ITEM 20011

RACING PIT TEAM

TAMIYA

There is little doubt that consistently successful results in car races are dependent upon good team work. In particular, races of high-performance cars, such as those in F-1 races and World Manufacturers' Championship races, are decided by the ability of the team rather than by the skill of the driver or the performance of the machine. The driver is in the limelight as a star, but he is still only one of a team and only with the help of other members can he display his driving technique to the full and bring victory for the team. The team manager is the person who is in overall charge of the racing team and the strategy. It is also his important role to mould the team into the best condition for the race. The mechanics onstruct the machine under the designers instruction trying to make it suitable for the most variable conditions such as the characteristics and state of the race track, weather, temperature and atmospheric pressure. For that purpose, they "tune" many parts of the car, including the engine, suspension, tyres, gear ratio and wing. Trouble-shooting during the race is also an important role of the mechanics, particularly in long-distance racing. The timekeeper records the lap times, race position, time differences from the preceding and following cars, etc. in the race. So this role is to collect that data necessary for forming the strategy in the race. The team manager gives his instructions based on this data to the driver by pit signals. Thus, the lap time, race position, time differences from the preceding and following cars, the number of remaining laps and other information are communicated by pit signals to the driver to help him form his own judgement. By paying attention to the activities of the team members, the race becomes of greater interest.

PAINTING

Before painting

Wash off all traces of dirt, oil, etc. after the figure has been assembled. We recommend that you fill any joints with plastic putty.

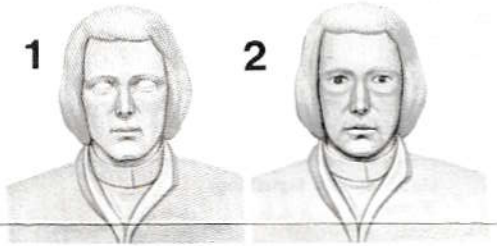
Painting order

There are three basic rules on painting as follows:
(1) Paint in the order of dressing a naked figure: Begin with the portions of exposed skin such as the face, hands and feet. Then, paint the hair, moustache, underwear, coat, trousers and shoes in this order.
(2) Paint hollow portions before projecting portions.
(3) Apply light coloured paints before dark paints.

Painting of face

The painting of the face is the most important detail adding realism to the whole figure. Paint the face slowly and with care. To avoid wasting paint, add the dark colour slowly to light colours. Mix paint carefully so that the colours are well blended.

- Paint the whites of the eyes first. Then, apply Flesh to the whole face whilst retaining the whites. Lastly, paint details, and tone the face taking account of



its features and the reflection of light in the same way as a woman applies her make up.

The irises of the eyes are of different colours, blue, green, grey etc. After painting the irises, put a white dot in the position of each pupil. The white dots set the line of vision and have the effect of

"catch light" (a photographic term for light reflected by the eyes). This brings life to the eyes of the figure. Usually the eyes are arranged symmetrically and the pupils are right above the ends of the lips.

- Slightly shade the sides of the nose, portions around the eyes, portions from the neck to the lower jaw, etc.
- Cheeks: Light tone with a tinge of red.
- Lips: Tinge of red.
- Give light tones to the line of the nose, the end of the lower jaw, the forehead etc.
- Shaved portions: Tinge of blue.
- You may give the face a healthy complexion, tired expression, etc. as you like. Lastly, paint the eyebrows, moustache and hair. The eyebrows and moustache should be a little darker than the hair. Represent light and shade also in the hair. To do this draw fine lines of white, dark brown, black etc. in the direction of hairs.

Light is reflected according to texture

This representation of texture lends realism to the figure.
Materials differ in finish as follows:

- Skin - matt (preferably a little glossier than cloth)
- Cloth - matt
- Leather - varies in the degree of loss according to the finish. For instance, natural is semi-glossy and coloured leather is glossy.
- Vary the thickness of paint according to the area painted to obtain a better result. Paint "concave areas thin and convex thick".

Special Painting Techniques

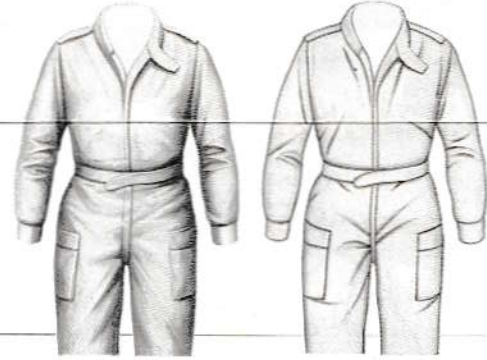
The following are special painting techniques which help to ensure greater realism.

- Shading: This represents light and shade taking account of the unevenness on the surface of the figure and the reflection of light as in the painting of the face. Shading adds a three dimensional effect to the figure. Mix basic colours and a small quantity of white, and another of the basic colour and a small quantity of black. Apply the former to light portions such as wrinkle ridges on clothes.

Apply the latter to dark portions such as wrinkle furrows on clothes and the armpits. Note that the mixtures must not make a sharp contrast with the basic colour.

- Boardering: Extreme of shading. To avoid unnaturalness, use bordering with shading. Draw a very thin line of a dark colour such as black or dark brown along detailed lines parting the two colours, for instance along belt edges. Diving lines between two portions of the same colour, such as the edge of the front overlap of the coat and the sides of the pocket, should be also bordered in the same way. Then, details will show very clearly.

Shading **Boardering**

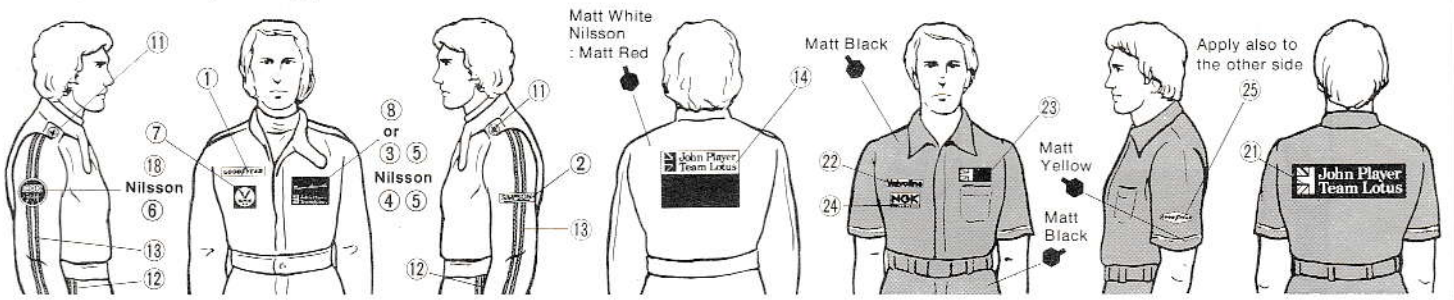


APPLYING DECALS

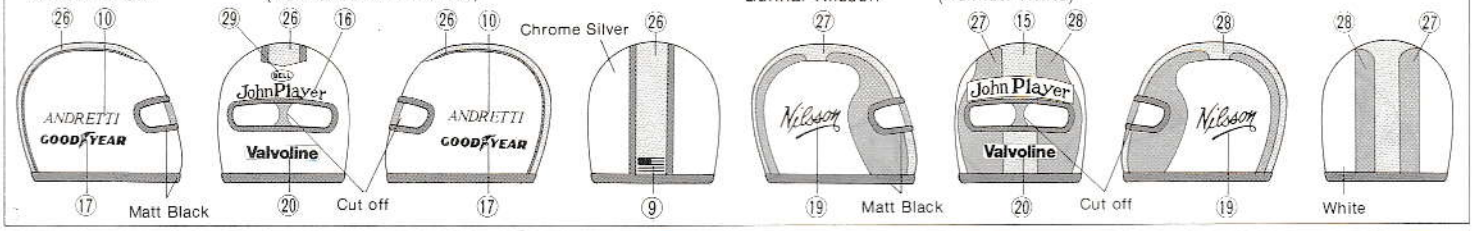
≪J.P.S. Lotus Team≫ Use Lotus Team marks

Driver (Mario Andretti) Do not apply decals ③ ⑧ ⑫ ⑬ ⑱ when the driver is Gunnar Nilsson.

Mechanic



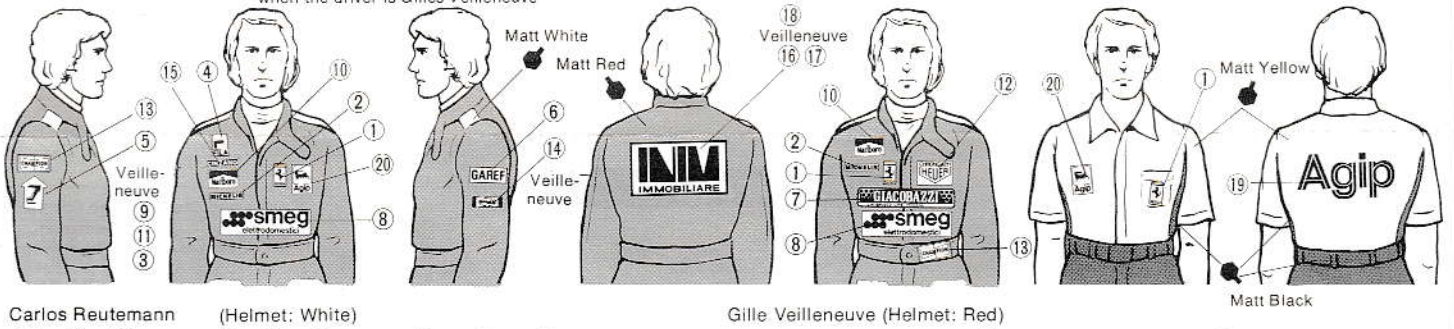
Mario Andretti (Helmet: Chrome Silver) Gunnar Nilsson (Helmet: White)



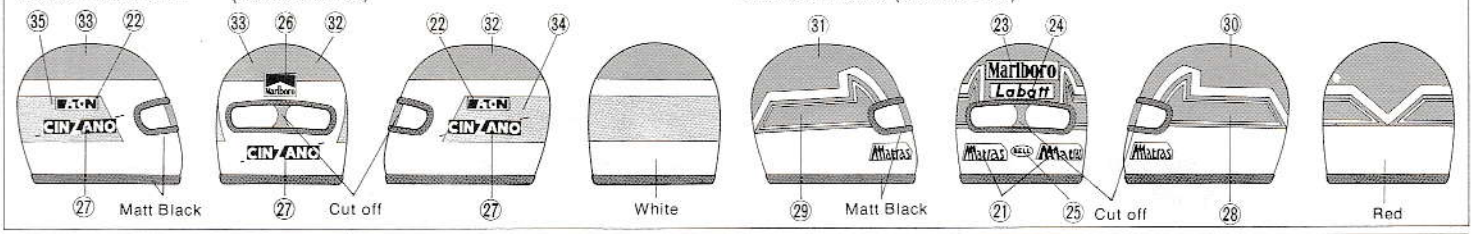
≪Ferrari Racing Team≫ Use Ferrari Team marks

Driver (Carlos Reutemann) Do not apply decals ② ④ ⑤ ⑥ ⑭ ⑮ ⑱ when the driver is Gilles Veilleneuve

(Gilles Veilleneuve) Mechanic

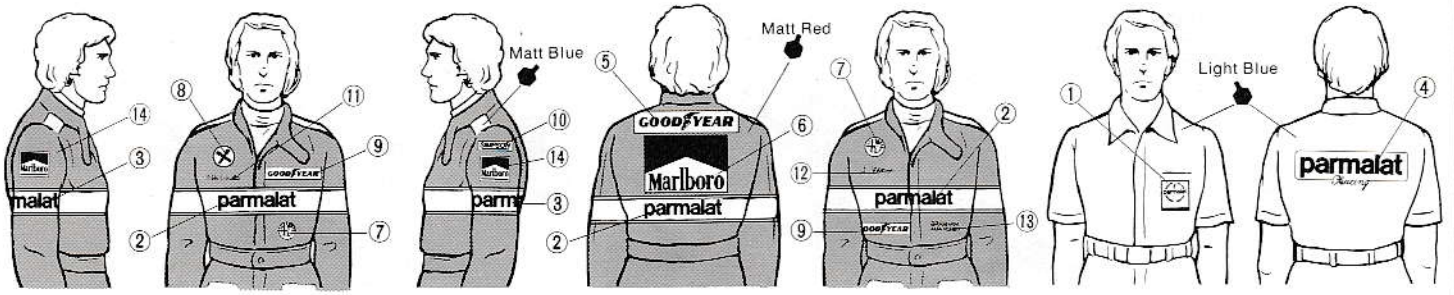


Carlos Reutemann (Helmet: White) Gille Veilleneuve (Helmet: Red)

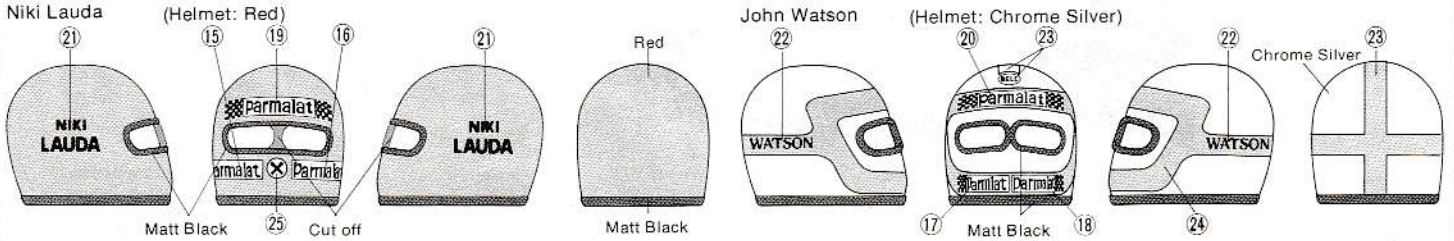


≪Brabham Racing Team≫ Use Brabham Team marks

Driver (Niki Lauda) Do not apply decals ⑤ ⑥ ⑩ ⑭ when the driver is John Watson (John Watson) Mechanic



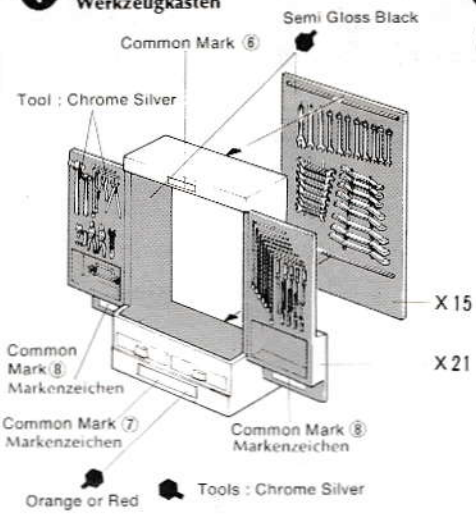
Niki Lauda (Helmet: Red) John Watson (Helmet: Chrome Silver)



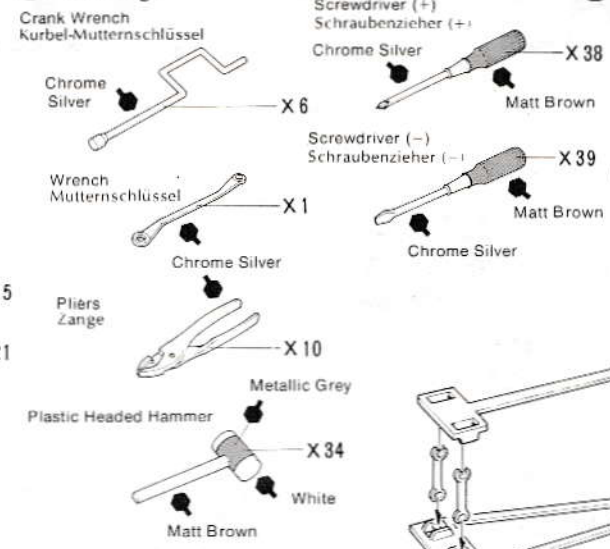
TAMIYA PLASTIC MODEL CO. 3-7, ONDAWARA, SHIZUOKA-CITY, JAPAN.

TOOLS

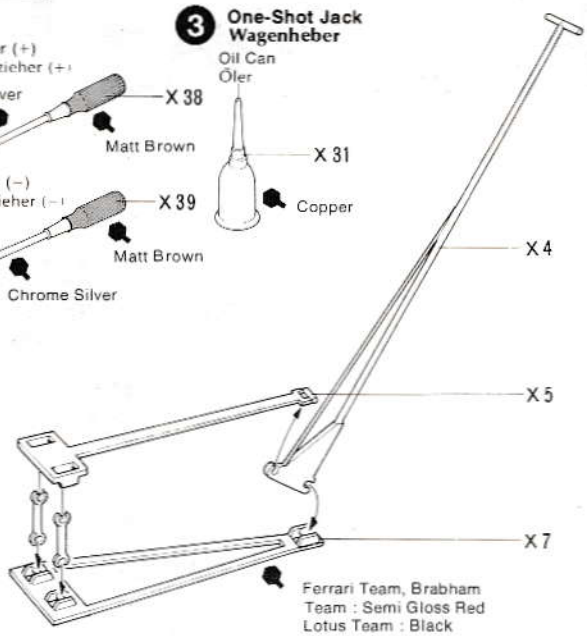
1 Tool Box / Werkzeugkasten



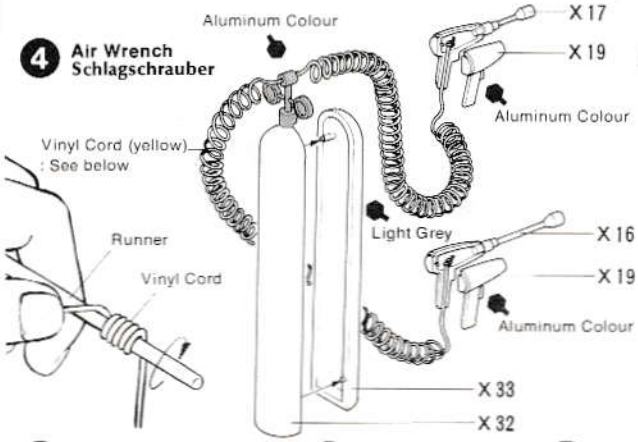
2 Tools / Werkzeuge



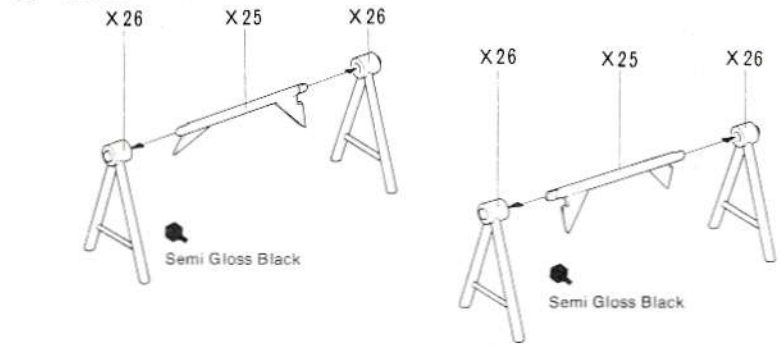
3 One-Shot Jack / Wagenheber



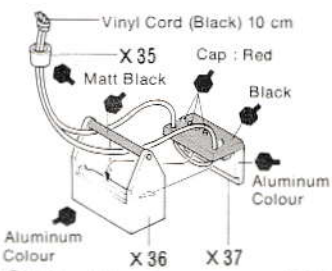
4 Air Wrench / Schlagschrauber



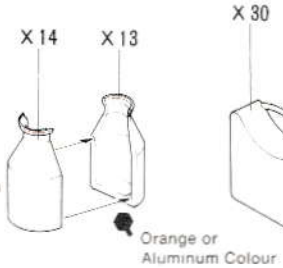
5 Trestle / Ständer



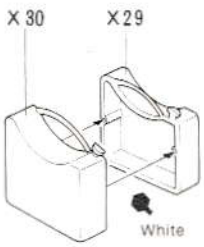
6 Portable Battery / Tragbare Batterie



7 Can / Kanne

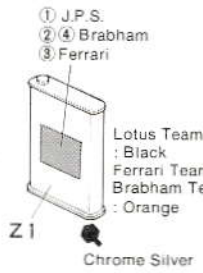


8 Plastic Can / Kanister

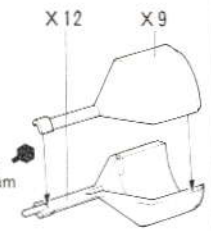


9 Oil Tray / Ölwanne

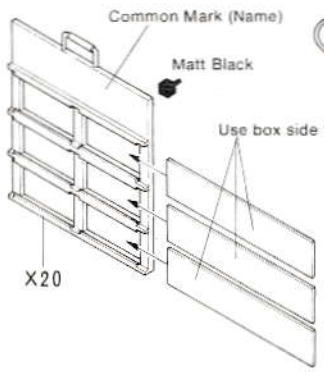
10 Oil Can / Ikanne



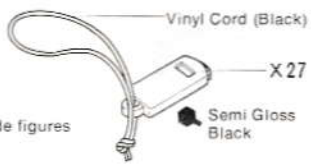
11 Funnel / Trichter



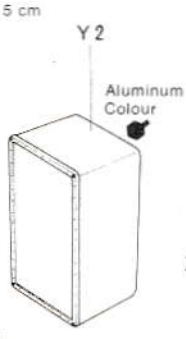
12 Signal Board / Signalkasten



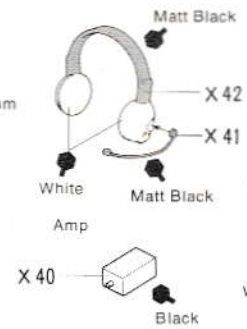
13 Digital Stop Watch / Digital-Stoppuhr



14 Container / Behälter

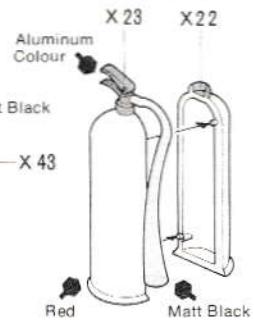


15 Inter-Comm System / Sprechfunk

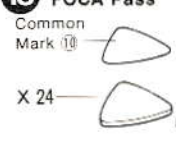


16 Ear Defenders / Ohrklappen

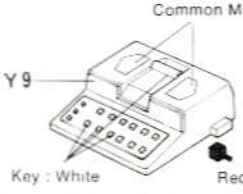
17 Fire Extinguisher / Feuerlöscher



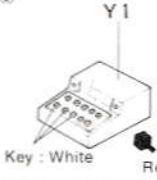
18 FOCA Pass



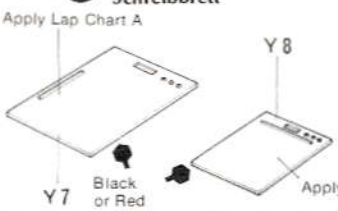
19 Heuer Time Keeper / Zeitnahmegerät



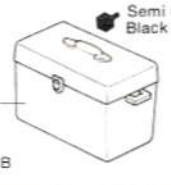
20 Time Counter / Zeitenzähler



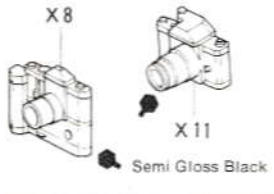
21 Lap Board / Schreibbrett



22 Camera Bag / Kameratasche



23 Camera / Kamera

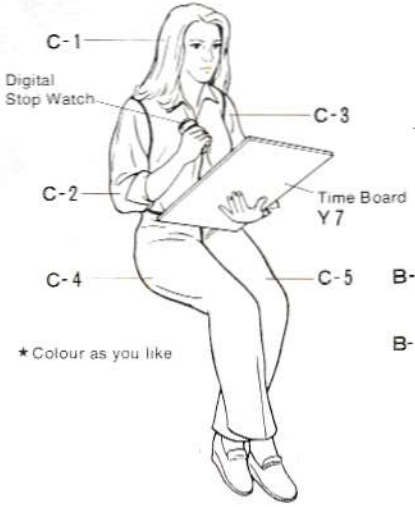


FIGURES

Driver
Fahrer

★ Y4 and Y3 are also used as a helmet

Time Keeper
Zeitnehmer

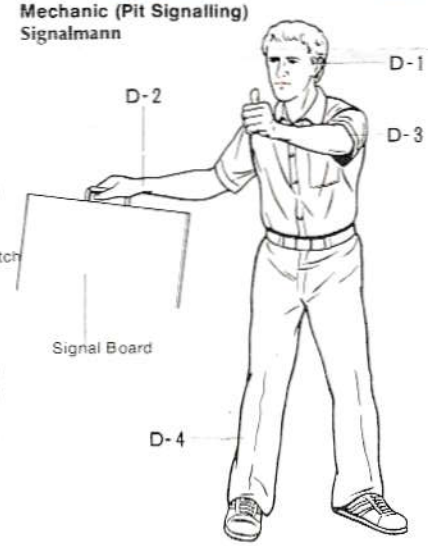


★ Colour as you like

Team Manager
Team Manager

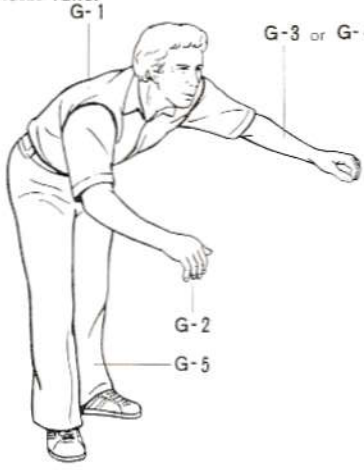
★ Paint in the same way as Mechanics. In case of the J.P.S., you may paint the coat yellow.
★ Die Bemalung der Teams ist je nach Rennstall verschieden.

Mechanic (Pit Signalling)
Signalmann



★ Colour as you like

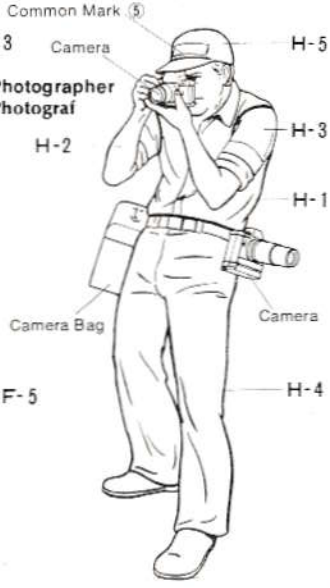
Mechanic (Engine Tuning)
Motor-Tuner



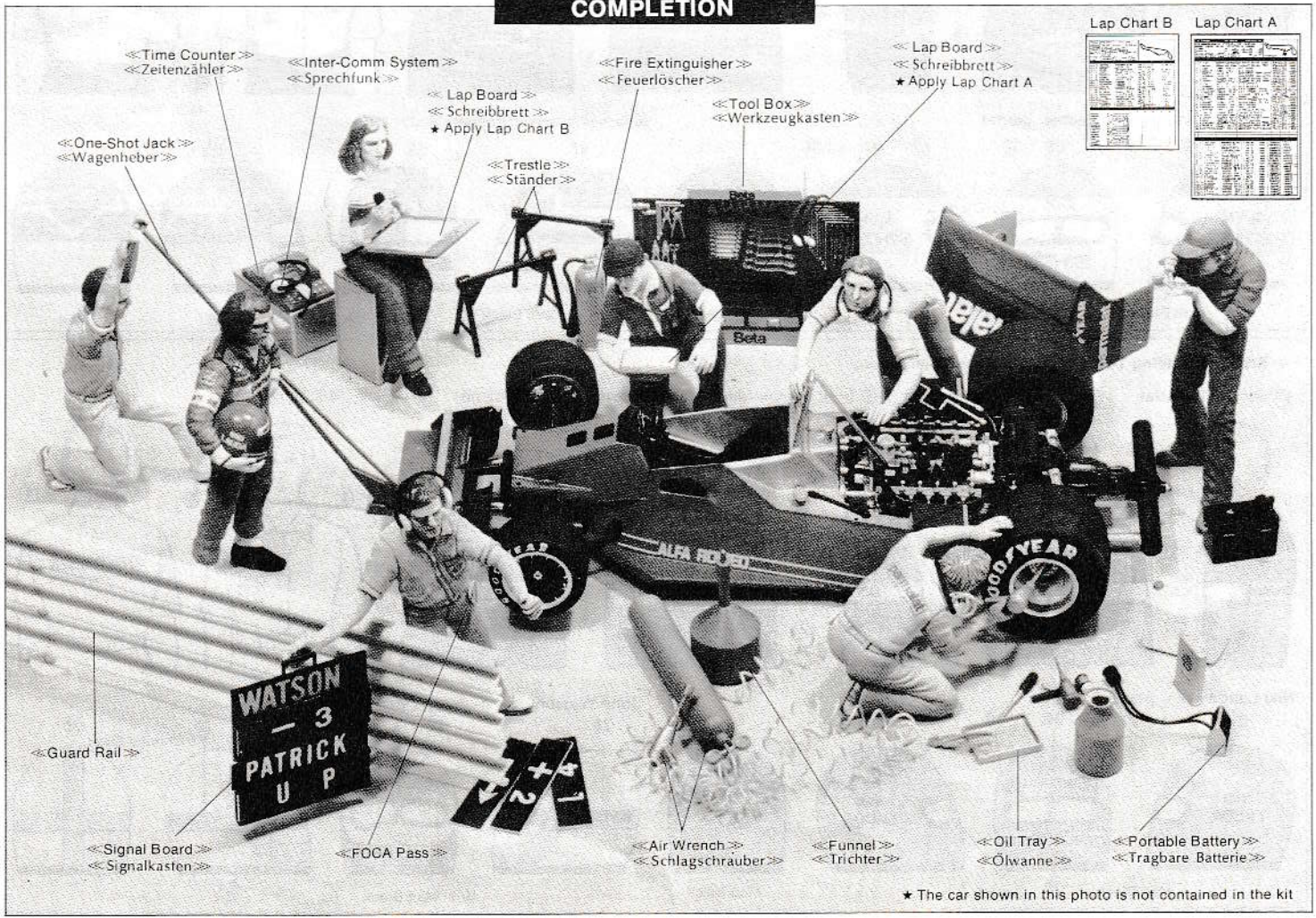
Mechanic (Wheel Change)
Reifenmechniker

Mechanic (Jacking Car)
Wagenheber

Photographer
Photograf



COMPLETION



★ The car shown in this photo is not contained in the kit

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