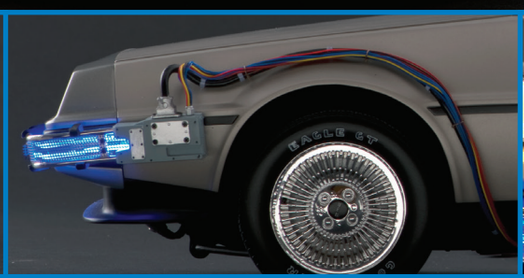
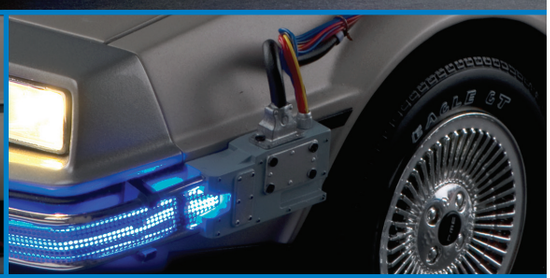
BUILD THE BACK TO THE FUTURE™ DELOREAN

ISSUE 101







FANHOME

BUILD THE ICONIC 80s TIME MACHINE IN 1:8 SCALE

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BUILD THE

BACK TO THE FUTURE DELOREAN

ISSUE 101





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Writer: Kieran Grant

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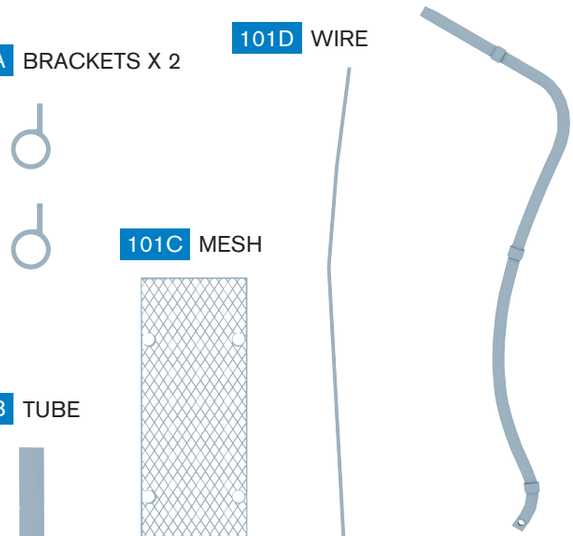
YOUR CAR PARTS

With this issue you receive parts of another cable and more wires for your DeLorean, plus a protective tube, mesh and fixing screws.

101E CABLE

101D WIRE

101A BRACKETS X 2



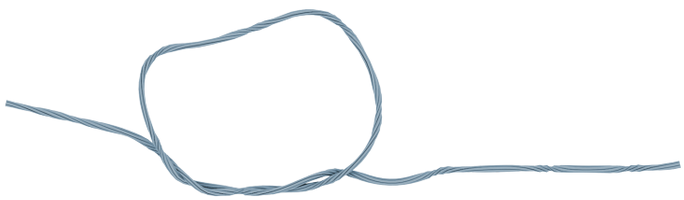
101C MESH

101B TUBE

101F CABLE



101G MULTICOLOURED WIRES



MM SCREW X 2

KM SCREW X 2

MP SCREW X 3

101H WIRE CONNECTOR



101I CONNECTOR BACK



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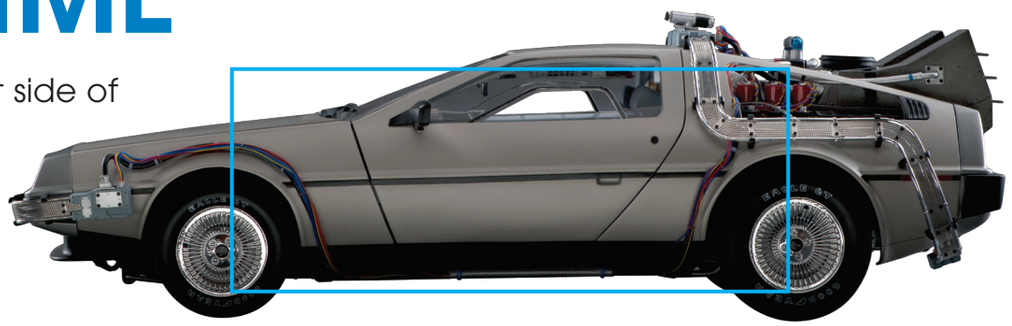
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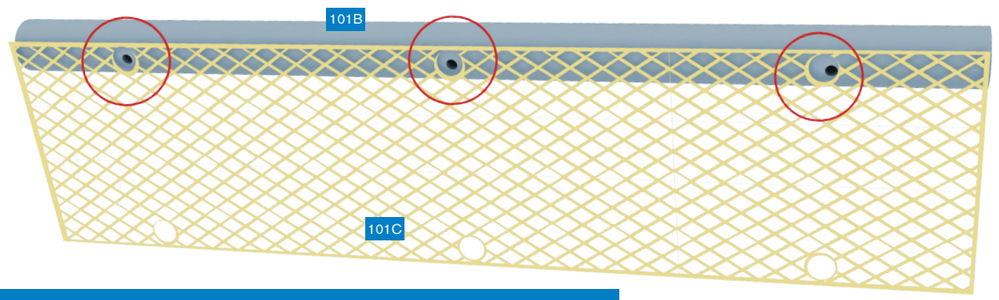
DRIVE TIME

Add more wires to the left side of your DeLorean model.

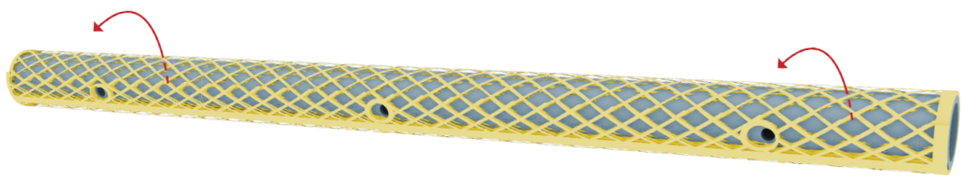
Add another cable and a bundle of multicoloured wires your DeLorean, by following the step-by-step guide.



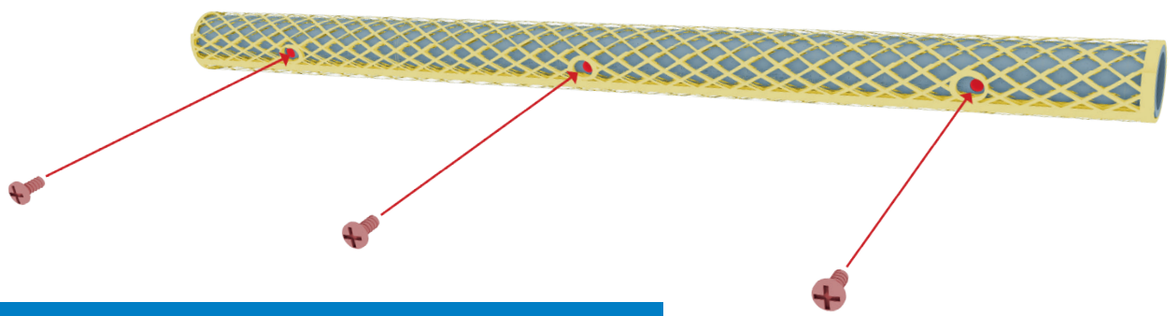
CABLE AND WIRES, LEFT SIDE



STEP 1 ›› Place the mesh 101C onto the tube 101B. Align one row of holes in 101C with those in 101B, as shown.

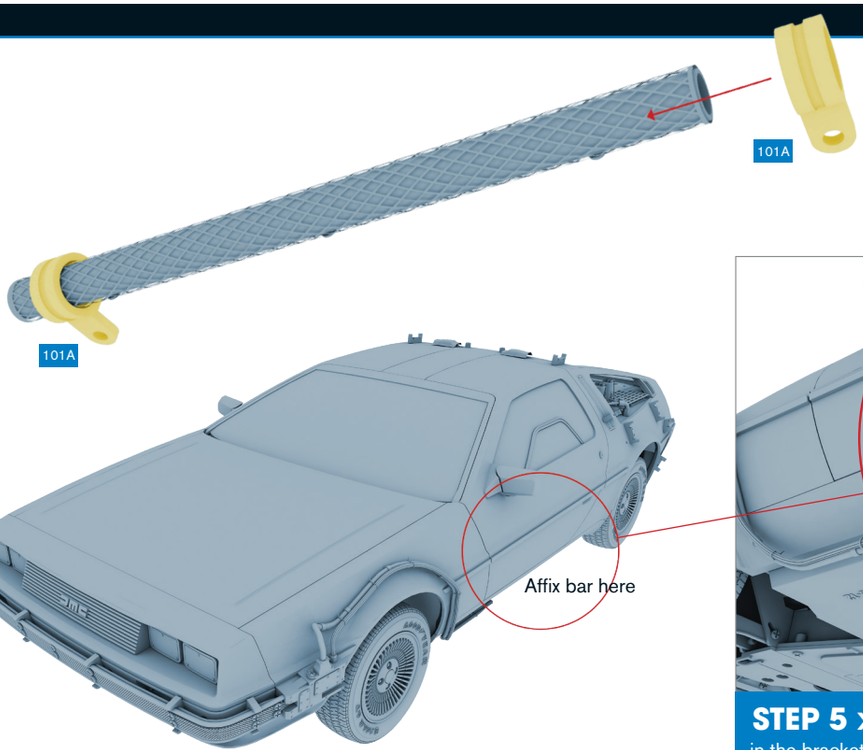


STEP 2 ›› Carefully roll 101C around 101B until the lower row of holes in 101C also align with the holes in 101B.

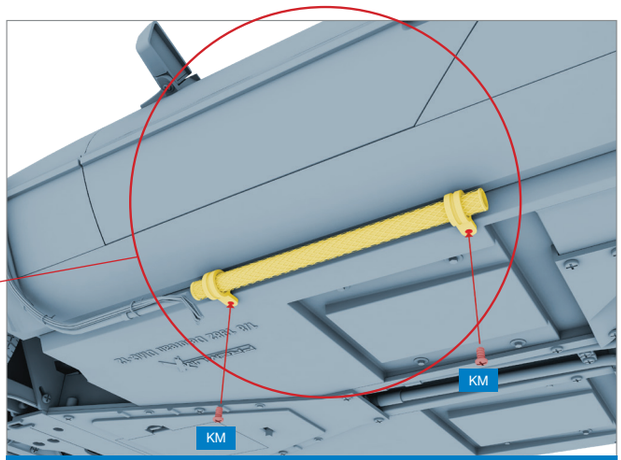


STEP 3 ›› Hold the mesh in place with three MP screws.

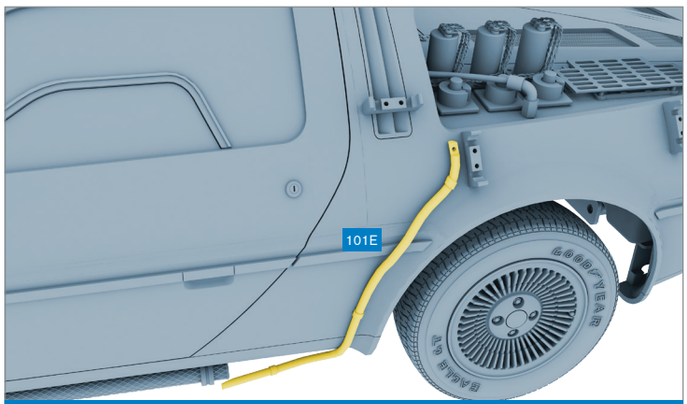
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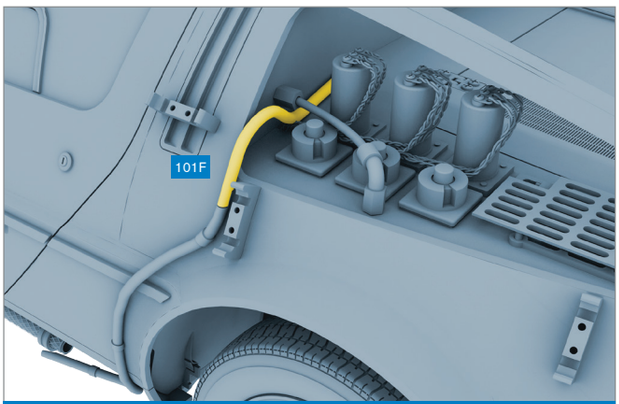
STEP 4 ›› Push the two brackets 101A over the ends of the tube as shown.



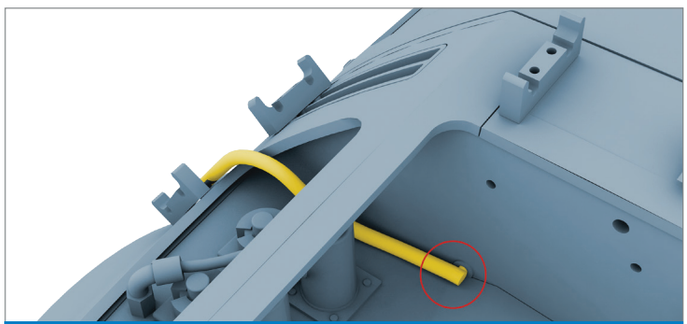
STEP 5 ›› Fix the tube beneath the door with two KM screws in the brackets as shown.



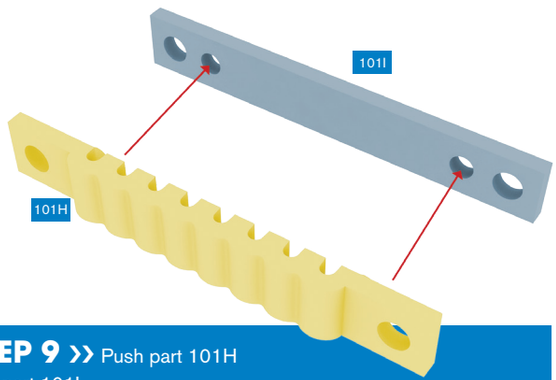
STEP 6 ›› Push the cable 101E into place as shown, aligning the posts on the back of 101E with the corresponding holes in the body.



STEP 7 ›› Push the post in 101F into the hole in the end of 101E, and position the cable as shown.

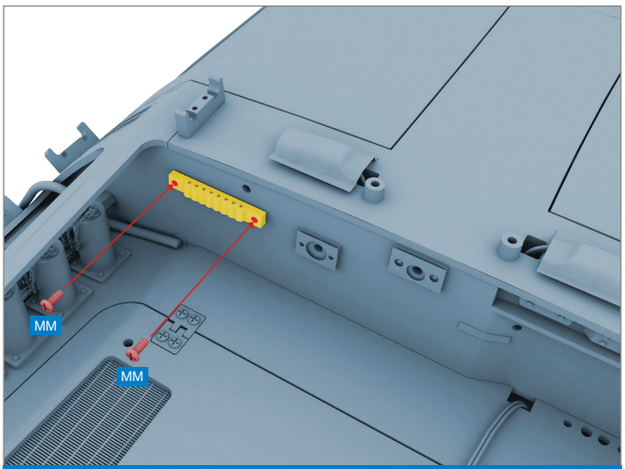


STEP 8 ›› Ensure the post on the other end of 101F fits into the hole in 85D as indicated by the red circle.

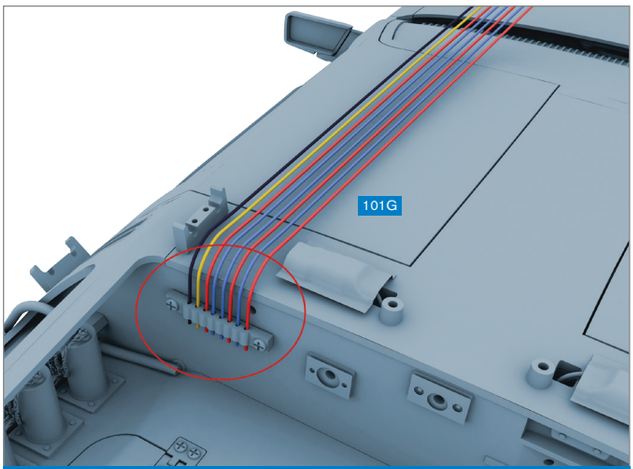


STEP 9 ›› Push part 101H into part 101I.

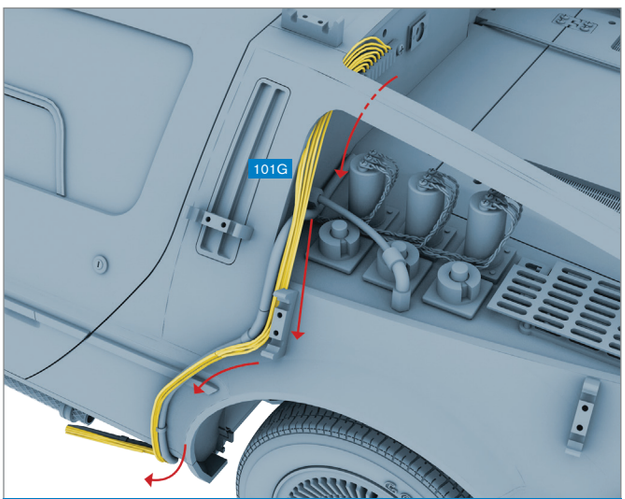
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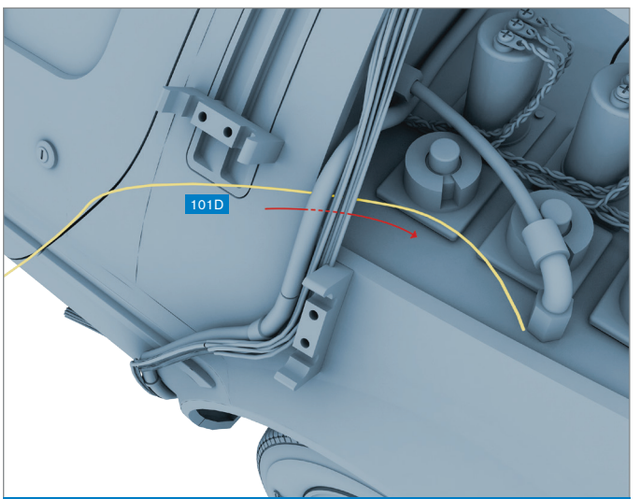
STEP 10 ›› Push the parts into position as shown behind the left door. Fix in place with two MM screws.



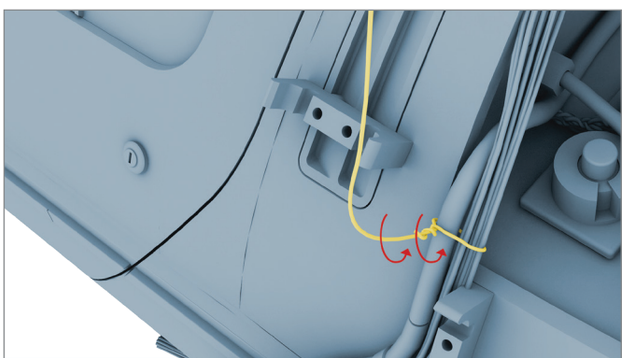
STEP 11 ›› Separate out the wires of 101G, and place each one in the holes of 101H. Then bundle the wires together carefully.



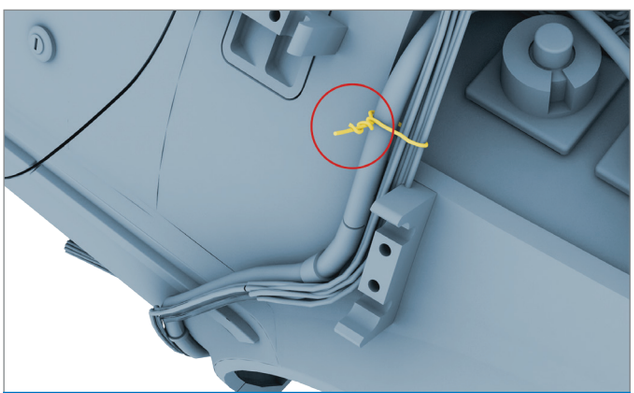
STEP 12 ›› Pull the bundle of wires 101G down, out through the opening as shown and alongside 101F and 101E.



STEP 13 ›› Pass the wire 101D underneath and around 101F and 101G as shown.

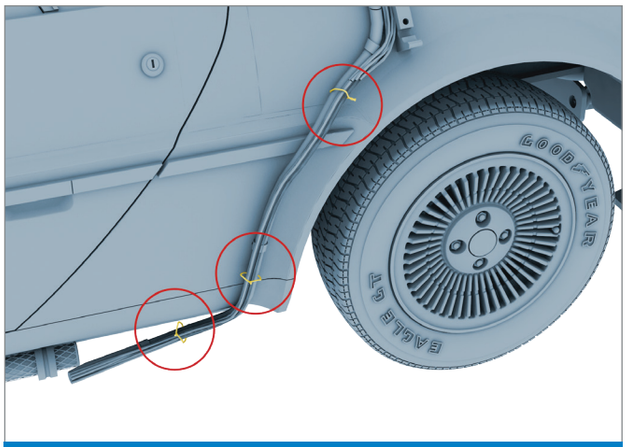


STEP 14 ›› Twist the wire to hold 101F and 101G securely. This step may be easier using a pair of pliers.

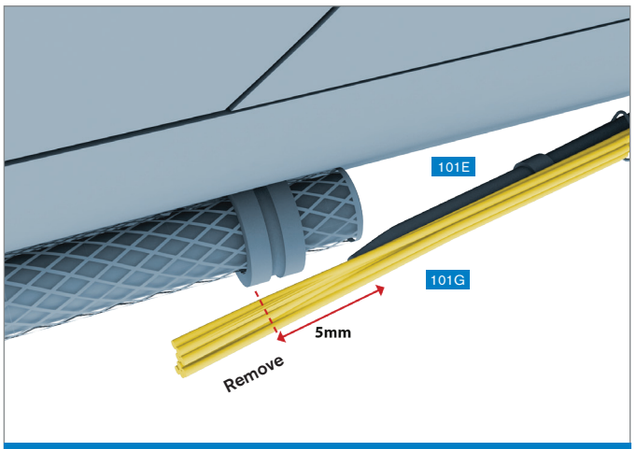


STEP 15 ›› Cut off the excess wire to leave a neat tie.

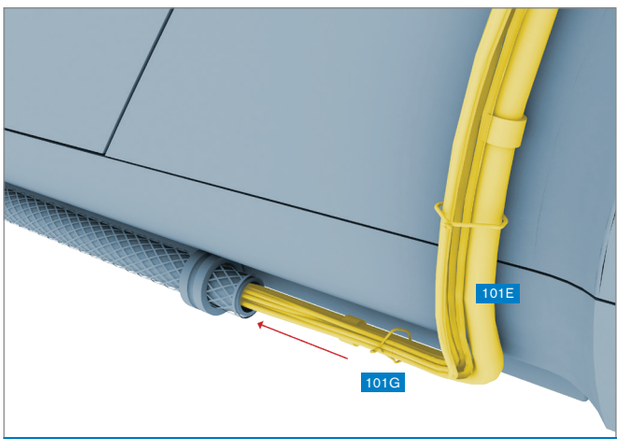
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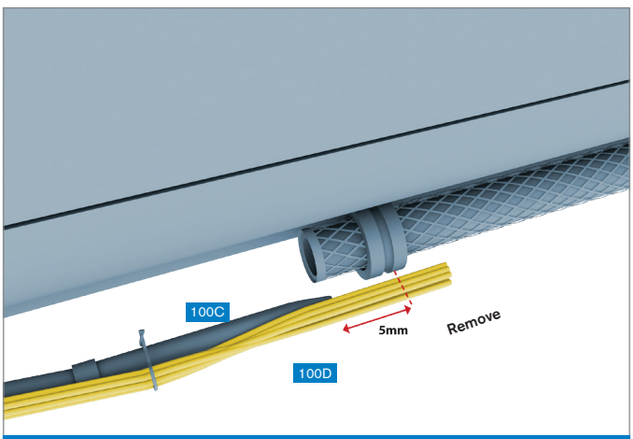
STEP 16 ›› Repeat a further 3 times along the length of the cable 101E as shown.



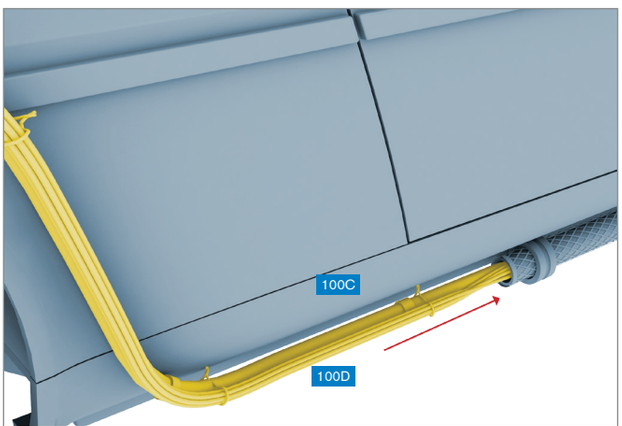
STEP 17 ›› Trim the ends of the wires 101G so they will fit in the tube, about 5mm longer than 101E. Remove the cut pieces of wire.



STEP 18 ›› Carefully push wires 101E and cable 101G into the end of the tube 101B.

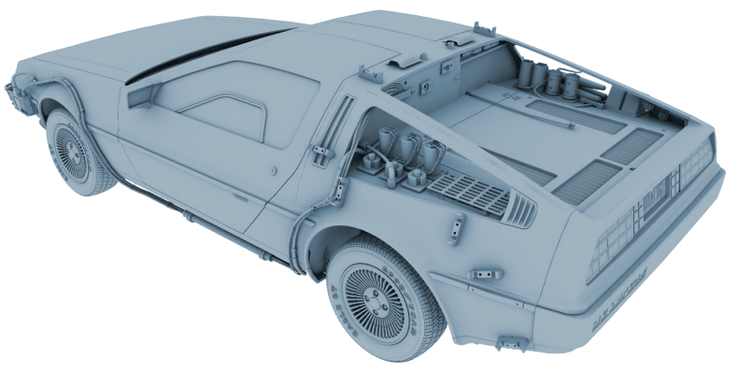


STEP 19 ›› At the other end of the tube, cut the wires 100D to about 5mm longer than 100C. Remove the cut pieces of wire.



STEP 20 ›› Carefully push both 100D and 100C into the end of the tube 101B.

This is what your finished assembly should look like.



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INDUSTRIAL LIGHT & MAGIC

MOVIE MIRACLE WORKERS

The multi-award-winning effects house that provided unforgettable visuals for the *Back to the Future* trilogy.



INTO THE TIME CONTINUUM
The DeLorean reaches 88 miles per hour and is enveloped in a strange halo of fire. The animation for the famous scene was supervised by ILM's Wes Takahashi.

When the legendary film special effects company Industrial Light & Magic worked on all three *Back to the Future* films, it was already established as a collection of the foremost visual effects specialists in the world.

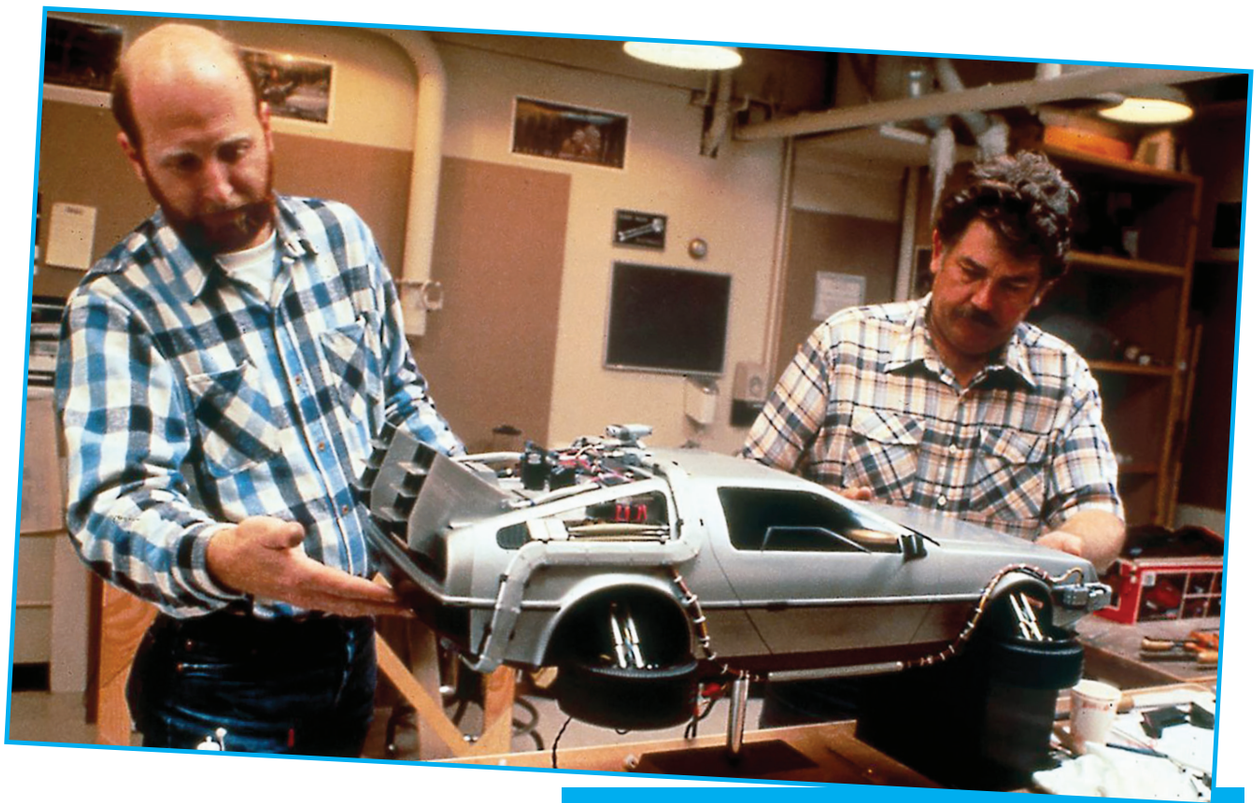
The company was created in May 1975 by producer/director George Lucas as he was about to start shooting *Star Wars*. Lucas originally wanted to use the in-house special effects department at 20th Century Fox but found that it had been closed down, so offered the job to Douglas Trumbull, special effects designer on *2001: A Space Odyssey* (1968). Trumbull had already committed to work on Steven Spielberg's new project, *Close Encounters of the Third Kind* (1977), so recommended John Dykstra, his assistant on *2001,* to Lucas. Dykstra accepted the job and helped to assemble a small team of inexperienced but prodigiously talented college students, artists and engineers who were set to work in a warehouse in Van Nuys, California.

CAMERA CONTROL

Dykstra himself pioneered an electronic motion control camera system called the Dykstraflex, which made it possible to program and repeat camera moves when photographing model work. It enabled the attack on the Death Star in *Star Wars* – almost all model work – to be brought to the screen with a thrilling new level of realism.

Lucas' science fiction blockbuster was a baptism of fire for the new company, but the film's phenomenal, worldwide success meant that ILM thus had a calling-card of one of the most famous films in cinema history. Other members of the

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READY FOR TAKE-OFF
ILM model shop supervisor Steve Gawley (left) and Ira Keeler check the internal lighting systems of the one-fifth scale DeLorean used at the end of the first film.

original ILM team included Ken Ralston, Richard Edlund, Dennis Muren, Joe Johnston, Phil Tippett, Steve Gawley, Lorne Peterson and Paul Huston. All went on to work on many famous films and receive multiple awards.

NEW BEGINNINGS

When pre-production for *The Empire Strikes Back* started in 1978, Lucas moved Industrial Light & Magic to bigger premises in Marin County, California.

Steven Spielberg was a good friend of Lucas from their early filmmaking days, and *Raiders of the Lost Ark* (1981), Spielberg's first Indiana Jones film, also saw his first association with ILM. For *Raiders*, the company made further advances in model work and matte painting, and the effects won an Academy Award. Spielberg's partnership with ILM continued profitably with *ET: The Extra-Terrestrial* (1983), for which the model shop created a miniature of the suburban neighbourhood and ET's mother ship, while animated miniatures were used for the iconic scene of Eliot and ET riding across the moon.

From then, ILM and Spielberg worked closely on all the films he directed, and many more that he produced. With every project, ILM raised the bar for model effects and matte work, as well as branching out into computer graphics. In 1984, John Lasseter contributed computer animation as part of ILM's work on the Spielberg-produced *Young Sherlock Holmes*. The ILM Graphics Group was later sold and given the name 'Pixar' – under Lasseter, it created the first CG animated feature, *Toy Story*.

TIME TRAVEL

In 1985, ILM was given a new project, another with Spielberg as executive producer. It was *Back to the Future*, directed by Robert Zemeckis, effects for which included a time-travelling car. Ken Ralston, who had been with ILM from 1976, was visual effects supervisor for the film, while Steve Gawley, another ILM veteran, supervised the model work. A one-fifth scale model of the DeLorean was created for the final scene where the car lifts off and flies into the air, while a showstopping time travel effect was created with animation, supervised by ILM animator Wes Takahashi. The company was part of another huge success, but the story had only just started... ■ TO BE CONTINUED...

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Left: Nicolaus Copernicus observing an eclipse in Rome. Centre, his namesake, Doc Brown's 1950s-era dog, and above, Copernicus holding an early version of the flux capacitor. (Possibly.)

COPERNICUS

DOC BROWN'S DOG IN 1955

Before Einstein, Doc Brown had another dog, named after another famous scientist.

When we first meet Doc Brown in 1985, we also meet his faithful dog Einstein. When we meet Doc Brown in 1955, he has another dog, named Copernicus. He's the dog who explores the Delgado mine when they are looking for the buried DeLorean, and he's named after another famous scholar who, like Einstein, revolutionised science.

Nicolaus Copernicus was born in 1473 in a region of Prussia that is now part of Poland. During his life, Copernicus worked as a priest, mathematician, physician, classical scholar, administrator, diplomat, economist, soldier, astrologer and astronomer, but it is for the last that he is best remembered. Challenging the accepted wisdom of his time, Copernicus put forward a theory that the sun did not revolve around the earth, as was believed, but that the earth, and the entire solar system, revolved around the sun. This theory was put forward in his book, *De revolutionibus orbium coelestium* ('On the revolutions of the heavenly spheres'), which was published in 1543, the year that he died.

Although Copernicus treated astronomy as a hobby, his theory is one of the most important scientific hypotheses in history. Doubtless Doc Brown was inspired by the boundless scientific curiosity of Copernicus and celebrated his name by giving it to his dog, only for the plucky little mutt's curiosity to get them into time-travelling trouble! ■

QUICK FACTS!

RENAISSANCE MEN

- The era in which Copernicus lived and worked is known as the Renaissance, a period in European history spanning the 14th to 17th centuries. It marked the beginning of the modern age, when new scientific and technological developments brought advances in politics, science, art, architecture and literature.
- Copernicus was a contemporary of many famous figures including Leonardo Da Vinci (1452-1519), Michelangelo (1475-1564), Martin Luther (1483-1546) and Niccolo Machiavelli (1469-1527).
- Johannes Gutenberg introduced the metal movable-type printing press to Europe in 1450 and Wiliam Caxton first used a printing press in England in 1476.

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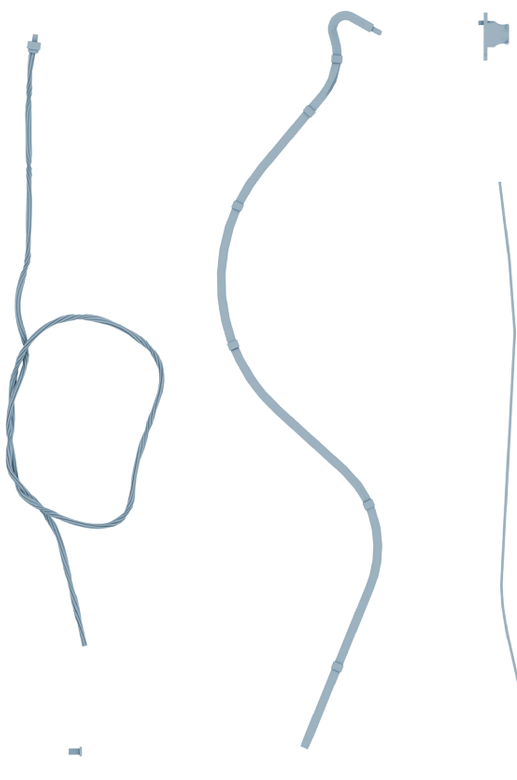
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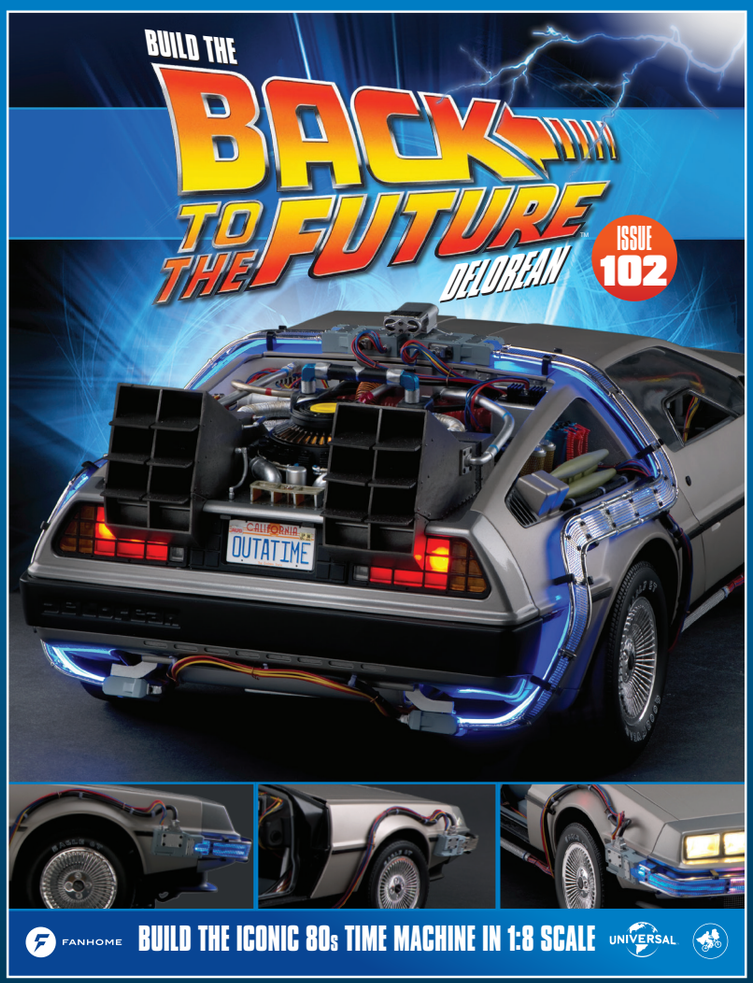
WIRES & CABLES

Add a cable and wires to the right side of your DeLorean.

With next issue, you will receive components for the front right side of your DeLorean including a cable and multicoloured wires which you can fit by following the step-by-step guide.

YOUR CAR PARTS...





INDUSTRIAL LIGHT & MAGIC

More about the legendary special effects company that provided stunning visuals for the *Back to the Future* trilogy.

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