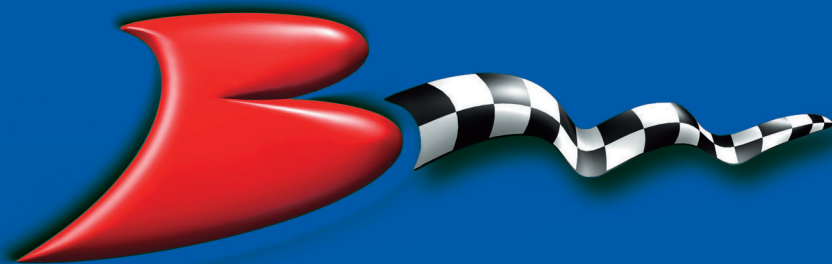


Danilo Castellarin



librumm 1972/2002
a story of models



contents:

chap. I	The beginning	page 05
II	The Rio company is born	08
III	Evolution	10
IV	The birth of Brumm	12
V	The carriages	14
VI	Historical research	16
VII	Steam vehicles	18
VIII	Cycle cars, Grand Prix cars and the Mickey Mouse car	20
IX	Alfa, Ferrari, Jaguar and Porsche	23
X	Reno Tattarletti, the founder	28
XI	A fascination with races	30
XII	From the idea to the model	38
XIII	Brumm creations	44
XIV	The collectors, our friends	50
XV	How good you are! Say the English	52
XVI	The importance of the car manufacturers	54
XVII	Models, witnesses of time	56
XVIII	Museums: from the past to the future	58
XIX	Edoardo Massucci, the voice of history	60
XX	New technologies	62
	Our colleagues since 1972	63

English translation by Jonathan Scott, Scottoy Srl

presentation



Danilo Castellarin with Virginio Bianchi,
Emilio Molteni and Rio Tattarletti

The best journeys are those of your fantasy. I think that on board of our cars many of you have devoured thousands of miles with the extraordinary advantage of not being trapped in polluting traffic jams.

During these first thirty years, from 1972 to 2002, Brumm has tried to make you participate in a dream that has covered the twentieth century starting from the horse-drawn carriages inherited from older times to arrive through the fascinating history of locomotion to the superb cars of 'the 30s, the aggressive coupe's of the '50s and to the many family and sports cars, cars for every day and in many legends, all leading actors in everybody's emotions.

Even if today the motorcar is apparently stealing living space with the accusations of producing pollution and transient social status symbols, I think that it has widened our horizons by defeating distance and promoting new opportunities for meeting and sharing.

At least as important is the space in our minds of the memory linked to an object so well interpreted by a faithful miniature, to preserve our recollections and act as a devout witness to the genius and creativity of the human race.

Rio Tattarletti
Brummanager

Danilo Castellarin
Author of the book

Danilo Castellarin, born in Verona in 1953 is a Law Graduate and a professional journalist. His work as a journalist extend to daily newspapers and specialized motoring magazines such as Ruote Classiche, Auto d'Epoca and Autocollezioni Magazine. He is responsible for communications of a state organization and has published historical articles on his hometown. A great fan of model building and collecting, he is the organizer since 1980 of the famous Verona swap meeting of model cars and antique toys.

the beginning

Water is life, at the same time the symbol of continuity and change. Water represents the passing of time, the essence of nature, the eternal transformation of the cycle of life. The full awareness of this was probably quite clear in the mind of Giuseppe Tattarletti, grandfather of Rio and father of Reno, Nilo and Diego, the three brothers that in 1962 founded Rio, the company of the Como area specialized in the production of 1/43 scale models of vintage cars.

Reno, Nilo, Rio, are names of rivers, names of water. Giuseppe the father wanted the names this way; at the start of the twentieth century Giuseppe was a good hard-working construction engineer, with clear ideas for the future but somewhat lacking in imagination. His wife Aide helped him in his desire to bring up his children with the fundamental value of time, represented by water that flows, smoothes the surface but suddenly runs, falls and again slows down, caresses stones, freshens land, feeds the earth.

Their first two sons were therefore named Reno (1921-1989) e Nilo (1925-1996). But when their third son was born in 1932, mother Aide decided that the time had come to give the new child a less predictable name. Father Giuseppe had already chosen Rio. He realized however that he could not impose for the third time a name representing his love for water. He happily accepted the name Diego that mother Aide chose instead of Rio, possibly convinced that every rule is confirmed by its exception. At the time of his death at the early age of 48, he asked his wife to make sure that his wish for the name Rio were realized for one of his grandchildren.

1918



Giuseppe Tattarletti

1930



Giuseppe, Aide
Reno, Nilo and Diego

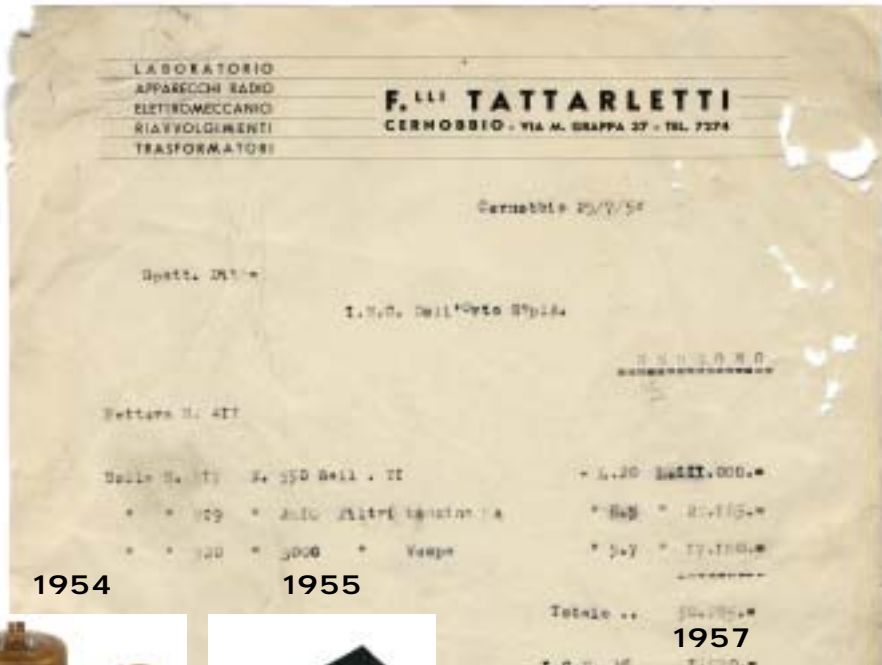
1940



Reno Tattarletti

This wish became true first with the company Rio set up by the Tattarletti brothers, Rino, Nilo and Diego, and then following the marriage of Reno Tattarletti with Alberta Orтели with the birth of their son Rio.

Giuseppe and Aide's eldest son Reno was only fourteen years old when his father died when a mine exploded on a construction site near Varenna. In spite of this difficult situation he continued his studies and obtained higher grade qualifications as an aeronautical engineer. His first job was at the Caproni plane factory where he stayed up to the Second World War.



Dell'Orto's carburettor parts



Railway track for Rivarossi



The "new" Fiat 500 in 1:13 scale for Rivarossi

Immediately after the end of the hostilities he worked as technician and specialist adviser with more than one company in Lombardy, subsequently founding his own companies: Fratelli Tattarletti was the first in 1952, followed by Stampoplastica in 1961; the logo of Stampoplastica was made up of five "T"s, as a symbol of these same consonants appearing in the surname of the founder members. Stampoplastica produced dies for other companies already well known on the market, such as the electric train producer Rivarossi; some production was also made for Dugu (meaning owl in the dialect of the town of Vercelli), famous for its excellent production of scale model cars.

Among Stampoplastica's customers were other famous companies such as Chicco, Artsana, Rivolta and Dell'Orto. Here are just some examples of the variety of products produced in those days. For Rivarossi Stampoplastica produced dies for rail track, coaches, wagons, engines and the 1/13 scale Fiat 500 (now a mythical collector's item). Among the stranger items made at the time by Stampoplastica were nylon heels for ladies shoes, bakelite electric switches, the packages and first prototypes of "no pain" needles for Artsana's syringes, Dell'Orto's famous carburetor parts.

To actually produce such a vast range of different equipment and products was made possible by the excellence of the Tattarletti brothers' staff; first and foremost among these were Emilio Molteni and Virginio Bianchi, who are today the owners of Brumm together with Rio Tattarletti, grandson of Giuseppe, the founder of the Tattarletti family. The team works well, work is there to be done, enthusiasm also. So it was that in 1962 the first quantum leap took place: the Rio model car company was born, working next to Stampoplastica to start producing its own range of scale models of the cars of the beginning of the century.

1961



Stampoplastica



The machine shop



The first model for Dugu

Chapter II

The Rio company is born

The main features of Rio's products were high quality and attention to the minutest detail; these elements were virtually unknown in the world of model cars in the early '60s.

At that time nearly all rival manufacturers, such landmark names as Matchbox, Corgi Toys, Dinky Toys, Mercury and Solido, manufactured their models following purely mass production criteria; attention to detail was not a priority, while this was precisely Rio's main element from the word "go". The result of this was a wave of enthusiasm among collectors, who at last had the opportunity to find a product that was radically different from the existing ranges directed solely to the toy market.

The positions of responsibility within the company were equally distributed among the Tattarletti brothers. Reno (the eldest, having been born in 1921) was the managing director and was also responsible for sales; Nilo was four years younger and followed administration and accounts; last but not least was the thirty-year-old youngest brother Diego, who was responsible for the handling of production.

Enthusiasm is contagious, and the success of both public and of critics was such that Rio was able to issue in strict succession wonderful reproductions of the Fiat Itala (winner of the 1906 edition of the Targa Florio), the Paris-Peking raid car also by Itala, the Fiat 501 sport from 1919, the Fiat Torpedo. The first Alfa (representing the initials of Anonima Lombarda Fabbrica Automobili) was the 1932 Grand Prix model.



n°1 Itala



n°3 Fiat 501S



n°5 Alfa Romeo P3



n°2 Itala Paris-Peking

1962



Catalogue Rio 1962

The model that convinced even the most sceptical of critics was the monumental 1924 Isotta Fraschini 8A. In a very short period of time the Tattarletti brothers and their right hand men Virginio Bianchi and Emilio Molteni, became well known and appreciated for the finesse of the details, the accuracy of the style, the choice of colours and the perfect and patience assembly of their models. The fact that the models were somewhat frail was quickly justified and forgiven.

"You only need to look at them and they will break", stated the detractors; "Look but do not touch, these are models and not toys" replied the fans. This intrinsic frailty had almost become an element of distinction, especially when compared to the toys cars that fell out of children's pockets and were well suited for out-of-window launches for accident tests! These were toys, not high quality reproductions for collectors. This was almost a separate caste, reserved and exacting, something completely different.

In the mid-sixties the Tattarletti brothers decided to build set up a new facility for the company, a small building on the Casnedo hill, near Cernobbio on the winding roads that travel towards the Bisbino mountain; this is almost like a "Cote Azure" in Lombardy where one would expect to find a nineteenth century style Grand Hotel rather than a model car factory.

Above, the blue sky of Switzerland; below, the intense blue of Lake Como with water to remind us all of the beginning of the story, the slow passing of life, the waves and the sudden storms that the mountains crowning the lake do not allow to foresee. Then, finally, restoring and deserved calmness and quiet always waiting for the next hardship. In one word: life.



The new location



Casting department

1965



Production department



n°8 Isotta Fraschini 8A

Evolution

In 1972 the river on which the life of the Tattarletti brothers had passed branched out. This happens often with rivers, and it is useless to search for the reasons, it happens because it must happen. Nilo and Diego continued Rio's activity after producing 74 (yes 74!) models in the ten years of cooperation with their brother Reno. This was an enormous amount of dies, all very detailed and complex. Their older company that produced all equipment for Rio, Stampoplastica, was sold to the two most experienced members of their staff. A new company (Molteni&Bianchi) was set up in the same year.

Reno took a long holiday, a year to rest and think. Holiday is really an improper term, because Reno's lifelong passion for classic cars had been bugging him since the sixties: in this way he created a collection of cars to document his company's production of scale models. This meant frequent trips abroad to museums, private collectors, and old garages. This took place especially in France where Reno Tattarletti, with the help of friends and acquaintances had put together an impressive collection of historically important vehicles. For Reno documentation and research were essential; just as important were his frequent trips to Turin to visit the Carlo Biscaretti di Ruffia museum, Fiat's Historic Archives and the Vincenzo Lancia museum; this in addition to his visits to the Mulhouse and Lione's Malartre museums. Earlier, in 1967, a friend had informed Reno that there was an important car from the twenties for sale, a real bargain. There was only one problem, however: it was a hearse! Reno said nothing, but asked his brother Nilo to do him a favour: "I



The first location



Virginio Bianchi
picture by Prof. Barberi

1974



Design by Emilio Molteni

cannot go now, can you pick it up for me please? It's a beautiful car, you will love it". When the garage was opened and Nilo found himself in front of a hearse with all its paraphernalia he cursed under his breath. But with British style aplomb he did not comment. He paid and had the car loaded on a truck and ordered the driver to cover it with a large sheet and proceeded to deliver the car to his brother.

Audax fortuna juvat (luck helps the courageous) said our ancestors. And so it eventually emerged during restoration that the car had actually been converted to use as a hearse at a later date! So the car is really rare, a five-star saloon. Once again Reno's intuition had paid off.

Reno Tattarletti's contacts with ASI (the Italian register for antique vehicles) were also frequent, and Mr and Mrs Tattarletti were constant guests at collector's meetings. They took pictures, asked questions, compared notes, and gathered documentation. The journey to the Compiègne museum of ancient carriages near Paris became a new pleasant habit. This was the seed for a new idea: scale model production of man's comfortable means of locomotion, carriage transport.

In the mean time Rio's sales success with its large catalogue continued, and Nilo and Diego did not feel the need for new dies, having in its drawers all the necessary equipment to produce ten new vehicles that Stampoplastica had prepared for them over the years. As a consequence of this, the new Molteni&Bianchi company could count only on its own strengths without fresh work coming from Rio, with the evident resulting difficulties. It was at this time that Reno Tattarletti decided to re-enter the arena and proposed a new line in the production of carriages. After a few months the Bianchi&Molteni company took on the name Brumm and started producing the dies for its range of carriages. "When Reno decided to found Brumm", remembers his wife Alberta, "I encouraged him and made available to him all my enthusiasm and creativity to prepare the new catalogues and pictures of the prototypes and draw the first boxes. These even won a design award in the United States of America".

1974



B21 London cab



The first box

The birth of Brumm

What pushes man to stop time? To transmit to who will come later something small or big that is a witness to a period, an emotion, a shape, a colour, a drawing, a piece of music. All collectors are careful preservers of memory.

Between the uncertainty of the future and the certainty of the past they nearly always prefer the latter. For Reno Tattarletti, founder of Brumm in 1972 together with Virginio Bianchi and Emilio Molteni, memory was carriages such as those that he, born in 1921, had had time to see on the streets of Milan; he had seen them together with the first cars in a picturesque kaleidoscope with still undecided colours, with the future following on the heels of time as impatient as all youths the motorcar was arrogantly pressing hard to overtake the old "Brumm de Milan" (as carriages were called in that city) that proceeded slowly and proudly although conscious that their time was finally coming. The origin of the term Brumm presumably goes back to the English gentleman Lord Brougham, who, at the outset of the eighteenth century had a two-seater carriage designed with a very particular two-seater style; it was so light and fast that it was adopted by the Milan cab drivers who created the nickname Brumm.

The horse-drawn omnibus started circulating in Milan from 1862. It was a difficult change-over with hard discussions between the cabbies (brumisti) who were losing control of their "reign" and saw the potential loss of their reign, and the drivers of the modern tram-style carriages that were at the same time arrogant and insolent: "Macaron... tires via! - Go away macaroni -", "Va al tò paes, demoni! - Go back to your town, demon -", "Lumaga, va in brugna! - Snail, return to your grass -", "Ven giò che te sceppli la faccia! - Come here and I'll slap your face -".



1974



Brumm

brumm logo



The important Italian model car magazine created and directed by Edoardo Massucci

From these remembrances, and from historical research later, were born the first reproductions of the black horse-drawn landaus, used for secret lovers' meetings, the lightweight vis-à-vis, the prestigious sedans, the refined coupes, and the elegant milords. In the January-February edition of 1974 the historical Italian model magazine Quattroruotine thus announced the birth of Brumm: "In times of austerity such as these it is almost a must for the old carriages to become fashionable once more. Here is therefore born a new marque that promises a range of picturesque antique carriages produced in plastic in 1/43 scale ". The announcement continued explaining that the new idea was due to "manufacturer from the Lombardy region who has baptized the marque Brumm. The Brumm name derives from the term "brumista", a Lombard dialectal form that means cabbie ".

Why was Quattroruotine talking about austerity? To understand this particular historical moment one must explain that in the early seventies was a period of serious economic crisis in Italy. The lira was devalued by 16,5% compared to the other European currencies and by 7,7% to the U.S. dollar and inflation exceeded 11%. During the previous month of October, as a consequence of the Kippur war the Arab oil producing countries were induced to reduce output of crude oil and increase its price, with the consequent rationing. The Italian government then decreed a number of initiatives to all intents and purposes signifying austerity: speed limits on all roads and motorways, suspension of the right of circulation for all vehicles on Sundays and public holidays, early closure (eleven o'clock in the evening) for all theatres and cinemas, reduction of public lighting in all cities, the elimination of lighted Christmas decorations, closure at seven o'clock in the evening of all shops. This period of austerity had as a consequence a drastic reduction in energy (and therefore oil) consumption.

One unexpected consequence was that during the no-traffic Sundays horse-drawn carriages re-appeared in the silent and deserted squares and streets of the cities; they were proud of their ancient and now surprisingly up-to-date service.



Brumm de Milan



B06 Landau



B07 Spider



The first carriage, the Laundalette

The carriages

In 1974 Brumm changed premises and debuted on the market, moving from Casnedo to a building in Oltrona San Mamete on the main road to the Swiss border. This is a central position as it is placet thirty km from Milan, fifteen to the main local cities of Como and Varese and ten from Switzerland.

The first Brumm catalogue was very detailed and quite refined; it was printed on opaque paper and included ample colour documentation that introduced (possibly for the first time in the history of scale models) brief but precise historical footnotes to place the models into context.

If the information contained in the first catalogue was historically based, the presentation by Eng. Carlo Rossi (an old friend of the Tattarletti family) was somewhat more romantic: "This is how it all started: ... the view of an old carriage passing by; curiosity suddenly re-awakened; admiration for a work of perfect artisan-ship; the desire to know more; finding out more on old text-books; to go back in time on memory road; the illusion of re-running in one's mind the history of man accom-panied by the sound of running hooves; the fascinating view of a long gone "belle époque" made up of veiled women; Old Lombardy; Ferravilla's dear old satirical works; the good-natured and pleasant old dialect; the big old cab driver dear to our grandparents; the landau of the big ceremony; the horses' strong odour; the aroma of homemade brews! The conclusion was fast, enthusiastic: I shall build the car-riages, small, to hold in one's hand, to show my friends, to collect with the taste of

1974



1st Catalogue

1975



Update



via monte grappa, 73 - 20090 Sesto San Giovanni (MI) - tel. 02/51 512428

Listino prezzi in Lit. compreso IVA al pubblico

art.	modello carrozza	Liste
1	LANDAULET	1.100
2	LANDAULET (aperta)	1.100
3	COUPE	1.100
4	COUPE' BOHEMIEN	1.000
5	LANDAU	1.800
6	LANDAU (aperta)	1.900
7	SPEEDER	1.300
8	SPEEDER (aperta)	1.300
9	PRAGUON	1.300
10	PRAGUON (aperta)	1.300
11	DOG-CART	1.600
12	VIS-A-VIS	1.800
13	VIS-A-VIS (aperta)	1.800
14	MILORD	1.800
15	MILORD (aperta)	1.800
16	COUPE' A HEIT RESORT	1.800
17	MAIL-COACH	1.800
18	DOG-A-BUST RESORT	1.800

styling in miniatura per cultori del modellismo
riproduzioni H. F. di carrozze a cavalli #1/43

The first price list (1974)

time past. I will re-write history my way, real history is something quite different. I will re-propose to you the pleasure, the taste of watching an adult's object with a child's eyes".

On the cover, under the green Brumm company name in small (the style at the time) and next to the logo depicting a carriage in profile, was a statement that appeared as if it wished to make things quite clear: "styling in miniature for connoisseur's of scale 1/43 models, hi-fi reproductions of loco mobiles, horse-drawn carriages, steam carriages". A very courteous way of keeping an appropriate distance from the common toys made for children and not for model collectors: in other words an elegant way of keeping the little ones (who would have destroyed Brumm's models!) at arm's length. Among the models depicted in this first catalogue were the carriages in the Brumm series that were later joined by the Historical series dedicated to famous carriages; or carriages conducted by famous teams such as the English Mail Coach; pope Pio IX'th travelling sedan; or Rome's still current tourist attraction called "Botticella di Roma". The Silver series reproduced carriages cast in Silver, that were rather more jewels than models. Lastly, the Prestige series proposed carriages placed on a wooden base.

The founders of Brumm saw in these first models the stepping-stone of locomotion, the embryo of what is today (good or bad!) the symbol of our society. The process of intuition and development of the motor car followed many avenues sometimes converging and sometimes parallel; in following these avenues it is far from easy to find where it really all started from. Some historians believe that in 150 B.C. Eron of Alexandria had first thought of the possibility of using steam produced from boiling water to move without the use of horses. Other traces, far more evident of this line of thought, appear in Leonardo da Vinci's sketches contained in the Atlantic Code.

1975



H03 Brumm de Milan (1800) Historical series: famous teams in 1/43 scale

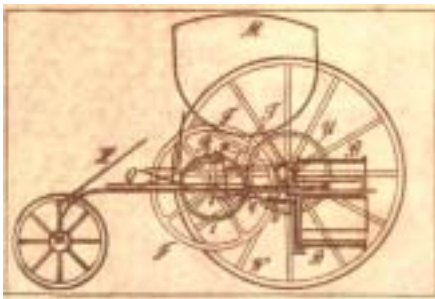
Historical research

Research for documentation necessary for the accurate reproduction of carriages was scrupulous. Brumm's historical archive contains the correspondence dating back from 1975 between Reno Tattarletti and the technical service department of the Leonardo Da Vinci Science museum in Milan on Trevithick's steam carriage. On March 27th 1975, the museum answered Tattarletti's questions on the origins of this carriage as follows: "Trevithick built the first steam vehicle in 1800, and this was tested on December 24th 1801 at Camborne (UK). On March 26th 1802, Trevithick and his cousin Vivian patented the new steam vehicle".

Trevithick's vehicle had a single cylinder engine mounted in the interior of the two large rear wheels; the engine actioned an axle connected to two cogged wheels. The two small front wheels allowed for direction of the vehicle. The new vehicle was built in London in 1803 and successfully completed the route between Leather Lane and Paddington at a speed of 8 to 10 kilometres per hour. A number of technical drawings followed, to assist the faithful scale reproduction that Brumm executed under number X4 of the Old fire series.

These models quickly became famous, and this fame crossed the UK channel; in 1975 Tattarletti received a letter from the Dodington museum in the UK, signed by the curator Gordon J. Offord who appreciated the precision of the reproductions and asked for a complete series to be shown at the museum that in 1974 had been visited by 200,000 people.

1975



Drawings from the Science museum in Milan



X04 Trevithick steam carriage (1803)

Were these simply compliments? Not always, as admitted with a smile by Mrs Alberta Ortell Tattarletti when remembering that somebody criticized “the somewhat excessively brilliant colours that I had suggested to the production department”.

The collectors with a finer palate said that in the 18th and 19th centuries carriages were mostly black and not full of colours as illustrated in the earlier Brumm catalogues, while Mrs. Tattarletti had injected a little light in the grey chromatic panorama of the 19th century. This is how the spyder from 1850 became violet, the Vis à Vis white and light blue, and the Phaeton pea-green! In other words this was a rainbow against which collectors, contemplative and austere people sent more than one element of criticism.

Alberta did not like this observation, but decided to get to the bottom of the matter. She collected some documentation and discovered that at Schonbrunn, in the captain's quarters of the mythical Augsburg castle was one of the most important and detailed collections of historical carriages; these had been used both for daily routine and for special occasions by Austrian royalty from 1690 to 1919.

There were coronation coaches, hunting and long distance carriages, with the original decorations. “I had to admit”, smiled Mrs. Alberta, “that I had exaggerated a little with my colours. Austrians preferred black”.

1975



B13 Vis a Vis (1800), drawing



B13 Vis a Vis (1800)



H13 Dres Chariot (1850) belonging to the Count of Caledonia, as used in his ceremonies

Steam vehicles

They called them “Old Fire”. Not model cars as are well known and appreciated by collectors world-wide, but 1/43 scale reproductions of steam carriages dating back to the 17th century: Newton’s 1680 steam carriage, known as the first human attempt at locomotion without the aid of animals. In the Brumm sequence of issues the Old Fire series followed the one for horse-drawn carriages and preceded the Historical, Revival and Silver series.

The first number of the new series (X1), the number that would make everyone mad like Uncle Scrooge’s number one coin, was Cugnot’s carriage; this was built in France in 1769 for military use, and was a cumbersome steam tractor weighing two and a half tons and capable of an amazing top speed of nine km/h!

The engine was an even more amazing 62-litre two-cylinder type! This ancestor of the modern car could however carry a load of four tons, twice its own weight, albeit with some difficulty. The vehicle designed by Joseph Cugnot was not however very successful. The French military authorities did not give their approval, in spite of the repeated tests, because of its reduced autonomy; barely fifteen minutes... The original model can be seen at the Musée des Arts et Métiers in Paris.

Number X2 of the Old Fire series was Newton’s carriage, which according to many historians appeared to be a visual representation of the fantasy of movement rather than a real design, in view of its improbable manoeuvrability. The next model, catalogue number X3, was Gurney’s steam carriage which was the first vehicle in history capable of transporting six passengers inside and twelve outside at a speed of fifteen to twenty km/h.



X2 Newton's carriage



X3 Gurney's stage-coach



X1 Carro di Cugnot

1976



Catalogue

The original version was six meters long and weighed approximately two tons. Later models were Trevithick's 1803 carriage (catalogue number X4), the 1854 Bordino steam carriage (X5), the original of which can be seen at the Car Museum of Turin, Verbiest's 1681 turbine vehicle (X6), Pecquer's 1828 steam carriage (X7) and Evans's 1801 amphibian (X8).

On Brumm's catalogue the announcement of the Old Fire series was quite clear: "The child has grown, fairy stories are no longer enough, he's already considering the beginning of man and is fascinated by the discovery of fire and the magic of steam engines. He lives in today's technology, but he almost gets lost in it. That's when fantasy searches for its home, it gets closest to yesterday's technology, it recognizes its debt to the genius of man and, in part, to casual events. Here is the child, immersed in this great adventure story that is discovered little by little and through the astonished testimony of the people of long gone, with faith in the primitive machines that move on their own. The wheel, the carriage and finally steam".

As one can see, steam played first role in this race towards freedom of movement and elimination of distances. A long voyage that started in 1643 with Evangelista Torricelli's discovery of atmospheric pressure, continuing in 1680 with Christian Huygens from Holland who designed the first working engine that functioned on the principle of vacuum produced in a cylinder by the explosion of gunpowder, up to 1690 with the so-called Papin "saucepan", after the French inventor who created the first condensation engine: inside a cylinder a piston was pushed upwards by boiling water, and based on the subsequent cooling was pushed once again downwards producing moving energy.

In the 1978 catalogue models X9 and X10 were presented, Fourness's 1788 carriage and Pagani's 1830 steam locomotive; these models were never produced.



X6 Verbiest's vehicle



X7 Pecquer's vehicle



X5 Bordino's carriage

1977



Catalogue

Chapter VIII

Cycle cars, Grand Prix cars and the Mickey Mouse car

The first steam vehicles (Old Fire series) and the horse drawn carriages (Brumm and Historical series) represented a precious historical testimony on the origins and on the development of locomotion; however one must admit that only with the presentation of the Revival series in 1976 (with the first cycle cars, the 1923 Morgan sport and the 1929 Darmont sport) did the spotlights of fame really focus on Brumm in the world of model collecting.

Although very refined, the carriages were not of great interest to most car model collectors. As explained by Mrs. Alberta Tattarletti, "The fact was that my husband had to respect for a certain period of time a non competition clause with his brothers' Nilo and Diego company, Rio".

When this period expired, Brumm started in 1977 the production of the Bedelia 1913 sport car (catalogue number R05 of the Revival series). A cycle car, the 1922 Sanford (catalogue R07) followed, and then came the 1904 Fiat 75 hp (R09), the 1905 Fiat 110 hp (R010) and the 1911 Fiat S 74 racing car (R011). Production of these models ceased in 1987 with the exception of R011 that was discontinued in 2001.

The cycle car series (catalogue numbers R01 to R08) was called Revival while the first cars were presented as the Revival Gold series in dedicated boxes up to the end of the '80s; these boxes were in gold plus an individual colour, and created a coloured rainbow on the shelves of model car shops.



R01 Morgan sport



R07 Sanford sport



R05 Bedelia sport



X7 Evans's Amphibian
vehicle (1801)



R02 Morgan sport

1978



Catalogue

Up to this moment, however, Brumm continued Rio's tradition by concentrating mainly on vintage cars without paying much attention to those that were closest in the visual memory of the collector. All this ended with the presentation of catalogue number R12, the Fiat 500 C whose nickname in Italian (Topolino) was also the translation of the name of the famous Disney character Mickey Mouse. The original car was presented at the Geneva car exhibition in 1949, and was the major force behind the development of the first wave of mass motoring in Italy in the '50s. With this model the people at Brumm realized that the collector wanted models that were nearer to them in their memory.

Even if the reproductions of cars of the beginning of the twentieth century were appreciated; even if models such as catalogue number R014 the 1923 Mephistopheles Eldridge – Fiat's powerful record car now in the company's Historical Archive in Turin – lit many an enthusiast's heart, sales of models produced from the '50s onwards were much stronger.

The point of view, or rather reconversion of production, was however gradual at Brumm. After wetting the palate of the younger collector with the "Mickey Mouse car", Brumm returned to vintage cars by issuing in succession the 1902 racing Ford 999 (catalogue R015), the 1907 Fiat F.2 Grand Prix (R016), the 1908 racing Fiat S 61 (R017), the 1906 Renault Grand Prix (R018), the 1909 Benz (R019), and the 1906 Locomobile Old 16 (R020) which can be seen at the Henry Ford museum in the United States of America.

History was to be revisited patiently, no rush! In 1979, the pretty 1936 Fiat 500 A (R12) was presented, described in the Brumm catalogue "the smallest mass produced car ever made".



R012 Fiat 500 topolino



R055 Fiat 500c van

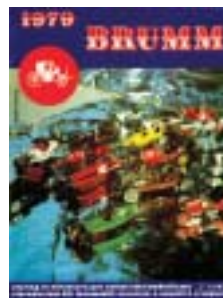


R56 Fiat 500B
van



R014 Fiat Mefistofele Eldridge (1923)

1979



Catalogue

Various different versions followed, including a very successful series of Fiat 500B and 500C vans with pretty liveries of the period depicting the Ramazzotti, Campari and Isolabella liqueurs.

At the same time that so much attention was being dedicated to the past, Brumm jumped to the future deciding to explore new avenues with Cronos. This was the name chosen for a first special series of a new range presented at the Toy exhibition in 1979 that was never put on sale. This product expressed Brumm's desire for something futuristic dedicated primarily to children and their world of fantasy. In this world children could create missiles and space ships with which they could travel to mysterious and distant planets.

1980



R016 Fiat F2 (1907)



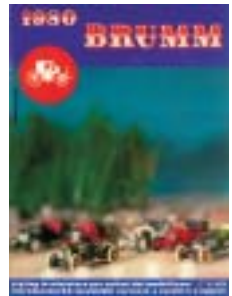
R018 Renault (1906)



R019 Benz (1909)



R015 Ford 999 (1902)



Catalogue

1979



Missile



Wiking



Sputnik



Catalogue

Alfa, Ferrari, Jaguar and Porsche

At the beginning of the '80s Brumm started to produce models of cars that were closer to the memory of the collector. Among the models produced at that time the Porsche 356 was considered (and still is today) the most pleasing model.

Racing cars such as the Jaguar D type and the Ferrari Testa Rossa were also loved. "After verifying the reliability of our company with the reproduction of the cars of the first half of the century" explains Virginio Bianchi, co-owner of Brumm with Rio Tattarletti and Emilio Molteni, "many foreign importers started to ask for models of cars dear to the countries and competition history of their countries".

"One must say", explains Emilio Molteni "that twenty years ago many collectors were interested in a wider range of miniatures, while today, and in particular with the younger generations, we see a strong specific concentration on the much publicized world of Formula 1 racing as promoted by the media, which in my opinion reduces collecting to a far too small denominator".

One problem, however, was that it was far from easy to trace historical data. "The possibility of verifying proportions and measurements of many racing cars at the Turin Carlo Biscaretti di Ruffia museum", relates Bianchi, "was for many years impossible on the basis of a previous exclusivity agreement with another model car manufacturer".

But then, finally, the doors of the museum were opened and Brumm was at last able to make superb reproductions of the Ferrari 500 F.2 (catalogue number R035), the Alfetta 158 (R036), the Mercedes W 154 (R037) and later of the Mercedes W 196 (R072)".



R035 Ferrari 500F2



R036 Alfa Romeo 158

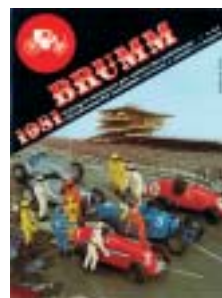


R037 Mercedes W125



R038 Auto Union Typ C

1981



Catalogue

The ice had been broken at last. So, as per the old Italian saying that “one cherry calls for another”, in the same way Brumm concentrated its efforts on the production of the queens of the racing track of the ‘50s, presenting Mike Hawthorn’s and Peter Collins’s Ferrari D246 (R068 and R069), the car of the inseparable British friends, the Lancia Ferrari D 50 (R076) of the Argentinean star Juan Manuel Fangio, the Alfa 1900 saloon that ran in the 1954 Mille Miglia (R090), the Maserati 250F (R092) and the famous Vanwall (R098) with which Stirling Moss drove Ferrari mad in 1957. Jaguar was also well represented with the immortal D type of which eleven different versions were made!

Within the company the responsibilities were equally distributed; Reno Tattarletti was the general manager and followed the commercial side, Emilio Molteni followed design and the realization of new equipment, and Virginio Bianchi



R068 Ferrari 246



R098 Vanwall



R090 alfa Romeo 1900



R76 Ferrari D50

1982



Catalogue



R93 Ferrari Testa Rossa



R99 Bentley

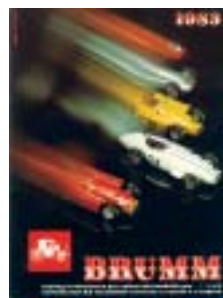


R101 Jaguar XK120



R92 Maserati 250F

1983



Catalogue

was the mind behind organization and production. But it was more than a commercial agreement that held the three partners together: the element that sealed the three men together was a common passion that had developed many years earlier and had grown within them in a country like Italy of the late '50s and early '60s with its Fiat 600s, its Vespa scooters, the young girls with their wheel-style skirts all waiting for the meeting in the local bar on Saturday evenings to watch the most famous television programme of the time, a musical quiz called the "Musichiere" conducted by the famous Mario Riva.

As the years passed, new cars and promising racing drivers had filled the three friends with enthusiasm, also because of the entry within the company of Reno's young son Rio, a student at the time. With Rio's youth a breath of further freshness entered the company, and the right importance was given to those mo-



R111 Maserati 8 cil.



R108 Auto Union Typ B



R109 Auto Union Typ D



R117 Porsche 356

1984



Catalogue



R124 Ferrari 156



R126 Ferrari 375



R142 Ferrari 126C4



R129 Jaguar D type

1985



Catalogue

dels that had become a myth to the many thousands of racing fans of the '60s and '70s. The first car of this period to be reproduced by Brumm, successful and full of the period's mystique, was the Ferrari 330P4 that won the 24 Hour Daytona race in 1967, famous for the triumphant final parade designed by Ferrari's sport manager Franco Lini. One must say that at that time Sport-Prototype racing received more attention and was more successful than Formula 1, both for the incredible power of the engines (sport-prototype cars had four or five litre engines giving out at least 400 Bhp, while Formula 1 cars with their small 1500 cc engines gave out no more than 200 Bhp) and for the the incredible allocation of means and top-notch pilots; all this on top of the incredible mystique of races such as the Le Mans 24 hour race.

On the basis of this Brumm dedicated to this famous race a limited edition of four Ferrari P4s that ran at Le Mans in 1966 and '67 by David Piper, Nart, Francorchamps and Maranello Concessionaires. There are many collectors that to



S001 Porsche 356 Avus
Limited Edition 1986



R126 Ferrari 375

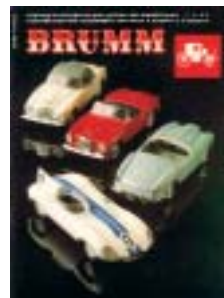


R147 Jaguar D Type



R140 Alfa Romeo 8C 2900

1986



Catalogue



R157 Ferrari 330 P3



R158 Ferrari 330 P3
spyder



S009 Ferrari 156
Limited Edition 1987



R161 Ferrari 330 P4 "Scuderia Filipinetti"

1987



Catalogue

this day are searching for these obsolete models produced only in 5000 units.

Rio Tattarletti, a good student under Emilio Molteni and Virginio Bianchi, directed the design of the Ferrari 312 Formula 1 that was brought to victory by Jackie Ickx at the Rouen French Grand Prix in 1968, after a long period without wins. In that race a terrible accident caused the death of Jo Schlesser on a magnesium-built Honda that for its materials was highly inflammable. It was from that time that Ligier, named all its models "JS" to remember the French driver who died in this accident.

Another model that was much loved by collectors was the Ferrari 512 S, although this car was not as successful in racing as the P4 had been. Brumm made the 1970 Daytona version, followed by two that ran at Francorchamps in 1970 and the version that competed at the 1970 Buenos Aires 1000 Km race.



R166 Fiat 1400
duo-tone



R169 Bugatti 57S



S010 Alfa Romeo 8C
2900B Limited Edition 1988



R171 Ferrari 312 F.1

1988



Catalogue



R206 Porsche 365
"Eva Peron"



R182 Ferrari 125



S013 Ferrari 330P4
"David Piper"
Limited edition 1989



R200 Ferrari 512S

1989



Catalogue

Reno Tattarletti, the founder

Reno Tattarletti died in 1989, aged 68. His son Rio, who has followed in his father's footsteps to join partners Bianchi and Molteni, remembers him with these words: "If I had to use three adjectives to describe my father I would say that he was pro-active because he was capable of involving people in anything, strict because he could not accept a compromise, generous with others and with himself. He was capable of anticipating my wishes, also because at that time I was not used to asking, neither little nor much: I did not ask, full stop, that's the way I was made. My greatest regret is that the difference in age, almost half a century between his date of birth and mine, inevitably created elements of separation between us. I am convinced, however, that if my father saw me here today taking care of the company and of the cars that he loved, well, I think I would steal a smile from him..."

Emilio Molteni also has intense memories of Reno Tattarletti: "There was a deep common intent between us, strengthened and solidified by thirty years of work shoulder to shoulder. If I look back, I feel as if I could see those faces, hear those voices... A long tunnel, full of many motorcars and many dreams, some realized and some not. In any case, thirty years that could not be repeated, I would live each one of them again exactly as we did, one after the other".

The age gap between Tattarletti and Virginio Bianchi was considerable: more than twenty years; this is a difficult step to overtake in order to reach those all too important tones of confidence, especially so in the '50s. "In spite of this I must give due to Reno Tattarletti his forward thinking as an entrepreneur that very rarely I have found in other people. Certainly he was the "boss" and one could always feel



Reno Tattarletti



Reno Tattarletti at the Milan Toy Exhibition in 1978

a certain detachment. But if there was a peak of work because of increased demand, he also stayed in the factory up to ten o'clock at night. Still today, twelve years after his death, sometimes I still dream of him talking with me about production, discussing this detail or the other. Then suddenly I awaken and I feel a sense of emptiness when I realize that he is no longer here".

Tiziana and Lidia Levrè Bianchi, respectively daughter and wife of Virginio Bianchi, also work at Brumm. "Reno Tattarletti always had a good thought for everyone, he left us too soon and should still be here with us. His strength was to motivate everybody. For Reno, there was nothing that could not be done, and this was a strength that sooner or later had its effect on you".

His style was that of the Lombard entrepreneurs of the '50s: "He wanted to see us happy ", remembers Giuseppina Schiavello, a faithful worker at Brumm for twenty-five years, who adds: "One day he brought a radio into the production department because he wanted us to listen to music as we worked. Then he brought a record player, and finally a stereo set. Every time he went to Milan he returned with the latest LP's, and then spoke of his family; his eyes brightened every time he spoke of his children, Mara and Rio. On a bad day in the early times of my cooperation with the company I had a bad toothache. I was a young girl of seventeen years of age, shy and a little frightened. I did not have the courage to speak about my problem, so I continued to assemble models keeping a low profile. He understood straight away that I was ill, and an hour later I was sitting on the dentist's chair ". Perhaps it is for this reason that when at home Giuseppina Schiavello, Pina for her friends and colleagues, sewed the profile of a car on her blue uniform, without asking anybody.

Why does one not try to explain this special relationship with personnel to the companies who print, "made in China" on the base of their model cars.

1991



Reno Tattarletti at the Milan Toy Exhibition in 1986



Emilio Molteni, Virginio Bianchi
and Rio Tattarletti

picture by Mamoru Hikida

A fascination with races

It was with Rio Tattarletti, Reno's son, that the mystique of car racing started to strongly influence Brumm's production. Like all good entrepreneurs, Rio Tattarletti today explains this new direction with specifically economic and commercial reasons: "Only racing cars allow the construction of various versions that follow their historical and technical evolution, the teams who raced the cars, the pilots who drove them and the famous races in which they took part".

So this was only for reasons of economy of production? The first answer that comes to mind is yes, but it is sufficient to dig a little harder and out of memory's store come out remembrances of youth: "In the '70s I was a young boy, and I kept bugging my father to take me to Monza for a Formula 1 race", remembers Rio. "I insisted so much that at last he gave in. I was ten years old and I had a cheap Kodak instamatic; when finally we went to the race, we were sitting in the stands just beyond the Parabolica, and luck had it that Niki Lauda stopped right in front of us. I ran like a squirrel to the wire netting and managed to take a picture of the missile that for me, a child among thousands of others, represented to that day the fantasy of so many dreams. And at last here it was, just a few yards away! It could have stopped anywhere, but instead the 312 stopped right there where I was". This was the beginning of the big love affair, the first hit direct to the heart, in other words the sign that a few years later determined the major change in the direction of Brumm's production.

1970



Rio and Mara Tattarletti

1976



Niki Lauda's Ferrari 312T2
at Monza



1988 Milan Toy Exhibition

After this first “close encounter of the third kind”, Rio Tattarletti did not miss a single Grand Prix race, became a fan of Lauda and Piquet (“my heart beat like mad at the start of each race ...”), devoured books and specialized magazines, and directed the family business towards racing.

“In the heart of every customer” recounts Rio Tattarletti, “lies the glorious ten years of adolescence: for the forty year olds these are the ‘70s and ‘80s, for the fifty year olds the raging ‘60s, for the older generations the seminal ‘50s. At Brumm we try to interpret those memories and to offer to everyone the possibility of keeping a dream alive, to admire the style and colours, to re-live once again the period in which our dream was to become a champion driver”.

But who is Rio Tattarletti? Thirty-six years old, former student of the Como Montessori school, followed by graduation at the Como Pasquale Paoli high school, Rio later frequented for four years the European Institute of Design and authored the work “Safety Seat” in cooperation with Fiat. With this project Rio won the European Design contest “Plastic on the road 1990”, sponsored by General Electric Plastic Europe. The following year, in 1991, he was third placed out of 854 participants at the International Tokyo “Design the Future 1991” exhibition, sponsored by Nihon Keizai Shimbun, the Japanese equivalent of the Financial Times. Rio’s project was an integrated video recording system built in a normal pair of eyeglasses named “Take the picture and run away”. Prior to taking part in the handling of the Brumm company, Rio took active part in a stage at the Bonetto design company in Milan.

1989



City vehicle

1991



“Take the picture and run away”

Co-author of the design:
Stefano Como

1990



Safety seat

Co-authors of the dissertation:
Stefano Como, Roberto
Tamburrano and Alex Terzariol

2000



2000 Nuremberg Toy Exhibition

Rio Tattarletti's professional growth, together with the active participation in company matters by Virginio Bianchi's daughter Tiziana and the cooperation as computer consultant of Rio's sister Mara represented a precious "new generation approach" within the company, almost like a new engine to help the company achieve new entrepreneurial goals.

These new successes were confirmed by the international acceptance of the new sport-orientated production range and by the numerous letters of protest received by the company when deletion of a certain model or the other from the now extremely wide range took place. For the English collector, for example, it was a



R177 and R178 Fiat 1100E van



S020 Porsche 356
"Rally Monte Carlo"



R184 Bentley "Barnato"

1990



Catalogue



R180 Fiat 1100E
Military ambulance



R181 Fiat 1100E
Brunico Fire Service



R213 Ferrari 512BB LM

1991



Catalogue



R210 Ferrari 512BB LM

tragedy to discontinue a Morgan, a Bentley or a Jaguar. If the scissors got close to a Mercedes or a Porsche the Germans were in revolt! The Japanese, linked as they are in their hearts to "made in Italy", wish that production of Alfa Romeo, Ferrari, Lancia and Maserati were never-ending!

Sales peaked at the beginning of the '90s with the models of the Mercedes 300 SL, of the Porsche 550 and of the misunderstood Ferrari 512BB, that never reached Brumm's commercial expectations. This improved with the Porsche 917, of which more than ten different versions were made....

A few years later, around 1995, the model car market underwent the strong influence of models made in China, ordered by European companies. This was an



R186 Lancia B24
"Mille Miglia"



R197 Ferrari "Squalo"



S72/92 Ferrari 512BB LM
20th Brumm Anniversary



R187 Mercedes 300SRL

1992



Catalogue



R191 Ferrari 375



R195 Porsche 550 RS



S025 Maserati 250F
Limited Edition 1993
dedicated to J.M. Fangio



R193 Porsche 550RS coupé

1993



Catalogue
the famous Lancia "Carrera"
on the cover

altogether new element of competition that imposed an immediate quantum leap in terms of product quality, Brumm accepted this new challenge with a lot of fantasy and a strong effort to maintain the quality to price ratio within acceptable limits, with the object of not barring the door to the younger generation of collectors for whom the final price remained a determining factor.

Among the products of this new generation of models one must remember, among the reproductions of mass-produced cars, the Fiat 600 and the Fiat 600 Multipla. The sports car range was far more extensive, starting from Gilles Villeneuve's Ferrari 126C2, one version of which was made with the famous double rear wing born of Mauro Forghieri's intuition at the 1982 Long Beach Grand Prix.



R205 Lancia D24



S026-7-8 Ferrari 330P4 "Historical parade arrival, Daytona 1967"



R220 Porsche 917
1971 Le Mans 24 hours



R247 Fiat 600 1st series



R224 Porsche 356C



R229 Ferrari 512M



R237 Alfa Romeo 33TT12

1994



Catalogue

1995



Catalogue

Further improvements (addition of the pilot, metal suspensions, tampo decorations, hand painted details, brake systems) were introduced in 1999 on model number P001, first issue of the Plus series. This was on the basis of the Ferrari 126C2 in the 1982 Belgian Grand Prix 1982, Gilles Villeneuve's tragic last race on the Zolder circuit whose twentieth anniversary falls in 2002.

The same care and attention was dedicated to all of Brumm's new issues, among which one must remember the Ferrari 312 PB driven by Jackie Ickx and Clay Regazzoni in the 1972 Monza 1000 km. and 1971 Buenos Aires versions. The latter race is the one that cost Ignazio Giunti his life for the unforgivable error caused by Jean Pierre Beltoise. More attention was later given to Formula 1 racing of the



R251 Fiat 600 Multipla
Milan taxi



R245 Fiat 1100 E
Campari publicity vehicle



S037 Ferrari 330P4
"Targa Florio" series

1996/1



Catalogue



R250 Fiat 600 Multipla 1st series



R272 Ferrari 126C2
Long Beach

R267 Ferrari 126C2
Imola

1996/2



Catalogue

'60s with a picturesque range of Coopers, the English cars that revolutionized single seater racing, in addition to BRM, Lotus and to the 158 Ferrari that was driven to victory in the 1964 world championship by John Surtees with the help of his Italian team mate and friend Lorenzo Bandini.

The series of Formula 1 cars of the '70s started with the Ferrari 312B driven to victory for the first time at the 1970 Zeltweg Austrian Grand Prix by Jackie Ickx. The Swiss driver Clay Regazzoni brought the same car to its triumph at Monza a few weeks later.

"In spite of the fact that today most of our competitors use low-cost manpower from developing countries", says Rio Tattarletti, "Brumm preserves its pro-



R272 Ferrari 126C2
"Long Beach"



R278 Cooper T51
F.1 world champion 1959

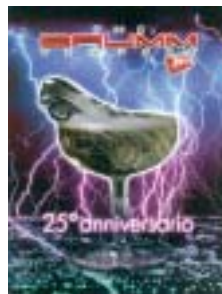


S040 Mercedes W196C
Limited Edition 1997



S72/97 Mercedes W196C
25th Brumm Anniversary

1997



catalogue



R274 Porsche 550RS
"Carrera Mexico"



R280 Mercedes W196C



R282 Alfa Romeo 33
SC12



R261 Ferrari 312PB

1998



catalogue

duction at home in Europe where the first company was born. This is Brumm's first strength and asset, the value of its traditions, the high level of all its workers who every day they enter the company are capable of producing small series for the collector's market but also large series for motor car manufacturers.

All this with the well-known and unanimously recognized title of creators of "styling in miniature" and with the speed and efficiency of a company that produces its own equipment and castings, then paints, assembles and packages in Europe at competitive prices". Today exactly like yesterday.



R300 Cooper T53
F.1 world champion 1960



R306 Fiat Abarth 850TC



P001 Ferrari 126 C2
PLUS series

1999



Catalogue



R290 Ferrari 158
F.1 world champion 1964



A001 Ferrari 158
Anteprima series



CH01 Gilles



R316 Fiat 600D



R314 Porsche 356
hard top



S047 Ferrari 512M
"Le Mans 1971" Limited Edition

2000



Year book



R313 Ferrari 312B

From the idea to the model

Historical research

How is a model born? There is a very long road that separates the pleasure of buying a model from the beginning of manufacturing.

The choice of the subject to be reproduced is the first step in the creation of a 1/43 scale model. This first phase is followed by the design and production of the dies, the casting of the many components, painting, assembly and finally packaging of the finished product, storage and then world-wide distribution, Let's not run too much, now! Let's go by steps.

The model to be reproduced is chosen after consulting distributors in Italy and foreign agents and most of all, obviously, the collectors. To these precious contributions the prevailing technical evaluation is added, that must foresee as realistically as possible the sales potential worldwide in relation to each country's preferences. Bibliographical research on all available documentation on the real model then follows, with the help of museums and private collections. This is with the object of creating a detailed photographic portfolio. Only rarely do the car manufacturers provide copies of original drawings.

Brumm is especially proud of the strong cooperation given by Fiat, always helpful and cooperative, while other car manufacturers are less sensitive and generous both in relation to the historical moment which each model represents, and towards the millions of collectors who will never be able to afford a full scale car and who are able with the aid of a miniature to fulfil their deep passion.



With precious help from
"Quattroruote"...



...mother Fiat



... a forward thinking body
repairer



The Fiat 600 has arrived!



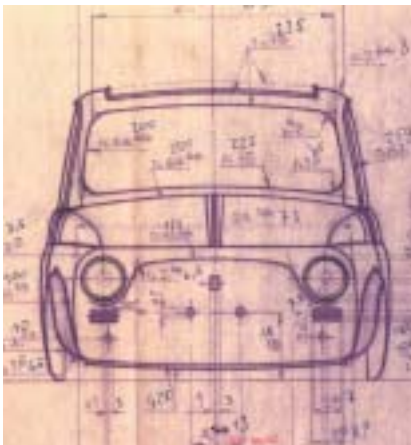
Off we go!

Design and modelling

The general drawings and the technical cross sections are fundamental to verify the level of complexity of the model, the number of details and accessories, and the modifications to be applied to the dies necessary to produce a particular version. These are in addition to the budgeted costs of equipment necessary for production of a model. The individual drawings for each component are then prepared to allow construction of tri-dimensional prototypes and all the dies. All the drawings and the wooden and resin prototypes are made in double or triple scale compared to 1:43. The tri-dimensional models that up to a short time ago were made in a special type of wood today are produced with a specific resin that has the same features of machinability as wood but without veining.

These models are necessary for the subsequent manufacture of resin counter-dies that are then reduced to scale by mechanical machining by pantograph for the final steel dies. Each model is made up of thirty up to 50 detailed components, so up to ten different dies may be required: bodywork and base-plate in metal (Brumm is one of the few companies that produces the base-plate in metal rather than plastic; this is painted in a special shade of black that is similar to the black colour used for anti-rust purposes on the undercarriage of real cars), black and chromed components, transparent components for windows and headlights, coloured components, plastic wheels, rubber tyres. The transparent box and black base for the box are also produced in-house at Brumm.

Computer assisted CAD design was introduced a few years ago thanks to highly specialized consultants, that are in any case assisted by the artistic and sensitivity of a model artist: it is not enough to have a computer generated reduction of



Drawings of the Fiat Nuova 500



Model of the Fiat Nuova 500



Resin and 2mm masters for 1:43 scale

43 times the dimensions of a car to have a good model: it is also necessary to use the experience and feeling of the model artist to give the model the right feel; this is exactly like a great chef that will provide his unique touch, our model artist provides the final touch to give the model a realistic appearance. This means that it is not maths that make a model, but also the compensation that the human eye perceives, and this is why Brumm can present its models as “styling in miniature”.

Preparation of the dies

The machining department is equipped with all necessary machines for in-house preparation of all dies, such as panto machines, lathes, grinders and drilling equipment. Brumm's personnel are at the same time professionally specialized and artistically orientated, and therefore capable of achieving exceptional results.

In order to produce the scale model of the Fiat 600 a real car was used as a master model, and this allowed Brumm's personnel to carefully study the car exactly like a painter with a model before setting brush to canvas. Had the model been a Ferrari GTO, it would have cost an extra penny or two to purchase the master...

Finally, the passion, genius and artisanship of our die-makers help to improve the smallest detail thanks to their experience and knowledge of their working tools, refining that detail to a fine art. The reproduction of a small bolt, or the mesh of a grill executed with passion give the model that touch of class that one cannot identify with a single detail but is in any case perceived. This is what guarantees to the model a significant quantum leap in terms of quality.



Pantograph



Reduction by pantograph



Steel dies



Precision utensils



Accurate search for detail



Manual artistry

Casting

The chassis and the bodies are made in mazac (an alloy composed of zinc, aluminium and copper) for which a specific die-casting machine is used. The metal is melted in a crucible at 400° C. and then injected at high pressure into tempered steel dies. This crucial operation is followed by the preparation for painting of the castings ejected from this machine: these operations are a special grit blasting (to remove residual metal particles and to smooth the surface), drying and sometimes elimination of burrs by hand.

The detailed components that enrich the model, such as the interior of the car and its wheels, are plastic injection-moulded with low-tonnage presses that however work at great speed. The plastic raw material is purchased in neutral coloured granules; the addition of colouring elements creates the possibility of obtaining the desired final colour in the component. These pieces are also subject to a special preparation prior to use, in addition to a careful quality control phase.

Painting and assembly

The chassis, the bodywork and certain components are painted in an appropriate cabin where water-veil spray painting is executed prior to insertion in a special drying oven that operates at a constant temperature of 60 to 80°C.

Spray painting is very accurate thanks to Brumm's specialized painter, whose nick-name Giotto underlines his ability as an artist; this is because every model requires a different approach and an attention to specific details of that model only.



Press for plastic components



Metal casting



Painting



Tree of plastic components



Rough castings



A casting

Assembly

After painting there is final quality control of the painted bodies and components (the ones that are not perfect are re-painted or rejected prior to assembly), then the manual application of decals for each livery followed by assembly in accordance with Henry Ford's "assembly line" philosophy. All accompanied by music and the possibility of stopping for a few minutes in a dedicated area. It is very rare for a worker at Brumm to execute the same operation for more than one full day, to avoid boredom to personnel.

All the small practical elements that assist assembly, including manual and semi-automatic equipment specific to each model, are designed and produced entirely in-house.

Production is kept numerically under strict control to allow constant calculation of productivity for each phase; this allows to control production costs, to evaluate profitability of a product and to identify the causes of any single aspect of production that do not allow Brumm to reach its daily production budget.

Packaging, storage and despatch

Every model is packaged in transparent plastic boxes that are boxed in plasticized cartons that indicate the name of the model, the catalogue reference number, a little historical information and a small table of technical data.

This tradition has been changed for more recent models, and now Brumm models have a neutral box without description and technical details but a simple



Tampo decorating



Production



Various components



Tampo decorating



Stages of assembly



Assembly

adhesive tag identifying the model applied to standard carton packages that are then placed into stock ready for despatch to the five continents!

Sales

Brumm's products are sold in specialized shops in Italy, with sales directly to shops or via specialized distributors. Outside of Italy sales are executed via exclusive distributors. Total production is approximately 200,000 models a year: 35% of these are sold in Italy, the rest abroad. Demand of models by the main car manufacturers is considerable; these companies are working more and more with reliable model producers. Brumm models are available in specialized shops worldwide, from The United States of America to Japan, from South Africa to Australia, from North to South Europe.

Every model has an initial sales peak (as a novelty item) of two to three thousand pieces; this allows absorption of the high initial capital investments that are in any case kept at an acceptable limit by being produced almost entirely in-house and diluted over a period of six to twelve months.

Later sales of each model then stabilize at one to five hundred pieces per year. In view of Brumm's extensive catalogue of more than three hundred items that are always in production but not always available, orders are made on the basis of a stock-list that is constantly up-dated and available on the Internet in the pages reserved to the trade.



Chassis assembly



Attachment of components



Road test...



Application of decals



Attachment of components



Off we go...

Brumm creations

Models are like an attractive dress made by a tailor; they show off at their best if they are well presented and placed in the right context. For this reason Brumm did not stop at the mere creation of “reproductions for connoisseurs of collecting in 1/43 scale” as indicated on the advertising on the first catalogues; Brumm proposed to the market exclusive subjects that widened its sphere of action, with new elements of creativity for collectors and the entire trade. Here follows Brumm’s entire production in order of appearance:

brumm (1972 to 1992)

The series of carriages produced entirely in plastic and hand painted. This series was discontinued in 1992

historical (1974 to 1992)

The horse-drawn carriage series with special finishing created to reproduce the most famous carriages: Pope Pio IX’s sedan, Napoleon III’s duc à huit ressort and the great wedding vis à vis coach. This series was also discontinued in 1992

old fire (from 1975)

Eight models of steam engines of the 18th and 19th centuries; two hundred of these items are produced each year for the joy of the steam engine connoisseur. These models are also produced in limited editions for the museums where the originals are kept.

brumm 1972-1992



The carriages

old fire dal 1974



The steam carriages

historical 1974-1992



Detailed accessoried coaches

revival (from 1976)

This is the main series, that was originally divided into Revival for the cycle cars (catalogue numbers R01 to R08) and Revival Gold or gold series (starting from number R09) and finally Bis (limited edition variants requested by our collectors). These series are now all included in the Revival series.

silver (1977)

The silver series included carriages made in silver, more jewels than models!

prestige (1979)

Some models were included in this series that featured a wooden base.

super B (1981-1985)

Much loved by collectors, these models were sold between 1981 and 1985. These represented models of pilots to place next to the models, to render a better and more realistic stage for the models. There were fourteen subjects in this series, the articulations moved and they were sold with specific decals. They are no longer produced.

cronos (1981)

This is the name chosen for a new series that was presented at the Toy Exhibition in Milan at the end of the '70s and never put on sale. The Cronos series represented Brumm's idea of the future after riding on the previous centuries' carriages. It was dedicated to children and their fantasy; the child was inspired to create space ships to travel in their imagination towards far away and mysterious planets.

promo (from 1981)

Promotional models not normally available for sale are exclusive limited editions that are produced on demand for companies that use these models to promote their

revival dal 1976



Motor cars

silver 1977



Silver cast models

prestige 1979



Wooden base models

promo



Promotional models

super B



Small models of pilots

cronos 1981



Space construction

image, or an idea, or to underline a special occasion. Brumm produces fifteen to twenty of these models every year. An updated list of these models is available on Brumm's Internet web site, www.brumm.it.

limited 5000 (from 1986)

Since 1986 a series of thematically organized models is proposed, such as the Targa Florio series of 1995 and the series dedicated to the Ferrari 512M that participated in the endurance race at Le Mans in 1971, or the two world F1 champion series issued in 1996 and 1999 in a special box numbered from 1 to 5000. From 2001 these models bear the 1 to 5000 numbering on the base plate (executed by laser). Among these series are the models that celebrate Brumm's 20th, 25th and 30th anniversary.

expo (from 1994)

This is the name given to the window boxes designed and presented by Rio Tattarletti in 1995. They are made in Plexiglas, the structure is curved, and they are available in three different formats for five, eight and fifteen models called expo collection. Specific adhesive decals are available for customized use. These are attractive objects, they are very light, elegant and the design is safety-conscious. They are an excellent "defence" for the collector against the typical heavy handedness of the casual and inattentive observer!

brummpins (from 1995)

This is the emblem, the flag of passion, the success-story gadget, and the gift that Brumm gives to collectors at each exhibition. Up to now Brumm has produced many pins, the first being issued in 1995 representing the rear bonnet of the Fiat 600. It was followed by the wheel of the Ferrari 126 C 2, by the engine of the world champion 1964 Ferrari 158 driven by John Surtees, and by the pretty front end of the 1957 Fiat 500. Other special objects have been made over time, such as the chromed water drop used to announce new issues under study by the volcanic minds of Brumm's

limited 5000 dal 1986



Limited edition of 5000 pieces

pins dal 1998



Promotional badges

expo dal 1994



Plexiglas window boxes

creators.

colour sheets (from 1995)

They were introduced in 1995 with the presentation of the first series Fiat 600, and they list the chromatic evolution of the original models during their production span as real cars. What was the correct colour for the 600 in 1958? Which shades were introduced in 1962? The colour sheet answers all these questions, by supplying a pretty rainbow to the more selective collectors. They are produced in just one thousand pieces.

autostory (from 1996)

This is a collection of small dioramas produced in cooperation with a small specialized company, Microworld, for which Brumm has produced some special cars. Microworld produces the supports in resin that imitate the tar of the racing track plus their characters. Microworld then sees to the sales of the finished product. This cooperation has resulted in the creation of 27 different subjects between 1997 and 1999.

plus (from 1999)

This is the high end of the range for the maniacal attention to the smallest detail. Up to now only one model has been made, Gilles Villeneuve's famous Ferrari 126 C2. Many new models for this series are being prepared.

cartelle colori dal 1998



Colour sheets and original colours

plus super serie 1999



Hyper-detailed cars with pilot:
homebred Minichamps...

autostory 1996-1999



Dioramas

champions (from 1999)

This series was started with a series of four pilots to be placed in the cars normally available. They have details such as helmets, moveable caps and safety belts. They are tampo-decorated.

anteprima (from 1999)

This is a special (extremely) limited edition series of new Brumm models issued in a special box to anticipate normal production. In this special box the model is presented both in its final livery and as it is in the production phase with the naked chassis and the most secret technical details. Since the first issue in 1999 the following models have been issued in this series: A001 Ferrari 158, A002 Cooper T53, A003 Ferrari 312 B, A004 BRM P57, A005 Lotus 25 and lastly, to celebrate Brumm's thirtieth anniversary, A006 Fiat nuova 500.

museum (from 2002)

This is a collection of models that has been created to promote the museums where the original vehicles are kept and where collectors can visit to admire them. The box is more a presentation and an invitation to visit the museum, as it includes pictures, descriptions and opening times to assist in visiting the museum.

librumm (from 2002)

This is a series of special books dedicated to Brumm's friends, the one you are now reading being the very first of a series dedicated to our history. Single subject books on a variety of subjects will then be issued with the help of Brumm's friends, each a specialist in the chosen subject.

champions dal 1999



Small models of pilots

anteprima dal 1999



Launch of a new product

museum 2002



"Museum" special series

librumm



Librumm 1972-2002

general catalogue (1972 to 1999)

This is the general catalogue that lists all items in and out of production, new items and future programmes. In the past this was printed at least once a year in numbers ranging from ten to thirty thousand copies. It has now been replaced by the yearbook.

year-book (from 2000)

Brumm's range has become so vast that it needs a real expert to find his way! The range has been rationalized in year 2000 with the issue of the "brummilennium", the first year-book issued in a special limited numbered edition of ten thousand copies available also on a red-coloured CD-ROM.

quibrumm (from 1976)

This was born as a simple black-and-white printed sheet that announced new issues; now it has become a real catalogue that lists all the new items being issued in a given year and is also available in digital format from Brumm's Internet site. The digital format is available before the issue in its yellow paper format.

Retail price-list (for Italy only, from 1972)

This represents a fundamental guarantee for our collectors. This is a useful pamphlet because it shows the real nature of all our products, 100% made in Italy and with the best quality to price ratio since 1972. The price-list is printed in orange.

brummguida (for Italy only, from 2000)

This is a proper guide to Brumm's authorized retailers, and can be downloaded from the Internet site. It is highly appreciated by collectors and the trade alike. It is printed in violet.

brummguida VIP (for Italy only, from 2002)

This is being issued for the first time in 2002 and includes only the real "brumisti": the shops that over time have dedicated the most attention to Brumm's products (printed in silver).

annuario



2000 "Brummilennium"
yearbook

quibrumm



Catalogue
for new issues



The collectors, our friends

Model car collecting makes you fly on the wings of your fantasy. It's a big mistake to think that a collector's "toy" car sits still in his window shelf. These cars travel, wow, do they travel! No engine is more powerful than your imagination, there is nothing more intriguing than a memory, than emotion, than enthusiasm.

In this way models become an instrument like a violin in the hands of a musician, like a brush in the hands of a painter, like a pen in the hand of a writer. So hundreds, thousands of aficionados have run the Le Mans 24 hour race pretending to be Jackie Ickx, the Mille Miglia together with Stirling Moss, and all have kept their foot to the floor at the Radillon curve after Eau Rouge on the Francorchamps track while their orange-blue Porsche 917, identical to the one driven by Pedro and Jo, fought against all laws of nature, especially gravity! Who says, therefore, that models are static? Never! They have caught more mosquitoes on their small Plexiglas windshields than any small car blocked in dreary traffic jams on the home to office to home route of every day life.

Generations of collectors have toured the world, invented journeys, discovered new countries, relived races and avoided accidents, even given first aid: this was through the corridors or on the tables of their homes (if the model was fragile, you can look but you better not touch, please!). On the old Fiat 1400 we have seen



Visiting Brumm



Fiat 500 Topolino Club Zurich (CH)



Our friends, the collectors



Monza speedway

again the famous Italian actors Alberto Sordi and Anna Magnani in the black-and-white Rome of the immediate post-war period; few cars and many bicycles then, and how difficult it was to keep the powerful Jaguar XK 120 on the snowy mountain roads of the Coupe des Alpes! It was really lucky to have the luxurious Aurelia B20 in the garage for a romantic and relaxing prowling on the Como Lake.

It is they, the collectors, who provide the right direction on model car production with their taste and their advice. For sure many collectors are especially exacting; on the other hand, who would not be attentive to the most minute detail when travelling on the motorways of half of Europe, suddenly transferring from one rally to the other, executing sudden special tests, testing prototypes, taming 500 bhp monsters?

It is at this point that the constant exchange of views and meetings with collectors become essential and precious elements. Brumm has always promoted this contact at exhibitions, swap meets and specialized meetings, but also in its works in Oltrona San Mamette near Como. This contact integrates the constant technological growth of the company and the continuous dialogue with the car manufacturers who are the first and main interpreters of the trends and tastes in the motor car-buying public.

In the near future, this dialogue with our aficionados will be further strengthened with the creation of a Brummclub that will serve the purpose of having collectors meet among them and with us to exchange opinions, and to organize guided tours in Brumm's production sectors. In this way the collector will be personally involved in Brumm's active life, also with the creation of an exclusive magazine that will work as a direct link between the manufacturer and the collector.



The Verona swap meet

Special model for the
1981 Verona swap meet

How good you are! Say the English

Nemo propheta in patria (nobody is a prophet at home) goes the ancient saying. One wonders why it is always harder to conquer the faith of your own home market, the one where your roots are, where you create and work. Often Italians are fascinated by what comes from abroad and do not look attentively at what they have at home.

Sometimes fortunately, the right signs of appreciation come from abroad, and Great Britain is a case at hand. Great Britain, as green as Lotus, BRM and Cooper! This recognition is particularly appreciated because Brumm is an important part of the history of model cars “made in Italy”, it is a marque made first of all of passion and people before numbers, of passion before turnover.

The following is an interview to Harry Lewin, owner of Modeltime limited, who was Brumm’s exclusive distributor in Great Britain from 1972 to 2000.

What is your opinion on Brumm from its early days to now?

“From the early ‘70s, Brumm developed its company and marque throughout the world by accepting to challenge the leading marques of the sector, many of whom have decided to abandon home-grown production in favour of sub-contracting manufacturing in China. Instead Brumm, is one of the very few exceptions to this modern trend, it has worked hard to maintain its roots and traditions”.

What is the winning element of Brumm’s international success?

“From its very first models, Brumm has always maintained a policy of accessible pricing, at the same time retaining a high quality level in the production of its models. For this reason Brumm soon became deservedly well known for an excellent quality to price ratio, universally recognized by the market”.

Do you remember how the market judged the first model, the Morgan?

“The three-wheeler Morgan was first delivered at the beginning of 1976 in its cycle car version, and immediately sales rocketed beyond all expectations; so much so that Modeltime Ltd reached the extraordinary result of ten thousand pieces sold before the model was discontinued in 1987”.

In your opinion, which model proved to be the most successful?

“Certainly the Morgan which, after the initial sales boom was then produced in an exclusive limited edition series of 2,500 pieces in red, yellow and black in the

Super Sports version with the addition of a spare wheel. Later a special barrelback version was made in 7,500 pieces for its 80th anniversary. This version, the Morgan Super Sport barrel back, was later included in the catalogue in four colours. Therefore the Morgan has certainly been a “best seller” for the British market. This is a fact that still surprises me both for the model and for the real classic car, well known for its very low comfort level...”

Why did Modeltime Limited decide to import Brumm’s models in Great Britain?

“From the old times at Rio, I was always impressed with Reno Tattarletti’s loyalty, and with his extraordinary capacity to look into the future, an essential quality for a real entrepreneur”.

Up to now you have only said good things about Brumm. Can you at least tell us one defect in Brumm’s models?

“Effectively there is only one thing that I have always considered a poor element in Brumm’s policy...”

And what is that?

“Brumm has never been able to decide to discontinue the first part of its range, with the exception of the first ten models. In my opinion this is wrong for a number of reasons. The first is the evident difficulty the company has in maintaining a good flow of supply of its models as the catalogue now includes more than three hundred items. The second reason is that this difficulty is automatically transferred to distributors and retailers who are forced to hold the entire range, often with substantial difficulties. Last but not least, the collectors: I think that it is a very big mistake to keep the entire range in production for thirty years because this reduces the charisma and the attraction of possessing models that are truly rare and destined to increase in value by the mere fact that they are no longer produced. This is exactly like it is with stamps, antique jewellery, delicate porcelain objects and antique furniture”.



Big Brumm...



Mr. Lewin / Modeltime Ltd



LE04 Morgan Super Sport
barrelback
Morgan's 80th anniversary

The importance of the car manufacturers

Cooperation with the car manufacturers is an essential starting point of Brumm's production in the future. A "circular" itinerary that starts with the history of a given model, identifies the original creation, identifies the details with an accurate study, executes measurements and detailed controls and then, only then, enters the final part of the route by proceeding with the execution of the reduced scale model.

Today Brumm, thanks to the intuition of its founder, is the only model car producer with its own car museum connected to the company; this is a precious and irreplaceable source of information and research that helps to make the scale reproductions so precise.

"At a time where all is devoured by speed and anxiety ", underlines Rio Tattarletti, "our production is oriented towards the strictest historical research: we do not wish to limit ourselves to copying a model, we wish to know its history in detail, know how it's made, study up to its smallest detail. In other words we wish to start from the real car and reproduce all the changes that over the years have been introduced by the car manufacturer".

This is an ambitious project that may well become an important reference point for car manufacturers or other companies that have used cars to sell and promote their products.

A strategic alliance, a bridge, therefore, rather than a fracture such as the one created in recent times by the wrongly conceived copyright criteria that have



The past



Research and restoration

pushed certain car manufacturers to impose “royalties” on model car producers with levies of up to 10% on the price of each model. These requests, in addition to damaging the collector, bear with them the risk of stopping rather than promoting a precious historical testimony, such as miniature cars certainly represent.

An element of progress in the right direction may be represented by a partnership with a Formula 1 team to provide testimony to the great racing public of the sophisticated technical evolution race by race with the immediacy guaranteed by Brumm's flexible structure.

Today it is more and more difficult to approach a Formula 1 paddock, to touch with one's eyes the thoroughbreds of speed, to appreciate visually the changes studied from one Grand prix to the next.

So here is the idea: to trace a season through a series of models that testify the route taken towards victory and offer it to customers, aficionados, and model car collectors.

Evolution of research would be documented with 100% faithful reproductions, a precise testimony precious both for the car manufacturer and the companies who have cooperated in the realization of the car (electronic components, brakes, tyres, gearbox, aerodynamics, etc.) And of course, for the collector.

I'evoluzione della specie Fiat 600...



Fiat 600 1st series (1955)



Fiat 600D (1960)



Fiat 600D *fanaloni* (1965)



Photo archive of the Fiat 600 Multipla D



The future?

Models, witnesses of time

Time increases in value thanks to memory. Memory is inspired and fed by recollections, the only elements capable of defeating darkness.

What would be left of an important event if nobody were to remember it? For this reason, since the early '80s, Brumm has given special attention to special series of model cars produced in limited editions with exclusive details. Up to now, a total of more than 400 promotional models have been made in limited editions of varying numbers, from a minimum of fifty pieces.

Among the first to be made were the Fiat models supplied in a special box in 1981 to celebrate the 50th anniversary of Fiat's Lingotto factory, based on a specific request by Fiat itself; in the same period a special series called "Colosseo" was made, representing Italian cars of the immediate post-war era. Also from 1981 is the Fiat 500B van that Brumm made in an exclusive dark blue colour for the second edition of the national swap meet in Verona. From that time, Brumm has always linked its name to this famous swap meet by producing every year a limited edition model.

While the first special series by Brumm were sometimes made in tiny quantities (as few as 50 or 100 pieces), recently the economies of production have imposed the realization of minimum 500 pieces per model. Only on very special occasions these quantities are reduced to 300.

The major customers for promotional models are the car manufacturers



Lingotto Series



Colosseo Series



Special edition for the 40th anniversary of Porsche AG



Fiat 600 + Fiat 600 for Zambon Italia

themselves, but also other small and large companies who find in the personalized model car an effective and irreplaceable marketing tool, that can be used to celebrate a moment or an event or the history of that company.

All these products are catalogued with a special progressive code number that takes into account the year of manufacture, any special features and the number of models produced. These elements, to assist in the identification as time goes by, are included in an electronic "database" with all relevant details, which is divulged every six months on Brumm's Internet site to guarantee better visibility to the product.

Consulting the book "Automodelli Brumm 1972-1998" produced in 1998 by Paolo Rampini can assist research of these special models. In this catalogue every single model produced by Brumm between 1972 and 1998 is illustrated.

Ramazzotti's cars of the '50s



Fiat 500C Van



Fiat 1100E Van



Fiat 600



Fiat 600 Multipla



AutoUnion Tipo C 16 cilindri for Audi AG



Automodelli Brumm 1972-1998

Further information on Brumm promotional models is available by sending an e-mail to: **promo@brumm.it**

Chapter XVIII

Museums: from the past to the future

The dream of every collector is to wake up one morning and find himself surrounded by the cars he desires, jealously kept and lovingly cared for, all in his personal museum!

Museums, whether linked to foundations, collections institutions, or founded by car manufacturers, clubs, racing teams or tracks, constitute a spring of history and documentation that is unparalleled in the mind of each model car aficionado.

Unfortunately it happens at times that due to lack of adequate funds and resources these collections are not given due consideration and the cars forgotten.

Regardless of this all these cars represent a precious piece in the jigsaw puzzle of motoring.

For this reason Brumm has decided to promote the Museum collection series that starts in 2002 and underlines the thirtieth anniversary of the company.

Honouring the old tradition of precision and attention to historical, Brumm's technical experts have already prepared a specific area to study and make specific measurements of the cars to be reproduced that originate from Italian and European museums.



1/43 scale model. The real one... is at the Museum.

“In spite of the precision of modern technologies, including modern video and photographic technique and instruments”, comments Rio Tattarletti, “only direct, close and prolonged contact with the car to be reproduced allows the possibility of capturing the details that transform any miniature model from a reduced version to a hi-fi model, a guarantee to all collectors and aficionados of the full application of the Brumm concept of ‘styling in miniature’ “. Rio finally adds: “Some of the most famous cars in our catalogue will be produced on request and boxed in personalized packaging that will allow tens of thousands of aficionados to learn the features of the museum, its history, all information necessary to reach it, opening dates and times, and details of the contents of the museum”.



Customized box



Illustrated leaflet

The e-mail address **museum@brumm.it** is available to all who require or can provide further information on this new series.

Chapter XIX

Edoardo Massucci, the voice of history

"Brumm has given a great contribution to development of model car production and collecting in Italy". This important acknowledgment of Brumm's place in the history of model car production comes from Edoardo Massucci, famous journalist, historian and director for over forty years of the first Italian model car magazine Quattroruotine.

"I still clearly remember Reno Tattarletti, Brumm's founder, a generous and dynamic person and a great lover of all cars, whether important or not", says Massucci, who continues: "I hold a great memory of Reno, and I believe that we owe him and his most faithful colleagues a debt of gratitude for the precious opportunity that Brumm has given to all collectors from the '70s onwards to complete and fill in their collections with reproductions of cars not previously available and up to that time virtually ignored".

With regard to the future of model car collecting, Massucci has been urging the manufacturers for many years to diversify production and to tend towards originality.

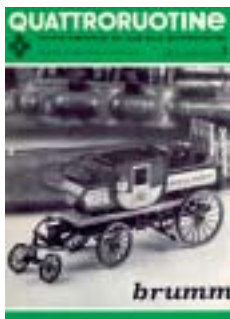
"I think that model car manufacturers should avoid proposing the same items with infinite variations on the same theme. In my opinion they should provide historical testimony by producing models that have not been made by others. This is what collectors expect, certainly not commercial fights over the same reproductions, often issued with the only objective of coming out with the novelty before the competition".

1976



Quattroruotine

1976



Quattroruotine

1986



Ferrari Style, Italy

1997



Milan White Cross
magazine

For Massucci the winning strategy may well be the creation of agreements between competing producers. "It is necessary to make an effort to make these agreements to avoid useless duplicates of the same cars. It is much, much better to cover empty market niches with a careful and focused strategy. Italy is a country that has deeply contributed to the progress and history of the motorcar. There are precious opportunities to produce fantastic models that nobody has ever made before".

"I am convinced", adds Massucci, "that only with the cooperation between manufacturers it will be possible to complete collections and avoid incredible and unforgivable oversights for a country like Italy, the home for authentic jewels of motoring".

Edoardo Massucci's point of view on the recent policy of car manufacturers on so-called "rights of reproduction" is also significant; this policy of modern times represents the confrontation between the theory of the "distinctive principle" as an expression of exclusivity against the theory of the "descriptive principle" as the right of representation exactly as in the world of art or show business where this is an every day event.

"It is certainly true that model car manufacturers earn money from the production of models, but it is just as important to underline that model cars are an important promotional element and publicize the car make with the general public starting from the first consumer, the child. Many adults have become enamoured with the make of their heart by playing with toy model cars. Car manufacturers, who rely on far more significant balance sheets for their livelihood, should not have placed so many chains on this form of artistic expression that reaches all homes, hits home in the world of fantasy, nourishes culture and history, memory and dreams".

1998



Brumm advertising

2000



Motor, Russian car magazine

2002 ?



Modelli Auto special on Brumm's 30th anniversary

New technologies

Water comes from mountains, descends to the plains through rivulets that slowly become bigger, become streams then rivers, and finally widen into the sea.

Every bend, every crevice, every rock designs water and is designed by water, transmits a colour, exalts a refraction. This is the way that Brumm, whose history is linked to names of water, has interpreted the various stages of its evolution that has been recounted in the twenty chapters of this book.

Brumm has provided an answer to each historical period, with the feature of uniqueness of those companies that through memory have been capable of linking past to future, tradition with research, origin with development. Finally Brumm has offered its customers a product born of intuition before creation, design, forging refining, painting and assembly always under the same roof, never leaving home.

One only place to assure all these phases; in other words a concept of total quality that has become the guiding star also for the future Brumm: an Italian company at the forefront in Europe that, while maintaining the solid principles of its founders, is more and more oriented to customer satisfaction and efficiency. Where by efficiency the meaning is to do things and do them well.

Within this strategy, the role of the collector will become even more crucial in the near future thanks to the new technologies. With these the collector will be able to have an on-line dialogue with designers and artists, propose his ideas, suggest models to be made; in other words he will provide the future direction of production.

It is not therefore an accident that Brumm was the first model car manufacturer to organize an Internet site back in 1996. Tomorrow the opportunities given by the net will be of even more value by offering aficionados the possibility of affecting future choices thanks to referendums, e-mails, and the web-cam. No longer a distant company, but a close one, at "mouse" distance.



Brummlogo
30th anniversary



Fiat nuova 500 "pink"
30th Brumm anniversary

Our colleagues since 1972

This is a list of all who have cooperated with us during our thirty years in production. We wish to extend to all our sincere gratitude for their human and professional contribution.

Adalberto Millefanti, Alberta Ortelli, Aldo Lironi, Angela Balicco, Anna Maria Tramontana, Carlo Rossi, Davide Caldi, Donato Bianchino, Egidia Bilotta, Egle Avanzi, Elena Ferrari, Elena Pagani, Elena Trascurato, Elisa Restelli, Elisabetta Galimberti, Elisabetta Rubino, Fabrizio Nosedà, Fabrizio Rossi, Federico Fomasi, Felicina Molteni, Gerardo Bianchino, Giorgio Molteni, Giovanna Giudici, Giuseppa Mangiapane, Giuseppina Schiavello, Grazia Foti, Jonathan Scott, Laura Volonteri, Lidia Levre', Luigia Luraschi, Mara Tattarletti, Marcon Luisella, Maria Luisa Millefanti, Maria Rita Marcon, Maria Rosa Galimberti, Maria Sacca, Maria Teresa Tiloca, Marina Arrigoni, Marina Trascurato, Marzia Bianchi, Massimo Bianchi, Maurilio Millefanti, Maurizio Bianchi, Mauro Mucci, Michelina Madda, Miriam Arlati, Mirko Malvestio, Nicole Dumoulin, Pietro Di Giacomo, Raffaele Venturini, Renata Induni, Rita Zaffaroni, Roberta Roccaro, Roberto Damiani, Salvatore Cammarata, Salvatore Serpa, Santina Grigioni, Sara Terzaghi, Stefania Costantini, Stefania Millefanti, Stella Briganti, Teodosia Castagna, Thomas Donati, Tiziana Bianchi, Tiziana Malvestio, Ugo Bianchi.

Grazie

Printed in September 2002 in Capiago, Como, Italy
by Grafica Raveglia



librumm 1972/2002
limited edition
n. 0001 / 1.000

BRUMM s.n.c.
via Lomazzo Bizzarone 7
22070 Oltrona San Mamette
COMO - NORD ITALIA
TEL 031 931772 FAX 031 934542
EMAIL brumm@brumm.it
INTERNET www.brumm.it