posts are molded to the one-piece body, while the door louvers are countersunk in place on both doors. Also, the R/T-specific hood louvers are molded in place, but they didn't stop there—the underside has excellent structural engraving and sunken louver detail as well. Both front and rear bumper/grille units have all details molded in, with the front having separate exposed headlight lenses. One can only wonder what motivated AMT/Ertl to mold the rear pan integrally with the chromed rear bumper unit—painting this will be a tricky operation. Also, the separate rear spoiler has an odd texturing—smooth it out before applying the satin black paint of your choice.

DECALS: ON the all-new decal sheet are five-piece black body/cowl striping, a black R/T power bulge accent with R/T logo, a 440 MAGNUM air cleaner pie plate, Charger R/T logos on silver and red for the body sides and rear deck, the grille "wedge" emblem, 440 MAGNUM scripts in red for the power bulge sides, black shadows for the door side louvers, and a single Indiana LRM-5247 license plate. As a bonus, a set of drag racing ET Bracket class window markings in white that includes PRO, SUPER PRO, STREET, HEAVY, 13.65, 12.99, 11.90, 10.37, 507, and 3284.

***COMMENTS:** One of the last products of the original AMT/Ertl, this Charger is a superb kit. It is head and shoulders above the original MPC offering, as well as offering a completely different version—a baseline R/T. It would have been a blessing for the modeler if AMT/Ertl had engineered the grilles and taillight panel separately from the loop bumpers for ease of painting, but since that was not the case, some tricky paintwork is called for. Conversion to other variants is possible with help from the aftermarket—Super Bee conversions are available from both Missing Link and Smblockdodge, Smblockdodge has buckets and*

...continued on page 50

They're Real Fine,



Story by Len Carsner

Over the years, Revell has released a number of kits that have had people asking “Why?” “Why do we need yet another 1964 GTO, 1955-56-57 Chevy, 1963-64-65-66 Impala?”

The answer is really quite simple: they felt they could do

it better. Modern engineering and tooling methods could give us modern scale versions of these classics that most people hold near and dear to their hearts but may never be able to afford, if you could even find one for sale.

Revell's new 1962 Impala is the latest in that line. While



Though some say no, I continue to gang-spray trees of small parts that all get painted the same color. It not only speeds things up, it keeps the number code system intact and helps me keep from losing something in the process. Note the free-standing generator, which can be a bear to find on carpeted or marble floors, etc. Len takes a different approach. He separates the various parts into groups that will be painted the same color, then mounts them on a paint stir stick with loops of tape. Different builder, different method, same end results.



I've found that once the individual parts are separated from their trees and cleaned up, something as simple as a black Sharpie makes quick work of touching up any bare spots on the part.



These 409s!



Photos and captions by Bill Coulter

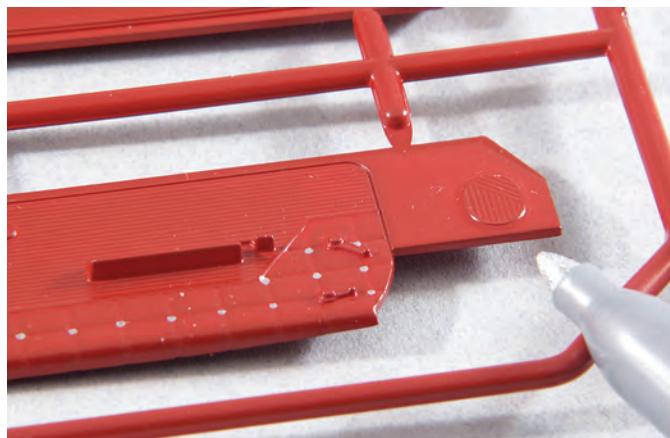
most people would expect a kit of a full blown, fully optioned Super Sport, what Revell has given us here is a non-SS, bench seat 409 four-speed car. This was the combination most likely to be used as the foundation of a competitive Super Stocker of the day. The kit comes with both stock street equipment and basic racing pieces,

giving you multiple building options.

Bill Coulter and I approached this new kit with enthusiasm, building both a street car and a race version, using additional details not included in the kit. So without further adieu, lets get to it!



Once parts are primed (I use Plasti-Kote T-235 gray sanding primer), I recommend first painting the interior parts with a gloss color of your choice. I know that vinyl/leather interior surfaces are usually matte finish, but remember, we have decals to apply and other detailing that always goes better on a gloss surface. I'll apply a semi-gloss clear topcoat when that work is completed.



While browsing in an office supply store the other day I came across a Sharpie metallic pen with a pen point tip. I found it is ideal for trimming out those itty-bitty buttons on the seat and side panel upholstery.



Once the interior floor/front inner fender panels were painted red to match the other parts, I found that Sherwin-Williams Shurtape continues to be a good choice when masking where you need a clean separation line. Again, I use automotive flat black primer with a few coats of semi-gloss clear as a sealer.



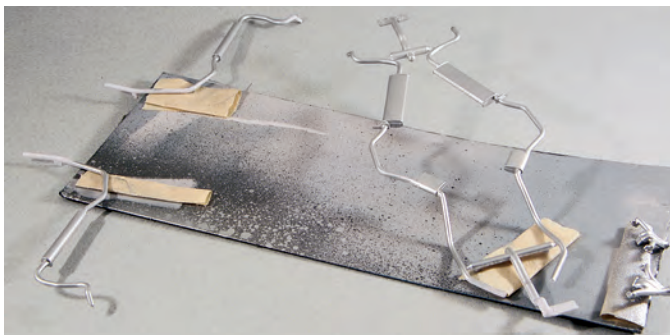
The legendary Chevrolet 409 V-8 is well replicated in this new-tool kit. The block/transmission with cylinder heads, water pump and dual carb intake manifold were given a generous primer coat, followed by a few coats of Testors Aluminum Plate Metalizer on the four-speed transmission and W valve covers.



Testors Chevrolet Engine Red bottle paint was then applied to the engine block, pan and water pump with a suitable brush. The flywheel/clutch inspection plate was then painted with Black Chrome.



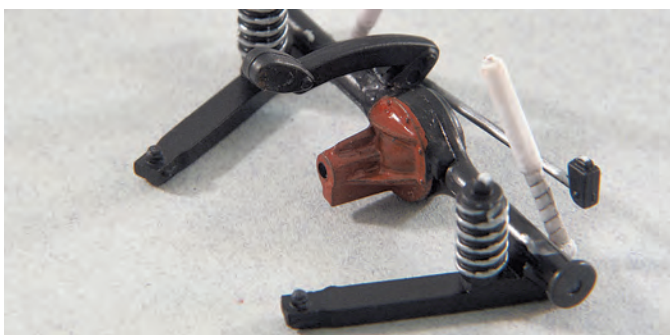
Here the basic 409 engine is taking shape. The aluminum drag headers which replace the stock cast-iron units were also painted with Aluminum Plate Metalizer before test fitting in place on the engine block.



Because the kit includes a drag version option, there are two muffler/tailpipe sets. Here both are attached to card stock in preparation for coating with Testors Aluminum Plate Metalizer. I snuck the drag headers in here at this point for good measure.



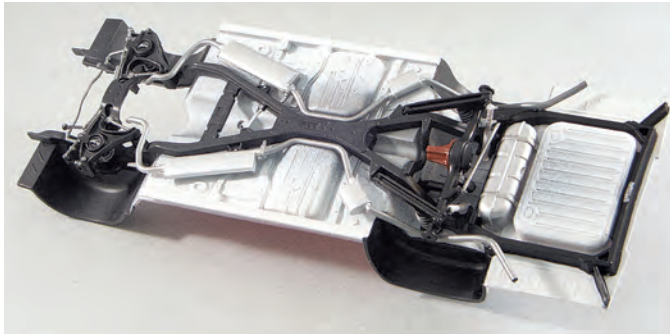
Once the Metalizer was thoroughly dry, the mufflers and resonators were masked in preparation for spraying the tail pipes with Metalizer Stainless Steel. I've discovered that when you run out of stainless steel, Testors Magnesium Metalizer works pretty well in a pinch.



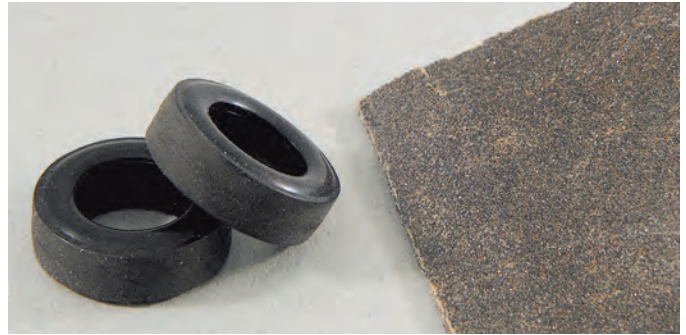
The kit features an intricate rear suspension and axle assembly with trailing arms, coil springs, the differential snout (painted with a mixture of flat red and Rust, the rear shocks (given a light flat black wash), the stabilizer bar and the rear control arm (protruding forward from the rear axle housing). I was puzzled as to where the control arm was to be attached to the rear axle. The instruction illustration doesn't address this assembly as well as it could...



...and since there's no locator pin for the arm on the axle housing, you'll need to do some test fitting to get it in the right spot. It's better to temporarily install the rear axle assembly in the chassis and then determine where to attach the arm once the end piece is inserted into the rectangular floorboard opening, which can be seen here in the floorboard kick-up ahead of the axle.



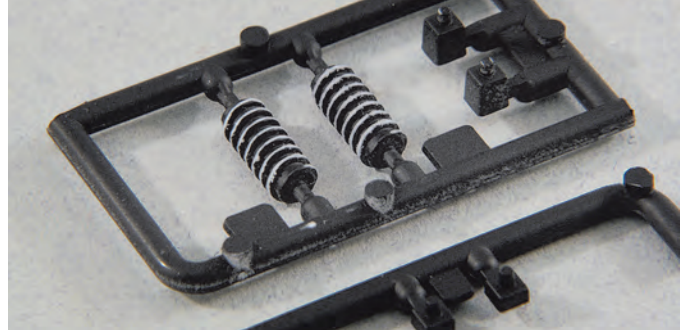
The chassis plate was painted with white automotive primer, then a mixture of Metalizer Aluminum Plate, Magnesium, and gray automotive primer was sprayed down the chassis center line to represent the factory application. The X-frame was hand-painted with Black Chrome, the gas tank with Aluminum Plate.



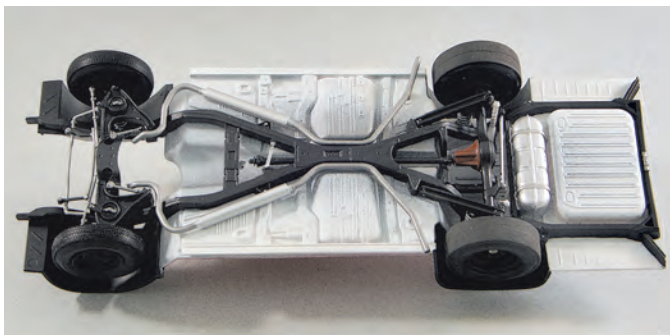
Very coarse sandpaper works best to scuff up the tires to get that well used look. The generic slicks in this kit have a decided seam running around the circumference of the tread area and will require a bit more than a normal light sanding to achieve the right look.



Here are the major components for the rear tires of the drag version: the generic drag slick, rear outer wheel, wheel/drag slick needing a bit more sanding, the rear inner wheel (drum brake hub) and the metal axle pin. Follow the kit instructions and this series of parts goes together quickly.



Depending on what type of competition application you decide on, raising the rear axle to increase ground clearance and adjust ride height has been provided for in this kit. You have a choice between short jack-up blocks (foreground) or tall blocks (background); and extended coil springs to fit the taller application.



Attach the wheel/tire combos by inserting the axle pins through each wheel center and carefully pressing them into the holes in the front suspension and the ends of the rear axle. Here the drag exhaust system has been test-fit. Pins on the back sides of the exhaust simply snap into holes in the floorboards.



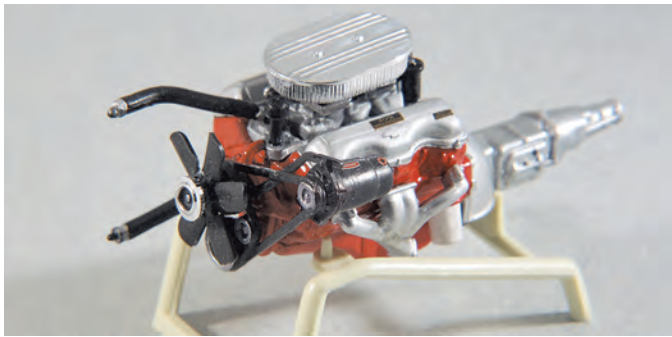
Before starting to apply the various engine decals, it's a good idea to brush on some clear gloss paint to the affected areas. Waterslide decals always stick best on a glossy surface. Here both valve covers received a generous coating of Testors bottle Clear Gloss.



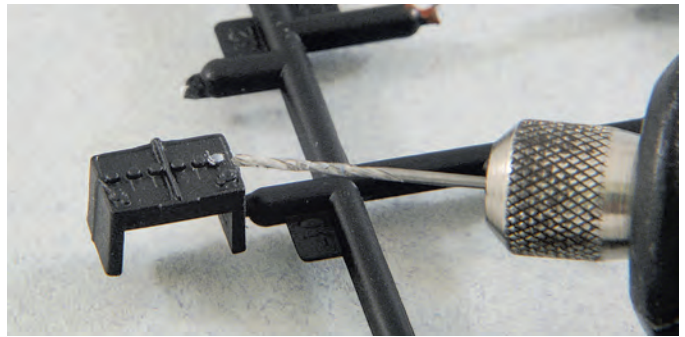
Decals for the fan belt, valve covers, generator and oil filter were applied carefully. I recommend Micro-Sol and Micro-Set to facilitate the task. The only "fly in the ointment" is the callout in the instructions to paint the oil filter white. The oil filter marking also happens to be white. The solution: paint the filter another color.



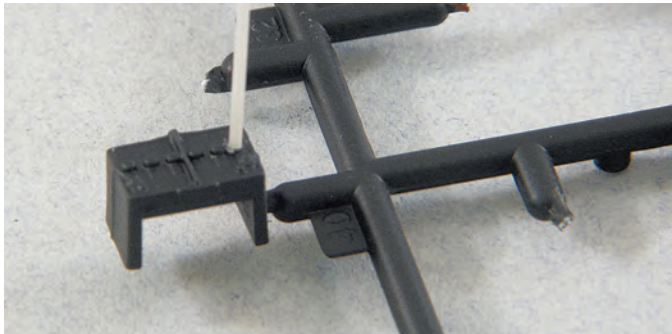
Here the 409 is nearing completion, built pretty much straight from the box with the exception of some paint detailing, but the engine lends itself nicely to much additional detailing. Factory-supported Impala drag cars utilized the stock dual snorkel air cleaner housing probably as many or more times as they did the kit's optional drag finned air cleaner.



Here, the finished out-of-the-box engine is sporting the optional finned air cleaner for the drag racing version. Any additional detailing, especially surrounding the dual carb set-up, will be more clearly visible using this particular air cleaner. Len's engine, with the exception of the air cleaner, is identical.



The Chinese diemakers have the idea that period American cars used a 10 volt battery, since the kit battery has just five caps! Actually, these batteries should have 6 caps, representing a 12 volt system. Revell is aware of the problem and it is being corrected. The fix is simple: drill a hole for the sixth cap...



... then choose a diameter of plastic rod that matches the kit battery's engraved caps. Next, glue a short length of the rod into the drilled hole and finally clip off and file the protruding rod to match the other five caps.



At this point we'll stop and take an accounting of the engine compartment accessories, including the steering shaft/gearbox, hood hinges, core support with battery, radiator/fan shroud ring, firewall (with accessories), choice of two air cleaner housings and finally, the fully-assembled dual-four barrel V-8.



Bare Metal Chrome foil was applied to the interior panels. Straight sections are best done by carefully cutting long strips of foil and placing them over the raised details. For things like door handles and window cranks, apply a rectangular piece of foil, burnish it down, then carefully cut away the excess.



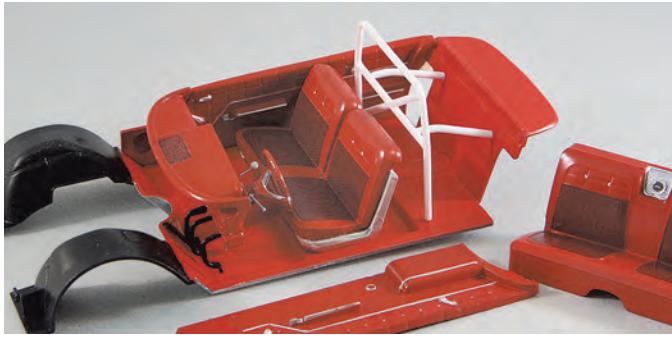
Front and rear seat fabric inserts are available on the decal sheet. Carefully cut out each section but be careful so as not to lose track of their proper location. The best way to deal with this is to write the part number on the back of each piece, which will enable you to get each one positioned in its proper location.



The dash and steering wheel were first painted gloss red. The pedal assembly was painted matte black, the steering wheel center spokes were brush painted Metalizer Aluminum Plate and then given a black wash with The Detailer, then the instrument cluster and glove box trim piece were glued into place. The kit decal sheet provides gauge faces, the steering wheel center medallion and a round Impala crest for the glove box door.



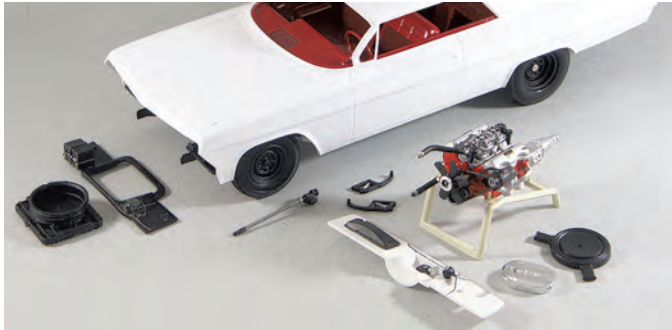
At this point a test fitting of the interior with seats, dashboard, steering wheel, and gear shifter was in order. Here the left side door panel is removed to aid in seeing all these elements, including the foil applied to the front seat side trim. Note the rear seat speaker with an appropriate black wash applied to it, as well as to the dashboard speaker grille and both door panel air vents.



The drag version offers the option of a four-point roll cage, which requires the omission of the stock rear seat. The instruction sheet calls for the roll cage to be painted matte black. The cage was assembled and positioned properly but left here in white plastic for visual clarity.



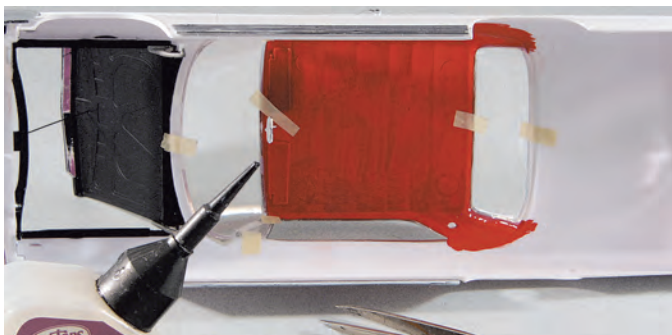
The body was sprayed with Tamiya Pure White, which dried to a nice clear and clean gloss. If any rubbing out is required, #8000 and #12000 sandpaper along with white polish does the job nicely.



At this point it's a good idea to take stock of where we are in building the drag version of this kit. Following the kit instructions brings us to this point in the assembly.



I used Bare-Metal Foil to mask off the body so matte black could be painted along the perimeter of the engine compartment, as shown here.



I like to tape each of the individual windows into position. This allows for final positioning of the separate parts, and leaves your hands free to apply white glue sparingly along the edges. Prior to installing the windows, the headliner was brush painted flat red to match the interior theme.



I like to take some risks when building a model. In this case, I used double-sided carpet tape to attach the rocker molding chrome trim. You could choose to use tube glue, super glue, or white glue if you don't want to push the envelope. So far it's held the parts in place with no fuss and no mess.



I've found that household cleaners, like Fantastik, are a quick and effective way to clean up smears, smudges, fingerprints and any residue left from applying foil. I use non-oil content facial tissues and cotton swabs to do the job.



The decal sheet provides multiple license plate choices. I like to trim out the plate from the decal sheet (leaving it on its backing sheet), and glue it in place with white glue.



I was a little skeptical when I first saw that the whitewalls were represented with waterslide decals. But my doubts disappeared quickly when I saw how nicely these narrow whites went onto the kit tires. I'm sure the raised sidewall shoulder helped immensely in positioning the decal concentrically.



Shown here are two waterslide decal sheets. On the bottom is the kit's generic sheet and at the top is an aftermarket sheet from Decals by Lucas. I'm pretty sure the kit sheet was patterned quite a bit after the actual Zintzmaster Chevrolet NHRA Super Stocker, which the Lucas sheet represents.



I have been prepared to build this kit for some time thanks to good friend Skip Samples, who custom-made these Dave Strickler decals for me. We used this photo from Larry Davis' book, *SUPER STOCK, Drag Racing the Family Sedan* (and some color details from L.D.) as reference to produce the sheet.



This view clearly shows what a crowded stand full of partisan fan would have seen in the pits or staging areas. Though the full throttle high nose-low tail stance of these cars is legendary, this view shows what a typical early '60s super stocker would have looked like at rest.



For Len's stock Impala, the wheel covers were given a wash of The Detailer. The center ornaments are on the decal sheet and were applied once the covers had dried.



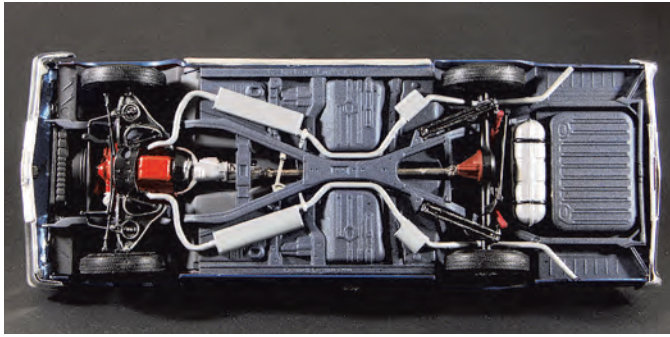
Here you can see some of the various wheel/tire combinations possible with this kit. Not shown are the drag slicks, which also have a whitewall option.



This kit uses decals instead of molded-in emblems. While some may dislike this method, it allows Revell the option of multiple reissues of this kit without the expense of tooling a new body. Money saved by this method can be used toward new tooling for new kits.



Len's model displayed with the hood up shows off the well-endowed big block Chevrolet 409 V-8 engine. This kit represents a simpler time when Detroit built them and almost right off the dealer's lot...the drivers raced them. I'm sure that gave fuel to the idea of "Race on Sunday, sell on Monday."



Pretty much right out of the kit box, the Revell 1962 Impala chassis with everything painted, detailed, and installed looks quite realistic without much more work. However, like any model, there is quite a bit of additional detail that could be applied to the chassis and driveline.



From any angle, this new Revell bowtie kit certainly looks to us like a 1962 Chevrolet Impala hardtop. Simply changing wheel and tire combinations and adding or removing the rocker moldings gives you a choice of multiple variations to suit your modeling vision.

A few things we noticed during our build-ups:

- *The word "CHEVROLET" is not engraved on the chrome strip between the taillights. It should be, and is shown in all my references.*
- *There are no side windows included in the kit. They would have been required for any competition version.*
- *We had some trouble attaching the grille, gravel pan, and front bumper together and in place on the front fenders.*
- *A dealer invoice sheet would have been a nice addition to the decal sheet. It was required for NHRA drag versions.*
- *There is no tachometer included. That would have been a necessity for any competition version.*
- *Inclusion of the factory cowl induction system would have been great. Though not all teams used it, many did, in both NASCAR and the NHRA, from 1961 through 1963.*

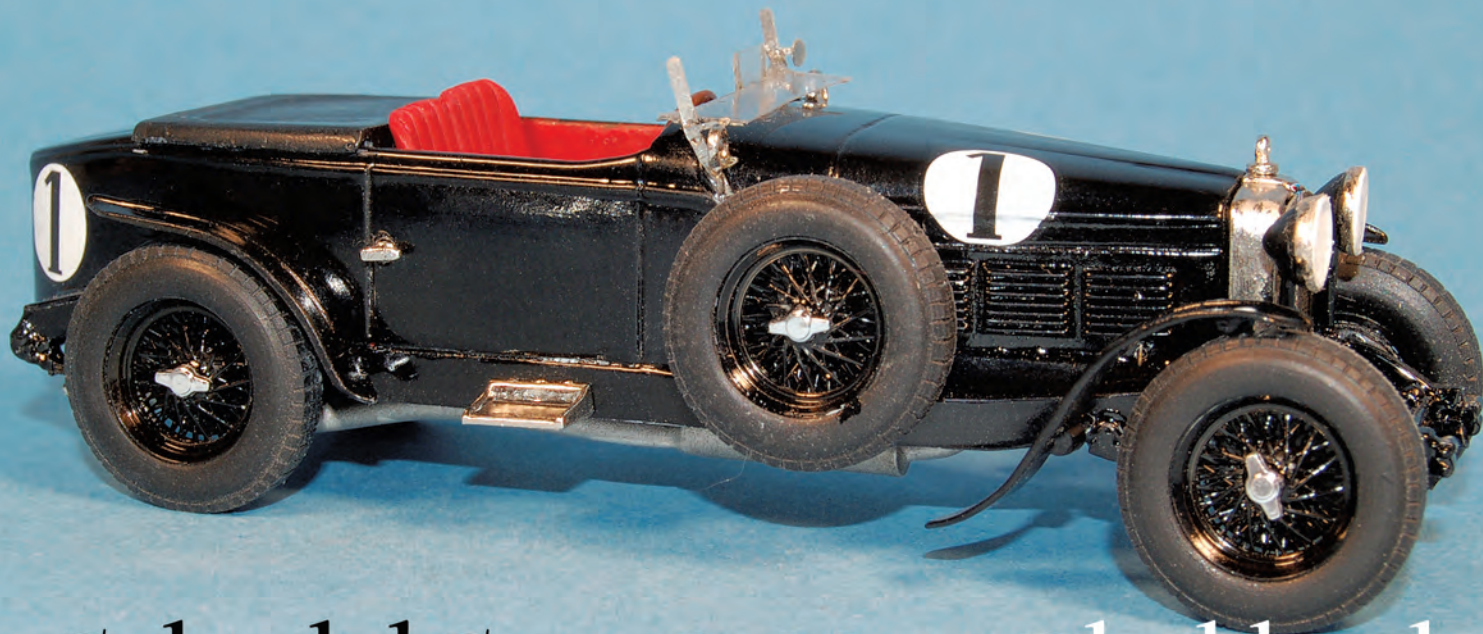
The 1962 Impala/Impala SS - A short history lesson:

In 1962 the Super Sport option was available only on the two-door coupe and convertible. However, SS models in 1962 could be had with any engine, from the standard 235CID six to the 409 big block V8. (Impala SS engine options included the 235CID 135HP I6, 283CID 170HP V8, 327CID 250HP V8, 327CID 300HP V8, 409CID 380HP V8 (single four-barrel carb), and the 409CID 409HP V8 (dual four-barrel carbs).

The heavy-duty mechanical items that were part of the '61 SS package (springs, shocks, brake linings etc.) were deleted from the SS package in 1962, though they were still available optionally. Chevrolet increased production of the 409 and made it available in all full size Chevis—Biscaynes, Bel Airs and Impalas. The Impala Sport Coupe came with a ribbed rear roof line and a smaller back window to mimic the look of a cloth convertible top. Impalas were a bit less aerodynamic for '62, which made some racers turn to the lighter, slicker Bel Air coupe. The biggest change from 1961 was that front bucket seats with a short console between became a part of the SS package in '62.

On the exterior, the most noticeable difference between the SS and the regular Impala was the use of aluminum body molding inserts; plain Impalas came with painted inserts. The rear fender SS emblems were redesigned. For 1962 the SS letters with red inlay were positioned over the circular Impala emblem. An Impala SS emblem was located on the right rear part of the trunk. The 409 was improved by adding new cylinder heads and a revised camshaft. With the standard four-barrel carb the 409 produced 380BHP. But the real news was the improved top-of-the-line 409, which added a pair of Carter AFB four-barrel carbs and a lightweight valve train, and produced an astonishing 409BHP. The 409 legend grew. Prices ranged from \$2,961-\$3,925. Weights were approximately 3,450-3,920 lbs.

The Revell kit represents a standard Impala hardtop with bench seat and a four-speed floor shifter. There are no Super Sport scripts or badging on this version. Remember, the SS interior was more than just standard bucket seats. The upholstery pattern was entirely different on both the seats and door panels. Interior and exterior identity for the SS included emblems, badging, and other small details that set the SS apart from the regular Impala in 1962.



Splendid Stutz LeMans Blackhawk

Building MCM Models' 1/43 scale 1928 Stutz Blackhawk LeMans Racer • by Wayne Moyer

STUTZ WINS AT LE MANS! American Car Beats the World's Best in 1928 24-Hour Race!

That headline almost happened, and the story of how a stock Stutz Blackhawk almost beat the mighty Bentley Boys reads like an action novel. Harry Stutz built his first automobile right here in Dayton, Ohio in 1898! After selling his first company, he worked in the fledgling automobile industry, leaving Marmon in 1910 to found the Stutz Auto Parts Company. Moving to Indianapolis, he started a second company, Ideal Motor Car, to build and enter a car, notable for its rear-mounted transaxle of Harry's own design, into the very first Indy 500. The brand-new Ideal finished a creditable 11th and using the slogan "The Car That Made Good in A Day" to promote the Indy success, Stutz began selling replicas of the Indy racer.

The next year Harry introduced the iconic low-slung Stutz Bearcat, using the Stutz transaxle. The Bearcat's success prompted Stutz to merge his two companies into the Stutz Motor Car Company, and the name was quickly retro-applied to both the earlier Indy replicas and the Bearcat. Stutz continued to build race cars for several years and although they never won at Indy, Stutz racers quickly built a winning reputation.

As World War 1 drew to a close, Harry sold Stutz to the president of Bethlehem Steel, Charles Schwab. Fortunately, Schwab hired a man much like Harry, Hungarian-born Fred Moskovics, to run Stutz. Moskovics was already acknowledged as one of this country's foremost automotive engineers and he quickly added a straight-eight overhead cam engine to the Stutz lineup. Then in 1927 the boat-tailed Blackhawk (Stutz literature also uses Black-Hawk and Black Hawk!) Speedster

was introduced in both two and four-passenger form. A factory racing team was formed and the Blackhawks earned the 1927 AAA Stock Car Championship, thereby changing Stutz's marketing slogan from "Safety Stutz" to "Splendid Stutz."

Boys of all ages like to brag about their cars; Moskovics was talking with GM's Charles Kettering at the 1927 London Motor Show when Kettering opined that the new Cadillac 341 could beat a Rolls-Royce from Detroit to Dayton. The next evening Moskovics was dining with Charles Weymann, whose coachbuilding firm provided bodies for several Stutz models. He mentioned Kettering's remark and added that he was confident a Stutz could do the same. Weymann, who owned a new two-seat Hispano-Suiza Monza, ventured the opinion that his Hiss could beat them all. The upshot was a \$25,000 wager (1927 dollars!) on the outcome of a 24-hour race between the Hiss and a Blackhawk at the Indianapolis Speedway.



Although the Stutz handled much better, the Hiss had 488 cubic inches while Moskovics' straight-eight had only 299. The Stutz suffered a valve train failure after 19 hours and Moskovics, agreeing to pay the 25 grand, asked if he could replace it with another Blackhawk to finish the 24 hours. Weymann agreed and the replacement Stutz was three laps ahead at the end of the race. Weymann, impressed, used part of his winnings to purchase a 1928 four-passenger Blackhawk (LeMans rules then required entrants to be stock cars with at least four seats) and entered it at LeMans with Bloch and Brisson as drivers. The Stutz and various Bentleys broke the LeMans lap record and exchanged the lead several times for 19 hours, when the Blackhawk began jumping out of third (top) gear. By the end of the race third gear was gone completely and

the Stutz was screaming around the track in second, but it held together to finish less than eight miles behind Barnato's Bentley, with French-entered Chryslers in third and fourth. It would be 38 years before an American car recorded a better finish at Le Mans.

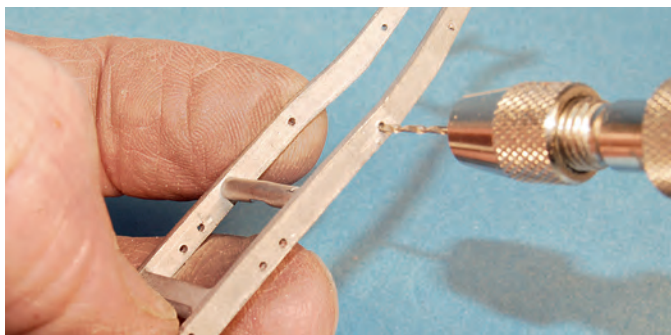
Stutz enthusiasts know that 1/43 scale models of this marque are extremely rare. I know of only a dozen models, and the only Blackhawks are models of Frank Lockhart's very different and ill-fated Land Speed Record contender, so when the French company MCM announced a white-metal kit of the 1928 Le Mans Blackhawk I had to have one. It's a surprisingly well-



detailed kit with 85 white-metal and photoetched parts including a separate frame, front and rear suspension, and oil pan/driveshaft castings. The fine castings needed only about



30 minutes to remove small mold lines with files and sandpaper. The tubular cross-members and other round pieces like the axles have some feed tags that can be cut off with a modeling knife and their small mold lines can be sanded off easily with a Flex-I File. Although the frame is "dimpled" where holes are to be drilled, some of them are pretty indistinct and the small instruction photos can be confusing.



Use a pin vise, not an electric drill, to open up the chassis mounting holes. Several different size metric bits are needed. Note that the most forward holes for the front fender struts are drilled top to bottom, not crossways through the frame.

It took me as long to decide where the holes should be and to make them with a pin vise and metric bits (remember, this is a French kit) as it did to clean up the castings. Flat and half-round files, followed up with sandpaper, made quick work of the small mold lines—more like ragged edges—on the bottom of the body. Note that the small projections on the tail are feed



tags and should be removed, too. I finally figured out that some vee-shaped lines on the instruction photos meant that the cross-pieces connecting the triangular rear body-chassis fillets should be bent down to pull the "wings" closer together to match the body shape.



The cross-pieces connecting the rear body fillets must be bent down to pull the rear end of the triangles closer together. Check the fit against the body as you bend. The photoetched triangles fill the gap between the narrow body and wider frame. It's that way on the real car, too!



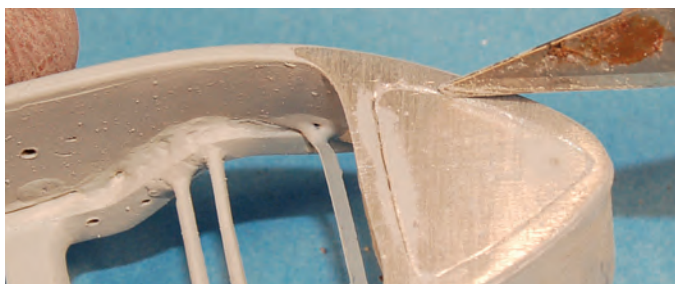
More photoetched pieces fill the gap between the lower front body and the frame. Study the instruction photos for a while; it's not real obvious just how these should fit.

At this point all the parts were soaked in warm water and dish-washing detergent for almost an hour, scrubbed thoroughly with a toothbrush, and allowed to dry before the body was mounted on my spray stand. While the first primer coat was drying I very carefully drilled the mounting holes for the fender struts. Be **very** careful not to drill all the way through the mounting nub.



The pin vise was used again to make holes for the brass wire fender struts. Be careful not to drill all the way through the mounting nub.

That initial primer coat revealed a fair amount of surface blemishes, but none deep enough to need putty filler. I simply sanded the surrounding areas down to bare metal; the primer left in the blemishes was enough to fill them. It was obvious that a couple of coats of primer and more coats of paint would fill MCM's thin, crisply engraved panel lines so I cleaned them out between coats. I also added the headlight supports before the second primer coat. Photos of restored street Blackhawks show



There were several areas on the body that needed to be sanded to bare metal to eliminate small surface blemishes. A second coat of primer left a much smoother surface. Engraved panel lines are small, so I cleaned them out between coats of primer.



Headlamp supports were glued in place before the last primer coat. Note that the holes behind the bars line up with the holes drilled through the frame to accept the fender struts.

chromed supports, but excellent photos in *Americans at Le Mans* show they were black (as were all but the rims on the headlight bullets) on the race car.

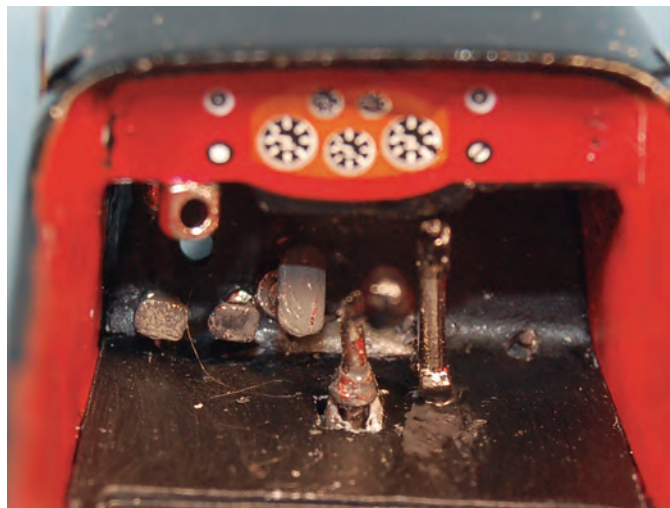
With the model back on the spray stand I airbrushed on a thin coat of gloss black lacquer. The gloss black immediately

showed that the primer surface hadn't been nearly as smooth as I'd thought, so it was sanded with #2400 grit LMG cloth before more coats of gloss black were applied. The fenders, suspension pieces, and brake drums were sprayed black at this point, too. After the black lacquer was completely dry, I airbrushed the seats and hand-painted the interior panels with Tamiya Flat Red (the acrylic Tamiya paint won't attack the underlying lacquer) followed by a coat of semi-gloss clear to produce a leather-like luster.



I like to use automotive lacquers but prefer spraying with my airbrush for better control, so I simply spray the rattle-can paint into a paper cup, let it sit for a couple of minutes, and then pour it into my airbrush bottle. Each progressive coat is thinned out with lacquer thinner until the final wet coats are not much more than colored thinner. The first color coat showed some rough spots, so it was sanded with #2400 grit cloth. Follow-on coats were sanded with #3200 and #4000 grit cloths between coats. Seats and interior panels were painted with Tamiya Flat red and semi-gloss clear to give them a realistic leather-like sheen.

Although the instruction photos show installing the floor before the body is glued to the chassis, a test fit had showed that I could add it later, which made fitting all the small pedals and controls much easier. Again, it's not obvious from the photos that the hole for the steering wheel support should be drilled into the bottom of the dashboard). I painted the surfaces of the plated pedals with Testor's Rubber along with the boots for the floor shift and brake levers.



After the body was painted I fit the floor panel complete with all controls. Shift and brake lever boots were painted rubber as were the pedal faces.

I use Hot Stuff thick cyanoacrylate glue for assembly and found long ago that the glue-to-metal bond is stronger than the paint-to-metal bond, so the suspension and frame mating surfaces were scraped to bare metal before gluing the parts in place. Be sure to attach the front and rear lever-action shocks (black

cylinders with steel lever arms) before adding the wheels—ask me how I know!



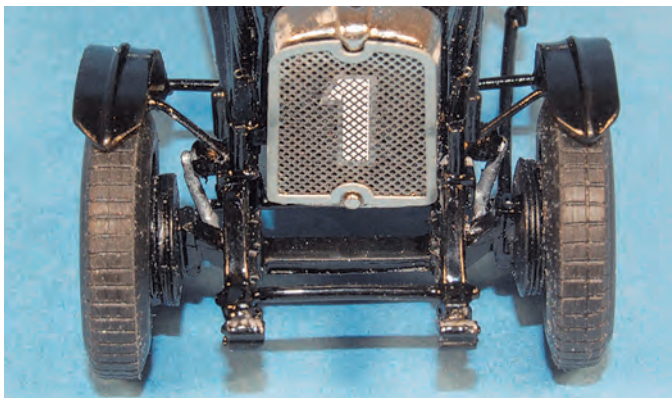
Paint was removed from the mating surfaces of the frame and suspension pieces to improve both the fit and glue adhesion.



MCM does provide a couple of extra photoetched hood latch pins. Photos show that these tiny parts may actually be too small.

I was happily surprised to find that all four wheels sat squarely on the ground without any tweaking—nice work in the engineering and casting there! The steering arm and sidemount supports fitted into place easily, though the holes had to be opened up after all the primer and paint. The photoetched hood latch pins are really tiny, but MCM does provide a couple of spares.

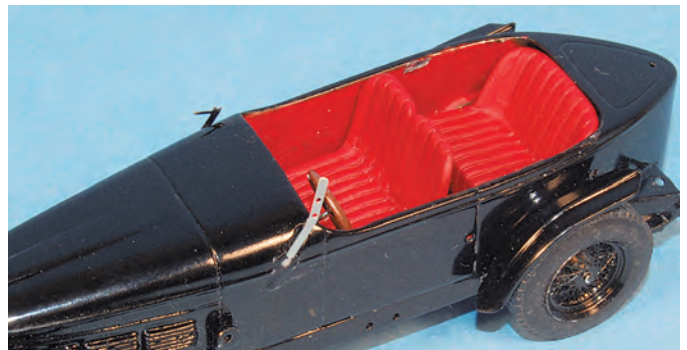
I was sweating getting the front fenders to fit, but found it was easier than I'd feared. With the rear strut in its hole, I could eyeball the downward bend needed for the front strut. The lengths specified in the instructions are generously long, so there's lots of room to tweak the fenders to get them centered on the tires from above and just clearing them in the side view. The rear fenders were even easier to fit.



The brass wire fender struts are longer than necessary, so there's plenty of room to fit and try when attaching the cycle fenders. The fenders should be centered over the tires at the front and rear.

MCM includes a rear seat even though it's hidden by the correct long tonneau cover of the four-passenger Blackhawk Speedster. Holes for the door handles and boarding steps had to be opened up with the pin vise; apparently MCM didn't allow for the thickness of the chrome plating when the hole

size was specified. I had no problems fitting the folded windshield and small windscreen or any of the other small parts. The car started the race with fabric covers over the headlight lenses and MCM supplies these on the decal sheet. They're slightly too large, so I first filled the light lenses with Kristal Klear, then applied the cover and used a strong solvent and a hair dryer to get the decal to wrap around the bucket.



MCM includes the rear seat, although it's completely hidden under the tonneau cover on the finished model.

My finished model matches race photos in *Americans at Le Mans* very well. Details like the cowl-mounted lights, black headlight supports, and lack of a spare tire mounted on the left side are all correct. The Blackhawk's low-slung body makes it look smaller than it really was. Although some references say the Blackhawk was built on the shorter of the two standard Stutz chassis (131" wheelbase), most say the wheelbase was 127.5" which would require a modified chassis. MCM's model matches the shorter dimension precisely. There's more than enough detail to make this one a fine addition to any collection. Needless to say, I'm very happy to add this accurate model of the Blackhawk Le Mans racer to my collection and



MCM's model makes an excellent companion to one of the prides of my collection, the 40-year-old RayMac Stutz Bearcat.

couldn't resist including a photo of it with the 40-year-old model I built from the rare RayMac kit. It appears that with minor additions—bumpers, stalk-mounted taillights, and the fabric wings that snapped into place between the body and front cycle fenders—you could easily convert MCM's racing Blackhawk into a street model which would be spectacular in one of the two-tone paint schemes Stutz used. MCM's fine Stutz Blackhawk is available from Grand Prix Models for about \$80.00 and factory-built versions are also available.

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4 Thorpe Close, Thorpe Way, Banbury
Oxfordshire, United Kingdom OX16 4SW
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Aero-Style Muffler Shields

Many trucks today have smooth aero shields covering the exhaust instead of the open mesh muffler shields. So far the only kits that have aero-style muffler shields are the Italeri Western Star Constellation and the upcoming Moebius LoneStar. But with a \$2.99 sheet of K&S aluminum you can make your own for any make of truck.

You will need a sheet of K&S aluminum/tin sheet #254. If you can locate similar material that is super-shiny you will be a step ahead. A sharp set of tin snips is a must. For demonstration purposes I'll use an Italeri Peterbilt cab. The aero shield on a Pete of the kit's vintage is as tall as the cab side panel so the cab was used as the reference for height.



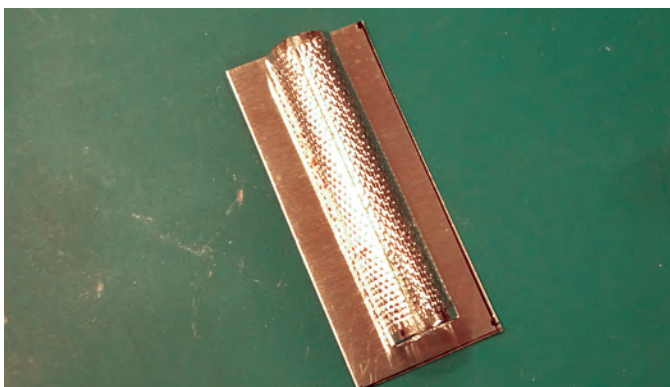
Aero shields look more streamlined than the stock shields. The roof mounted warning beacon mounts are also made from K&S aluminum bent to shape.



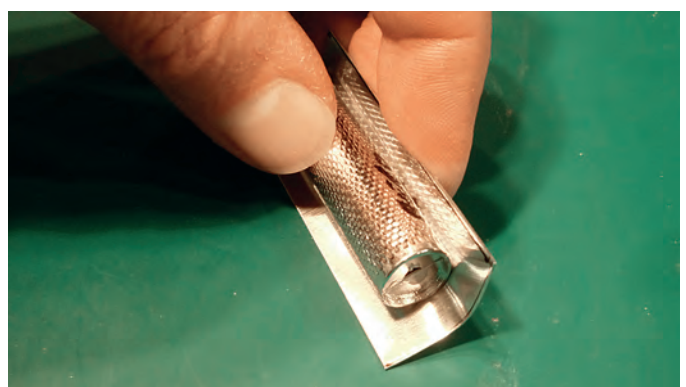
As you can see, a single sheet of #257 K&S aluminum is enough to make quite a few sets of aero shields.



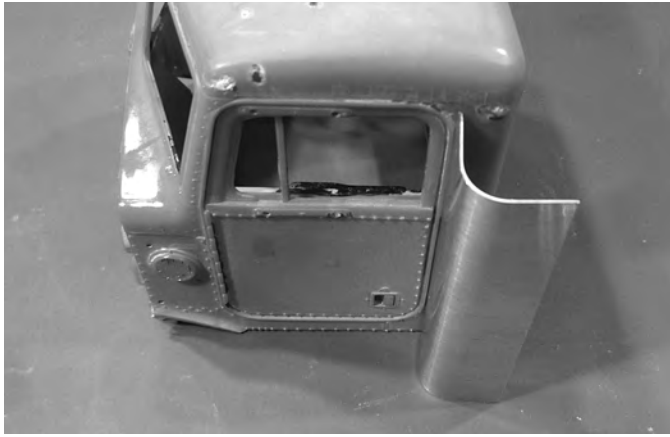
Measure and draw your lines. Cut the metal with sharp tin snips. Avoid stopping in mid cut to avoid any burrs or dimples in the metal.



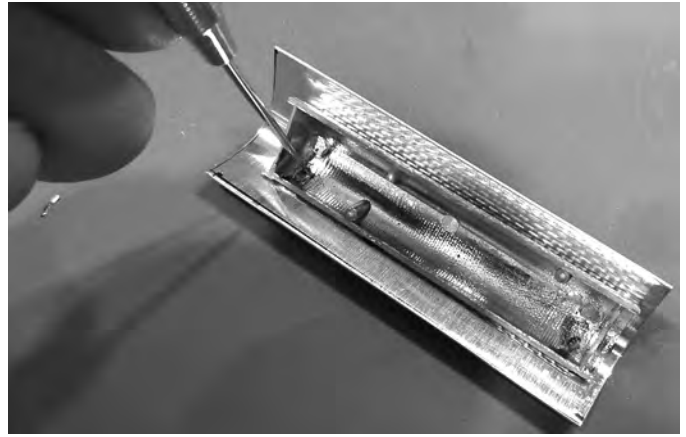
Here you can see that the metal is slightly taller than the kit muffler. I cut the shield one inch in width.



Using the kit muffler as a form, bend the metal around the muffler creating a graceful C shape. Keep your bend straight and avoid bending the corners.



The basic shape should look like this. The shield lines up with the door jamb and extends rearward, covering the gap between the cab and sleeper. Depending on the brand of truck the angle and shape will change to match the cab and sleeper.



Position a kit muffer half in so that the holes for the grab handles are in the apex of the radius, and use a metal punch to open holes in the shield to mount the kit grab handles. You will need to drill or file the holes larger to accept the kit mounting tabs.



The finish of the aluminum isn't quite shiny enough so I will wrap the shields in chrome vinyl from a vinyl sign shop. If you can find super-shiny aluminum then you won't need to wrap the shield in vinyl.



The kit muffer is too wide to fit behind the aero shield. I replaced the kit muffer with aluminum pipe. You could make an unshielded muffer out of larger diameter aluminum if your model will be a daycab and the rear of the aero shields will be exposed. I mounted my aero shields to the aluminum pipe using epoxy. Before gluing in place, make sure the aero shield fits the cab, sleeper and exhaust. Trim the metal or rebend if needed.

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...continued from page 35

console, Super Bee louvered hood and power bulge hood, and Missing Link has pistol grip shifters and bazooka exhaust tips. Externally the 383 and 440 were little different, so configuring the kit's mill as a 383 is conceivable, or transplanting the Six Pack setup from the recently issued MPC (formerly AMT/Ertl) '70 Coronet Super Bee, or the excellent 426 Hemi from the AMT '68 Roadrunner (among others) can be adapted into the engine compartment. Nice to have this one back, and kudos to Round2 for not molding this one in color as it did with last year's mass market issues. Hopefully some day, Round 2 will see fit to reissue the much-missed companion Street Machine kit which features the power bulge hood with Ramcharger cold air trap door, bazooka exhaust tips, and 426 Hemi crate motor.

1968 DODGE HEMI DART

Revell #4217



VERSIONS: Stock, Drag

MOLDED COLORS: White, Clear, Red Clear, Chrome Plated

SCALE: 1/25

MSRP: \$23.98 USD

MODIFIED REISSUE

ENGINE: The stock engine is a 21-piece 440 Magnum wedge (or, with a couple of tweaks, it could be a 383, which was fitted to a great many Darts in 1968). Engraving is excellent. Of note are the separate transmission pan for the Torqueflite automatic transmission, the correctly-shaped intake and exhaust manifolds, the two-piece alternator with integral bracket mount, separate distributor and coil, and a correct non-snorkel air cleaner with a 440 MAGNUM pie plate decal insert. For the drag version there is an all-new 23-piece 426 race Hemi with four-speed manual transmission and featuring chromed valve covers, a cross-ram dual quad intake manifold, and four-into-one tubular exhaust headers and collectors. Engraving on this engine is also very good. Of note here are the separate distributor and coil, alternator with integral bracket mount, and those excellent one-piece headers. A little extra detailing on both of these engines goes a long way.

CHASSIS: The basic chassis pan has excellent engraving all around and features bumper support mounts at the front and rear. Front suspension is a simplified five-piece unit with separate shocks and a separate steering box unit. The rear suspensions are different for each variant: for the stock Dart, it's a six-piece assembly with separate differential covers front and rear, and for the Hemi Dart, it's an all new seven-piece unit featuring a Dana 60 rear axle and heavy-duty shock assemblies. Exhaust systems also differ—the stock unit is one piece and has drilled out tips, and the Hemi's are two new exhaust dumps with Thrush-style mufflers. The underhood area is good, with a choice of different firewalls for the stock or Hemi versions, and a plethora of separate components including a two-piece master cylinder/brake booster, horn, wiper motor, washer bottle, striker plate, and a three-piece radiator assembly.

WHEELS AND TIRES: For the stock version, plated five-spoke Dodge wheel

covers ride on no-name wide oval-type tires (formerly Goodyear Polyglas GTs before R-M wiped the tire names off). Wheel centers and redlines are provided on the decal sheet for these, and Revell provides painting instructions to accent the coves on the stock wheels. Incidentally, those stock wheels can also be used on '68 Chargers and Coronets, so keep that in mind for future parts-swapping activity. For the Hemi version, chromed big-and-little Cragar S/S mags ride on two of the stock tires in front and two wide M&H Racemaster slicks in the rear.

INTERIOR: Stock and racing interiors share many parts, but not their basic shells. The stock shell has the foot rest, console outline, rear seats, and package shelf (with speaker grilles) molded in place, while the race Hemi's is stark, with only the footrest molded in place. Front bucket seats are two-piece units with good upholstery engraving—these suffice for the stock Dart but are not correct for the factory race cars, which used lightweight Bostrum seats. Side panels have excellent 3-D detailing, including door handles, window cranks, armrests, and ash trays, and this too would not be correct for the racing version—you'll need to research the actual cars and shave some of the trim off to be accurate. A plated console with separate shifter is stock only; a Hurst shifter with rubber boot is provided for the Hemi. The dash is the same for both, a five-piece unit with decalized instruments and radio panel, steering column (with turn signal stalk) and separate steering wheel, and an optional chromed tachometer with decalized face. Two sets of hanging pedals are provided, one stock and one for the new Hemi. A three piece roll bar with molded-on fire extinguisher completes the new parts for the racing version.

BODY: The slab-sided shape of the Dart has been captured well by Revell. The one-piece body shell has the front inner fenders molded in place. You'll need to trim out the rear wheel wells for the big slicks, and Revell provides a scored line inside the body to do just that. Door handles, wipers, and side mirrors are all separate chromed components. The one-piece grille features separate clear headlight and parking light lenses and the front bumper is molded separately. At the rear there is now a choice of a one-piece chromed stock bumper/taillight bezels/trim panel unit (stock) with separate body color trim strip, or a baseline two-piece unit with chrome bumper/taillight bezels and separate body color filler panel. Separate red clear taillights are shared with both options. Two hood options are in the kit: stock Dart GTS (with separate chrome side trim, front trim, and hood hinges), and a super stock Hemi hood (with separate air scoop, hood pins, and front trim strip). All windows are thin separate units and fit in from the inside.

DECALS: On the all-new decal sheet are stock Dart GTS bumblebee stripes in both black and white, a pair of silver Dodge triangle logos, GTS scripts in silver, Dodge Scat Pack logos, front and rear side marker lights, MoPar air cleaner data sticker, fire extinguisher label, stock console shift plate, inner fender data decal for the race Hemi, battery top, two red/yellow side slabs with matching C-panel inserts, two HEMI THUNDER side logos, two white DODGE name logos, two Cherry Bomb logos, two white and yellow "Purchased from Country Dodge, Morrison, IL" lettering, two Car Craft All-Star Drag Racing Team logos, two 426 c.u. logos in black, sponsor decals for Champion, Cragar, M&H, Hurst, Fram, and Valvoline, and three sets of license plates—two black and white DODGE, two black/blue/orange HEMI THUNDE, and two California 1968 HYO 874.

COMMENTS: A factory Super Stock Hemi Dart has been on many modelers' wish lists for decades. Revell, with its Special Edition series, has now answered that call, building on their previous Dick Landy and Mr. Norm's '68 Dart kits. The stock version in this kit is indeed the Mr. Norm's special edition (and the only way you got a 440 Dart), but some minor engine tweaks and painting will give you a proper 383 GTS if you'd like. The inclusion of the race Hemi's baseline Dart rear bumper and trim opens the door to a more pedestrian Dart with the transplant of a 273/318 smallblock and a set of steel wheels with plated dog dish-type hub caps, and the latter is available from more than one resin casting source. Correction sets are already available from the resin casting community for the Hemi version, including proper bare-bones side panels and Bostrum lightweight seats. Several decal makers are in process of releasing name drag racer sheets for the kit, including Dick Landy, Shirley Shahan, Paul Richardson, and Jim Daniels' cars. Revell have very much answered a long-standing need by converting this kit into a 2 in 1, and they have done it well. This is another of those kits that I can see most of us buying more than one of.

1959 FORD SKYLINER

Revell #7162



VERSIONS: Stock

MOLDED COLORS: White, Clear, Chrome Plated

SCALE: 1/25

MSRP: \$23.98 USD

REISSUE

ENGINE: Simplified, but effective, and not bad for a 1959 tool. The Y-block 352 with Cruise-O-Matic transmission is a ten-piece assembly. Note the heads and intake manifold are a one-piece unit, which was a common practice from all three of the major US kitmakers (AMT, Revell, and Jo-Han) in the late '50s and early '60s. Detail is decent, but you will want to spend a little extra time on this one not merely detailing it, but refining what's there. Or, you could substitute the stock engine from the AMT '60 Starliner if one were so inclined.

CHASSIS: The one-piece chassis has the floorboards, exhaust system, and upper front A-arms molded in place, and a separate gas tank. Suspensions are simplified, the front being a one-piece unit, and the rear a three-piece unit. The front inner fenders, firewall, and radiator wall are molded into the body, and there is decent underhood detail, with a separate master cylinder, heater unit, molded-in battery, and separate radiator.

WHEELS AND TIRES: Chromed 1959 Ford full wheel covers ride on no-name Monogram skinnies with snap-in molded wide whitewalls. These attach via AMT-style metal axles.

INTERIOR: The interior builds up off the floorboard. The two-piece front bench seat and one-piece rear seat have good upholstery engraving. Side panels are separate and have good engraving as well. The dashboard is very well engraved (for a 1959 tool, no less) and now has a decalized instrument cluster. The steering column has a turn signal stalk and tree-mount shift lever, and the steering wheel has an integral horn ring. The luggage box unit is separate and defines the kit's trunk area.

BODY: Revell's earliest car kits were known for multi-piece bodies, a practice they abandoned post-1960 in the wake of AMT and Jo-Han's successes. This is one of those kits. The body is constructed of two side panels, a rear panel, and front upper fender/engine compartment unit. Alignment is critical here, so the use of a magnetic jig as mentioned earlier in this column will be of invaluable help. Rear fender trim panels and rear deck trim panel are both chromed, as are the windshield frame and side vent window frames. The hood is hinged to open forwards on two very spindly pins—you might want to beef these up. The front bumper/grille unit has four clear headlight lenses, and at the rear, a separate chrome bumper and two chromed taillight lenses that await the application of your favorite transparent red paint. The Skyliner's retractable roof assembly actually works on this kit, and was one of the kit's selling points back in the day. The retracting roof is a nineteen-piece assembly and the opening deck lid is a seven-piece assembly. It works, and is not unsightly in place. Two figures—a three-piece male driver and two-piece female passenger—are also included.

DECALS: Yes, decals. The all new decal sheet has green and white upholstery and side panel trim, four wheel centers, three custom side and hood motifs, two pink flamingo motifs and two Neon Flamingo logos, two silver Galaxie scripts, two silver Fairlane 500 scripts, a Ford crest for the hood, a Fairlane script for the rear deck, and two sets of license plates—1959 Nevada NTA X11 and current Nevada FIVE 9.

COMMENTS: Originally issued in 1959, this was one of Revell's most popular car kits back in the day. It saw reissue in 1977 along with the much-missed stock height '57 Ranchero. The kit resurfaced again in 1989 as part of the "Skip's Fiesta Drive-In" series but with custom wheels and tires only, and then only recently resurfaced as part of Revell Germany's 50th Anniversary limited edition kits. The response to the Skyliner reissue in the US was so great that Revell decided on another Skyliner run as part of the Selected Subjects Program, and here it is. For a tool that is over fifty years old, what's here is quite good, and the level of detailing is surprisingly good as well. With some extra detailing time, this kit builds up into a very nice replica of the first successful folding-roof hardtop convertible from an American carmaker. It's conceivable that you can kitbash the parts here with an AMT '57 Ford to produce a '57 Skyliner, but I have not tried this and have yet to see it done by anyone I know. In any case, grab this little piece of American automotive (and model car kit) history while you can—it's an oldie for sure, but it sure is a goodie!

1959 CADILLAC ELDORADO BIARRITZ

Monogram #4271



VERSIONS: Stock

MOLDED COLORS: White, Clear, Red Clear, Chrome Plated

SCALE: 1/25

MSRP: \$21.98 USD

REISSUE

ENGINE: The 33-piece tri-power 390 engine features separate oil and transmission pans (which was unusual for Monogram back in the 1990s), a two-piece dual-snorkel air cleaner, separate starter and ignition coil, and a valley cover to go under the three-carb intake manifold. Of special note is the level of engraving on the valve covers, the top-mounted oil filter, and the multi-piece fan belt assembly (fan belt and pulleys, accessory drive belt and pulleys, three-piece air compressor, generator, power steering pump, air conditioning compressor, and fan). Research this engine and spend the necessary extra time to wire and detail it—it is worth it.

CHASSIS: The GM X-frame chassis is beautifully represented here, as is the GM air suspension option that was so fraught with problems that GM discontinued the option the year after. The level of engraving on the chassis is noteworthy. Unlike Monogram's usual style, the suspensions are not simplified—the front suspension features a separate stabilizer bar, separate air suspension bags, and separate upper control arms and shocks, while the rear suspension has a two-piece rear axle with trailing arms, separate air suspension bags and shocks, and drive

shaft. There is a separate two-piece exhaust system, and of course you will need to drill out the tips for realism. The underhood area is well catered to, with separate blower and wiper motors, master cylinder, radiator and condenser, radiator shroud, refrigerant tank, air tank, air conditioning hoses, two-piece washer bottle, two-piece horn, and two-piece master cruise control unit.

WHEELS AND TIRES: The wheels are plated Cadillac spoked wheel covers with decalized wheel centers, and the tires are no-name (formerly BFG Silvertown) skinnies with snap-in molded whitewalls.

INTERIOR: The interior floor has molded in carpet details, accelerator pedal, rear seat cushion, and rubber mats—and fortunately, no mold marks whatsoever. The level of engraving here is very high, especially on the upholstery found on the seats and side panels. You have the choice of either a two-piece bench seat or two two-piece bucket seats—a nice touch indeed. The dashboard has very delicate engraving, the steering column has both the shifter and turn signal stalk, and the steering wheel features a plated center/horn ring and separate outer rim. There is now a decalized instrument cluster that was not in the initial release of this kit. Of note are the plated rear speaker grille/molding, and the separate clear door light lenses.

BODY: Monogram captured the iconic shape of the big boat Biarritz nearly perfectly—the one-piece body is superbly proportioned. The engraving on the body is nicely done but a little bit light, so careful painting is called for. Many of the body components are plated, including inner and outer fin spears, front and rear grille/bumper units, taillight bezels, door handles, license plate frames,

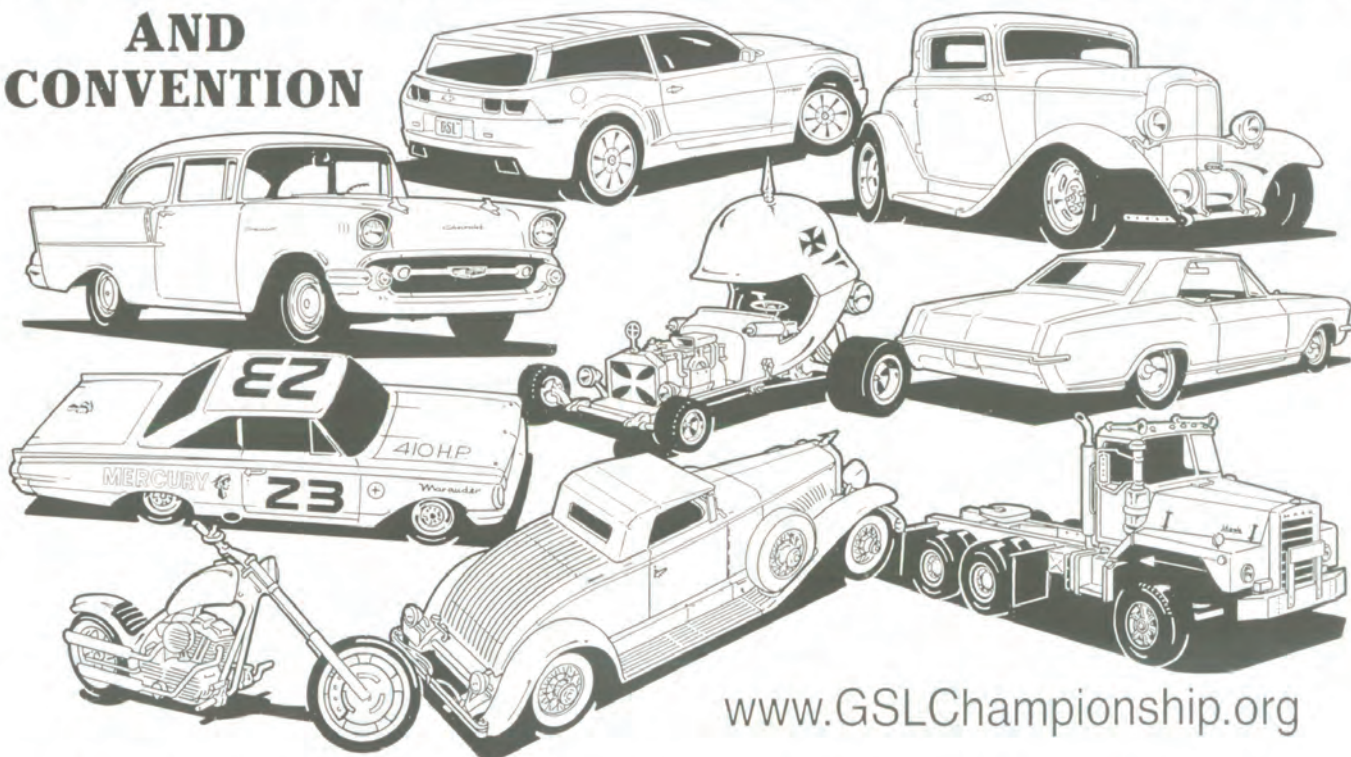
rear view mirrors, wipers, hood trim strip, vent window frames, and the windshield frame and cowl (yes, the Biarritz cowl was chromed!). The sun visors are separate pieces, and the passenger side's visor has provision for a vanity mirror. The four bullet taillights are red clear. You have a choice of an up-top or a fiberglass hard boot. The hood has very good underside engraving as well as separate hinges with excellent detail to them.

DECALS: On the all-new decal sheet are red areas for the interior side panels and upholstery, silver ELDORADO scripts, a silver Cadillac V-crest for the hood, an air cleaner decal, two small decals for the top of the oil filter, a brochure cover, and three sets of license plates—black and gray 1959 ELDORADO, 1959 Rhode Island ZH224, and 1959 Kansas LU 006.

COMMENTS: *When I reviewed the initial release of this kit in 1992, I gave it top marks, calling it Monogram's best-ever model car kit. Although R-M has released many spectacular kits between then and now, the big boat Caddy still ranks up there as one of their all-time best. Beautifully detailed inside and out, the finished model is impressive. A fine photoetched detail set is available from The Model Car Garage that will add that little extra for those that want it. I'm glad to see this watershed kit back in the lineup, and even more importantly, no longer molded in pink plastic, which makes the job of painting (especially with hot paints like auto lacquers) that much less problematic. A great kit indeed, worthy of "highly recommended" status. And keep in mind, you'll need one of these as a donor if you plan to rework the recently-reviewed Revell Selected Subjects Program reissue of their primitive—but accurate—1957 Eldorado Brougham into something a bit, well, less primitive.*

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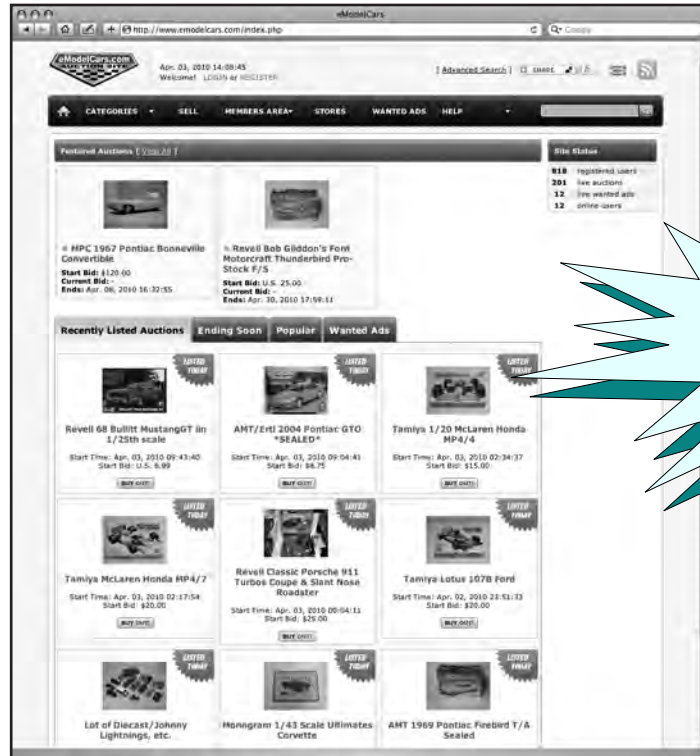
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COMINGEVENTS

February 26 (Saturday) Santa Clara, CA
NNL West 2011, Santa Clara Convention Center. NNLWest.org

March 13 (Sunday) Honolulu, HI
2nd Annual Hawaii NNL. Ala Moana Hotel. Contact Gregg, 808.754.1378, or email gregg@modelcarsmag.com

March 20 (Sunday) Taunton, MA.
MassCar/Cape Cod Modelers 23rd Annual Model Exhibition, Taunton Holiday Inn, Bay Rd., www.masscar.com, call 508.285.8080

March 26 (Saturday) Riverside, CA
3rd Annual Citrus Nationals Model Car Contest and Swap Meet. Orange Terrace Community Center 20010 Orange Terrace Parkway Riverside, California. Contact: John Hilkert 8849 Colorado Ave., Riverside, CA 92503. citrusnationals3@yahoo.com

wix.com/citrusnationals3/homepage
April 9 (Saturday) Gainesville, FL
Sunshine State Challenge Alachua County Fairgrounds, 2900 NE 39th Ave., Gainesville, FL 32609. Contact: David Knight 727.443.4709 or Pat Parnell 813.597.3642

www.mags.name
April 16, (Saturday) Wayne, NJ
NNL East. NNLEast.com
April 16 (Saturday) Phoenix, AZ
Desert Scale Classic Model Car Contest & Swap Meet. Postal Workers Social Hall, 3720 W. Greenway Rd. Phoenix, AZ. 9-5 PM. Contact Bernie Kankiewicz, 602.485.5822, moonmodler@aol.com

April 28-May 1 (Thurs-Sun) Salt Lake City, UT
Twenty-Third GSL International Scale Vehicle Championship and Convention. www.gslchampionship.org. Host hotel is

Sheraton City Centre Hotel
April 30 (Saturday) Houston, TX
PMS Houston Modelmania 2011. Stafford Center, 10505 Cash Road, Stafford, Texas. Contact: Richard Kern 713.320.3599, richardbkern@gmail.com, www.ipms-houston.org

Send in your event or show information to:
Model Cars Magazine, Coming Events,
P.O. Box 3290, Honolulu, HI 96801
gregg@modelcarsmag.com
Toll Free Fax: 866-905-5725
*** DO NOT SEND EVENTS
TO THE DENVER OFFICE! ***
If events are sent to Denver, I may not receive them in time. Also, please follow the format you see here in the Coming Events section when submitting your listings.

3rd Annual Citrus Nationals
Model Car Contest and Swap Meet

New Date... March 26, 2011 9:00am - 3:00pm
NEW LOCATION... LARGER VENUE... BETTER LIGHTING... Orange Terrace Community Center 20010 Orange Terrace Pkwy., Riverside, Ca.

Show Hours 9:00am to 3:00pm
Judging Begins 12:15 PM
Awards Presentation 2:30pm till show !!
Registration Classes 10:00 Hours
(Classes must be registered and set up by 12:00pm)
(Bring entry requirements printed within 7 hrs of contest entrance)

Special Thanks... To Miss Lorena, Concession Artist... MC/CM/AG/Assistant
Family Friendly Event
No Alcohol, No Drugs, No Pets
(Only Service Animals Allowed)

Registration Fees
+ (Adults) - \$10 (Kids 14 & Under) \$5 (15 & Over) \$10 (Non-Resident)
+ (Lunch) - \$5 (Kids 14 & Under) \$10 (15 & Over) \$10 (Non-Resident)
+ (Registration) - FREE - All classes.
+ (Registration) - FREE - All classes.

AWARDS
Best of Show... Best Engine... Best Interior... Best Paint...
Plus 1st, 2nd and 3rd place will be awarded in the "Regular Show Classes".
The Fine Print... In the interest of "Being Fair"... Models that have "WOW" previously in any classes at the Citrus Nationals Model Car Contest will not be eligible for competition.

For Additional Event and Vendor Information:
+ Contact: Mags Mags (913) 808-8486
+ Email: CitrusNationals3@yahoo.com
+ Website: www.citrusnationals3.com
+ Vendor Tables Available... \$1 a Day \$200 fee
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And... get this... any celebrities that judge actually get to be awarded for the lucky winner!

Entry Fees: \$20 for KNOA Members, \$30 for Non-Members
other details at kempcontest.com

This contest is sponsored by:
The Kansas Group of International Toy & Scale Modelers Model Car Club

For more detailed information on the Model Kemp with the latest updates and pre-registration forms, or information on the contest, 1-day KNOA Leaded Spectacular, get to a computer, read fast and visit:
kempcontest.com or kempcontest.com

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Show and Awards on Sunday the 5th 9AM-4PM
Contest Contact: Bill Barker (913) 250-0996 or wib19@yahoo.com
Web info: www.kcslammers.com

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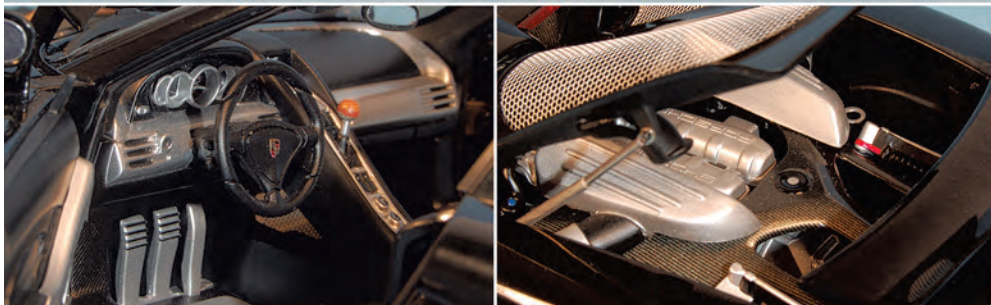
Where Will It End?

I look back over my 50-year collection and marvel: we now have \$30 diecast models with paint, trim, and details that far exceed the best hand-built models of just 10-15 years ago—see the Mercedes and Porsche promos below. AUTOart has gone to new lengths to accurately reproduce the polished aluminum body of the GR-1, and surely others will follow suit. And then there are those CMC models that compare favorably with those one-off hand-crafted museum pieces very few of us could afford. I don't know where this will end, but I'm enjoying it!

Porsche Perfection: AUTOart's 2004 Carrera GT

Nothing is ever wasted at Porsche; when plans for an all-new V-10 powered Le Mans racer were shelved, the 5.7 liter, 600 horsepower engine was mated with an equally new carbon fiber chassis to create Porsche's entry into the supercar arena, the Carrera GT. AUTOart's Carrera GT is part of their Millennium series—that means everything opens and every detail is there to scale. The unique body's swoopy shape is dead on from every angle—see the July 2004 *Road & Track* or January 2004 *Sports Car International*—while the hand-rubbed deep black paint is as good as you'll find anywhere. Note that the thin photoetched Porsche badge has multi-colored inlays! Everything opens (panel lines are near-scale when closed) and the removable top panels stow under the hood just as they should. My ancient fingers couldn't get the real leather and photo-etched retaining straps hooked up, though. Doors pivot open to display more photoetched trim, an accurate representation of the legible and strangely overlapping instrument faces, and fabric belts with photoetched hardware. It's an AUTOart model; everything in here matches photos. Lift the rear deck (note the photoetched screens and telescoping supports) to check out the big V-10. Don't be put off by the apparent lack of plug wires and hoses—none are visible in photos, either. Cam covers, plenum boxes, longitudinal spring/shock units are just right. The wing pops up, suspension functions and there are big vented disks with bigger Porsche calipers behind the accurate wheels.

AUTOart's Porsche Carrera GT should be part of any Porsche collection and is available from Gateway Global at 866.288.6278.



Under The Hood: AUTOart 2004 Porsche Carrera GT

- 4+** Realism/Scale
- 4** Detailing
- 4** Working Features
- 5** Paint and Finish

BUT... No brake lines to calipers.

Scale 1/18
Price: \$122.95
www.autoartmodels.com

SOURCES

Brasilia Press
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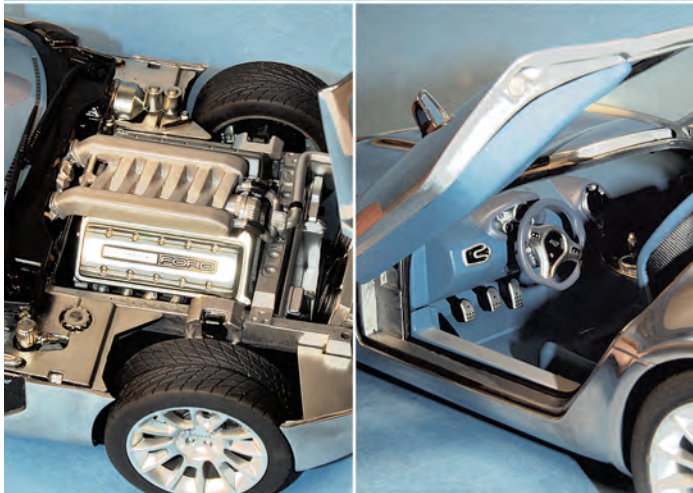
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Polished To Perfection: AUTOart's 2005 Shelby-Ford GR-1

My review of the first version of AUTOart's fine Shelby GR-1 (MC #147) noted that while its blue/white color scheme was excellent, the real car was highly polished bare aluminum. It's simply not possible to duplicate that finish with the standard diecast metal, so AUTOart has actually had this limited-run, serial-numbered version cast in aluminum and then polished to perfection by hand, both more difficult and expensive. That's realism! We already know that the lines, details, and dimensions are right on the money, but AUTOart provides a booklet of color photos. Don't look for plug wires on the nicely done 605-horsepower V-10 because they're hidden on the real car, although a few small hoses should be visible. Butterfly doors pivot properly to show AUTOart's authentic multi-color interior and the unique stacked instruments with legible faces. Most of the suspension detail is molded as part of the baseplate (coil-over shocks are separate) but the big vented disk brakes rotate through fixed caliper.

AUTOart's gorgeous polished aluminum GR-1 is available from Gateway Global (www.autoartmodels.com) too.



Under The Hood: AUTOart 2005 Shelby-Ford GR-1

- 4+** Realism/Scale
- 3+** Detailing
- 3** Working Features
- 5** Paint and Finish

Scale: 1/18
Price: \$218.95

Gateway Global
866.288.6278

BUT... Suspension detail molded with baseplate.

Magnificent Maybach: AUTOart's 2005 Maybach 57S

Wilhelm Maybach designed the first car to carry the Mercedes name and his pre-WWII Maybachs matched—or exceeded—the finest luxury Mercedes. Mercedes now owns the name and when they entered the ultra-luxury field, they brought it back. AUTOart has just released this superb model of the (relatively) short wheelbase Maybach 57S. Its excellent dark metallic blue finish matches the *Road & Track* test car (September 2003) perfectly. Every piece of trim is either an in-scale plated part or photoetched; the side trim is recessed into the body. Underhood, the twin-turbo V-12 matches photos and all visible wiring, including battery cables, is there. All four doors open to show one of AUTOart's finest interiors and that's saying a lot! Soft carpet, ultra-realistic upholstery, tons of wood-grain trim, fabric and metal belts, fully detailed dash; it's all there and to scale. Suspension detail is quite good, too. Lines, details, and dimensions are precise and workmanship is flawless.

AUTOart's magnificent Maybach 57S is available from Gateway Global (866.288.6278) too.



Under The Hood: AUTOart 2005 Maybach 57S

- 4+** Realism/Scale
- 4** Detailing
- 4** Working Features
- 4** Paint and Finish

Scale: 1/18
Price: \$136.95
www.autoartmodels.com

BUT... Brakes are gray disks with no calipers or hoses.



Under The Hood: Minimarque 1963 Studebaker GT Hawk

- 3+** Realism/Scale
- 4** Detailing
- 1** Working Features
- 3+** Paint and Finish

BUT... Exhaust system completely chromed.

Scale: 1/43
Price: \$299.00

Sinclair's
Ph: 814.838.2274

High-Flying Hawk: Minimarque's 1963 Studebaker GT Hawk

Brooks Stevens made 25 significant changes to modernize Studebaker's outdated top-line Hawk series for 1962, getting rid of the passé fins, and changing the front end. Minimarque has just released this beautiful limited-run (50 models each in four authentic colors) 1963 Grand Turismo Hawk. Its flawless, white-metal body is fully-detailed, and the clear-coated Green Mist Metallic paint is super-glossy. *Collectible Automobile* photos (August 1988) show that besides modeling the shape accurately, Minimarque has the revised 1963 grille, painted headlight rims, and new red/white/blue badges right, too. The grille, intake mesh, and roof pillar trim are photoetched but the lower body molding and fender caps are scraped to bare metal with some tool marks still visible. One taillight lens on my sample is three scale inches above the fender top, and the lenses are poorly painted. Interior details are much better, with authentic wood-grain dash trim and legible decal instruments. Dimensions check out to 1/43 scale very well. Minimarque's hand-built GT Hawk models are available from Sinclair's Auto Miniatures (www.miniauto.com).

Gorgeous Griffith: Automodelli's 1964 Series 200

A New York Ford Dealer created the third Ford-powered Anglo-American hybrid (Cobra and Tiger came first) by somehow stuffing a Cobra-ized 289 Ford V-8 into a TVR Grantura. The resulting Griffith 200 was exceedingly fast but "among the most uncontrollable sports cars in memory," according to the March 1995 *Sports Car International*. Automodelli isn't a familiar name but their limited-production Griffith 200 is as fine a hand-built model as I've seen. Its flawless resin body has crisp louvers and vents, and the mirror-smooth paint matches my '63 Ford Viking Blue color chip perfectly. It's fully detailed with a combination of plated and photoetched parts; and exceptionally clear glass makes it easy to see the realistic interior with separate plated handles and fully detailed instruments. The double-row 72-spoke wheels are backed with big disks. Photos show that the stubby, aggressive lines and all details are modeled perfectly. This blue version is autographed by Jack Griffith, but the standard red version is a bargain at half the price. Sinclair's (814.838.2274) has both.



Under The Hood: Automodelli 1964 Griffith 200

- 4** Realism/Scale
- 3+** Detailing
- 1** Working Features
- 4+** Paint and Finish

BUT... No chassis detail.

Scale: 1/43
Price: \$195 (blue)
\$95 (red)

www.miniauto.com



Under The Hood: Brooklin 1957 Olds Eighty-Eight Holiday

- 3+** Realism/Scale
- 3** Detailing
- 1** Working Features
- 4-** Paint and Finish

BUT... Accent stripe should have contrast-color center.

Scale: 1/43
Price: \$114.00

www.brasiliapress.com

Your Father's Olds: Brooklin's 1957 Super 88 Holiday

Brooklin has chosen to model a mid-range car for a change, the 1957 Oldsmobile Super Eighty Eight four-door pillarless Holiday Sedan. *Collectible Automobile* photos (February 1994) confirm that the body lines and details are correct, including the Twin Strut Rear Window with the twin rooftop ridges. The Jade Mist Metallic paint is quite good, though a shade more green than my chips. There's a lot of chrome on this model and it's all done with separate plated parts. Only the relief-cast window moldings and the vent window frames haven't been plated. Brooklin didn't give the interior the same attention; both the seats and inner panels lack upholstery details and handles, cranks, and armrests are missing, too. The chrome center section of the dash is a separate piece with good relief-cast instruments and other details. Brooklin's Super Eighty Eight rides on period whitewalls with those flipper wheel covers everybody wanted. This one looks right and dimensions check out equally well. Brasilia Press (Fax: 574.262.8799) will tell you where to get yours.



Magnificent Mercedes: SLS AMG 2011 Gullwing Promo

Here's one I've been waiting for. This 1/43 scale Mercedes promotional model of the stunning new SLS AMG Gullwing Coupe was made for them by Shuco, another old-line German company, so you know it's gonna be right! The curvaceous diecast body is flawless and the shape and details match *Road & Track* drawings and photos (July 2010) precisely. Its high-gloss metallic black paint doesn't soften the panel lines and it's fully detailed with a thin photoetched Mercedes star, plated strakes in all the vents, and tiny legible printed badges. Upholstery details match photos, too, with dark kick panels and silver-printed trim. There's plastic mesh inserts in all the vents, too. All the panel and console gauges are legible and there's a multi-color display on the glass panel. Big vented disks rotate through calipers behind the accurate wheels, and there's lots of neatly painted high-relief chassis detail in the plastic baseplate. Dimensions are as accurate as the looks. Dellergo (Ph/Fax: 330.477.8496) is the American source for this excellent Mercedes SLS AMG promo.

Under The Hood: Mercedes/Shuco 2011 SLS AMG Promo

- 4 Realism/Scale
- 4 Detailing
- 1 Working Features
- 4+ Paint and Finish

BUT... Can't think of a one.

Scale: 1/43
 Price: \$49.95
[store.yahoo.com/
 europromo-store](http://store.yahoo.com/europromo-store)

Porsche Promo: Porsche/Minichamps 2010 Panamera

Porscheophiles screamed "blasphemy!" when the four-seat, four-door Panamera was announced, but after testing it, *Road & Track* (September 2009) called it "the best of both worlds: a sports car and a family sedan." Mercedes isn't the only German manufacturer to have high-quality 1/43 scale promos made by German model companies—Minichamps made this superb Panamera for Porsche dealers. Few reviewers like the Panamera's heavy-haunched hatchback styling (it does provide true four-passenger space), but as you'd expect, photos show this promo is perfect from every angle. The dark metallic gray paint is excellent and it's fully detailed with thin bright chrome side window moldings and decklid flash, ultra-thin photoetched hood emblem with inlaid colors, and printed name badges. Upholstery details are realistic and accurate, with wood-grain trim on the doors and the tiny instrument faces are legible, as is the multi-color display panel. There are multi-color Porsche badges on the wheel hubs, and the disks rotate through fixed calipers. Dimensions are precisely 1/43 scale. Dellergo has this excellent Porsche Panamera promo, too.



Under The Hood: Minichamps 2010 Porsche Panamera Promo

- 4 Realism/Scale
- 4 Detailing
- 1 Working Features
- 4+ Paint and Finish

BUT... Brake calipers should be gold-colored.

Scale: 1/43
 Price: \$49.95
 Dellergo
 Ph/Fax: 330.477.8496



Awesome Auto Union: Minichamps 1936 Type C

Auto Union and Mercedes Formula One teams dominated Grand Prix racing in the 1930s, with Auto Union winning the 1936 European Championship (equivalent to today's Formula One Championship) with the rear-engine, 520 horsepower six-liter V-16 powered Type C. Auto Union models go back to the origin of 1/43 scale; Marklin's diecast appeared in 1936, and Paddy Stanley's Auto Unions were among the first white-metal kits. Minichamps' new model of Bernd Rosemeyer's 1936 German Grand Prix winner is simply the best I've seen in this scale. It matches vintage photos (*Auto Union GP Race and Record Cars*) as well as photos of the restored Type C (*Road & Track*, May 1983) from every angle, and details are complete down to the rarely-seen air scoops in the big brake drums. Suspension and interior details are accurate, and the big tach even has proper color-coded segments. The wire wheels are photoetched, of course, as is the exceedingly delicate grille. Dimensions are as accurate as the lines. Minichamps' excellent 1936 Auto Union is available from CarVille Models (866.973.6550).

Under The Hood: Minichamps 1936 Auto Union Type C

- 4 Realism/Scale
- 4 Detailing
- 1 Working Features
- 4 Paint and Finish

BUT... Can't think of a one!

Scale: 1/43
 Price: \$49.95
Sales@carvillemodels.com



Under The Hood: Fujimi 1981 Le Mans Porsche 935 K3

- 4-** Realism/Scale
- 3** Detailing
- 1** Working Features
- 3+** Paint and Finish

BUT... Dimensions vary from 1/40 to 1/45.

Scale: 1/43
Price: \$30.00

Wild About Wheels
Fax: 215.942.7467

Porsche's Panzer: Fujimi 1981 K3 Le Mans

If you wanted to be competitive in Group 5 racing in the 1980s you had to have a Kremer-modified Porsche 935 K3. Fujimi has just released this good-looking model of the 935 K3 that won Group 5, and finished fourth overall at Le Mans in 1981. I've built Fujimi plastic kits for many years, but this is the first of their diecast models I've seen, and I'm pretty impressed. Its glossy white paint is very good, and photos show the colorful graphics are 100% complete and correct. The stripes are done with decals but everything else, including the BBS wheels spokes—which look fine in this scale—is crisply hot-printed. A *Vintage Motorsport* feature (Nov/Dec 2007) confirms that the "silhouette" shape and all the details (down to the emergency kill switches) are correct. Inside, there's a full cage, printed belts with photoetched hardware, detailed instrument faces, and neatly painted engine and fuel hose details. Wild About Wheels (215.322.7593) carries Fujimi's 1981 Le Mans 935 K3.

Forza Ferrari: La Storia 1994 412T1

La Storia is a line of high-quality Ferrari models made by Mattel that come in a tin presentation box made to look like a book; hence the name. This model represents the number 27 412T1 Formula One car of Jean Alesi with the late-season changes that made it competitive. The Ferrari feature in the 1994-95 *Autocourse* shows that La Storia has accurately modeled the high-nose body, barge boards (side vanes), and wing changes added mid-way through the 1994 season. Suspension details and geometry are correct, though the front shock pushrods are too thick. The cockpit is especially nice, with carbon fiber detail on the sidewalls, relief-molded and printed belts with photoetched hardware, and painted (but not detailed) instruments. Wheels and tires get high marks, too, with legible BBS logos and perfectly printed sidewall markings. La Storia's authentic Ferrari Red paint is especially good, but the prominent Marlboro badging (or hashmarks for "no tobacco" races) has been omitted. Wild About Wheels (Fax: 215.942.7467) has La Storia's fine Ferrari 412T1.



Under The Hood: La Storia 1994 Ferrari 412T1 Formula One

- 4** Realism/Scale
- 3** Detailing
- 1** Working Features
- 4** Paint and Finish

Scale: 1/43
Price: \$40.00

Wild About Wheels:
215.322.7593

BUT... Slot between top wing elements should be open.



Under The Hood: Starline 1956 Fiat-Abarth 750 Zagato

- 3+** Realism/Scale
- 3+** Detailing
- 3** Working Features
- 3** Paint and Finish

BUT... About 1/40 scale but it's so small it's no biggie!

Scale: 1/43
Price: \$30.00

Wild About Wheels
Ph: 215.322.7593

Ferocious Fiat: Starline's 1956 Fiat-Abarth 750 Zagato

Once upon a time swarms of Fiat-Abarths could be seen at any racetrack; one won the 750 cc class in the 1957 Mille Miglia. As soon as Fiat introduced its new rear-engine 600 sedan in 1955, engine wizard Carlo Abarth punched the engine out to 750 cc and applied his magic. Then Carrozzeria Zagato gave the cars a sleek new body with their trademark double-bubble roofline and a classic was born. Starline is a new name to me but a *Road & Track* salon (August 1981) confirms that the curvaceous body and all its details are correct. I suspect Starline worked from a modified car as the taillights and wheels didn't match any photos I found. The glossy white paint does show a little orange peel, but it's fully detailed with crisp silver-printed trim and chrome-plated wipers and hood badge. Inside, the upholstery, detailed gauges, and silver-printed handles and cranks match photos, too. Wild About Wheels (Fax: 215.942.7467) has Starline's good-looking Fiat-Abarth Zagato.

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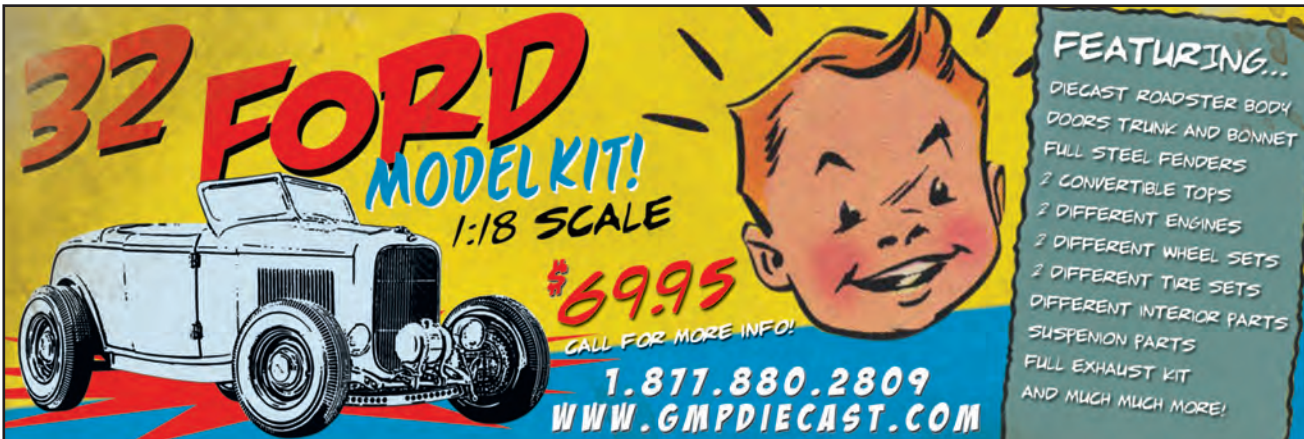
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CARBON FIBER

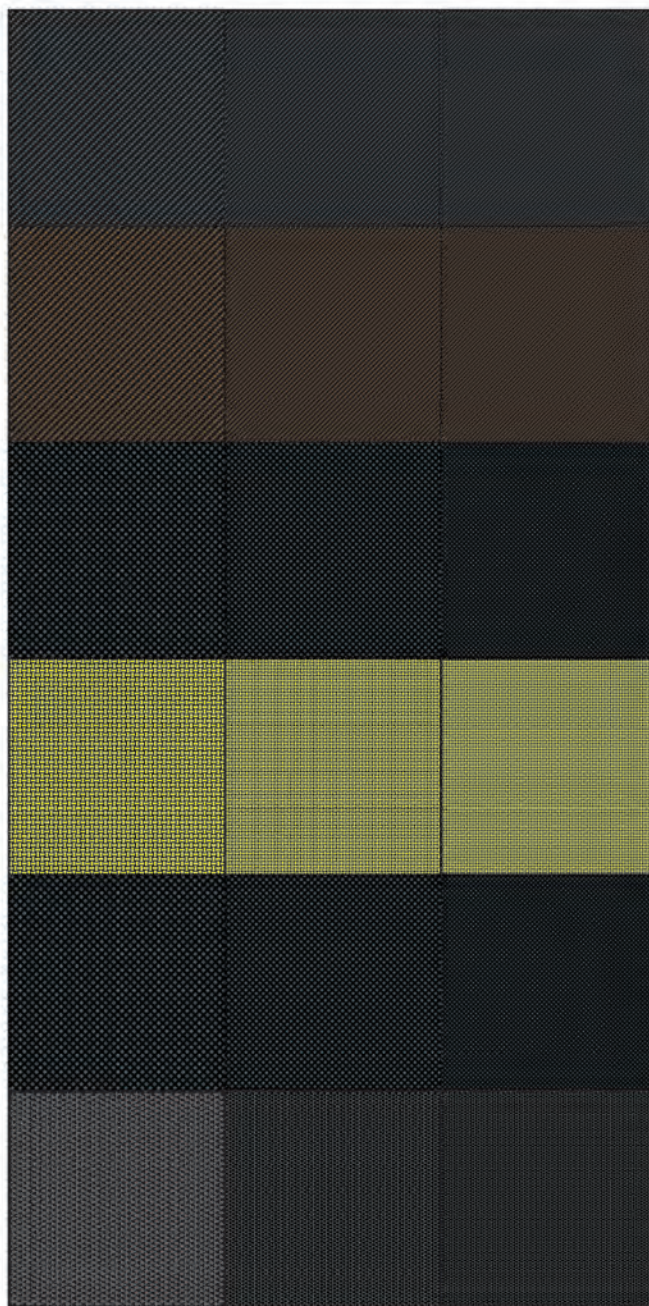
Everything you've always wanted to know but were afraid to ask!

When did it all start? In the past 30 years the F1 chassis has evolved from a tube frame covered with fiberglass to relatively heavy but stiff, strong sheets of aluminum honeycomb-covered alloy sheeting or Nomex bonded to carbon fiber. Beginning in the mid 1970's, carbon fiber from the aircraft industry was used in significant portions of some cars, though constructors remained cautious about using the material in their chassis designs because they doubted it could provide sufficient impact strength or chassis stiffness (a prime concern since the car's handling is affected by how well the suspension members and chassis react together). By the early 1980's, sufficient impact testing had been done to convince engineers that composite fiber was crashworthy. Design engineers sorted ways to build a chassis strong at its stress points, yet stiff enough to provide good handling. By 1980, the first total carbon fiber F1 car was the Mc Laren MP4, designed by John Bernard with carbon fiber panels produced in the USA from Hercules Aerospace.

What are Composite Fiber materials? Safety and speed are two primary goals of every racecar engineer. Carbon Fiber provides an extremely strong, lightweight, yet brittle energy-absorbing material that holds up under the stresses of high-speed racing. The brittle characteristics of carbon fiber materials are what cause a car to explode into thousands of pieces upon impact. The energy from the impact is carried away from the car and driver's cockpit. Carbon Fiber is ideal for structures on the car such as: nose box which must be deformable and able to absorb impact; the undertray which must be lightweight, rigid, easily removable and able to retain its integrity under abrasion from encounters with the race track's curbing; the bodywork which must withstand attacks from exhaust gases and intense heat from the engine; and the wings which must be strong enough to sustain aerodynamic loads up to 100 times their own weight yet be rigid, adjustable, lightweight and easily removed by one mechanic. Kevlar, developed by Du Pont, is the same material used in bulletproof vests, with anti-tear qualities that help protect the driver and fuel cells from being punctured by flying debris during accidents. Carbon Kevlar is very strong and flexible, great for use on compound curved surfaces like brake ducts, air intake scoops and other chassis components. Every car is different even cars on the same team have different set ups so make sure to do thorough research as to how your car was built. No longer used just for F1, you will now find carbon fiber materials used in all types of racecars including Le Mans, GT, DTM, Rally, Pro Stock and Top Fuel dragsters.

Scale Motorsport's Carbon Fiber, Carbon Kevlar and Kevlar decals replicate the composite materials used in racecars beginning in the early 1980's through 2010. When used with any popular decal-softening solution, our decals will conform perfectly to any compound curved surface found in modern day racecars.

Available now on the Scale Motorsport web site our official 'How To' Carbon Fiber Decal video. Created by the guys at Space City Films, Matthew Wells gives a comprehensive tutorial on all aspects of carbon fiber decaling, tips, tools and techniques everything you need to know and then some for a professional finish every time.



SERIES 1000
PATTERN: TWILL WEAVE
COLORS:
PEWTER METALLIC & BLACK
SCALES: 1/12, 1/20, 1/24, 1/43
SKU#: 1012, 1020, 1024
SIZE: 4-7/8" x 7-1/2"

SERIES 1100
PATTERN: TWILL WEAVE
COLORS:
GOLD METALLIC & BLACK
SCALES: 1/12, 1/20, 1/24, 1/43
SKU#: 1112, 1120, 1124
SIZE: 4-7/8" x 7-1/2"

SERIES 1200
PATTERN: PLAIN WEAVE
COLORS:
GOLD METALLIC & BLACK
SCALES: 1/12, 1/20, 1/24
SKU#: 1212, 1220, 1224
SIZE: 4-7/8" x 7-1/2"

SERIES 1300
PATTERN: BASKET WEAVE
COLORS:
YELLOW & BLACK
SCALES: 1/12, 1/20, 1/24, 1/43
SKU#: 1312, 1320, 1324
SIZE: 4-7/8" x 7-1/2"

SERIES 1400
PATTERN: PLAIN WEAVE
COLORS:
PEWTER METALLIC & BLACK
SCALES: 1/12, 1/20, 1/24
SKU#: 1412, 1420, 1424
SIZE: 4-7/8" x 7-1/2"

SERIES 1500
PATTERN: HI-DEF WEAVE
COLORS:
GREY METALLICS & BLACK
SCALES: 1/12, 1/20, 1/24
SKU#: 1512, 1520, 1524
SIZE: 4-7/8" x 7-1/2"

SERIES 1700
PATTERN: TWILL WEAVE
COLORS:
CLEAR & BLACK
SCALES: 1/24
SKU#: 1724
SIZE: 4-7/8" x 7-1/2"

SERIES 1448
PATTERN: MILITARY WEAVE
COLORS:
METALLIC GOLD & BLACK
SCALES: 1/48
SKU#: 1448
SIZE: 4-7/8" x 7-1/2"



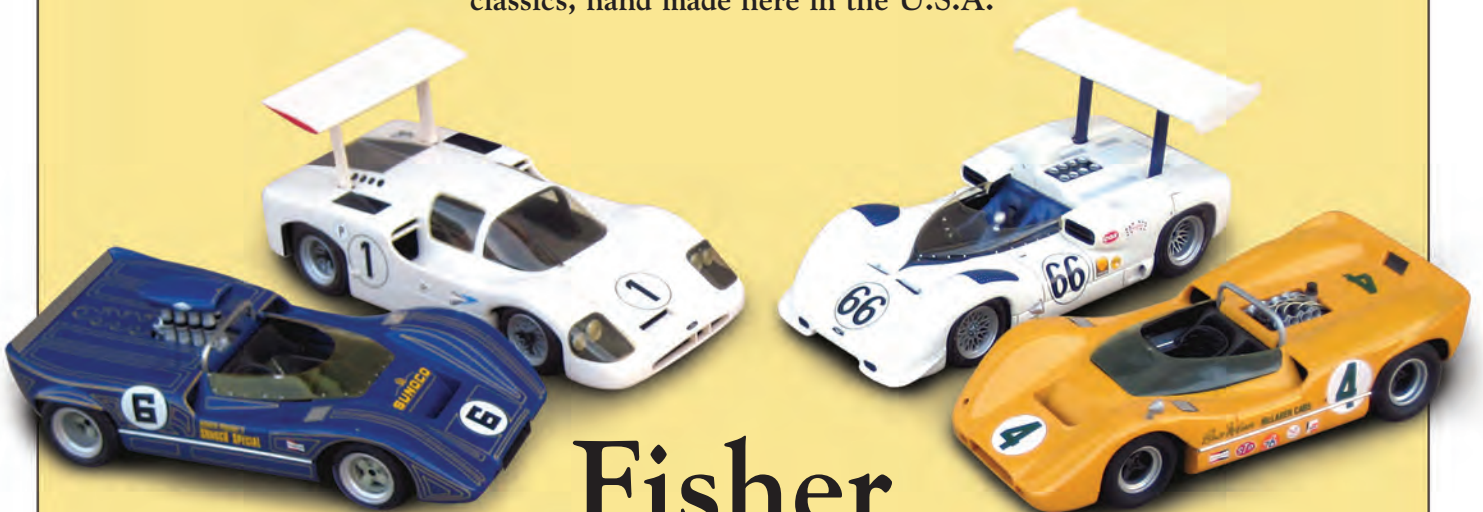
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