



KEY TO SYMBOLS

- E1** WHITE PART  
**06** GRAY PART  
**S101** CLEAR PLASTIC PART  
**1** STEP / SUB-ASSEMBLY  
**X2** REPEAT ASSEMBLY
- DO NOT GLUE**  
**PAINT & DECAL BEFORE PROCEEDING**  
**ALLOW GLUE TO DRY BEFORE PROCEEDING**  
**REPEAT ASSEMBLY**

PARTS ARE NUMBERED IN THE APPROXIMATE ORDER OF ASSEMBLY. LOCATE THE PART YOU NEED BY USING THE PREFIX LETTER TO FIND THE CORRESPONDING LETTER IN THE CORNER OF EACH SPRUE FRAME.



ALPHA BASE, THE EAGLE HAS LANDED!

"Space: 1999", a British television show which first aired on September 4th 1975 was originally to have been a second series of Gerry Anderson's previous 1970 production, "UFO". When that idea was shelved, Brian Johnson, having recently worked on "2001: A Space Odyssey", was hired to supervise the special visual effects (VFX) and miniature work for the new series. Johnson's experience working on "2001" was to prove invaluable in producing stunning effects sequences rivaling that of the great Kubrick space epic which for the first time portrayed space travel and spacecraft in a realistic and believable fashion. Johnson and his colleague, Nick Alder, adapted what had been learned on "2001" to a television schedule and budget. The resulting efforts were quickly recognized as the very best VFX ever produced for the small screen for many years to come.

DESIGN AND CONSTRUCTION

The Eagle Transporter was named after the first spacecraft to land a human being on the moon in 1969 and the main vehicle used by the "Alphans" throughout both seasons of the show. Johnson, not wanting it to bear resemblance to the craft seen in "2001", based the look of the ship on that of a grasshopper as well as drawing on the inspiration he received from observing the tubular framework present on racing cars. The resulting insect-like configuration of the ship, with its modular components, beefed up landing gear to handle lunar terrain, bell-mouthed long range engines, reaction control thrusters and VTOL jets, represented a very plausible configuration for a lunar based shuttlecraft.

The filming miniatures were built in four sizes. The largest, measuring 43 1/4" long (commonly referred to as 44") was built to 1/24th scale. That scale was chosen for several reasons. First, it's a standard VFX scale which was generally considered the smallest workable scale that can be used for such a craft when it needs to interact with various environments convincingly and hold reasonable depth of field for realistic photography. Another reason is the fact that there were already so many off-the-shelf products available in that scale for environmental depiction, such as the ladders, staircases and other scale enhancing clues from industrial model supply houses like Engineering Model Associates, known more commonly as Plastruc today. Those same products are also made in 1/48th scale, which worked out with the 22" model as well.

The first set of models for the show were reportedly built by Arthur "Wag" Evans of "Space Models", a British based industrial model making company who had also done work on "2001" as well as other Gerry Anderson productions such as "Thunderbirds". Eventually, three 44" models were made, all of them slightly different in detailing as they were built at different times during production (the second model came a little later in the first season, the third 44" model by Derek Freeborn for the second season). The sharp-eyed viewer can tell which model was used in which shot based on the detailing differences, mainly on the shoulder (landing gear) pods. The other sizes made were 22" (1/48th scale), 11" (1/96th) and 5 1/2" (1/192nd) respectively.

The models were built from a multitude of materials including soldered brass frames, plexiglass (or "perspex" as it is called in the UK) passenger pod and nosecone, solid wood shoulder pods clad in plexiglass and beautifully machined aluminum engine bells. Parts from plastic model kits, primarily the popular 1/24th scale Gemini capsule and the 1/144th Saturn V rocket kits, were used to add surface detailing to the skin along with paneling made from sheet plastic. Bottles of freon propellant connected to hidden tubes were installed inside the passenger pod and activated by an electrical solenoid on cue to allow the appearance of rocket nozzle exhausts to emanate from the ship and stir up dust when taking off and landing.

It is reported that the 44" model, weighing in at nearly 35 pounds and cost about £2,000 to construct (that's equivalent to over £15,500 or just over \$24,000 USD today!), was so robust that the builder stood on top of it to show off its strength. The models had to be durable to withstand the rigors of daily filming, as the scripts often called for various crash scenes and the models were just too expensive to wreck! Often some breakaway parts like the landing gear were substituted on the models for crash sequences.

The miniatures were originally sprayed in white primer when delivered to the studio and were further dressed by the VFX crew. It is important to note that the models changed somewhat in their appearance as the show progressed. They were very often redressed, repaired and repainted, sometimes significantly altering the way they looked. Thus their appearance changed from episode to episode, shot to shot.

CINEMATOGRAPHY

Filming of the models was done at Bray Studios, miles away from the principle filming at Pinewood. Photography was done long before the advent of even basic motion control technology. The Eagle's take off and landing shots as well as crash scenes were usually done conventionally by suspending the heavy models on thin wires.

Shots of the ships flying in space utilized several methods, the most common was to mount the models on stationary stands covered in black velvet or similar material and photographing them against a black background. When the Eagle was suitably lit, the dolly mounted camera was towed past the model imparting movement and direction. By using multiple exposures and adjusting the position of the model relative to the camera, several Eagles could be made to appear flying in formation just by using the one ship. Further exposures allowed the crew to add planets and stars to the scene as required by the script.

Each size of the scale models used were dependent on the type of shot to be filmed. The larger models were to be seen in relative close-up and the smaller models for when the ship was to be seen at a distance. Scenes of the Eagles being destroyed were either achieved optically, using det editing cuts or by blowing up photographic cutouts.

YOUR KIT

This MPC model kit represents the first "hero" 44" model that was used extensively throughout the series and most well known publicity shots. Given that the original models were redressed so often, this kit was designed to most closely match the original studio model as it was seen in the earlier publicity photos and the first few episodes of Season 1. If the builder of this kit were to be perfectly accurate, he would have to choose a specific shot from the original material and try to replicate it exactly, which may be impossible given the limited resources available after 40 years. Thus some small compromises were made in the development of this depiction of the studio miniature. It is exactly half the size of the original miniature at 1/48th scale.

Extensive research was done by British film industry modelmaker Chris Trice who had the enviable opportunity to access the original model over many years to take careful measurements from and thoroughly document every part and detail with exceptional accuracy. This research allowed the development of drawings and an accurate CG model by CAD professional Daniel Prud'homme. These assets were used to make this kit as accurate as possible. The command module (nosecone) was scanned directly from a perfected replica made by Chris Trice himself. The pilot figures included in the kit replicate the "Gemini" capsule figures as used in the original miniatures for added authenticity!

We hope you enjoy building this beautiful replica of a very special and iconic design, one of the most accurate model kits of a Science Fiction subject ever produced!

**GENERAL ASSEMBLY:** This highly detailed kit features precision-tooled parts for ease of assembly, but care and patience must be exercised to achieve optimal results. It is recommended that the builder examine the instructions carefully and do a dry test fit of parts before applying liquid cement. You will find this very helpful, as it will allow you to gain a clear understanding of how the parts fit together in order to best plan painting and final assembly. In addition, it is important to note that clear parts are designed to cement in place from the backside of main parts. Windows that are to be painted black should be painted on the backside of the parts

**SUB-ASSEMBLIES:** Note that this kit should be built in sub-assemblies. This makes building the kit far more manageable. It is very important to note that it is extremely advantageous to apply paint and decals to sub-assemblies before completing final assembly.

**PAINT:** The plastic color of the ship provides the best reference for the accurate color of the filming model. The sides of the box tray supply further instruction on paint and decal placement.

DECAL APPLICATION:

1. Cut the desired decal from the sheet.
2. Dry fit the trimmed decal to become familiar with its correct placement.

3. Dip the decal in water for 20-30 seconds. For best results, mix one drop of common dish washing detergent per cup of lukewarm water.

4. Place the wet decal on paper towel and wait 30-60 seconds until the decal is movable on paper backing.

5. Wet the area of the model the decals will be applied to.

6. Hold the decal face up, in position on model and slide backing away from under it.

7. Once positioned correctly, absorb excess water with a paper towel. Starting in the center of the decal, blot out air bubbles toward the edges with a soft damp cloth.

8. Troublesome air bubbles can be rubbed to the edge of the decal with a clean, soft paintbrush or simply puncture the decal with a sharp #11 blade. Air bubbles must be removed before the decal dries.

9. Let decals dry completely before handling or applying more decals next to or on top of previous work. It is best not to use heat to accelerate drying times as this may crack the decals, affect their adhesive or melt plastic parts!

10. After all decals are applied, a spray of dull coat is suggested to bury and protect the decals as well as hide surface imperfections and supply a lifelike final appearance to the model.

*The kit has been engineered to incorporate optional upgrade parts featured in our Deluxe Accessory Set and Small Metal Parts Set that will deliver the utmost in the finish of the ship. See your model retailer or round2models.com for more info on these products. Available now!*





