

128 PAGES SPECIAL  
BATTLE OF THE BULGE

# WAR PAINTS MAG'



# N°02

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AVAILABLE IN FRENCH



HISTORY : THE PANZERFAUST



HISTORY : GERMAN 8,8CM  
SHELL BOX

MODELISM, BY MODELERS, FOR MODELERS

# BATTLE OF THE BULGE

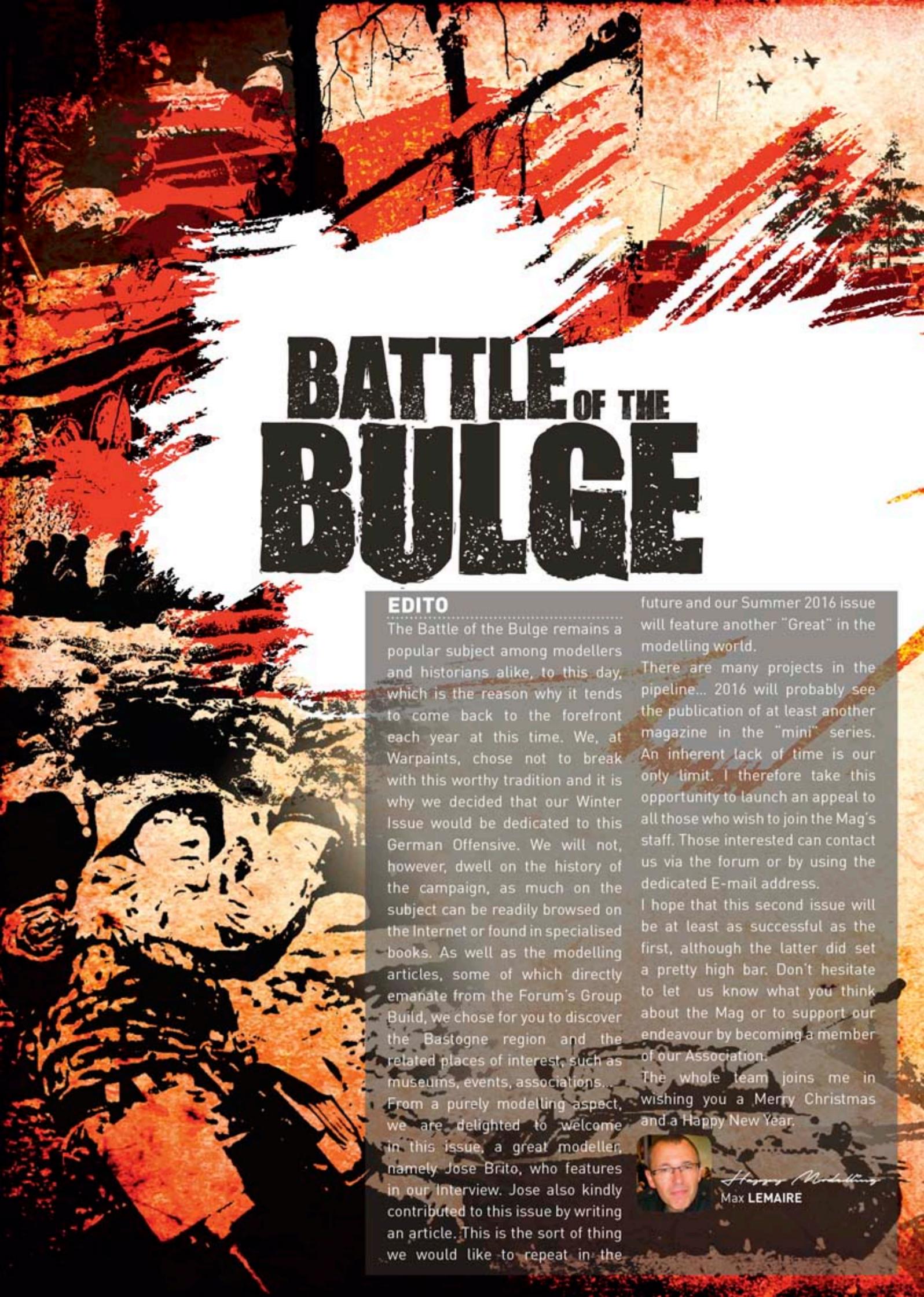


JOSÉ BRITO  
AMBUSH AT POTEAU 1/35



SCHWIMMWAGEN - 1/35 | M29 WEASEL - 1/48 | MESSERSCHMITT BF 109K-4 - 1/32 | DODGE WC51 - 1/35 | KING TIGER 008 - 1/35

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# BATTLE OF THE BULGE

## EDITO

The Battle of the Bulge remains a popular subject among modellers and historians alike, to this day, which is the reason why it tends to come back to the forefront each year at this time. We, at Warpaints, chose not to break with this worthy tradition and it is why we decided that our Winter Issue would be dedicated to this German Offensive. We will not, however, dwell on the history of the campaign, as much on the subject can be readily browsed on the Internet or found in specialised books. As well as the modelling articles, some of which directly emanate from the Forum's Group Build, we chose for you to discover the Bastogne region and the related places of interest, such as museums, events, associations... From a purely modelling aspect, we are delighted to welcome in this issue, a great modeller, namely Jose Brito, who features in our Interview. Jose also kindly contributed to this issue by writing an article. This is the sort of thing we would like to repeat in the

future and our Summer 2016 issue will feature another "Great" in the modelling world.

There are many projects in the pipeline... 2016 will probably see the publication of at least another magazine in the "mini" series. An inherent lack of time is our only limit. I therefore take this opportunity to launch an appeal to all those who wish to join the Mag's staff. Those interested can contact us via the forum or by using the dedicated E-mail address.

I hope that this second issue will be at least as successful as the first, although the latter did set a pretty high bar. Don't hesitate to let us know what you think about the Mag or to support our endeavour by becoming a member of our Association.

The whole team joins me in wishing you a Merry Christmas and a Happy New Year.



*Happy Modelling*  
Max LEMAIRE

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# B000

## References used :

- kit Revell 04702
- photoetched set Eduard 33022, masks JX008
- exhausts Quikboost 32024

## Short historical reminder :

As part of the Battle of the Bulge, operation Bodenplatte had to give the air superiority over the battlefield to the Luftwaffe in order to relieve pressure off the troops committed in the German counter-attack. On 1st January at dawn, nearly 900 German aircraft (fighters and fighter-bombers) took off from 35 airfields located east of the Rhine River. Their objective was the destruction on the ground of the Allied aircraft based in the zone comprising North-Eastern France, Eastern Belgium and Southern Netherlands.

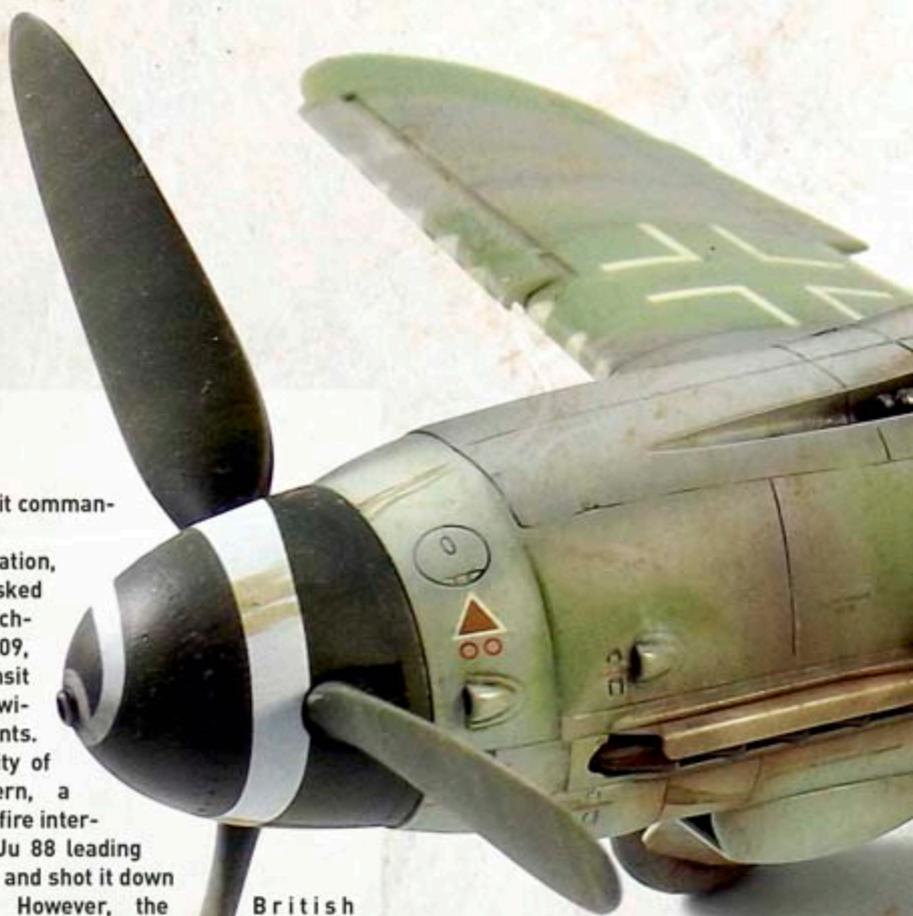
But because of a poor preparation, the lack of experience in air-to-ground attacks of the pilots and bad communications between the various components (in particular with the Flak), the results were reserved. In fact if some units fulfilled their mission, many got lost or didn't find their objectives. What should give the air supremacy back to the Luftwaffe only resulted in weakening the German fighter force which already has considerably been stressed for many months. From the 875 fighters involved, 300 didn't fly back and 237 pilots were killed, missing in action or taken prisoners, that is 27% of the total strength committed. This result was disastrous for the Luftwaffe which could not afford to lose that many pilots, among

whom 19 unit commanders.

In this operation, the JG 53 tasked 79 Messerschmitt Bf 109, but the transit didn't go without incidents. In the vicinity of Kaiserslautern, a flight of Spitfire intercepted the Ju 88 leading the II./JG 53 and shot it down in flames. However, the pilots didn't notice the Messerschmitt flying at a very low altitude. Meanwhile, the III./JG 53 rendezvous with the rest of the group. Having taken off from Kirpilsch, the pilots encountered thirty P-47D patrolling. The Allies' attack was devastating for the unit, thirteen Bf 109 were shot down within minutes.

I chose to represent the Bf 109K-4 registered 15 black Wnr. 332579 from the III./JG 53.

British Messerschmitt missed the group. Having taken off from Kirpilsch, the P-47D attack was devastating for the unit, thirteen Bf 109 were shot down within minutes.



Text and pictures  
Mickael  
**ROULLEAU**

1:32

# Enplatte

The last chance operation

Messerschmitt **Bf 109K-4**

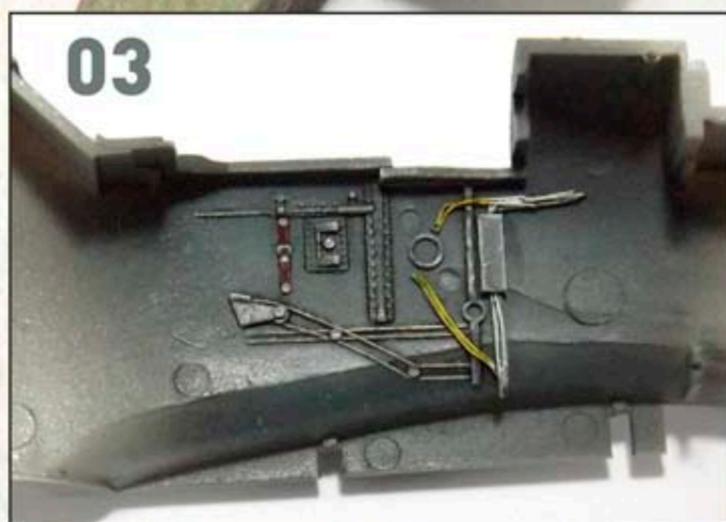


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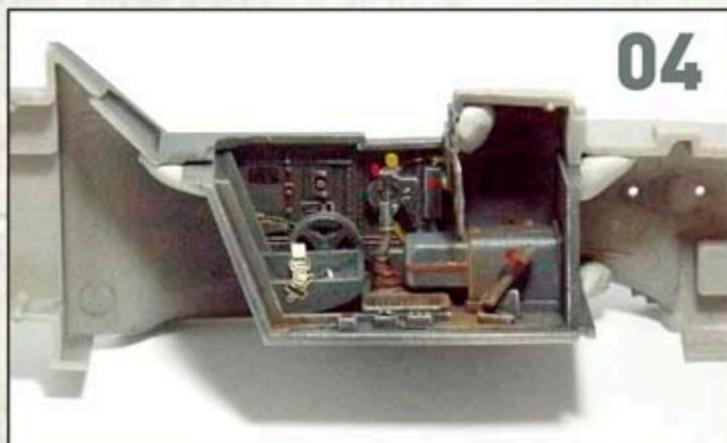
## The kit

It is the excellent kit made by Hasegawa and reboxed by Revell. Although it dates from the 90s, it remains a great value in terms of assembly and shape accuracy. Indeed, the fit is nearly perfect and very few putty is required, as you will see it.



The build naturally starts with the cockpit which Hasegawa had well reproduced. So I just added on the sides and the floor some cables from copper wire and some boxes in styrene. The assembly is painted in grey Gunze H416 (RLM66), and then I enlightened some panels. To finish a dry brush is applied over the edges.

Pictures 01, 02, 03 ↗





The details are enhanced with some acrylic paint. The dust effect is done with dry pastels; the straps for the rudder pedals are lengths of masking tape. The pre-painted photoetched (PE) belts are installed in the seat; the back strapping will be added at the end of the build and set in a dynamic position.

**Pictures 04, 05** ↙

The pre-painted PE dashboard is a real plus.

**Picture 06** ←

The assembly of the fuselage halves is a no brainer, no putty needed there.

**Picture 07** ↗



# BUILD Messerschmitt Bf 109K-4 Revell 04702



At this stage, you must not forget to drill and create from a hypodermic needle the fast drains.

**Picture 08** ←

Fixing the wings of the bird was quick and thanks to the perfect fit, I still did not need putty.

**Picture 09** ↙

While the glue was curing, I dealt with the landing gears and their doors. The whole assembly was painted in Gunze H70 (RLM02), a white dry brush was applied and a wash of Sienna Earth enhanced the details.

**Picture 10** ↙

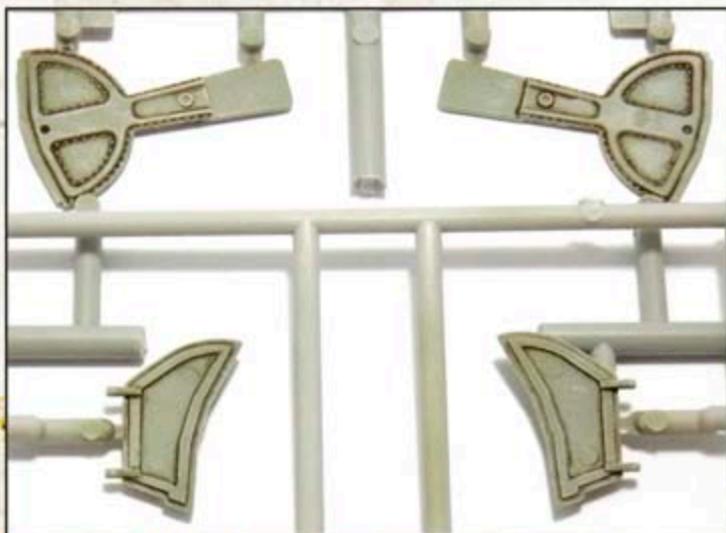
The legs and the tires are very finely molded and a nice paint is enough to get the subtle details highlighted. The rods of the jacks were covered with adhesive aluminum as the metallic rendition is perfect at this scale.

**Picture 11** ↘



The painting process starts with a black preshading of the structure lines.

**Picture 12** ↓



**10** ↗



**12**

To realize the so peculiar scheme of the « Karl », I decided to make masking templates from the Revell paint instructions. First, I enlarged them to the right scale then I carefully cut them. Subsequently, I fixed this puzzle onto the kit with some patafix (equivalent to blu-tac) balls. This was intended to get a camouflage with slightly soft edges.

### Picture 13

Then I played with the parts of the puzzle to apply the various shades. For these, I chose the following references: H417 (RLM76), du H69 (RLM75), and H422 (RLM82). Here is the result after removing the masks.

### Pictures 14 and 15

The decals are set over a gloss varnish coat, and then some washes are applied. I finish by sealing all with a coat of satin varnish.

### Picture 16



Having decided to represent a plane which suffered from severe weather conditions and a lack of maintenance, I apply a more extensive weathering. So I get my oil paint tubes ready and I start by applying drops of various shades all over the surfaces of the kit

### Picture 17↑



# BUILD Messerschmitt Bf 109K-4 Revell 04702

Then with a flat brush and a small brush moistened with lighter fluid, I draw the paint dots in the direction of the wind on the wings and the flaps (rearward), and downward for the fuselage. To conclude I spray several coats of highly diluted light grey (H311) on the upper edges of the fuselage, the engine cover and the landing gear bumps. This is done to merge the flows effect and create gradation ala "zenithal paint".

**Pictures 18, 19, 20→**

The exhausts streaks are made with some much diluted XF-64 «red brown», then I progressively add drops of XF-10 «flat brown» in the airbrush cup to partially darken the streak. Then I add some drops of XF-1 «flat black» to paint the center of the stain and finally I make a small light stain just at the exit of the exhaust pipes with some much diluted XF-57 «buff».

**Pictures 21 et 22→**

The underside is not forgotten; I generously applied flows and stains.

**Picture 23↘**





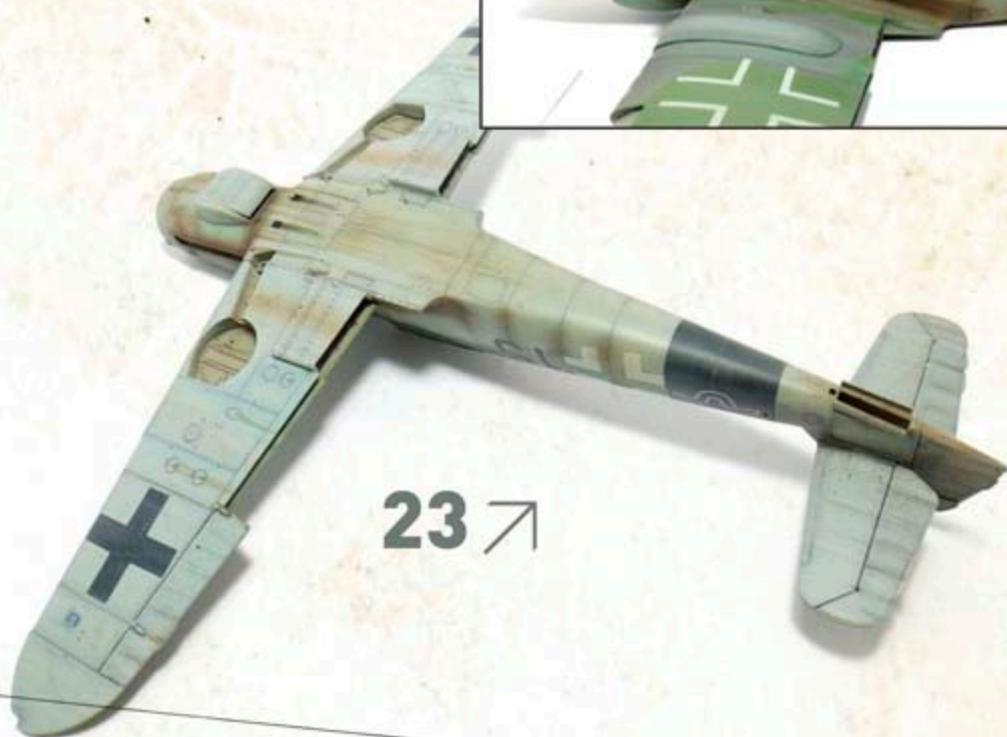
20 ↙



21



22



23 ↗



➤ To finish this build, and as usual, I glued all the small and fragile parts as well as the landing gears and the exhausts.

As a conclusion, this is a very nice model, easy to build, with which I had a lot of fun during the painting step.

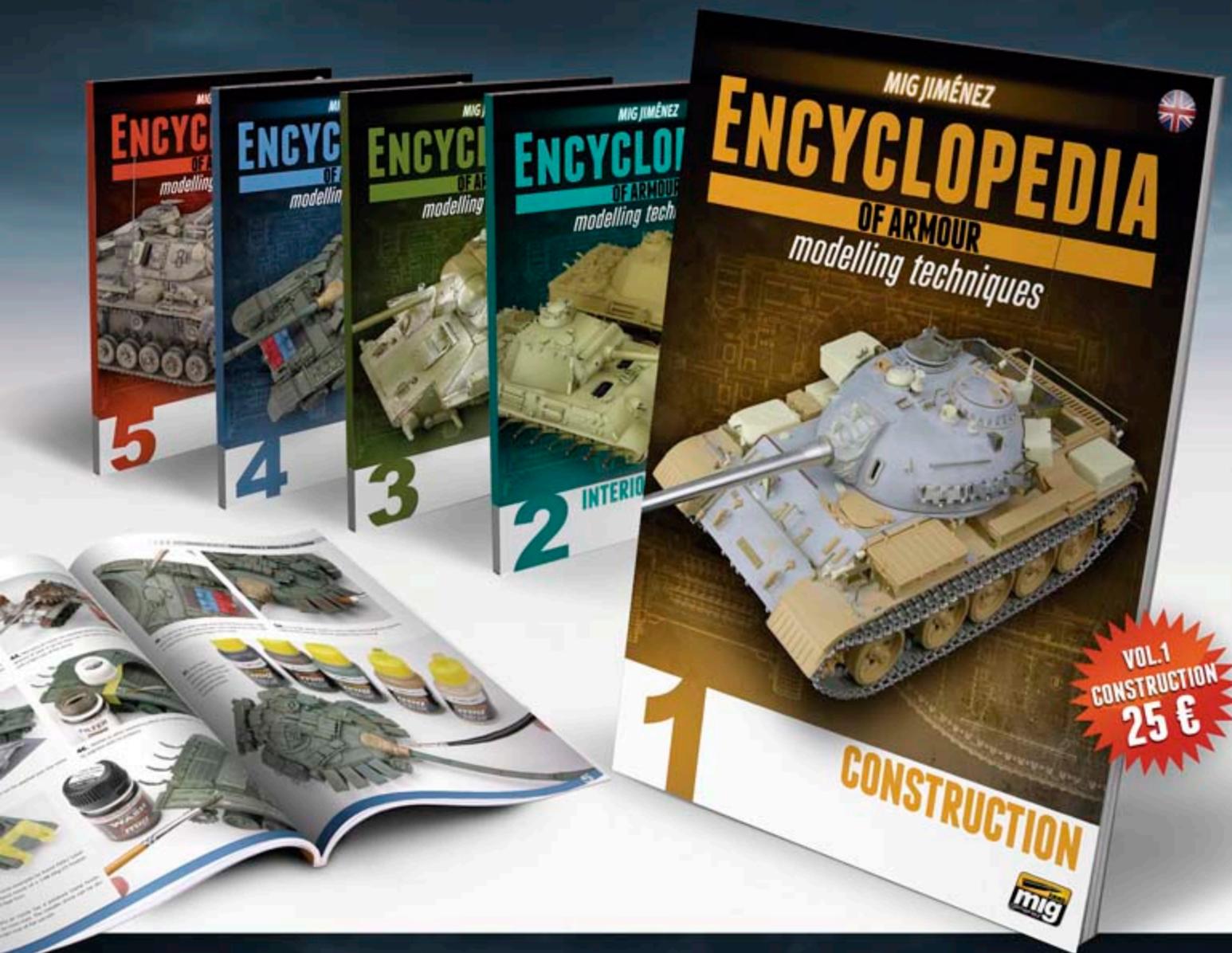




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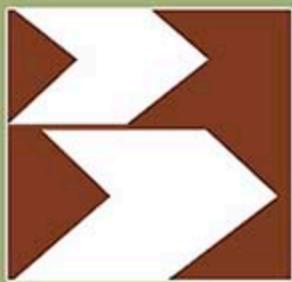
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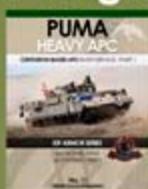
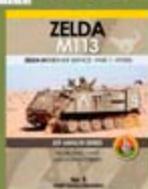
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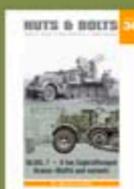
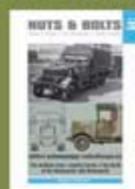
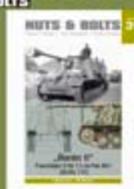
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# DO



## References used for the kit :

Model kit AFV Club ref. 35S15  
US Dodge accessories  
Set BlackDog T35102  
Figure Mantis Miniature 35057

## Historical overview

The Dodge Weapons Carrier 51 (WC51) entered service in April 1942. There was another version with a winch called WC52.

The vehicle was designed to carry ammunition supplies but could also carry 8 fully equipped soldiers.

The WC51 was powered by a type T214 3.8 liter engine delivering 92 HP. The Dodge was nicknamed by the GI's "Beep", short for "Big Jeep".

More than 250,000 vehicles of both types 51 and 52 were built during the war. It was used as the base for a command version, a 6 wheeled drive version, an ambulance version, etc ...

After the war it remained used by many armies among which the French and the British armies.



Text and pictures  
Jean-Charles  
**Windels**

1:35

# DODGE WC51



#### Technical datasheet

Type: Transport vehicle  
Production: 255,196 vehicles  
Engine: Dodge T 214  
Displacement: 3.8L with 6 cylinders in line  
(3,772 cm<sup>3</sup>) delivering 92 HP  
Maximum speed: 85 kph  
Range: 380 km

Fuel consumption: 29.5L per 100km  
Weight: Empty: 2,380kg - Loaded: 3,380kg  
Length: 4.24 m  
Height: 2.08 m  
Width: 2.10 m  
Fuel capacity: 114L

**BATTLE**  
of the  
**BULGE**

## ▾ The kit

The box contains 202 parts on 8 olive green sprues, 1 clear plastic sprue, some vinyl parts and a string for the winch cable. The decals allow three vehicle options. The box does not include any photoetched parts.

The instructions are clear, detailed and divided into 22 steps. Both the WC 51 and 52 variants can be built, the latter differing by the addition of a front winch.

The kit does not present too many injection pin marks and the molding is perfect which facilitates the parts cleaning.

In my opinion, the AFV Club « WC 51 Beep » kit is the best of this vehicle. Easy to build, it will only require a couple of hours to assemble. To improve the model, I recommend using the Eduard PE set (which alas I was unable to procure!).

The BlackDog set is one of the few resin upgrade sets to provide a tarp for the Dodge. The set provides the tarp in three parts (the driver compartment roof, the main part which covers the cargo compartment and a rolled part to be attached to the back of the main one), one bumper with a rope, strapped blankets over the fenders, 4 snow chained-wheels and one spare wheel (this one being covered with a protection which is a collector invention!)

The overall look of the tarp is quite basic, in particular concerning the folds and recesses. The resin is thick and must be thinned with a Dremel tool. Some air bubbles needed to be filled. All in all, the rest of the set (the pioneer tools, the bumper and the wheels) is up to the usual BlackDog standard and is a real addition to improve your model.

The resin GI figure is a Mantis Miniature reference. The sculpture is very nicely done and the face is vivid.



**01** We kick off this project with a sketch of the vehicle and the figure. That way we can see the work ahead. See the preparation drawing and the finished model.



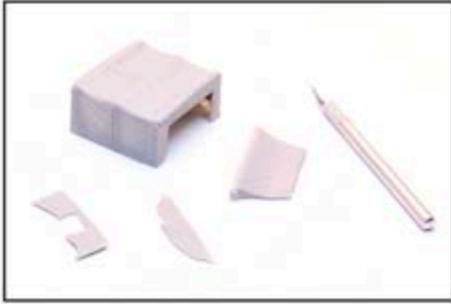
**02** The build starts by the engine. This one is very basic and as it won't be visible in the end, it has not been detailed. Right after, it is painted black to avoid any undesired glint.



**03** The undercarriage is then built with no difficulty. The kit does not present many assembly difficulties and can be built within an evening.



**04** The engine is installed and the whole assembly is primed in black as a base for the following painting job.



**05** The separation between the cabin and the cargo compartment is cut away with a knife. To facilitate the through way, this separation was not systematically present.



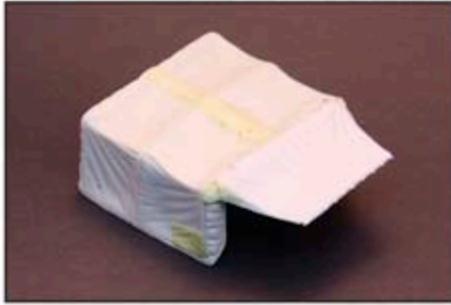
**06** Following many dry fit tests on the WC 51 cabin, I finally had to enlarge the tarp by nearly 4 mm. This one looked like it was floating and was not realistic at all.



**07** 2 pieces of 2 mm thick styrene are glued together with liquid cement. This part will act as the junction piece to enlarge the tarp.



**08** After it had dried, the styrene part was glued to the resin ones with heavy duty glue.



**09** The excess of styrene is removed with a Dremel tool. The folds in the tarps are shaped in some Milliput bi-material putty with appropriate tools and smoothed with a wet brush.



**10** 24 hours later, the Milliput has cured. After a dry fit test, one can notice that the tarp perfectly fits and more realistically hangs over the rear of the vehicle.



**11** The build of the Dodge is nearly done. The use of a PE set would have brought more finesse and details to the model, but having failed to find one, none was used. The BlackDog set is dry tested on the vehicle.

**12** The model got two thin coats of Mr Surfacer spraycan primer. This eases the painting and enhances the flaws if there are any.



**13** The lower hull and the recesses are painted in XF-61 Dark Green to increase the contrast.



**14** Then comes the Olive Drab with some XF-21 Sky added. It is sprayed in several successive thin layers to let the dark green show through.



**15** This mix is enlightened by adding more «Sky» and then applied according to the modulation technique.



**16** Details are reworked with a brush and some OD mixed with some white and a bit of sand yellow. The result of this step will be toned down after the weathering.



**17** For the Dodge tarp, I wanted to try the Black and White (B&W) technique dear to José Luiz Lopez and Yvan Garnier. To see more details, have a look at the article about Yvan Garnier's T-55 Enigma in the Warpaints Mag volume 1.



**18** The XF-49 khaki base is sprayed in translucent coats to let the B&W job show through. The details on the tarp are reworked with a brush and light tones.



**19** A star-shaped mask and an airbrush have been used to make the marking on the hood.



**20** The decals are set onto the vehicle, then when dry, they are covered by a coat of Klir.



**21** Rear view of the Dodge with the decals. On the picture, the modulation technique can easily be noticed.



**22** The model gets several coats of Tamiya varnish to protect it during the following weathering steps.



**23** The weathering begins with the application of a green filter, in this case in Humbrol 117 US Light Green.



**24** To depict surface scratches, some Model Color OD enlightened with Sand Yellow of the same brand is used.



**25** Deeper scratches are made with German black brown.



**26** and **27** In order to highlight the recesses and the edges and thus enhance the volumes, various washes are applied: AK Interactive "Dark Brown" and Ammo of MIG "Dark Wash".



**27**



**28** Some Faded Green oil paint is used in the recesses to increase the contrast on the Dodge. We start depicting the dirt stains with some AK «Streaking Grime».



**29** Dust stains are created with some "Rainmark for Nato Tanks". This product is also applied on the tarp.



**30** To create mud splashes, some plaster of Paris is mixed with some "Dark Mud" and a bit of Fresh Mud. An old brush is used to project the mix with the help of an airbrush.



**31** The same technique applies to project pure Fresh Mud to simulate wet mud. The out-of-scale and unrealistic splashes are toned down with a flat brush dipped into white spirit.



**32** The resin tires are worked the same way but by insisting more on the tread with "Fresh Mud". Dark pigments and some "Winter Streaking Grime" are used to add some contrast.



**34** The tools are put in place and glued with white glue.



**33** ↘



**33** The tools are separately painted with various Vallejo acrylic references and using the wash technique. The strap of the Garand is made from Tamiya masking tape. The Coca-Cola® crate comes from the Plusmodel range. The rope is made from thin copper wire (electric cord).



**35** To complete the weathering of the Dodge, some Fuel Stains is applied to create the fuel streaks. The grease is depicted with some Humbrol Gloss Black. The rain marks are created with Humbrol gloss varnish mixed with a bit of "Winter Grime" and "Fresh Mud". The interior of the headlights is painted Chrome Silver while the stop and the turning lights are painted X-11 with the top coated with some clear red X-27 and clear yellow X-24.

**36** The various sub-assemblies constituting the vehicle are set in place and glued with white glue. Beforehand the windscreen got some dust effect made with highly diluted AK «Rain-mark for Nato Tanks».



**38** The base for the vignette is made from second hand material, a bit of MDF (medium-density fiberboard) and 2 mm styrene sheet. The back is made from a piece of insulation panel (polyfoam).

**39** The base is filled with tile glue, and then the wheel marks are printed in the still fresh material. When dry, the ground is painted with various earth tones to break the impression of monotony. The base is weathered with AK references, and to finish some Humbrol gloss varnish is added to simulate the wet mud.

**37** After having been primed in matt black, the Mantis Miniature figure is painted according to the zenithal painting technique. The Thomson gun strap is made from Tamiya masking tape.

**40** The tufts are made from a railway modeling grass reference in the Joefix range. The sign is made from styrene leftovers. It has been painted with acrylics paints and weathered with the same references used for the vignette. The text was created with a Mecanorama dry transfer letter set.



40

# DODGE WC51



# NUTS 2015

## 11-12-13 déc

### BASTOGNE BARRACKS

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BASTOGNE  
BARRACKS



# WC-52 Dodge

Pictures  
Jean-Charles  
Windels







The Bulge Relics Museum is the result of over 30 of passionate research on the field and encounters with veterans and locals.

The museum displays thousands of relics of this troubled period in a typical Ardennes barn, such as uniforms, equipment,

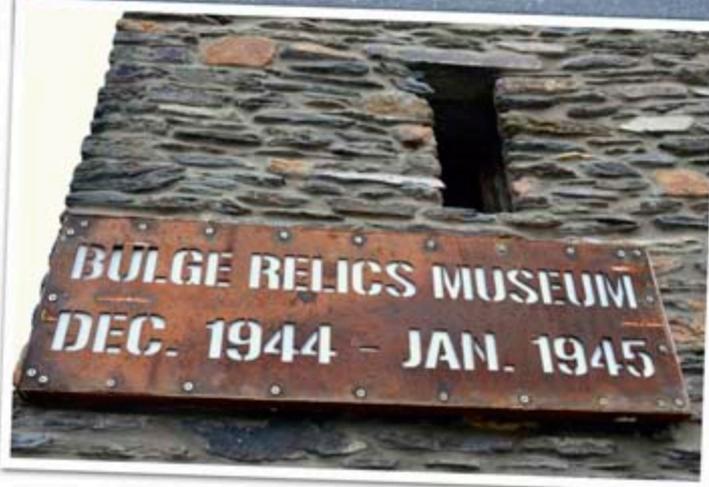
helmets, weapons, documents and parts from vehicles often lost under dramatic circumstances.

They bring us back into the daily life of the men of the time, civilians and soldiers alike and reminds us of how important it is to preserve the memory of these events for the generations to come.

Most of the artefacts on display were discovered in the area of Vielsalm, Lernieux and at the "Baraque de Fraiture".

The Bulge Relics Museum offers to its visitors a path composed of didactic displays, posters, pictures, vehicles and life-size dummies. The atmosphere and the music help the visitor diving into the dark hour of the 1944 winter when the US troops faced mainly the SS-Panzer divisions.

At the end of the visit, it is possible to view archives taken from the surrounding villages (circa 1 hour)

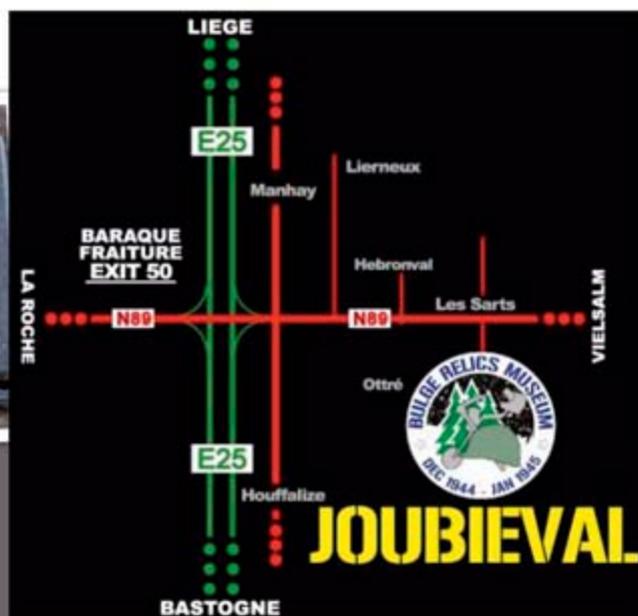


The museum is open every weekend between from June to September, from 1:00 PM to 5:00 PM.

It is also possible to visit the museum on the other days of the week upon request or book in advance in other periods.

Adults: 5€  
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# Schwimmwagen



## References used :

Tamiya 1/35 Schwimmwagen type 66	N° 35224
Black Dog 1/35 Schwimmwagen accessories set	N° T35012
Mantis 1/35 Schwimmwagen crew	N° 35054
DEF. Model 1/35 Schwimmwagen wide wheel set (2) sagged	N° DW30032

## Introduction

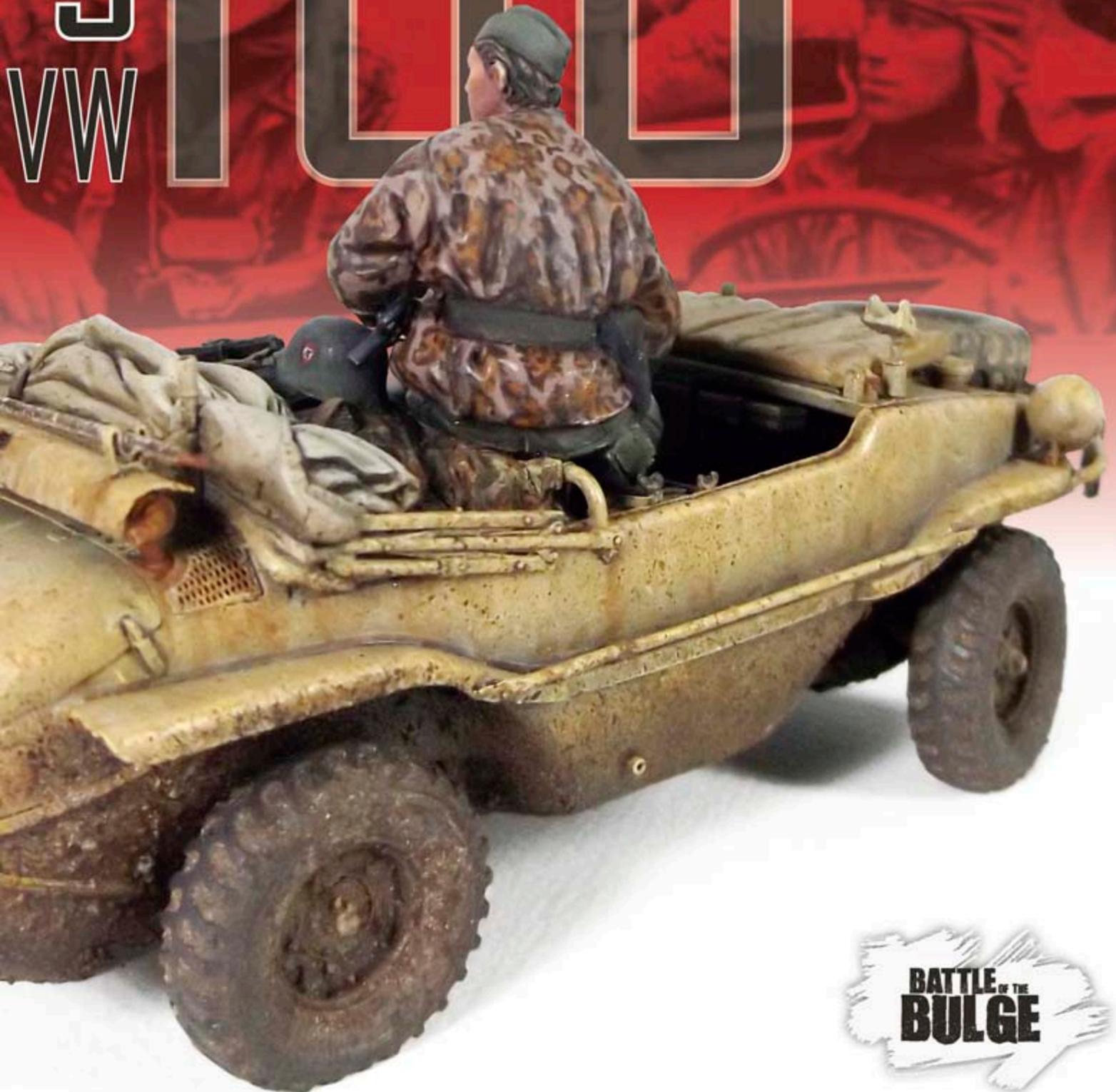
The Schwimmwagen was designed by Ferdinand Porsche and his team and over 15000 units were built between 1942 to 1944. Initially named Type 128, it quickly became the Type 166 with a few changes. Its amphibious capabilities were particularly useful on the Eastern front, as it was perfectly adapted to the muddy and swampy terrain so typical of this part of the world. The Schwimmwagen was used in most theatres of war, including of course the Battle of the Bulge in 1944, which was the subject of a Group-build on the Warpaints Forum between May and August 2015.



Text and pictures  
Eric **Coulon**

1:35

# 1066 Type agen VW



**BATTLE OF THE  
BULGE**

## The kit

Despite being a bit old, the Tamiya kit still is a sound base and can easily be brought up to date with detailing sets. In this instance, I have used a PE set from Parts that includes, among other things, engine grills, number plates and the propeller. The Black dog accessory set includes a covered windscreen, a covered spare wheel and the "stuff" that goes in the back of Schwimm'. This latter part gave me a few headaches regarding the fit, however, this was probably due to my lack of experience rather than to a bad design

from Black Dog. Anyhow, after quite a bit of sanding and dry-fitting, everything eventually went in and I must say that this resin set really improves the look of this small vehicle, giving it a "beefy" and operational look. Although I intended, at the beginning, to use the kit's wheels, I decided against it as these were rather "skinny". They were therefore eventually replaced with DEF Models items, which are beautifully cast and have a nice and natural "sagged effect". Two beautiful SS Mantis figures designed specifically

for a Schwimmwagen in the Battle of the Bulge were also purchased. These build-up really easily and once again, are a great addition to this little kit. I also attempted to scratch-build a few parts that were not included in the PE set, such as the exhaust cover and the circular protection for the propeller. For this, I used thick aluminium sheets cut from food packaging, or in the case of the propeller holding belt, lead sheet.

## Building and painting



**1**  
The Tamiya kit is built according to the instructions and the extra parts, such as the PE or the resin parts, are added as I go along. The fit of the Tamiya kit is perfect.



**3**  
The figures are put together in order to ensure a perfect fit with the car bodywork, seats and accessories with which they are interacting. This will require several dry fitting attempts before we reach the glue, which of course, is "Colle 21"



**2**  
Note the Black Dog covered spare wheel initially fitted to the kit, that will eventually be replaced with a far more convincing DEF Models wheel. A tarpaulin is sculpted with Magic-Sculp to fix the parts that were damaged during the fitting process. A rope is added to the front bumper to emphasise the amphibious nature of the vehicle. It is simply made with a length of string soaked in a mix of white glue and water tinted with black acrylic paint, which is then placed in position while still wet and allowed to dry.



**4**  
The circular protection for the propeller is done with thick aluminium sheet taken from a food container. It's perfect circular shape is not that easy to replicate and it took many attempts before a good enough piece was finally made. The bolts are made from plastic card, using a punch and die set and according to photos of the real vehicle. Hooks and attachment points are made with fine copper wire and the belt that holds the propeller assembly is made from lead sheet. The kit's part for the rear hood handle is kept and is thinned down by sanding until it reaches a more "in scale" appearance.



5



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7

5 &amp; 6

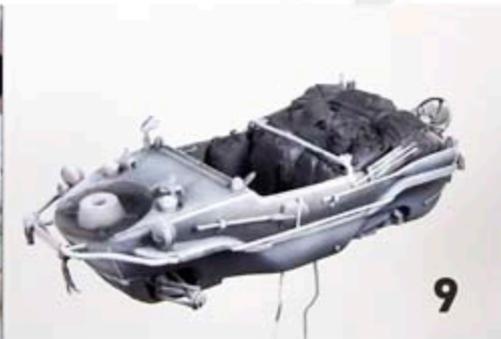
The tools and their attachments are glued on, as is the Black Dog covered windscreen and the machine gun mount is detailed with aluminium sheet.

7

The unpainted result and the beginning of the figure painting.



8



9



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8

Disappointed by the rather thick appearance of the Tamiya exhaust cover, I decided to discard it and scratch-build a new one in aluminium sheet. This way, the scale appearance is much more convincing as is the look of the fixings. This was relatively time consuming and rather fiddly, but it was overall a good experience. The Schwimm' is then washed in warm soapy water and primed.

9 &amp; 10

An attempt is made to paint the model according to the principle of the "Black and White" technique, using the airbrush. It is far from perfect, but as this is my first time, I'm not too disappointed with the result! The edges are emphasised with pure white using a paintbrush, whilst the shadows are re-enforced with black washes. The base colour Tamiya sand yellow XF 59 is airbrushed. It is diluted to a ratio of 20% sand yellow to 80% Tamiya thinner in order to keep the underlying "Black and White" coat visible by transparency. A coat of satin varnish is sprayed on, followed by the placement of the few decals. A new coat of varnish will protect against the weathering process to come.





11

11  $\blacktriangleright$   
Touches of various oil paint colours are randomly placed on the rear hood and are brushed in a vertical fashion using a paint-brush lightly dampened in White Spirit.



12



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12 & 13  $\blacktriangleright$   
The result...



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14  $\blacktriangleright$   
A Burnt Sienna oil paint filter is applied and left to cure for a few minutes. It is then reworked using a brush dampened with thinner in a upward/downward fashion on in circular movements.



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15  $\blacktriangleright$   
The details are outlined with a wash Mig Dark Wash and scratches are placed with a colour lighter than that of the base colour and these are further enhanced using MIG Ammo Chipping 044. Rust streaks are done using MIG Ammo's Streaking Rust Effects as well as the Rust Effect Colors set, also from from the MIG Ammo range.



16

16  $\blacktriangleright$   
Various pigment powders are used to simulate the mud and the dust. The powders are mixed and added to MIG's Acrylic Gel and stippled on the model using an old brush. They are also projected on the model using an old toothbrush. Further effects such as a wet effect are done using projections of satin and glossy varnishes. All this is worked on in stages in order to give a certain texture to the mud.



17  $\blacktriangleright$

The mud is concentrated in areas such as the wheel wells and the rear of the vehicle. The tyres are then wiped on the areas that are in contact with the road, in order to make the rubber colour re-appear.



18  $\blacktriangleright$

The canvas roof cover is finished, making sure that a strong contrast between light and shadow is achieved.



34

18  $\blacktriangleright$   
The "stuff" in the back of the car is painted and the spare wheel is dusted with pigments that are lighter in colour than the ones used for the mud effects. This ensures a contrast with the rather dark mud effects on the lower parts of the Schwimm'.

# The figures

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The figures are painted and permanently glued to the vehicle. The faces are painted using acrylics, starting with a base coat of Vallejo 876 Brown Sand. This base is lightened by adding Andrea Colour Light Flesh and then Citadel Spacewolf Grey. The shadows are placed using diluted Andrea Colour English Khaki and Vallejo 814 Burnt cadmium Red. The mid-tones are done using washes of Intense Orange and red Violet. The 5 o'clock shadows are simulated with light washes of Dark blue and Dark green mixed 50/50.

21

The camouflaged jacket is base coated with a mix of Vallejo 872 Chocolate Brown and 944 Old Pink.

22

The white jacket is base-coated with Vallejo 986 Royal navy Deck and lightened with Vallejo 918 Ivory and then with pure White for the extreme highlights. Andrea Colour English Khaki and a touch of black are added to the base colour and are used for the shadows.



23



23

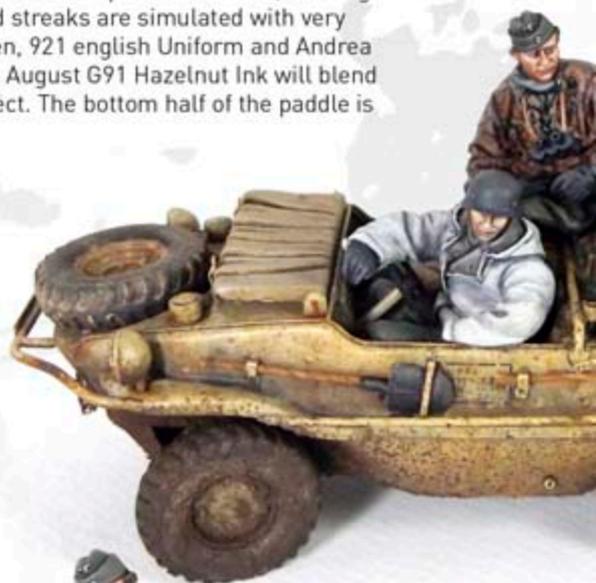
The ochre spots of the jacket are painted with Vallejo 981 Orange Brown and are then outlined with 822 Dark Brown German camouflage. The shadows in the deep folds of the jacket are re-enforced using washes of Black and Burnt Umber.

24



24

Finally, the paddle and the handle of the shovel are painted in wood, starting with a coat of Vallejo 917 Beige. The wood streaks are simulated with very fine and irregular lines of 914 Ochre Green, 921 English Uniform and Andrea Colour Wood. Several washes with Prince August G91 Hazelnut Ink will blend the colours together, giving a wooden effect. The bottom half of the paddle is shadowed using a few black washes.



## CONCLUSION

This little adventure has finally come to an end... A base representing a forest environment will be done at a later date to properly show off the Schwimmwagen, but in the meantime, I would like to thank my Warpaints friends for their advice during this build, as well as the "Staff", whose work allows us to meet on the forum and share our passion. There is an English speaking section, so come along and join the fun !



1:35

Schwimmwagen  
VW Type 166





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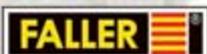
★ Diorama

★ Peintures

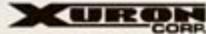
★ Pinceaux

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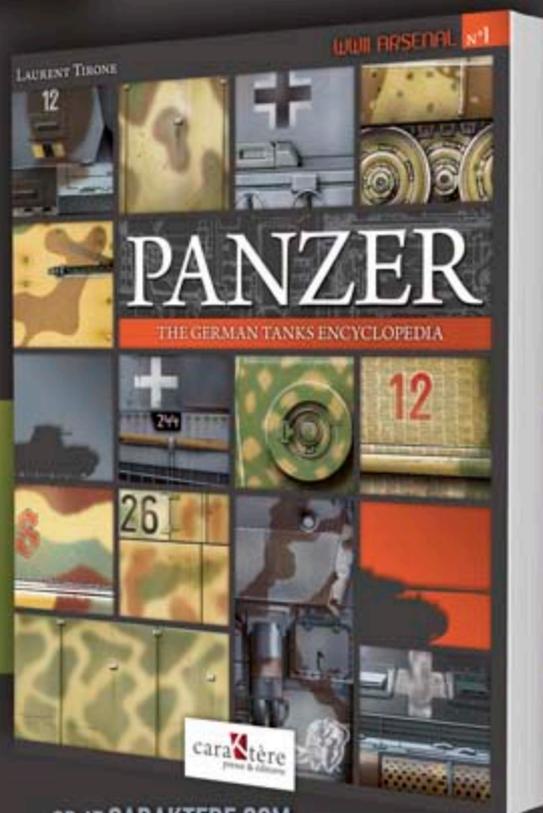
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## Ten questions to José Brito

### • Hello, can you introduce yourself in a few words?

Hi, my name is José Brito, I'm 40, from Portugal and I've been modelling in the last 35 years. I started building scale models around 1980 and in a professional way around 2004.

I'm a diorama modeller and my main interest is armour from the World War Two period. Even so, sometimes I have incursions into military planes, sci-fi models and modern armour.

Besides military scale models I'm also a militaria and World War Two items collector. Especially original pictures, newspapers and military gear.

When I'm not working in my workbench or collecting militaria, I'm surfing in my local spot, Ofir beach, near my hometown Barcelos.

My work is a constant presence in the leading edge modelling magazines, books, and internet sites.

### • How long have you been practicing military modelling?

As far I can remember I've been practicing military modelling from the beginning. My first model was an Heller Alpha Jet in 1/72, offered by my mother due my good behaviour in a paediatric examination.

I went to the toy store and chose the model by the box. Being a military plane, I can say that I'm in military modelling since the beginning.

### • Can you tell us what attracted you into military modelling?

Honestly I already asked that to myself many, many times. In fact there are several aspects that attracted me in the military modelling. The history behind the models, the wide variation of camouflages, paint schemes, weathering effects... The possibilities are almost endless.

Also, the historical accuracy is very important and I like all research we have to do before we build a military model or make a diorama.

### • What is your main area of interest? Have you ever practiced or are you still practicing other disciplines (such as figure painting, planes, etc)?

My main interest is World War Two, especially Western Europe scenario tanks in 1/35 scale. Even so and being myself a diorama modeller, I'm always making figures, civilian vehicles, planes, buildings, landscapes...

A diorama modeller needs to dominate several areas in order to make all kind of scenarios or environments.



• **How much time per week do you dedicate to military modelling?**

Usually I spend 2 or 3 hours a day. Most of my projects are commissioned works and sometimes, if I have a short deadline or a specific project, I need to work a little bit more time.

I always try to keep a balance between research and modelling. That takes some time, but in the end the final result makes the difference. Anyway, I can say that I spend 18 hours per week in military modelling / researching.

• **In your opinion, is painting and weathering more important than assembly and detailing or do you consider them equally as important in our hobby?**

In my opinion, they are totally equal. A great looking model is the combination of a good build, detailing, painting, weathering and finishing. That's why scale modelling is one of the most complete hobbies.

• **Upon starting a new project do you think important to make researches on the technical and historical aspects of the chosen subject or do you consider that military modelling is all and only about assembly, painting and weathering?**

In a field like historical military modelling, research (technical, historical, geographic...) makes all the difference. Assembly, painting and weathering depends on your research.

• **Who are your Masters or references in modelling?**

I like the work of many, many modellers, but honestly I do not have any modeller as reference.

• **Do you think military modelling must have an artistic side to it or do you think it is only about reflecting the real thing?**

No, I'm totally against the artistic side, unless you are making fantasy stuff.

Military modelling must reflect the real thing and in the last couple of months I've been seeing military models painted in a total unrealistic way. Very, very annoying to see all those "personal styles".

When we look at a "real" tank, truck... we cannot see all those strange light effects, so why representing them in our models? Even a few days ago I saw a Sherman with the top, and more exposed parts, totally painted in ultra-light green.

In my opinion the artistic side is totally wrong, but even worst are all those light effects over the models.

• **How do you imagine the future of the hobby on the manufacturer's side and on the modeller's side?**

The future of the hobby is complicated. Today the market receives new models in a daily basis, but there are less modellers to build them. We have many top companies producing state-of-the-art kits, but the new generations are more interested in the new technologies and in instant pleasure. Scale modelling takes time and patience, and the modern society does not have time or patience...

Back in 1980, the life of a 5 years old kid was totally different from today's life of a kid with the same age. Sadly, today's life is more intense and new generations try to live faster.





Text Pol **VAN DAELE** - Pictures Régine **LEGER**

## The Ardennes Association – White Star – US Army

In March 2013, some history fans of the Battle of the Ardennes decided to create an association, whose main goal is « the duty of memory ».

**This association is called Ardennes – White Star – US Army:**

- Ardennes: is also link to the chain of mountains, the French Ardennes, the Belgian one, and the Luxembourgian ones where the Battle of the Ardennes, also called the Bataille du Saillant, took place;
- White Star: refers to the stars on the American flag (50), the star of the Mardasson Memorial (5 branches) and the white star that was painted on all the American military vehicles' hoods that had participated to the liberation of Europe since D-Day in Normandy on June, 6th 1944. This star was a recognition emblem for the infantry and the aviation;
- US Army: We collect vehicles and American military gear from WWII and we are also fans of this important historical period for Belgium and Europe.

**Our goals:**

- Keep the memory alive for the young generations. As such we organize meetings with schools and teachers.
- Individually or as US Army or Allies vehicle collectors, of the period spanning from 1940 to 1945, we take part to various ceremonies and commemorations organized by the American authorities

[Memorial Day] et Belgian authorities as well, during the Nuts Fair / NUTS organized by the city of Bastogne.

- We organize tours in US Vehicles on the « Bastogne Perimeter » for American Veteran or passionate people. We also organize hikes in other places or monuments of the WWII with the help of local guide.

Among the important events of our activities, we visited no less than 30 classes in primary schools of Bastogne and its surroundings to make them aware of our important it is to follow this duty of memory.

The White Star group is also present during the American reconstitutions like in Vellereux (Toccoa 501/506) and Indian Head.

Our association takes part every year to the commemorations organized by the city of Bastogne: Memorial Day in May on the site of Mardasson and the Nuts Fair/Nuts at the end of the year. The escort of vehicles of the American veteran period, of their families and fans of the Battle of the Ardennes on the "Perimeter of Bastogne" is an event where people meet and share, which is rewarding.

**Activities of the association Ardennes – White Star – US Army 2013 - 2014.**

Since September 2013, the representatives of the association have visited 21 primary schools in the cities of Bertogne, Vaux-Sur-Sûre, Sainte-Ode, Vielsalm and Manhay.

The schools of Houffalize were visited in September 2015 and the schools of Lierneux and Bastogne are projects for 2015. Working with the teachers of primary 5th and 6th grades, the members are here to heighten the awareness of the young generation to the duty of memory.

The introductory greetings (Paul Van Daele) starts in the schoolyard with all the children gathered in front of collection vehicles: a Jeep Willys and a Dodge truck.

Then the children are invited to follow a presentation with a slideshow on the following themes:

- The causes of WWII (Régine Leger) ;
- The Battle of the Ardennes, the encirclement of Bastong and the "Nuts" of General McAuliffe (Eddy Monfort);
- The Way to Liberty and the Mardasson Memorial (Paul Van Daele) ;
- The concentration camps and the Bois de la Paix (Régine Leger).

Then, the children listen to a testimony given by a civilian who witnessed the events of December 1944 in the village in which the school is. Finally questions



and answers are shared. These visits are a very interesting experience of the children, their teachers and the members of the association.

**Other activities:**

On Saturday, April 19th, the Association Ardennes – White Star – US Army supported the visit of the Nuts City with a Veteran of the US Navy, Ernest R. PETERSON. He is married to a French woman. They live in Maroilles near Maubeuge.

Our guide was Marcellin Destordeur, specialist on the Battle of the Ardennes.

Born in 1926, he joined the US Marine aged 16. He took part to the return of the Japanese, German, Austrian and Italian diplomats after the attack on Pearl Harbor and the war declaration. Then he did several round trips from the US to Europe with famous convoys loaded up with GIs and weapons. He was then sent to the Pacific where he was in charge of clearing the mines on the coasts. In Iwo Jima and Guadalcanal, he was sailing boats of Marines who landed on the isles. This time was hell for him. He had a weapon that he had to use if the soldiers refused to land when hearing the roaring battle and especially the cries of the wounded. It was really hard

for him to talk about his war memories. Philippe LEBOUTTE, President of the Tourist Board of Bastogne, organized a greeting party for him. After signing the guestbook and being given memories, everyone toasted to friendship. This party was then followed by a visit of the "Perimeter" with period vehicles.

Ernest PETERSON, his wife and relatives were very grateful towards the city of Bastogne and the White Star group for this warm welcome.

**ARDENNES  
WHITE STAR  
US ARMY**



<http://www.ardenneswhitestar.be/>



# M29 WEASEL

## References used :

CMK M29 Weasel	8049
Gasoline Infanterie US hiver 1944	GAS50336
France Décors Sapins floqués	0659
France Décors Neige fine	072
Soclakit Socle rehaussé 125x30mm	21R

## Introduction

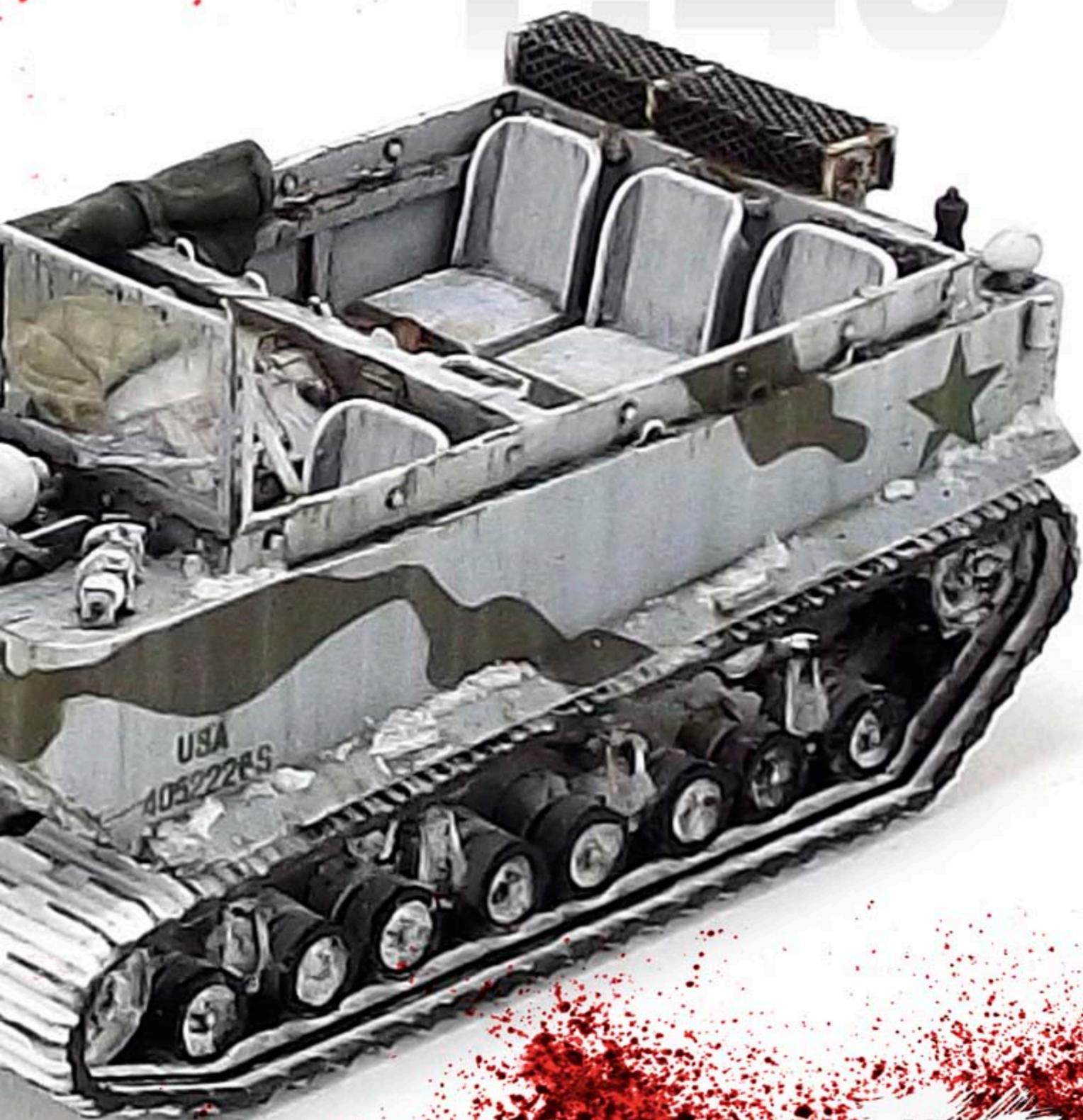
The idea of this diorama came when I joined one of the many group builds of the Warpaints forum, the latter being dedicated to the Battle of the Bulge 1944. Thus I had to dive into my stash (an indulgence well-known by the modelers!) and I finally got out of it this little workhorse of the US Army: the M29 Weasel.



Text and pictures  
Yvan **Garnier**

1:48

1:48



BATTLE OF THE  
BULGE

## BUILD



01

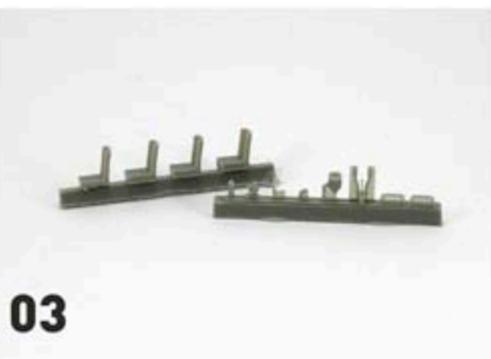
The kit has few parts (picture 01) which are finely molded (the single part entirely openwork running gear per side nearly is a molding feat). It also comprises a small pictureetched (PE) part sheet basically for the windscreen which will be complemented by a piece of clear film. The latter will craftily be glued on one face. So we get the one part hull,

02



the both running gears (picture 02), the seats and some smaller parts depicting various accessories (headlights, taillights, handles) (picture 03)

I looked for some documentation about the vehicle and browsed the numerous walkarounds available on the Internet since the



03

Weasel is very popular among the collectors. However this can prove a trap as many reconstructions are not fully accurate with a mixture of M29 and M29C parts. I would have totally missed this without the informed help of some members of the forum among whom "Didier a". In the light of these researches a couple of points appeared to deserve being



04

improved without becoming excessive: First one of the footsteps on the left front side must be removed as well as the litter bracket on the engine deck; Redo the numerous eyelets for attaching the tarpaulin because they are molded solid with the hull;

05



Replace the flat PE front protection grille by a new one made of plastic card and rods; Add an extinguisher onto the left front corner of the hull; Replace the two PE windscreen stiffening strips which are slightly too thick; Add more thickness to the PE wipers.

06



Except from the points mentioned above, the assembly does not require any specific comment. The kit parts fitting perfectly, the most time-consuming job had been the personal modifications and improvements.



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The final touch to give a used look to the whole vehicle is the tarps made from Duro and added to the hull.

(pictures 04-05-06-07-08)



08

## PAINT



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The painting step will use the Black and White (BW) technique which has been made popular by my friend José Luis Lopez.

So the painting starts with a coat of grey Vallejo primer (beforehand the windscreen must be masked) which will serve as the base shade for BW, then the shaded areas are sprayed with some black while the edges are enlightened with some white applied with a

hand brush. The transition between the both shades is smoothed with a veil of grey. As the base white shade is really light, the basic BW must not be too contrasted. To conclude a black wash is applied in some recesses and help create streaks.

(Pictures 09-10-11-12)

Painting the base shade with a hard edge camo requires making masks for the areas to be painted as well as to protect those already painted. This avoids getting overlapping coats which could ruin the transparency necessary for the BW technique.



12

At this stage I have to admit I slightly messed things in my understanding of the camouflage pattern. Indeed the pictures I saw and the kit instructions had me thinking it was a whitewash over an olive drab (OD) base... yet it was not the case (again thank you to Didier a. for his knowledge of the subject). This camouflage was in fact painted at the factory with a white base (easy not to be mistaken!) and some black painted over... got this information too late for my kit as the paint was nearly over. However it can be useful to those who want to do a winter camouflage.

So the masks were made from the instructions drawings – kudos to CMK for giving drawings at the right scale – on which some masking tape was applied, then cut after the outlines were drawn by transparency. Take care of keeping all the masks created for the inside and the exterior. On a side note, my several years' long experience allows me to tell that Tamiya masking tape is the most efficient for this type of work.

(Pictures 12-13-14)



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# BUILD M29 Weasel - CMK 8049



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The olive drab is airbrushed, then the masks are removed (picture 15). When the OD is dry, the inner part of the masks are applied to protect it. (picture 16)

latter is diluted with 50 to 60% of thinner so the coats are really thin and do not totally cover the BW base. Right after the masks are removed and some scratches are painted over the white with some OD. On the floor some water help dissolve the Chipping fluid and create a very realistic worn out paint (the

same kind of result can be obtained with the hairspray technique).

(Pictures 17-18-19-20)

Some Ammo Mig Chipping fluid is applied on the floor before spraying a coat of white. The



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Then the whole assembly is protected by a coat of satin varnish, the decals are applied and then covered with some satin varnish to seal them and avoid any silvering or allowance. (picture 21)

a first weathering effect by turning the paint dull.

The running gear gets its basic shades from the Ammo Mig acrylic range. The tracks are painted Dark Tracks and the rubber parts of the track links and the roadwheels are painted Rubber & Tires.

To finish, some OD scratches are painted with some brown Chipping Color in their center (mapping technique) and some more scratches are added in the same color keeping in mind that best is the enemy of good.

(Pictures 22-23-24-25)



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18

The various accessories are painted in different Vallejo/Prince August/Ammo Mig acrylic colors and all the details are highlighted with Vallejo Dark Brown and Light Grey washes. **[Pictures 18-19-20-21]**

At this stage, it is not question of dust effect (because of the snow!) but more of a vertical



19

weathering made of streaks. To do so different Ammo Mig Rainmarks/Streakings references are used, the result is merged with some thinner as it can be noticed on the pictures before/after. **[Pictures 22-23]**



20

The process is repeated on all the vertical and horizontal surfaces, taking care of being logical. The streaks are basically present on the outer surfaces exposed to the bad weather. **[Pictures 24-25-26-27]**



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# BUILD M29 Weasel - CMK 8049



To finish before shifting to the realization of the snow, some grease stains and dust deposits are made on the mechanical systems

and the horizontal surfaces with some Life-Color Earth and Exhaust Oil effect. A wash of Ammo Mig Tracks Wash adds contrast to

the tracks.  
[Pictures 28-29-30]



The painting is concluded first by the addition of some mud splashes on the front and the rear of the hull (as seen on period pictures) made with Ammo Mig Dark Mud and Fresh

Mud Nature Effect. Then build-ups of frozen snow on the hull are created with Tamiya Snow Effect Texture Paint. This is applied in the simplest way with a brush and allows

creating the expected build-ups.  
[Pictures 31-32-33-34-35]



The final touch, i.e. the snow, only concerns the running gear which is covered with white pigments diluted with water and deposited with a brush on the outer face of the tracks, and partly on their inner face and the roadwheels and their arms. This is done respecting what is visible on period pictures.





The diorama is concentrated on a small So-clakit round base (one must say the kit is no larger than a big matchbox!) on which, the ground is made of Plastiroc. We must take care of making the tracks marks while the ground is still fresh.

**(Pictures 36-37)**

After the addition of some stones, branches and grass clumps, the base is covered with white glue slightly diluted with water. Then some France Décors Neige fine (fine snow) is sprinkled over it. It is easy to tamp it and apply several layers to create some volume and thickness to the snow cover. A bit of gloss varnish applied here and there depicts frozen snow. A wash of the same white pigments as those used for the Weasel running gear, is applied in the tracks marks. Likewise do not forget to add footprints in the fresh snow.

A mix of white glue, water and snow powder is prepared in a small recipient to cover the branches of the two fir trees from France Décors.

**(Pictures 38-39)**

Then the Weasel can be settled by simply fixing it with white glue. Where needed, the joints with the ground are filled with the same mix as for the fir trees to hide any gap under the tracks.

**(Pictures 40-41)**

The Gaso.Line figures are nicely cast and build within minutes after the rare molding lines are dealt with. The painting for the uniforms, the gear and the flesh parts is only done with Vallejo/Prince August/Ammo Mig acrylic paints. It starts with the uniforms to end with the flesh parts. This way is more convenient to me while the reverse is more popular among the figures painters.

Then in turn they get their place in the diorama which gives it the final touch.

In the end, this is a mini-scenery which in my opinion conveys pretty well the ambience of the Battle of the Bulge in 1944 through a vehicle rarely in the lights of our workbenches whereas it was a true workhorse in this white environment.

**(pictures on next page 71)**



## RECONSTITUTION RECO

Every year, during the weekend that is closest to December 16 (starting date of the Battle of the Bulge), important reenactments take place between the villages of Recogne and Cobru a few kilometres away from Bastogne so as to commemorate the fighting that took place in this area.

This event usually lasts over two days and gather reenactment groups from all over Europe. Vehicles take part to the event be it on the US side or even on the German side, some of them being replicas such as a Panther built on a T55 coming from Poland.

Cobru is occupied by the German forces. Scenes from the daily soldier's life are represented there. Having been there several times I can assure you that sometimes the atmosphere is so poignant that you are sent back 70 years ago.

It is worth noticing that during the commemorations, the access to Bastogne is forbidden for German reenactors. Indeed, the city was never taken over by the German forces and thus it would be odd to see German uniforms wandering there.



Text and pictures  
Max **Lemaire**

# IONS OF GNE / COBRU

Recogne is the American sector. Scenes of the daily soldier's life are also depicted there and the hospital that is set in the village church is really worth a look. The pyrotechnics over the 2 days and very motivated and convincing "actors" allow for a realistic reenactment, hence helping the spectator dive back into the heavy fighting that took place when the Germans took over Recogne.

I would recommend anyone that has a strong interest for the Battle of the Bulge to go to this event in order to attend a "show" that will allow one to feel somehow what the protagonists of the time went through. The pictures that follow are meant to give you a first sight. Please note that this period of the year is the time for numerous commemorations in this area of the Belgian Ardennes, most notably in the Bastogne area.



➤ In Recogne, American soldiers are observing the battlefield. The news of a major German offensive have spread rapidly. The picture was taken in 2012 and the weather was awful. The reenactors would like a snowy weather every year to get as close as possible to the weather of the time. However, this is seldom the case.  
Picture © Max Lemaire 2012



➤ An American outpost at the entrance of Recogne. This GI makes himself a nice warm meal in his foxhole.  
Picture © Max Lemaire 2013



➤ Briefing next to a Ford GPA. The atmosphere is tense and the faces are weary.  
Picture © Max Lemaire 2013



➤ GIs having a cup of coffee next to a Weasel. They manage to crack a joke to forget the fear of the intense fighting going on.  
Picture © Max Lemaire 2013



➤ In 2014, snow had fallen in due time for the weekend. In Recogne, some GIs are taking souvenir photos.  
Picture © Bruno Pommer 2014



➤ In Cobru, the Germans prepare for the offensive. The soldiers are rather relaxed. At this time, the morale of the German soldiers was quite high, as the propaganda promised them a quick victory.  
Picture © Max Lemaire 2013

# HISTORY

## Reconstitutions of Recogne / Cobru



↗ Preparation for the attack on Recogne. This sdkfz 251 is actually a Czech OT810.  
Picture © Max Lemaire 2013



↗ Photo souvenir before the attack. Tonight many comrades will be missing.  
Picture © Max Lemaire 2013



↗ The offensive has just started. The Volksgrenadiers advance towards Recogne behind a Panther tank (actually a replica on a T55 hull). The smoke of the first fires spreads over the battlefield.  
Picture © Max Lemaire 2012



↗ The tension is visible among the GIs as the first tanks approach. Like in many other places on the frontline, they will defend every inch of ground with the utmost energy.  
Picture © Max Lemaire 2012



↗ This picture was shot in 2014 when snow had covered the fields. An AT gun is going to be put in position to slow the progression of the enemy  
Picture © Bruno Pommier 2014



↗ The Germans approach the village. They are now progressing on the roads. The soldiers are still getting protection from the tanks.  
Picture © Max Lemaire 2012



↗ The halftracks loaded with Panzergrenadiers follow the tanks closely.  
Picture © Max Lemaire 2012



↗ The first phase of the assault is over. The Americans have regrouped in Recogne in order to reorganise their frontline, abandoning their vehicles.  
Picture © Max Lemaire 2012



↗ A PK shoots pictures after this victorious action. At the beginning of the offensive, the Germans are full of confidence. They will very soon be disenfranchised.  
Picture © Max Lemaire 2012



↗  
 What an atmosphere on these two pictures that can easily compare with those of the time!  
 The scenery as merely changed...

Picture © Bruno Pommier 2014



↗  
 ... As testify the characteristic wooden posts with barbed wire.  
 The attack on Recogne is due shortly.  
 A platoon leader is briefing with a tank commander.

Picture © Bruno Pommier 2014



↗  
 Having also reorganised their lines, the Germans are now aiming towards Recogne with their vehicles.

Picture © Max Lemaire 2012



↗  
 The American units are fine tuning their tactics for the defence of the village. They are grouped by the church that was transformed into a field hospital.

Picture © Max Lemaire 2012



↗  
 The fighting is intense.  
 2 medics are hiding behind a wall so as to help some injured comrades.

Picture © Max Lemaire 2012



↗  
 The Germans suffered heavy losses in front of Recogne. Indeed, the village was won and lost several times before the GIs withdrew towards Bastogne.

Picture © Max Lemaire 2012



↗  
 After the battle, the equipment and foodstuff left by the Americans were thoroughly salvaged by the Germans as they were lacking everything. Indeed, the logistics could not follow as it was stuck in the gridlocks on the treacherous roads of the Ardennes.

Picture © Max Lemaire 2012

→  
 The village is now in German hands. The Panzergrenadiers and Volksgrenadiers have regrouped for a debriefing. The officers are giving the instructions for the next objective: Bastogne.  
 At this moment, they do not know that they are going to face the paras of the 101 Airborne who will soon accomplish one of the finest feats of arms in the American military history.

Picture © Max Lemaire 2012



Videos of the event can be seen there:

<https://www.youtube.com/watch?v=IYDz6RiKVbw>

<https://www.youtube.com/watch?v=LFmjTXkKuMQ>

# BOOK



## References used :

- Maquette Tamiya ref 35164
- Chenilles Friul ref ATL 16
- Canon Voyager ref VBS 0109
- Photo découpe Aber ref 35040
- Barrel Cleaning Rods Aber ref R 31
- Barrel for German Tank MG34 Aber ref 35L63
- Shackle for King Tiger Aber ref R11
- 2m Antenna for Military Vehicles RB Models ref 35A02
- Side Skirts for King Tiger Aber ref 35A40
- German Command AFV Antenna set Panzer Art ref RE35-182
- Front and Back fender for Tiger II Aber ref 35A42
- Transfer Archer ref AR35100
- Cables de remorquage Eureka Ref 3518



Text and pictures  
Max **Lemaire**

1:35

# LEADER TIGER

## BEFEHLS



BATTLE OF THE  
**BULGE**

## KT Befehls 008 Article introduction

The first Tiger 2 tanks, produced in January 1944, were the obvious follow up of the Tiger 1 that had long been scheduled to come out of production and had merely been a stop gap until a suitable turret able to house the 88 mm 71 calibre gun had been engineered. The tank's development was given to both Porsche and Henschel who were, once again, competing for the contract, which was won by the latter. Porsche had researched several projects with rather innovative chassis and transmissions for the time, including one with a rear fitted turret that provided better protection for the crew operating from the fighting compartment by allowing the front glacis of the tank and the engine to take the brunt of the shot (this configuration is seen today on the Israeli Merkava).

Convinced that he was to win, Porsche had put 50 turrets into production, which, although not chosen, were fitted to the first 50 Tiger 2 batch. Manufactured by Krupp, this turret conceived by Porsche only allowed for a limited amount of shells to be carried and the bottom rounded gun mantlet was, literally, a deadly incoming shell trap. Indeed, if the impact was on the front of the tank, there was a chance the shell would be deflected toward the top of the hull which was only 40 mm thick.

In all, 492 Tiger 2 tanks were produced (442 with the Henschel turret and 50 with the Porsche one). This, however, was not enough to turn around the outcome of the conflict. The tiger 2 was well endowed with the 88mm gun and was well protected with 180mm of steel armour on the turret front and 150mm on the glacis plate.

However, its engine power was too low for its weight of 70 tons (the engine was derived from the Panther's). It was barely updated during its short production life, which lasted only 15 months, from January 1944 to March 1945. A few of these updates present on the last production models included new tracks with identical track links, in order to simplify maintenance, which in turn meant new 18 teeth sprockets.

### The Tigers of the s.SS.Pz.Abt 501...

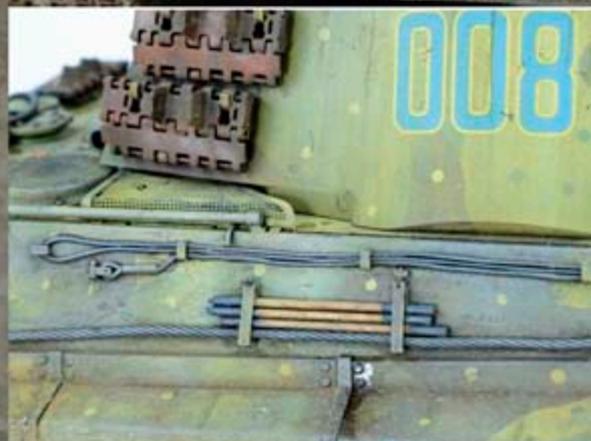
Initially named Schwere SS Panzer Abteilung 101, the battalion was created in July 1943 and was equipped with Tiger 1 tanks. It fought in Italy, on the Eastern Front, as well as in Normandy where it became famous following the feats of SS Hauptsturmführer Mickael Wittman on the 13th June 1944 in Villers-Bocage ( he had already been noticed on the Eastern front, particularly during the Battle of Kursk. The battalion was annihilated in the "Falaise Pocket" in August 1944. It was reorganised in September of that same year and equipped with Tiger 2s. It was then renamed s.SS. Pz Abt 501 (not to be confused with the s.Pz Abt 501 that fought in North Africa and was not a SS unit).

The battalion received 34 tanks straight from the factory at the fall of 1944. These were painted with the so-called "Ambush Camouflage" with hard edge. This camouflage scheme was practically identically applied to all the tanks, with only minor variations between vehicles. These minor variations actually allow us to differentiate and identify specific tanks from contemporary photos where the turret number is not visible. The camouflage consists of Olivgrün and Rotbraun shapes over a Dunkelgelb background. These shapes are covered with colored dots that are always made up from the three tones used on the main camouflage. It is supposed to recreate the effect of the sun through foliage and then on the tank's surface. The battalion also received, as it was reorganised, 11 tanks from the s.Pz.Abt 509, which were painted in a more traditional three tone scheme with soft edges.

### ... in the Ardennes.

too heavy, Too big too slow...

During the Ardennes' Offensive (Wacht Am Rhein) the s.SS.Pz.Abt 501 was teamed up with the SS.Pz.Rgt.1 commanded by the SS Obersturmführer Joachim Peiper (6th SS armoured army) in order to increase the "punch" of the Kampfgruppe. Teaming up a tank such as the Tiger 2 was a mistake as although it was armed with a high performing gun, it was nonetheless slow, heavy and lacked the necessary manoeuvrability needed on the small Ardennes' roads, when the units' advantage was supposed to be speed and movement. Peiper came to this conclusion and decided to move the battalion at the rear of his armoured column, so as not to be slowed down. The vast majority of Peiper's Tigers were destroyed, he scuttled 6 of them at La Gleize during the evacuation of the area on the eve of Sunday 24th December.



The battalion consisted of six companies as well as the Staff. The first three companies were those with turret codes and numbers painted in specific colours: Black for the first, red for the second (except for 222 whose numbers seem to be yellow or blue) and blue for the third. The fourth company was made-up of the Scouts, the Flak and the Engineers. The fifth was the services and the sixth was workshops and maintenance.

### The Tiger 008

The 008 is a "befehls" Tiger and is therefore part of the Staff. It arbore a hard edge so-called "Ambush Camouflage". Its commander was Adjutant SS Ustuf. Eduard Kalinowsky. He was the assistant of battalion commander SS Stubaf. Von Westernhagen. This tank is visible on the well known footage of the "Gathering of Tondorf". It is often confused with number 009, but subtle differences in the camouflage pattern make it possible to tell them apart. This particular Tiger was photographed from different angles before and after the battle, which gives a good account of the camouflage scheme and allows for it to be relatively accurately recreated in scale. However, the top and the rear of the vehicle are opened to interpretation. The Staff tanks turret numbers were painted bigger than on other tanks. Their colour should be interpreted with caution. Some say that they could have been red, yellow, blue, or even simply outlined on a camouflage yellow background. However, when one studies the black and white contemporary photos, it is quite clear that the colour red is unlikely. This leaves yellow or blue. It is rather difficult to conclusively decide which is more likely. Personally, I'm in favour of blue.

The remaining markings are very discreet indeed as there are no black crosses or battalion numbers. However, there is a black "G" hand painted roughly on the glacis plate. Again, the opinions on this are divided. One hypothesis, which I don't agree with, is that this letter would be the code sign of the "Rollbahn", used by the battalion during the offensive. The fact is that the Sixth Panzer Army had to follow 5 routes coded A to E. The hand painted "G" could not, therefore, have anything to do with these routes. However, this painted letter was seen on Eastern Front armoured vehicles, particularly on Panthers, Jagdtigers and of course Tiger 2 tanks. Personally, I am more inclined to believe that it is a code that was applied to machines whose cooling system had been treated with "Glystantin", a product still in use today, manufactured by BASF. This liquid's advantage is that it is not very corrosive and that it is able to sustain temperatures as low as minus twenty degrees.

The 008 fought until December 18th. It broke down at the "Antoine Farm" situated near the "Trois Ponts" (Three bridges). It was then used as a fixed gun platform until its crew decided to scuttle and abandon it. It remained there for a while as a wreck, making it possible to be photographed, but it eventually ended up, as did many others, as scrap metal.



# BUILD King Tiger Tamiya 35164

## ▾ The kit

Tamiya's King Tiger has been available for many years. Although it can be improved, as we are about to see, it is nonetheless an excellent base to work from. The Japanese company enjoys a solid reputation for the quality of its models and this kit is no exception, with crisp detail, flawless assembly and clear instructions. Several detailing and updating sets will be called upon for this build. As I am attempting to portray a specific vehicle, it will be easier to adapt the model, according to contemporary photos, using aftermarket sets, rather than try to cut-up items such as the side-skirt for example. Furthermore, this will increase the level of detailing, which is what I tend to go for anyway. If you were to choose this kit for your Tiger, but wished to limit the amount of aftermarket sets used, I would advise you to get, at the very least, a set of individual track links, as the Tamiya rubber tracks really do show their age. You also ought to invest in a small photo-etched set that includes the engines grills. These are, in my view, the two obvious areas that need to be improved.

In this instance, I have selected the "standard" version of the kit to recreate my Ardennes' Tiger".

Tamiya did launch, a few years ago, a Tiger 2 kit with markings for the 008 but unfortunately, these were wrong as the number 008 was red outlined with white. There was however, a very nice DKW NZ350 motorcycle included in that box, but apart from this, the two kits are essentially identical.



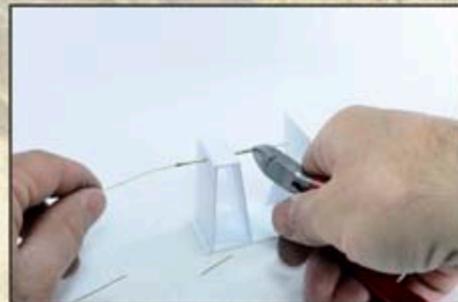
## Build



**01** The building starts with the lower hull and the wheels. The suspension arms are glued on and the sprockets are simply dry fitted. It is now important to make sure that all the wheels are in contact with the floor if the model is destined to be presented on a flat surface.



**02** The Fruil tracks are now built-up, following a rather time-consuming clean-up and sanding down.



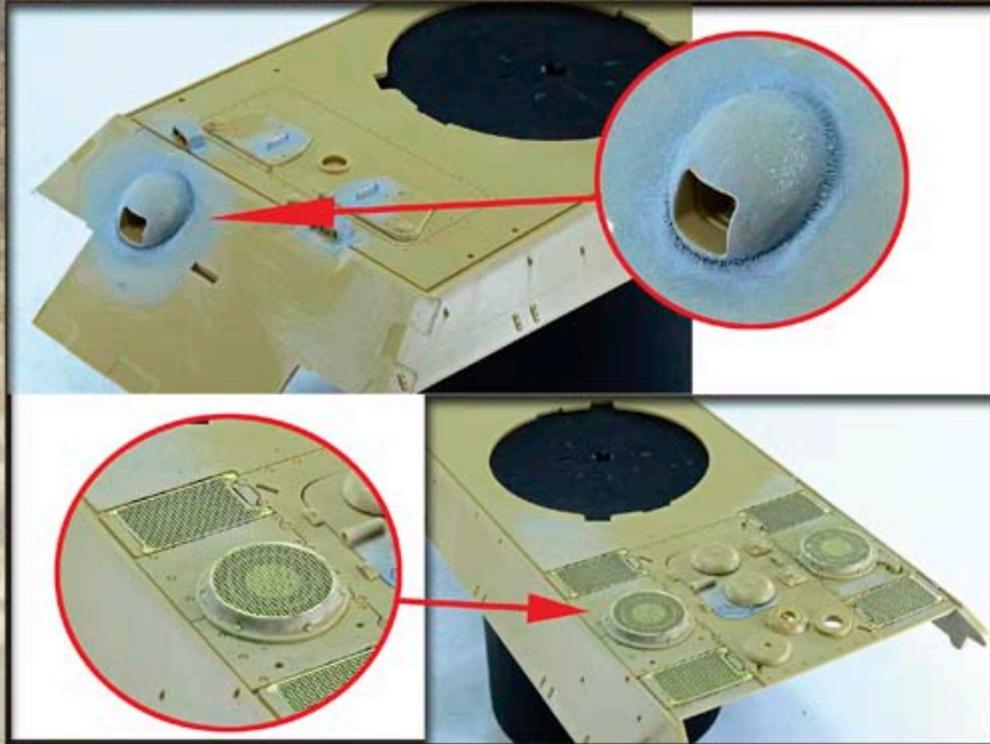
**03** The individual track link's axle is cut to size using a homemade plastic card contraption. The wire axle passes through a plastic pipe that is adjustable, which makes this tool suitable for all types and size of links.



**04** The links are assembled on a jig made of balsa wood (see the tutorial on how to assemble Fruil tracks links in Issue 1 of Warpaints Mag'). The axles' holes of each link are drilled again with an appropriate drill bit secured in a pine-vice. All that's left to do then, is to insert the axle that have, previously, been cut to the right size. To finish off, a drop of Cyano will secure them in place.

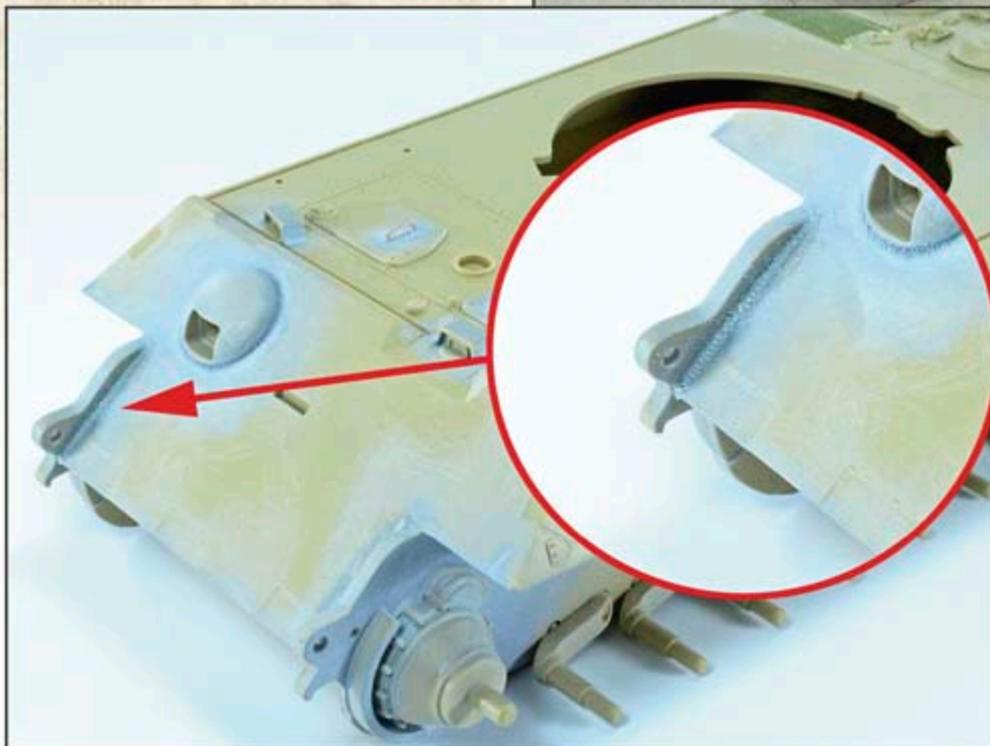
**05** ▾ The tracks are assembled to the right length and are adjusted on the model. We have to be careful and remember which way they go, so that they will be put back on the proper side after painting. It is indeed not unusual for one run of track to be longer than the other by one or two links, this being the result of the layout of the torsion bars which is different on each side.





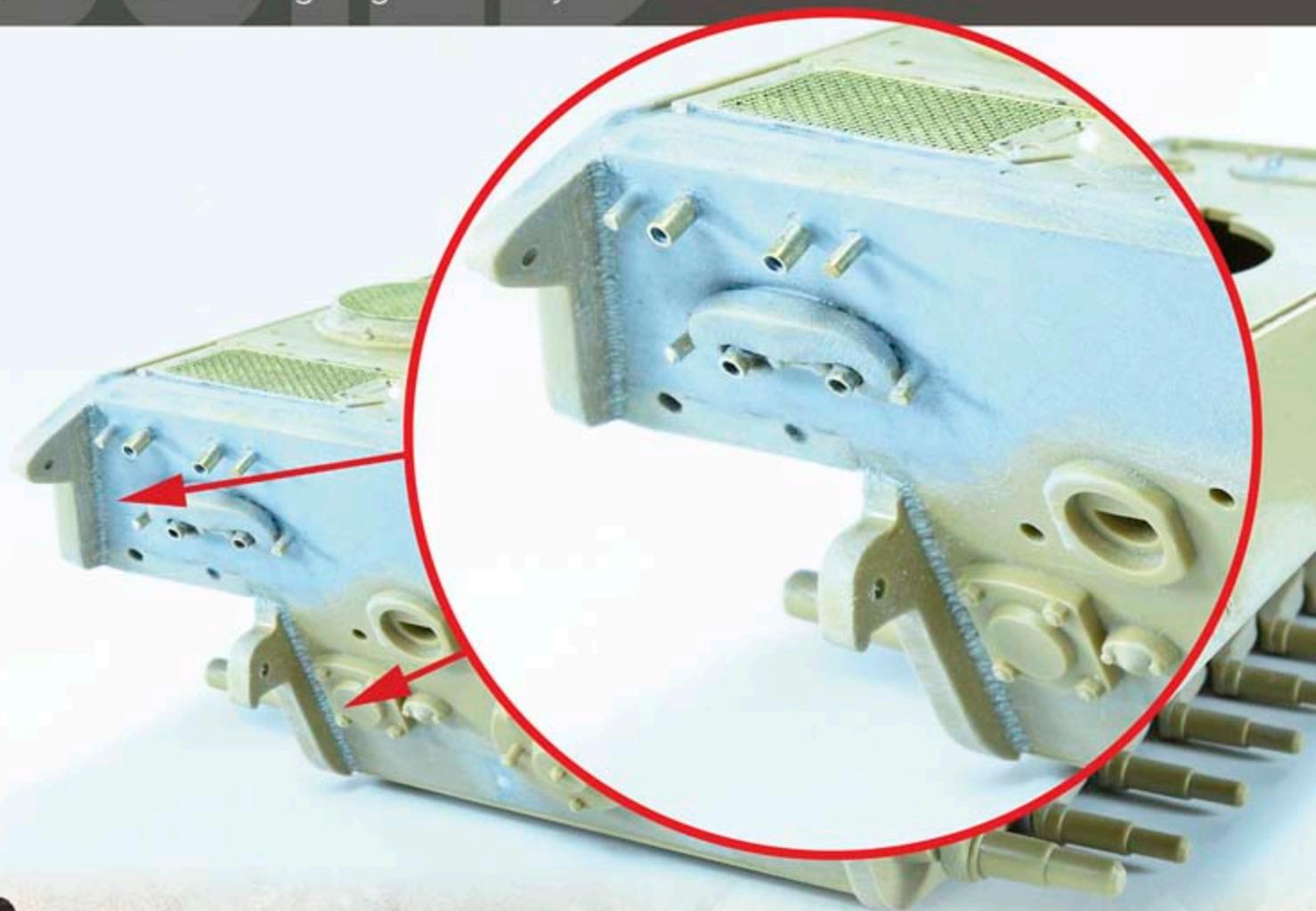
**←06** The mud guards are discarded and will be replaced later on by thinner items. Before the upper hull is fixed to the lower hull, I glue various parts in place from the inside, such as the crew hatches or the engine hatches, as this will prevent unwelcome glue stains. The weld bead around the "Kugelblend" is made with Tamiya Putty thinned down with acetone. The texture of the bead is done before the putty dries off, using a bit of scrap photo-etch. The ventilation shafts are painted black in order to give a sensation of depth. The engine grills from the photo-etch set Aber are then glued on.

**07→** The different parts of the turret are assembled. The two main parts that make-up the main body are glued together. Putty is used to fill any gaps and imperfections and everything is sanded down. The main body of the model is now complete and all that is left to do, is add the equipment and tools.



**←08** The big weld beads present at the front and the rear of the hull are redone using "Magic Sculp" putty. This technique is described in an article in this issue of Warpaints Mag'.

# 008



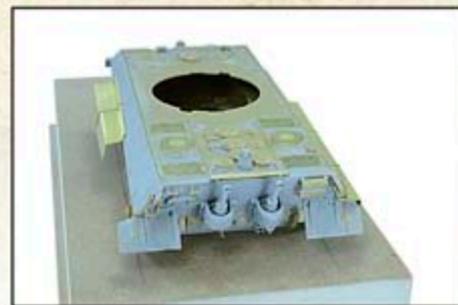
**09** This technique has the advantage of giving plenty of time to do the weld beads before the putty sets. Furthermore, you can give the bead any shape you want, all you need are photos of real vehicles to inspire you and a homemade tool with the appropriate shape to recreate the effect.



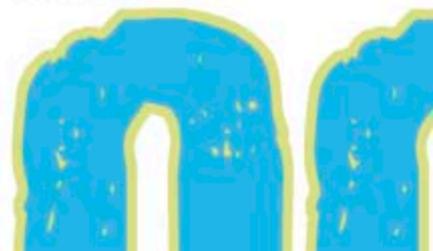
**10** The front and rear mud guards are glued on, as are the side skirts. According to the various photos available, the actual 008 still had, after its destruction, at least the central skirt in place on the right side and it is very likely that it was the same on the left side. Wishing to portray the vehicle during the offensive, I keep these skirts in place and I add two more on the right side and one on the left side. The rough armour texture is added to the body using Tamiya putty thinned down with acetone.



**11** The front and rear mud guards are a combination of plastic and photo-etch items. The front mud guards come from a Dragon kit and the rear ones from the Tamiya kit. I opted for this compromise solution that combines thinned down plastic parts from kits and photo-etch parts that enhance fine detail, rather than build up mud guards entirely from the Aber photo-etch set. This way, the mud guards are much faster to build and the result is no different to a "all photo-etched" one.



**12** The superstructure's tools and equipment are placed on the rear of the main body. The mushroom shaped lifting hooks and the starter handle ring are added to the exhausts' armoured protections. Other detail is either scratch-built or added using photo-etched parts.





**13** The front of the body is not as busy. Only the front headlight will require some attention with a new headlight bracket made with plastic card and a power cable made with a length of copper wire.



**16** The right hand side towing cable is only partially attached to the tank's side and the other end is fixed to a "C shackle" with a shackle. The track cable is entirely redone using parts found in Eureka XXL set. The handle parts of the gun cleaning rod are made of brass and are taken from the Aber set. The grills that go over the vents' grills are placed by the turret. Those situated at the rear of the tank are protected by spare track links, as was the norm at the time.



**19** The main gun, a beautiful item with a very nice resin mantlet is from Voyager. I used Fruil spare track links in order to keep a certain coherence with the rest of the model.



**14** The rear of the upper hull is completed. As the build nears the end, the grills that go over the vent grills by the turret are added. The extinguisher is scratch-built using plastic and photo-etched parts from the Aber set. The tube for the protection of the umbrella antenna is also scratch-built using brass tubing. I also scratch-built the fuel tanks' drain waste vent system using copper wire. Beware, these are characteristic of a late model, particularly those that are at the rear, which find themselves pushed forward. The various attachment points are placed on the body.



**17** Back to the building of the turret. I started to build the small turret's episcopes using photo-etch from the Aber set and plastic card. The various hatches' handle are redone in copper wire. These are glued from the inside of the turret before the whole assembly is closed-up.



**15** The tools are added. The towing cables are items from the company Eureka XXL. The towing cable is fixed to the left side, as is the rule.



**18** I then add the various photo-etched parts from the Aber set that are destined to replace the kit's parts. As for the main body, the turret surface is lightly textured using Tamiya putty thinned with acetone.

**20** The finished model stands proudly. The Tamiya kit stands well against offerings from other companies in this scale, despite its age. The extra work caused by the use of detailing sets, particularly the brass add-ons, is really worth it and nothing much is left unused from those detailing sets. This is all a question of taste and time that one is ready to spend on the building of a model. The model is going to be taken apart and the various parts will be washed in warm soapy water. Everything will then be left to dry for several days before painting can start.



# BUILD King Tiger Tamiya 35164

## THE PAINT



**21** The first painting step is a priming coat consisting of a mix of "Black primer" 2005 and "Rust Primer" 2006 from the Ammo/Mig range, to a ratio of about 80/20. The addition of rust into the black cuts down the starkness of the primer mix and will make the transitions softer when it will eventually show through the subsequent paint layers.



**22** The Dunkelgelb coat is painted on using 3 colours from the dedicated AK Modulation Set for Dunkelgelb. The AK005 colour is sprayed under the main body and under the turret. AK007 is used as a base colour and AK008 is sprayed vertically, thus creating a zenithal effect.



**24** The camouflage scheme is rather bright and needs to be toned down with a diluted overspray of "AK Dunkelgelb Dark Base" followed by one of "AK Dunkelgelb High Light". The paint is applied in the middle of the colour patches and subtle vertical streaks are also created.



**23** The straight edge camouflage scheme is brush painted according to sources and photos found on the Internet. Several techniques could have indeed been used for this camouflage scheme, however, I felt that masking complicated areas, full of nooks and crannies and details, would soon become a nightmare. The large patches are done using a mix of "Olivgrun" and "Schokobraun" from the AMMO acrylic range. These paints are perfect for brush painting and result in a very thin finish. The dots are placed on using a cut down toothpick in order to end up with as round a shape as possible. For this, an acrylic "AK Dunkelgelb High Light" is used. The cut down tip of the toothpick is lightly dipped in paint and used as a stamp.



**25** "Chipping" is next, using the dedicated "AK 711 Chipping Colour". However, this weathering effect needs to be discreet as this particular vehicle is supposed to be only two months old.



**26** The turret markings are taken from an excellent Archer set dedicated to the 501 s.Pz.Abt. The G is painted in black acrylic on the glacis according to photos of the real vehicle. A coat of AMMO Satin Varnish is then applied in order to protect the work done so far.



**27** An extra "fading effect" is done, using oil paints this time. I used Naples Yellow for the upper areas, Golden Ochre for the mid-areas and Brown Vandyke for the lower ones. The dots of paint are then blended in with thinner.



**26** Another pin-wash is applied in the deepest panel lines using "AMMO 1204 Streaking Rust Effects". Dirt streaks are then added to the vertical panels. I used "AMMO 1201 Streaking Grime for DAK" to start with and then "Brown Wash for German Dark Yellow". The streaks are first applied rather crudely, but are subsequently blended using a flat brush moistened with thinner.



**27 and 27bis** The tracks are treated next, using the "AMMO Burnishing Fluid" to start with. The result is an excellent base for the weathering to come.



**28** Once the tracks have been thoroughly washed, they are further weathered with "AK Track Wash". This is immediately followed by a light coat of "AMMO Light Rust Wash" and the tracks are then left to dry for several days before pigments and final mud effects are applied.



# BUILD King Tiger Tamiya 35164



**29** The parts previously base-coated, such as wooden tools (handles, wooden block...) are treated with oil paints. A light "fresh brush" is applied to the towing cables with a mix of Prussian Blue, Titanium White and Lamp Black, recreating a realistic metal effect. The rusted parts (track links, exhaust) are first painted with various shades of rust from the "Lifecolor Rust Set". The oxidation effect is further enhanced using "rusty coloured" pastel sticks' powders mixed in different shades.



**30** Fuel and oil stains caused by regular servicing of the vehicle are placed on the model, using "AMMO Fresh Engine Oil".



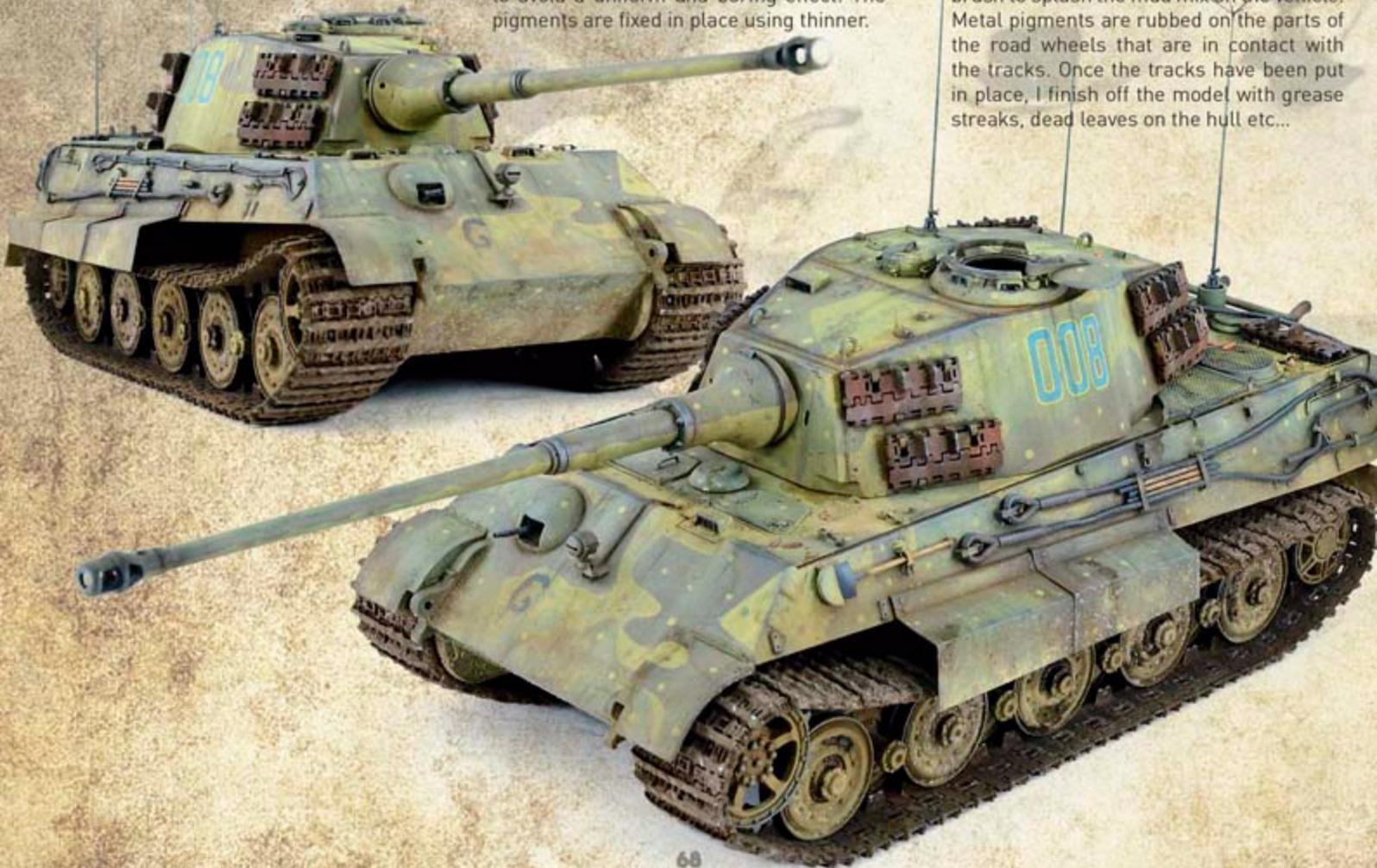
**32** The dusting effect is done using three types of pigments from the AMMO range, namely "Track Rust", "Dark Earth" and "Middle East dust". It is important to mix the different shades of pigments in order to avoid a uniform and boring effect. The pigments are fixed in place using thinner.



**31** The edges of the panels and the towing cables are finished off with "AMMO gun Metal Pigment".



**33** The final effect is the splashing of mud on the wheels, the lower body and the side fenders. This mud is made up of pigments, plaster and "Africa Dust Effect" from AK Interactive. I use an old toothbrush to splash the mud mix on the vehicle. Metal pigments are rubbed on the parts of the road wheels that are in contact with the tracks. Once the tracks have been put in place, I finish off the model with grease streaks, dead leaves on the hull etc...



1:35



See the video of the build on Youtube

<https://www.youtube.com/watch?v=rPiyi0MSnpo>

0008





# JOUBIEVAL 1944-1945

## Samedi 12 décembre 2015



**15h00 "L'hiver 1944-45 comme si vous y étiez!"**  
**Reconstitutions sur la base d'archives d'époque**

(civils ardennais fuyant les combats, arrivée des Américains, libération du village, prisonniers allemands)

**16h30**  
**Marche aux flambeaux sur les traces des GI's**

- site et musée accessibles de 10h00 à 19h00

- nombreux véhicules et attelages d'époque

- projection de films sur écran géant  
- rencontres avec les reconstituteurs

Programme complet sur:  
[www.bulge-relics-museum.be](http://www.bulge-relics-museum.be)

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# JOUBIEVAL 1944-1945

## Samedi 12 décembre 2015

### JOUBIEVAL SE SOUVIENT DE L'HIVER 1944-1945 La libération de Joubiéval et la "marche vers la Ronce"

En janvier 1945, les Américains de la 82ème division aéroportée, de la 83ème division d'infanterie et de la 3ème division blindée, reprendront les villages de Sart et de Joubiéval repoussant les Allemands vers Ottré et Langlire.

Bientôt, les forces de l'Axe opposeront une résistance farouche dans les villages de Bihain et de Langlire.

Après de rudes combats, les troupes américaines parviendront à reprendre ces villages rejetant les oppresseurs vers Baclain, Montleban et le massif de la Ronce.

Ce sera de l'autre côté de la Ronce que les Allemands attendront les GI's.

Sous un feu nourri, nos libérateurs devront traverser la rivière puis, en face, monter à l'assaut de la colline. Ce sera au prix de très lourdes pertes que les GI's délogeront les Allemands qui se replieront vers Honvezé puis Gouvy où, là aussi, ils seront repoussés.

En participant à cette reconstitution inspirée de films d'archives, vous emprunterez une partie du parcours historique (+/- 2 km) suivi par les soldats américains en janvier 1945.

Vous aurez l'occasion de rencontrer de nombreux passionnés avec leurs véhicules, leurs tombereaux et autres attelages typiquement ardennais.

Tout au long du parcours, des reconstituteurs vous feront découvrir ce qu'était le quotidien des GI's mais aussi des civils en cette période troublée.

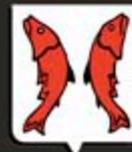
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30th Old Hickory Belgium Group



# WALKAROUND King Tiger of La Gleize

## KT La Gleize

Pictures  
Max **Lemaire**  
& John **Osselaer**

If you ever have a chance of visiting La Gleyze, do not forget to visit the "December '44 Museum", a very interesting museum dedicated to the Battle of the Bulge.

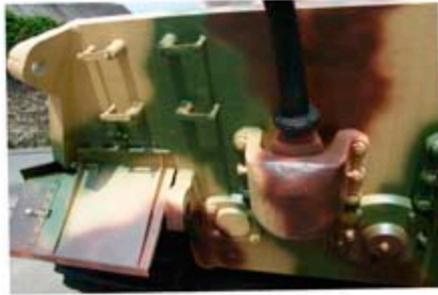
On top of first rate collections, you will be able to see the King Tiger that stand proudly in front of the museum.

This beast coded "213" was used by SS-Obersturmführer Helmut Dolinger during the last days of the battle. It was knocked out at the Wérimont farm when a lucky shot cut its gun barrel in its first third. In 1945, it was saved from the scrapyard by the wife of a local innkeeper who convinced the Americans to exchange it for a bottle of Cognac!

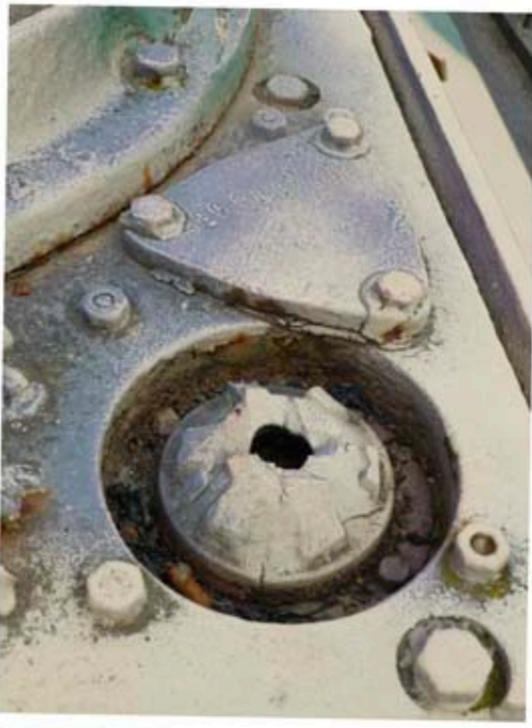
The tank was restored a few years ago by the museum teams.

Its gun barrel was "repaired" using a Panther barrel.





# WALKAROUND King Tiger of La Gleize



**TANKER**  
TECHNIQUES MAGAZINE



**PRESENTS...**  
AN AK INTERACTIVE PRODUCTION

FEATURING

KRISTOF PULINCKX

FERNANDO VALLEJO

RUBÉN GONZÁLEZ

ADAM WILDER



atv series

ISSUE  
**02**

LUKASZ ORCZYC-MUSIALEK

MARTIN RED KOVAC

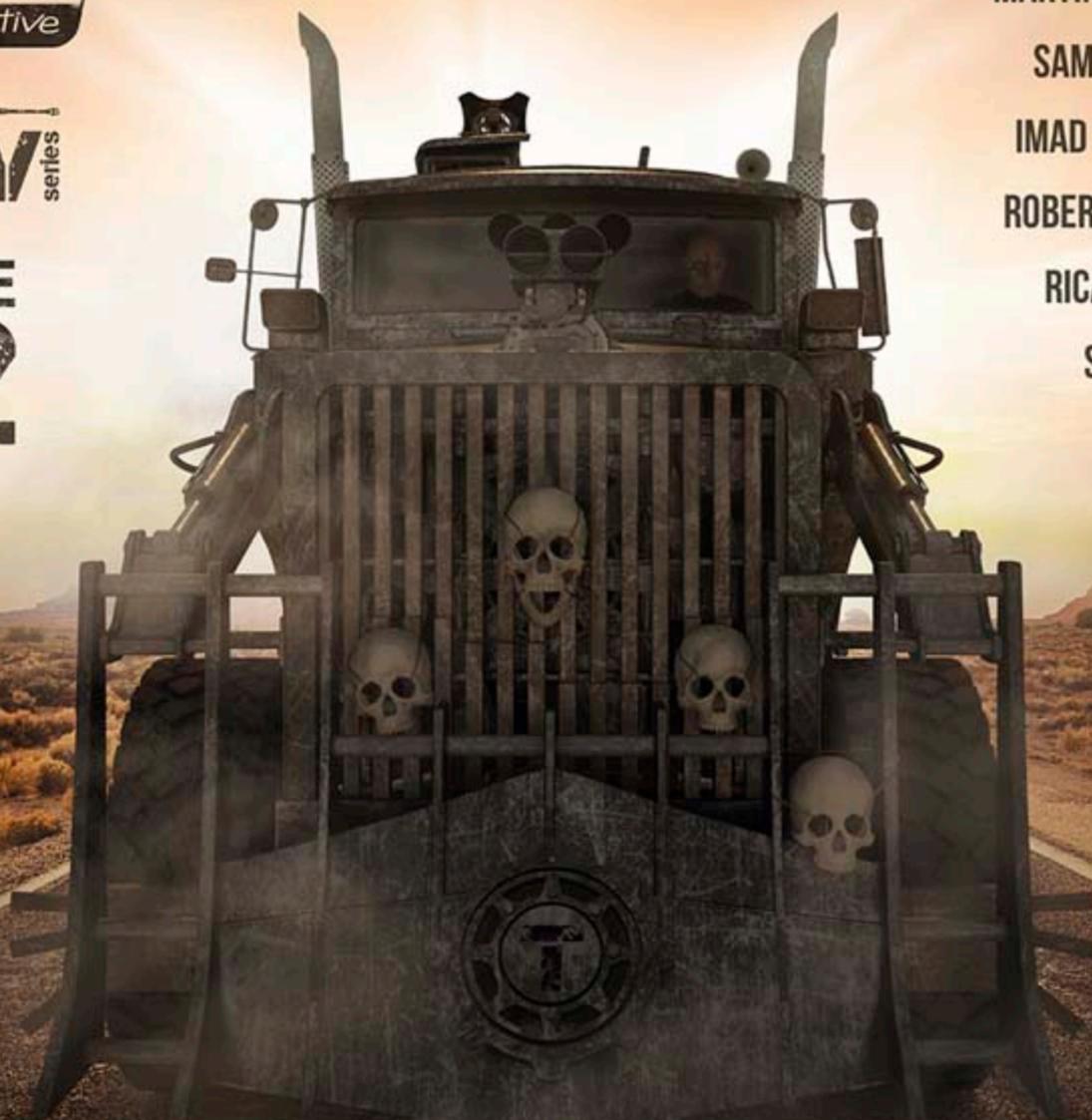
SAMMER KASSIS

IMAD BOUANTOUN

ROBERTO RAMÍREZ

RICARDO CHUST

SVEN FRISCH



**EXTRA  
ARMOR**

# Making weld lines with **Magic Sculp**

There are several ways of representing weld lines. I do not think any technique is better than the other but it is necessary to use one or the other technique depending on the needs of the moment. In this article I am going to show you my way of reproducing weld lines using a two-component epoxy putty called "Magic Sculp". This is really adequate for making weld lines that are located in the recesses, for example between two armour plates, or straight angles.



➤01  
It is necessary to find proper documentation in order to define the shape of the weld lines beforehand. By having a closer look at preserved vehicles, it is clear that they do not all look the same. The half-moon shape that is a noticeable feature of weld lines on German vehicles can clearly be seen on this Panther turret roof.



➤02  
Another example taken from the glacis of a King Tiger. Worth noticing is the fact that on the same weld line you can see vertical lines as well as horizontal lines at the junction between the sloped armour plate and the hull side. The weld lines on the front plates are exclusively made of horizontal lines.



←03  
The Panther rear turret plate is welded to the sides using the principle of the tenon and mortise joints. A mix of "half-moon" and horizontal weld lines can be seen.



➤04  
On this picture, the large weld line securing the rear plate to the side armour plates are clearly visible. This type of weld line will be the object of the tutorial.

Text and pictures  
Max **Lemaire**





05

➤05 Here is what you need to make a nice weld line. Nothing really fancy or complicated. Ball-ended tools, a toothpick cut to the width of the weld line and, of course, "Magic sculp"



06

➤06 Two equal portions of putty are thoroughly blended together into a ball. It is really important to do this properly in order to obtain proper bonding and workability.



07

➤07 Then I cut thinner and thinner rolls of putty



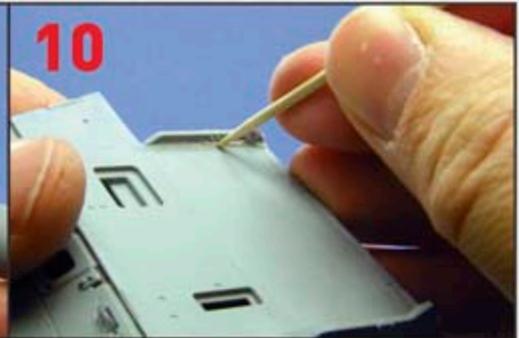
08

➤08 I then apply a roll of « Magic sculp » where the weld line is to be created. In this case, at the junction between the front armour plate and the hull side. I press it delicately on the model using the ball-ended tool.



09

➤09 Using the same tool, I smoothen the putty so as to obtain an even thickness over the whole length of the weld line. The excess on the edges is trimmed using an X-Acto knife. Make sure you keep the blade parallel to the weld line whilst pulling the excess putty away.



10

➤10 We shape the half-moon pattern by pressing a toothpick in the Magic Sculp. One of the benefits of using this technique is that it is rather easy to compensate for errors as the drying time is quite long. So, no stress and no hurry!



11

➤11 Here is the result after ca twenty minutes. It stands the comparison with the reference picture.



12

➤12 The opposite weld line was dealt with at the same time. I would advise not too do too many weld lines in one go but work on one or two elements so as to keep the benefits of the Magic Sculp properties. Indeed, you leave it untouched too long once applied to the model it tends to cure superficially at the contact with air. This can make the engraving task more difficult.



13

➤13 The weld lines on the rear armour plate. Same technique, same aspect.

# Ten questions to Roman Volchenkov

**-Hello, can you introduce yourself in a few words?**

My name is Roman Volchenkov, I am 32, live in Norway and work as a Life Science professional.

**-How long have you been practicing military modelling?**

It depends on what we define as a starting point. I built my first model when I was 7, but had no interest in modelling between 1997-2010. So let's say that I am a newcomer that started 5 years ago as what I was doing during my childhood was not a proper modelling.

**-Can you tell us what attracted you into military modelling?**

My father was an officer of Soviet Army and I was always fascinated with military staff, arms, battles, history of my home country. He bought me a first kit and brought plastic glue.

**-What is your main area of interest? Have you ever practiced or are you still practicing other disciplines (such as figure painting, planes, etc)?**

So far I am mostly doing military vehicles - tanks and all other kinds of tracked and wheeled objects. I started (counting from 2010) as a dedicated 1/35 scale fan, but then discovered 1/48 kits. Now I even do 1/72 scale and enjoy it a lot. If we talk about subjects first it was mostly German WW2, now more Soviet WW2 and even post-WW2. I think there is a lot more to discover for me and I am really looking forward to building some quarterscale airplanes. Figures are not my area of interest and when I need them to put next to the vehicle I ask my friends to paint a figure for me. So far it worked, but I wish I would be able to do -some sculpting and painting myself. The question is of course how good I could do it...

**-How much time per week do you dedicate to military modelling?**

It depends on many factors, mostly family (I have 2 kids) and motivation. If I am in a good mood I can find 1-2 hours every evening, sometimes more, sometimes less. Internet is so distracting!:-)

**-In your opinion, are painting and weathering more important than assembly and detailing or do you consider them equally as important in our hobby?**

What is important is to paint well a well built model. It is very disappointing to see a brilliantly detailed model, especially scratched or seriously converted ruined by paintwork. And it is equally disappointing to see a brilliantly painted model with construction mistakes, not removed molding seams and things like that. Oh, and decal silencing:-) Surprisingly, I've seen those things on models from quite BIG names as well!



**-Upon starting a new project do you think important to make researches on the technical and historical aspects of the chosen subject or do you consider that military modelling is all and only about assembly, painting and weathering?**

It all depends on the project. I am doing quite a number of articles per year and sometimes the publisher asks for out of the box build. No problem with that. However, I check the paint scheme and markings anyway as I will have to mention pros and cons of the kit in the article. I like detailing a model according to references, but this process can be endless. Soviet tanks, like T-34 have a lot of aspects that require corrections, adjustments and so on. It is a lot of fun!

**-Who are your Masters or references in modelling?**

Well, there are many modellers worldwide that I enjoy following, many of them became my friends during the last 2-3 years thanks to internet and meetings. I try to learn from the big masters like Mig Jimenez and Adam Wilder, but of course I am not able to replicate their skills and at the same time look for my own balanced appearance of model. Realism in scale is something I am concerned a lot nowadays and Mike Rinaldi is the first name that comes into my mind when I think about that. There are dozens of inspiring modelers all over the world - Europe, Asia, Russia, North America. Sorry for not mentioning everyone who deserves it!

**-Do you think military modelling must have an artistic side to it or do you think it is only about reflecting the real thing?**

Real thing with a touch of artistism:-) Military modelling is a form of art, for sure. And there are trends, tendencies and so on. But what you do with your own models depends on what you aim for and what you are happy with.

**-How do you imagine the future of the hobby on the manufacturer's side and on the modeller's side?**

On a manufacturer side I hope for more kits with accurate detailing in any scale. We already can see the possibilities with new kits from Flyhawk. Also I think there will be more and more kits or various subjects (can't cope with their production rate already). Finally, 3d printing becomes cheaper and more accurate. That gives a lot of possibilities for customization of your models and appearance of 3d scan based figures. Future is good:-)

On a modelers side I hope that people would continue building interesting models and develop new approaches to painting and presenting their results.

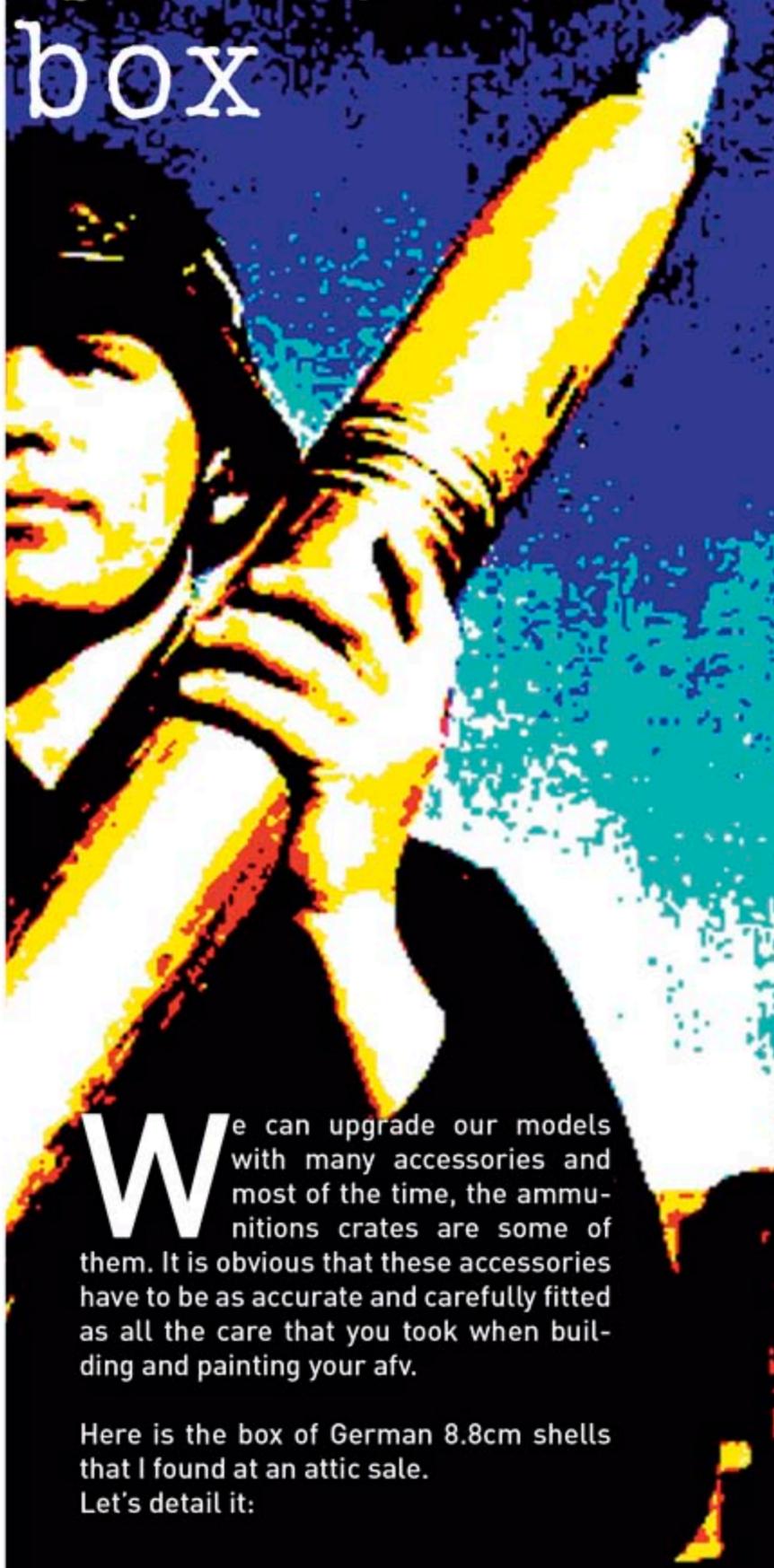
**-Thank you for taking the time to answer these questions that allow us to know you better (if that was ever needed!).**

The please is mine! Thanks.



# German 8,8cm

## shell box



**W**e can upgrade our models with many accessories and most of the time, the ammunitions crates are some of them. It is obvious that these accessories have to be as accurate and carefully fitted as all the care that you took when building and painting your afv.

Here is the box of German 8.8cm shells that I found at an attic sale. Let's detail it:



Text and pictures  
José **DUQUESNE**

### 1 ↘

This one is painted black it can also remain in its wooden colors or in both colors with one half being wooden and the other one black.

### 2 ↘

After cleaning it, the markings are brought back to life. First from the top with a white color:

K.wK 43, which corresponds to a missile for an 8,8cm L/71 gun, belonging to a Tiger II. On the second line: 8,8cm Pak 43 or 43/41 which means that this ammunition is compatible with the antitank PaK 43/41 gun which is not surprising since this is the one that is mounted on the Tiger II. On the last line: Pak 43/1 43/2 43/3. This series of numbers corresponds to the tanks that equipped with the same gun, that is:

Pak 43/1: tank hunter Nashorn  
Pak 43/2: tank hunter Ferdinand/Elefant  
Pak 43/3: tank hunter Jagdpanther

On some crates from the same model, the series of number is written differently: Pak 43u. 43/1 43/2 43/3 but have the same meaning.

3 ↘

On the bottom left, still white:  
Heers Ammunitions  
Gesatgew 32  
This is the total weight of the  
crate and its shell.  
Note that these markings can  
be black when the the crate  
remained in its natural wood.



1 ↗



2 ↗

4 ↘

On the right, yellow color:  
8,8cm Sprgr Patr 43  
Below: AZ 23/28  
Below: Gew . KL and the num-  
ber III in white color.  
This number can correspond  
to number of times that the  
case was re-used.  
These yellow markings show  
that the crate used to hold an  
explosive shell with its yellow  
head.



3 ↗



4 ↗

Also, two yellow stripes are  
drawn on each end of the lid  
and go down the sides to ease  
the identification of the type of  
ammunition.  
For an armor-piercing shell,  
the denomination is this one:  
8,8cm Pzgr. Part 39/43. The  
identification stripes are white  
while the shell's head is black.



5 ↗



6 ↗

5 ↘

Here is an example of armor-  
piercing shell in his box. As  
explained above, this yellow  
head is an explosive armor-  
piercing shell.

6&7 ↘

On the right side, une the cord  
handle, a label is glued and  
shows all the characteristics  
of the ammunition.



7 ↗

8&9 ↘

On the opposite side, under  
the handle, a circle marked  
Kst 1943 is stamped in the  
wood then next to the eagle.



8 ↗

# HISTORY

## German 8.8cm shell box

10 ↘

The lower plate is screwed.

11&12 ↘

Details of the hinges and lid clips.

13,14,15&16 ↘

The inside remains in natural wood and we can even see the label glued onto the lid showing the characteristics of the ammunition.

The 8,8cm L/71, 6,30 meters long, will be one of the best during the whole war. Its performances are really impressive. For instance, the armor-piercing shell, with a 10,2kg projectile speeding up to 990 meters per second, can pierce 241 mm from a 1000-meter distance, and 184 mm at a 2000-meter distance.



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# KMK Scaleworld

Text Max **Lemaire**

Pictures L. Stankowiak, J.C Windels & M. Lemaire



On Sunday September 13th, the now very famous exhibition/contest organized by the KMK Club took place in Mol, Belgium. It was really well organized, without any flaw under the warm sun of the Flanders. So we all could spend a delightful day.

As usual, various demos were given by masters. I invite you to have a look at the club's website for more information: <http://www.kmk-scaleworld.be/>

You could find anything you were dreaming to buy or exchange in the different rooms, for there were many retailers coming from different part of Europe, and the different clubs and individual modelers were exposing their works. There was also the contest room with many categories.

The contest, as we are now accustomed to it, offered high level models, whether it be armor vehicles or planes. The other categories, we must say, were less represented but they had nothing to envy to any other model.



# MOL 2015



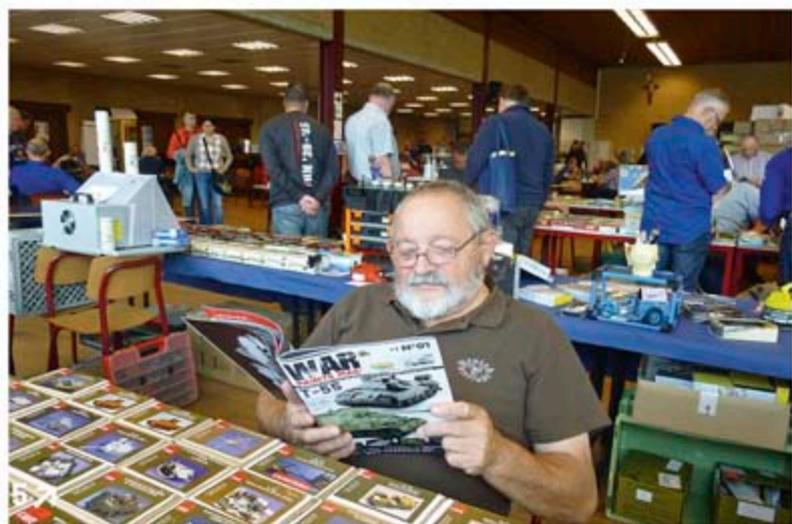
<http://www.kmk-scaleworld.be/>



47

So the merry band of Warpaints contributors were holding a stand and took part in the contest. A special Warpaint prize was given for the first time and the representatives did not only do walk-on parts since some of them saw their work awarded.

We will meet again next year for the 2016 Edition, and we really hope most of you will go there to meet us.



57

1

The Warpaints table where you could admire some works made by our members like this very impressive Kraz tank carrier by Laurent.

2

The war paint delegation proudly wearing the forum's colors.

3

Picture of one of the two rooms gathering the retailers.



67

4

Aisles gathering the exhibitors. There again, many works showed great quality.

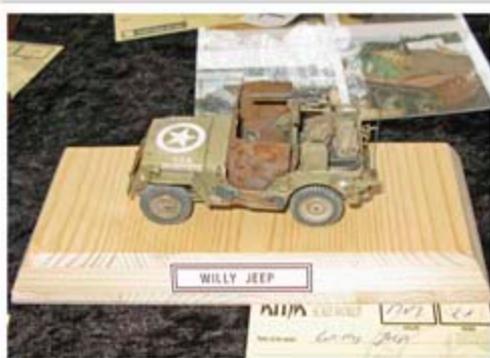
5

Around an aisle, maximum concentration for this enthusiast caught red hand reading our magazine.

6

The work that was awarded the Warpaints Special prize for the first time.

# Some pictures of the contest...





## Berlin 1945

**S**igismund was the first to see the T34.[...] He gave the Gefreiter an interrogating glance. Scheller and the others had seen the vehicle.

- Go ahead guys, but beware, if you miss him, he won't miss you !

Sigismund called in 2 Hitlerjugend. They each carried a Panzerfaust [...] He seized one himself.

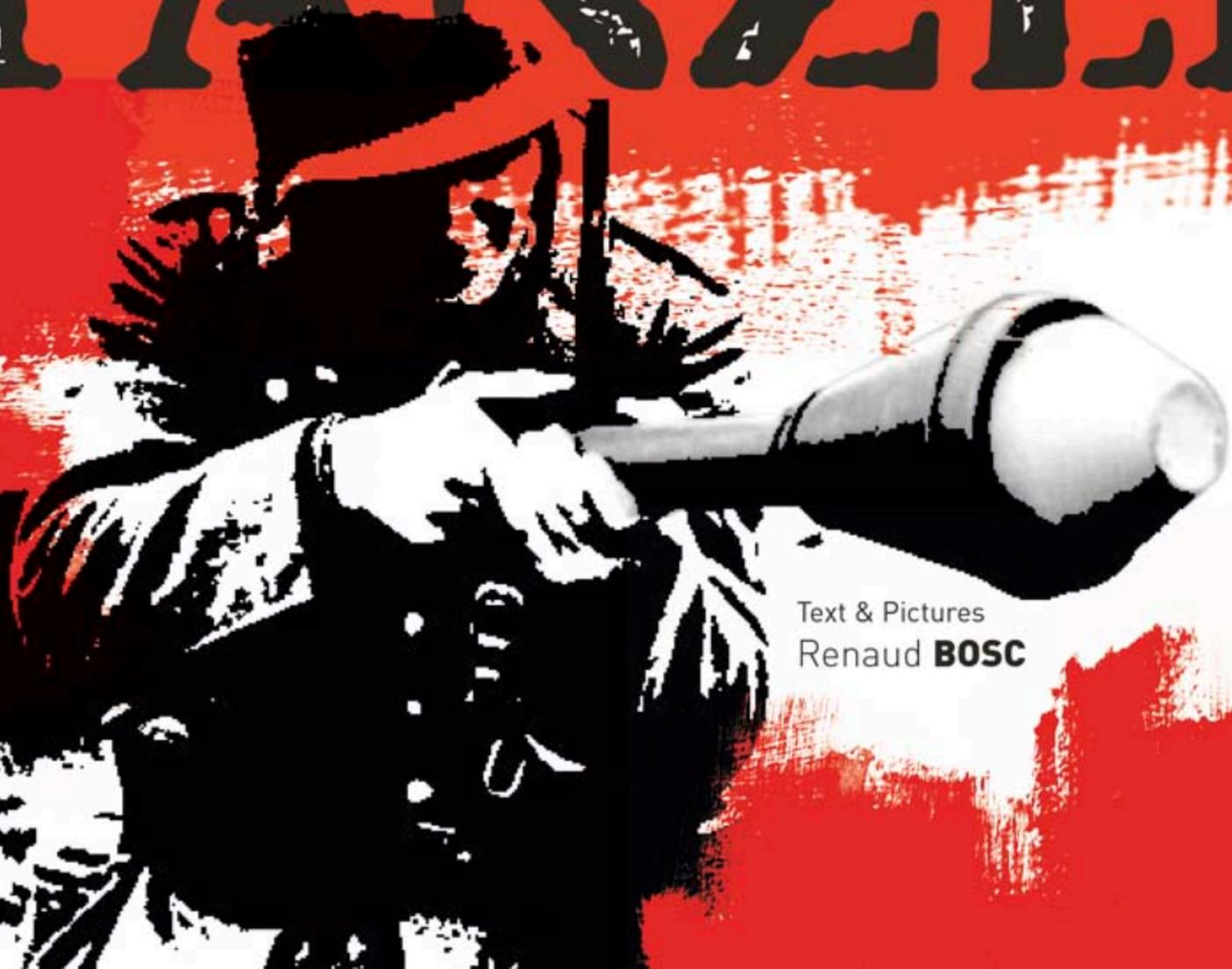
One of the youngsters started to crawl under the underground bridge dragging his Panzerfaust behind him. When he thought that he had reached the adequate spot, he slowly brought the weapon close to him. [...] Without losing his cool, the boy adjusted his weapon and checked its mechanism. [...] He slid the tube over his shoulder. The kid threw a last glance towards his comrades and then tragedy struck. Machine gun fire hit him right in the chest as he was standing up so as to

aim at the tank.

Seizing the moment, Sigismund jumped. He protected himself with the body of his comrade. [...] He raised slowly, aimed thoroughly at the steel monster that was standing menacingly at fifty meters in front of him. He actioned the firing mechanism. The hollow charge whistled towards its target. A few seconds later, a terrible explosion informed the guys of the group that the tank was destroyed.

*When the dead will rise / Rudy Furtwengler*

# PANZERFAUST



Text & Pictures  
Renaud **BOSC**

Even though these lines taken from a novel in the Gerfaust series are romanced, the stage is set and the operation of the Panzerfaust is depicted accurately, along with the risks taken by the shooter.

The Panzerfaust is a hand held anti-tank weapon that proved to be the best hollow charge weapon produced by the Germans. It inspired several modern weapons. In 1945, it became the major preoccupation of allied tank crews.

Let's step back 2 years before.

1943 : war on the East front bogged down after the Stalingrad defeat. The third Reich has lost the initiative and the Ger-

man troops face huge difficulty trying to contain the masses of Soviet tanks.

The antitank weapons in service at the time were either useless or too difficult to handle (mines / antitank guns / rifle grenades). The German infantryman desperately needs a new antitank weapon.

Upon request from the German army, HASAG (Hugo Schneider AG ) of Leipzig designs a handheld single-use antitank weapon based on a hollow charge. The Panzerfaust (armoured fist) was born.

The first model out of the assembly lines was the Panzerfaust 30 klein in August 1943. AS its name suggests its ideal

range was 30m.

It is quickly replaced by the Panzerfaust 30 as the klein's head tended to ricochet over the armour plates.

This new Panzerfaust however lacked punch and range. Therefore HASAG designed the Panzerfaust 50 during the summer 1944 and the Panzerfaust 100 at the fall of 1944. No visual difference can be found between both variants.

# GERFAUST



1 ↗



2 ↗



3 ↗

The Panzerfaust 30 and 60 are easily differentiated as their aiming device is noticeably different.

Panzerfaust 30 Klein easily identifiable by its pointed head

1 ↖

Panzerfaust 30

2 ←

Panzerfaust 60, note the shape of the aiming device that helps differentiating a Panzerfaust 60 from a 30

3 ←

#### Important note :

The Panzerfaust 60 only reached frontline units by the fall of 1944. Therefore, a modeller that is attached to sticking to reality should NEVER place a Panzerfaust 60 on a Normandy '44 diorama. This mistake has been repeated time and time again on many diorama. At the very best it was only used during the Alsace/Lorraine campaign. The same applies to the Eastern Front.

## Transport :

These antitank weapons whatever the variant are packed by 4 into wooden boxes.

4 ↘ Collection Titan1987

From left to right :

- Crate for 4 Panzerfaust Klein early type identified Ft Patr 1 on the cover (meaning Faust Patron 1) found in Normandy
- Crate for 4 Panzerfaust Klein
- Crate for 4 Panzerfaust 30 early type identified Ft Patr 2 on the cover (meaning Faust Patron 2)
- Crate for 4 Panzerfaust 30 identified Panzerfaust
- Crate for 4 Panzerfaust 60 (no visible difference with the previous one apart from the label content)



Pictures of some cases : 5 à 10 ↘ Collection Titan1987



11 ↘

In 1945, simplified crates can be seen on pictures. This is a very rare example.



12 ⚡ Panzerfaust stock hide in a forest

# The Panzerfaust in combat :

An estimated 8 millions Panzerfaust were produced. Of these, 7 millions were sent to front-line units. Each fuliser/pionier company from the infantry divisions was allocated 36 Panzerfaust, whilst antitank companies were allocated 18. A German report on Soviet tank losses between January and April 1944 concluded that over 12 541 tanks, 264 were destroyed by Panzerfausts. In Normandy, an estimated 6% Bristih tanks were lost to Panzerfausts. These figure might look unimpressive but can be explained by the nature of the battlefields. Indeed, the Caen area offered good possibilities of deployment for tanks whilst offering little cover for an ambush to the men who were handling Panzerfausts. Remember that the effective range of that weapon at the time was no more than 30m. In these conditions, the Panzerknacker needed to take huge risks to get as close as possible to his target.

As said above, this modern rocket launcher became the terror of Allied tankers. Some testimonies tell that in the last days of the war, Soviet officers had to threaten the crews so that they returned to fight in the streets of Berlin which had become a very convenient hunting ground for Panzerknackers armed with Panzerfausts. The French SS from the Charlemagne have allegedly destroyed 70 Russian tanks in the streets of Berlin. Tanks crews will try to find any kind of expedient in order to protect their mount from Panzerfaust attacks, such as sandbags or concrete armour for the Americans or metal mesh bed bases for the Russians. In a permanent strive for more range and power, HASAG will work on the Panzerfaust 150 and 250 in the very last months of the war. Its shape is radically modified, the tube is strengthened allowing it to fire ten rockets before being disposed of, the hollow charge head is streamlined and a pistol handle is added to the tube. This weapon did not go any further than the drawing board.



### 13↑

The RPG was born ! Indeed, the Russian army seized the drawings at the end of the war and started to produce the first RPG in 1949. We hope that you enjoyed reading these few pages on this emblematic German WW 2 antitank weapon and can only advise you to read the excellent special issue # HS21 of "Batailles & Blindés".

### BONUS :

instructions for use of the Panzerfaust 14 à 16↙

Collection Titan1987

### Sources :

- "Batailles et Blindés" HS 21
- Unless mentioned otherwise, all pictures in this documents are published by courtesy of the website: wehrmachts.kisten.free.fr

AREA	NUMBER OF TANKS DISABLED (SAMPLE)	NUMBER OF TANKS DISABLED BY PANZERFAUST (SAMPLE)	%
Normandy	83	5	6%
Belgium & Netherlands	76	7	9%
Germany - West Rhine	30	2	7%
Germany - East Rhine	274	94	34%



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1:35  
PPP35001

Master: Robert Blakler  
www.paperpanzer.com

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PPP35003: E-50 wheel set

PPP35004: E-75 wheel set

PPP35005: Panther D Initial Radiator Fan Covers

PPP35006: Sd.Kfz. 250Neu/Sd.Kfz. 251D Hammer conversion

PPP35007: Einheitsturm E-50/E-75, also fits DML Panther and King Tiger

PPP35008P: Panther 'mystery brackets'

PPP35008T: Tiger I 'mystery brackets'

PPP35009: Panzer IV welded return roller supports

PPP35010: Jagdpanzer IV (V) final conversion

PPP35012: Casting Symbols incl. German factory markings

(1.5mm, 1mm, 0.75mm)

PPP35015: Panzer Crew 1946

PPP35016 Stadtgas Anlage für Panther D

PPP35018 Gun set for Maus and Dragon E-100

PPP35019 Maus turret for Dragon Maus and E-100

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"Sd.Kfz. 250/251 Hammer conversion (2 in 1)"



1:35  
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"Einheitsturm for E-50 & E-75"



1:35  
PPP35007

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# BUILD Diorama : Ambush at Poteau

# AMBUSH

## Introduction

World War Two is, probably, the most and well documented military conflict ever. All the major campaigns, invasions, raids, sieges... were documented and photographed. But not only the major events received attention, small combats were also covered and one of them, an ambush on a Belgian road between Poteau and Recht, is one of the most famous and recognizable from that conflict.

On December 18, 1944, early in the morning, the US 14th Cavalry Group is ambushed by the Kampfgruppe Hansen from the 1. SS Panzer division Leibstandarte Adolf Hitler.

Thanks to German propaganda, today we have a big collection of pictures and film from that event. The pictures and film were not made "during" the ambush. They were made and posed for the German propaganda a few minutes later. Even today, they are among the most known pictures from World War Two and one of them, a SS soldier smoking a cigarette, became the "visage" of the Battle of the Bulge. What happened to that soldier remains a mystery. Some say he did not survive the war, whilst other say he is still alive and living in the USA. We will probably never know.



Text and pictures  
**José Brito**



1:35



# AT POTEAU

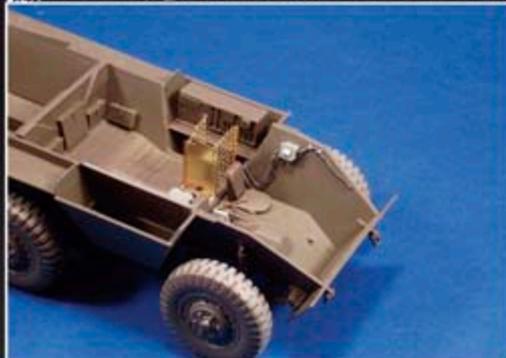
18 DECEMBER 1944



**BATTLE OF THE  
BULGE**

# BUILD Diorama : Ambush at Poteau

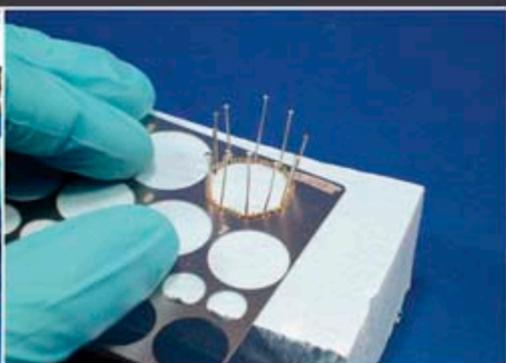
## CONSTRUCTION



**01** For this project I decided to use an M-8 and a Willys from Tamiya and an M-3A1 from Dragon. All these kits are very good and present a very nice and accurate detail. Even so, we can always add some details and some scratch work.

**02** Several Royal Model photo-etch and resin sets were used in the models. They will improve and add an extra touch of detail to the models.

**03** To get the best results from the photo-etch parts, I use tools from the Small Shop range. They turn this task very easy and are really time savers.



**04** According the reference pictures from the ambush, the M-8 had chained wheels. So, I decided to make the chains in scratch and using metal chains from Royal Model. In this case, I used the very fine metal chain Type C, item 518.

**05** Once the diameter obtained,...

**06** ...a metal template from Royal Model and some pins were used in order to make a jig and get the chain in a circle.



**07** Being ultra thin glue, Rocket Hot Glue from Deluxe Materials was used in the capillarity mode. It dries ultra fast and is very strong.

**08** Making the chains is a very time consuming and boring process, but the final result compensates the extra work.





**09** All the M-8 interior parts were picked in acrylics from Vallejo Model Color range.



**10** First interior weathering stages were achieved in oils from the Abteilung 502 range from Mig Productions.



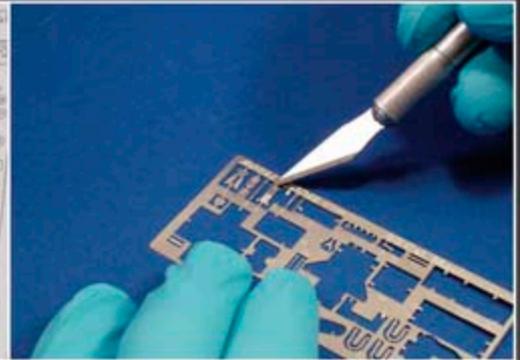
**11** For the dusty look, several pigments from the Vallejo range were used. Several colors must be used in order to get a more realistic look.



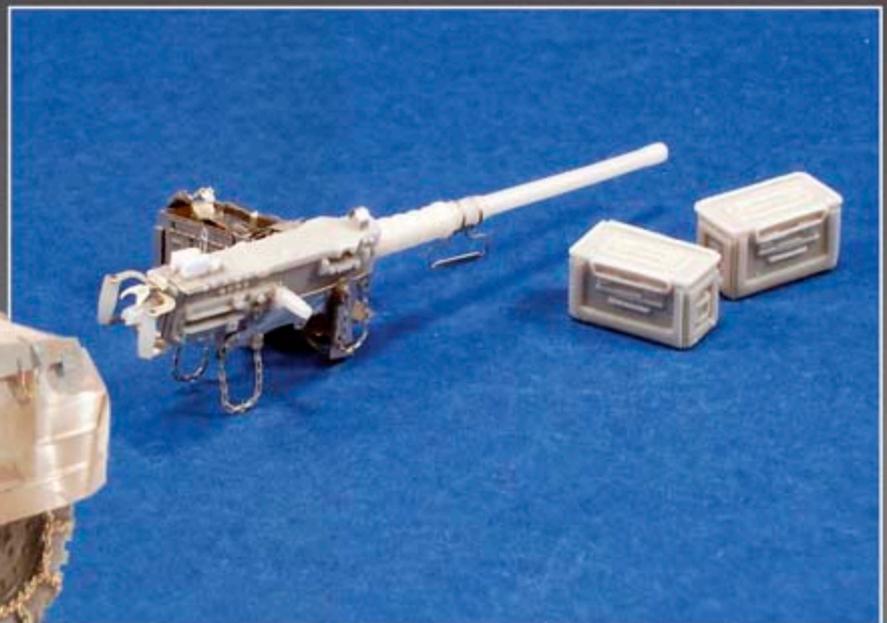
**12** Small details like the dashboard and steering wheel were painted separately and in order to reach the most complicated spots.



**13** The 0.50 cal machine gun from the M-3A1 was replaced by the Royal Model set 211.



**14** This is a photo-etch and resin set and the detail is awesome.

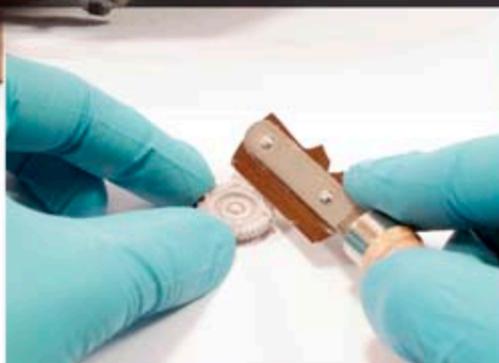


**15** We can say that this is a "kit inside the kit".

# BUILD Diorama : Ambush at Poteau



**16** The Willys from Tamiya also received lots of surgery work in order to get the desired look. Many parts were cut and replaced by lead foil, photo-etch and resin parts.



**17** The wheels from Tamiya Willys were replaced by resin items from the Adler set AD35055. The Adler set offers a huge number of resin items to detail the Willys and their chained wheels are lovely.

**18** In order to represent the flat tires, a slice was cut and some lead foil strips were glued with the help of Rocket Hot Glue from Deluxe Materials.

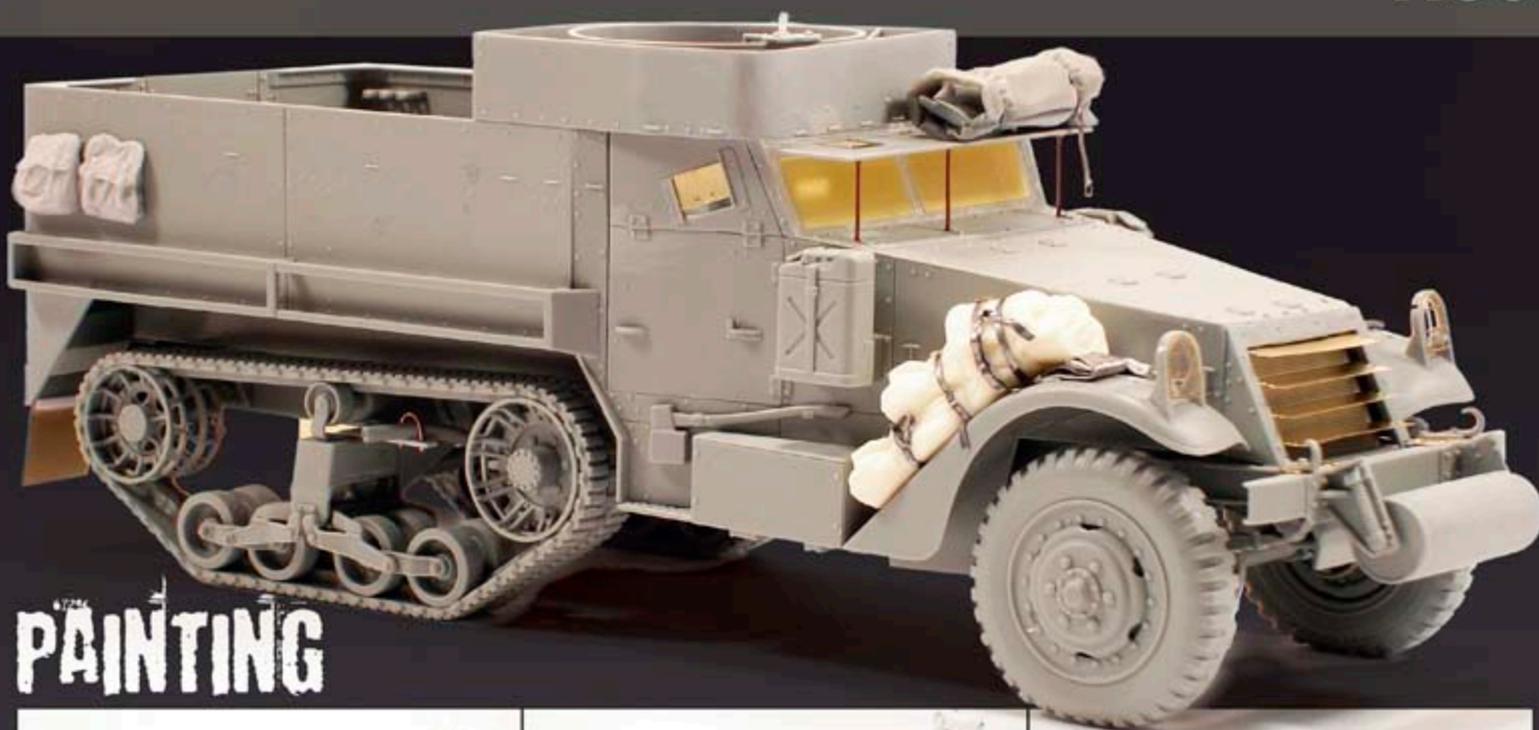
**19** Some of the extra details are really small and we must pay big attention to them. In situations like this, the best approach is glue them in the capillarity mode. For that I use the Deluxe Materials Plastic Magic Glue.



**20** For the best results I use their Pin Magic applicator. Pin Magic applicator will allow an ultra control, because the Plastic Magic Glue is ultra thin. Being so thin, is ideal to work as capillarity. All the photo-etch, resin items and scratch work combined, really bring the models to life and add an extra touch of accuracy and authenticity.

**21** One of the most difficult parts from this project was to represent the collision between the M-3A1 and the Willys. This must look accurate are real. So, a constant adjust and fit tests are essential.

**22** Before the painting work begins, all the interior parts need to be protected. For this task we can use a wide variety of materials. Masking tape and sponge are the most common. This step is very important because will protect all the painting and weathering previously done in the inside.



## PAINTING



**23** As usual, my models are primed in Vallejo acrylic primers. In this case I used the Vallejo German White Primer 73600.



**24** Vallejo primers dry very fast and turn the surface very smooth, ideal for airbrushing. They must be airbrushed in several layers in order to keep the surface detail.



**25** Having parts in resin, photo-etch and others scratched in plastic, a good primer will be necessary. In this case I used the Vallejo US Olive Drab 73608.



**26** Once the primer well dry, the model was airbrushed in Vallejo Model Air 71016 US Dark Green. Like the primer, it was airbrushed in several layers just to keep the surface detail.



**27** For the zenith effect, the upper parts were airbrushed in Vallejo Model Air 71010 Interior Green. Like the previous color, it was airbrushed in several layers just to keep the surface detail.



**28** Once the paint well dry, we can now remove the masking and sponge protections. This will reveal the interior.

# BUILD Diorama : Ambush at Poteau



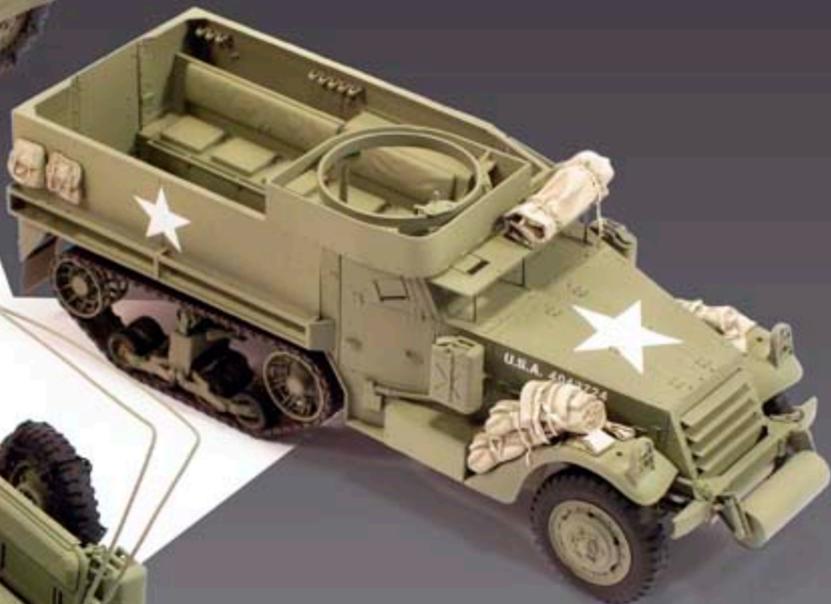
**29** Before starting the weathering and finishing, we must apply the decals. In order to turn the surface smooth, the models were airbrushed in Vallejo Gloss Varnish 70510.



**30** In the desired spot we must apply Micro Set from Microscale. This is a setting solution and will increase the decal setting in the surface. Once the decal is in place, we can now apply Micro Sol from the same company. This product will soften the decal and increase the setting. In fact this product will almost destroy the decal.



**31** The decal will turn into a bad look, but no worries, once Micro Sol is well dry; the decal will look great and will look like painted over the surface. To finish the job, the entire model was airbrushed in Vallejo Model Air Matt Varnish. The varnish will protect and seal the decals.



With all the decals in place, the models are ready for the weathering and finishing. Before the weathering and finishing starts, the models only look as super toys, but very soon this is about to change.

# WEATHERING AND FINISHING



**32** In order to represent the mud, Mig Productions pigments were applied mixed in Mig Productions Acrylic Resin for pigments. This will form a mix like real mud and we must apply several colours in order to achieve a more realistic look. In the end the final look is very convincing.



**33** To represent some dry mud, several Mig Productions pigments were also applied directly from the jar. All we have to do is apply, by brush, several drops of Mig Productions Pigment Fixer over the pigments and let to dry untouchable. During this process the model will turn very dark and it seems that the pigments disappear, but once the Pigment Fixer evaporates the pigments will appear again and they will look very natural and realistic.



**34** Several pin washes were applied in Mig Productions Dark Wash. They must be applied with the help of a fine brush and around the recessed areas and details.



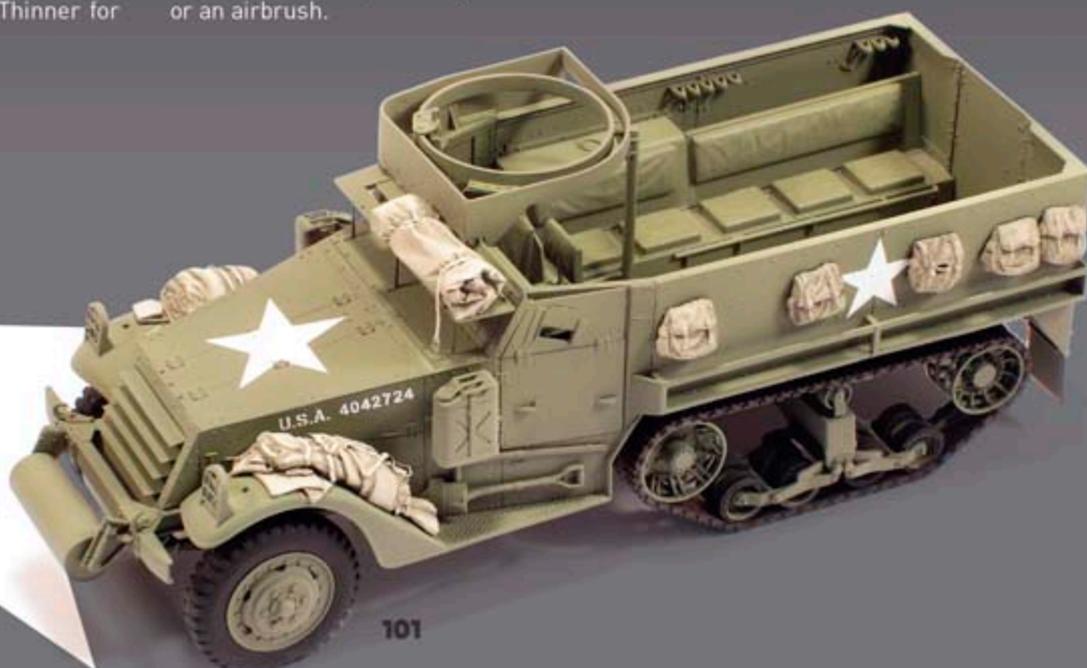
**35** Mig Productions Oil and Grease Stain Mixture were also applied around recessed and usually lubricated parts. For a better finish these wash solutions can be thinned with Mig Productions Thinner for Washes.



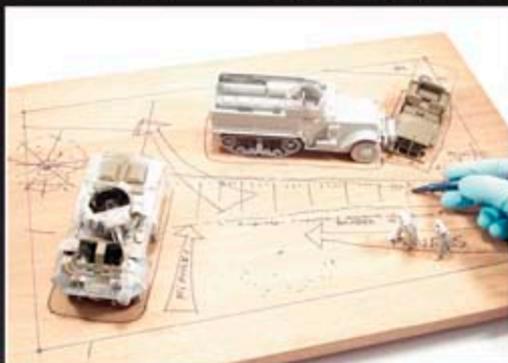
**36** For the splashes, Mig Productions pigments were mixed with Mig Productions Acrylic Resin for pigments. They can be applied with the help of a finger and a brush or an airbrush.



**37** The finish looks very natural and can add spots of interest to the model.



## BASE AND DIORAMA



**38** I'm a diorama builder and all my projects start with several sketches. This step is very important because will define the composition and the place of all the elements. The elements must be placed in a dynamic way and following invisible diagonal lines. We must avoid at all cost placing elements parallel to the sides of the base.

**39** Next step is transfer the idea and sketch to the base. We really must spend the necessary time in this step. This is one of the most important steps of all and will define the final look of the entire scene. As usual I use a wood base and make the side walls in balsa wood. This will form a box and the volume will add an extra touch of interest to the base and piece.

**40** The interior was filled in florist foam. This foam is cheap, easy to find and easy to work.



**41** Also is lightweight and ideal to fill big volumes. Several layers of white glue were applied in order to give an extreme bond.

**42** A spring green root was used to represent the tree. To add volume to the tree, small holes were made with the help of a pine wise and then small grass roots were glued into the holes previously made. This is a very time consuming process, but necessary if we want to make a very realistic tree.

**43** Making a terrain and vegetation demands some research and observation of the real world. Even so, we must rely in the best companies in the market.



← **44** Model Scene is one of those companies and their products are great. Several items from this company were used in this project.

→ **45** Fallen oak leaves, also from Model Scene, were randomly glued in place with the help of Deluxe Materials Rocket Hot Glue.





**46** This will add an extra touch of realism to the scene.



**47** Small turfs from Model Scene were also used and glued in the right spots.



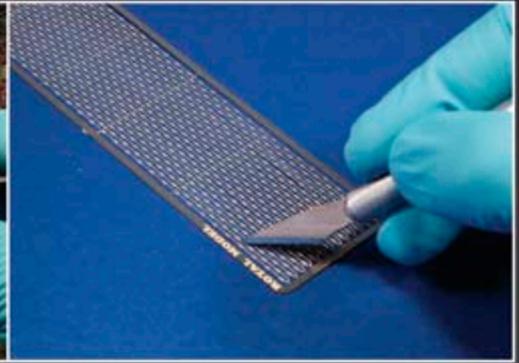
**48** The entire soil received a wash of Mig Productions Dark Wash. This will turn the soil very dark and with a very nice winter color.



**49** For the wet and shin effect, Mig Productions Wet Effects and Damp Earth Mixture was also applied.



**50** MiniNatur is also a big name in the diorama accessories range and several items from their range were used in the vegetation making. All these products and items combined will turn the base and vegetation work very convincing and very natural.



**51** In the reference pictures is possible to observe a barbed wire fence. To represent that, barbed wire from Royal Model was used. Take care with your fingers!

## FIGURES



**52** The diorama presents four figures. Three are from Dragon and the other is a resin figure from Nemrod.



**53** This last one was assembled "out of the box", but the Dragon figures received lots of surgery. All hands were removed and received new ones in resin from Nemrod.



**54** Besides the hands, all the Dragon heads were replaced by new ones in resin from the Hornet range.

# BUILD Diorama : Ambush at Poteau



**55** I also cut a section from the Dragon figure's legs. In the reference pictures it is possible to see that some German troops are just kids in oversized greatcoats and poorly armed and equipped. In the other hand, some others are well equipped and they seem to have combat experience.



**56** The figures were primed in Vallejo Acrylic White Primer 73600. Once well dry, they were airbrushed in Vallejo Model Air 71076 Skin Tone.



**57** Metal German helmets from SKP (item SKP 016) were used in the Dragon figures. They are just lovely and very accurate in the inside and outside.



**58** The figures were painted entirely in Vallejo Model Color, except the flesh tones that were painted in oils from the MIG Productions range. The muddy look was achieved by applying Mig Productions pigments directly from the jar. They were applied with the help of a small flat brush.



**59** The resin heads, resin hands and metal helmets really improve the figures and turn them more realistic and accurate. The surgery work to turn the figures short and turn the greatcoats oversized also look very convincing.

## CONCLUSION

This was a very enjoyable project and, until today, is the biggest diorama I ever made. I'm very happy with the final result and it was a great opportunity to try new techniques and new approaches.

Being the "Ambush at Poteau" one of the most recognizable events from World War Two, I'm very pleased to have, in my collection, a diorama representing those events. Hope you like it. Be safe!

### Model Spec Items used

- 1/35 Tamiya, US M8 Greyhound, Item 35228
- 1/35 Tamiya, JEEP, Willys MB, Item 35229
- 1/35 Dragon, M3A1, Item 6332
- 1/35 Royal Model, .50 Cal. Machine Gun, Item 211
- 1/35 Royal Model, US M8 Greyhound, Item 197
- 1/35 Royal Model, US M8/M20 (part 2), Item 330
- 1/35 Royal Model, Willys, Item 605
- 1/35 Dragon, figures (from several figures)
- 1/35 Royal Model, Metal Chain (Type C), Item 518
- 1/35 Nemrod, German Soldier, Ardennes 1944
- 1/35 Adler, US Willys, Item 35055
- 1/35 SKP Model, German Helmets WW2, Item SKP016
- 1/35 Adler, Insignia for German Soldiers WW2, Item 35A111
- 1/35 Royal Model, Barbed Wire, Item 032









Text and pictures  
Max **Lemaire**



01



*Credit photo J.C. Winder*

**S**et inside the former Officers' Mess of Bastogne, a character building located in the center of the town, this museum is one of the most remarkable we were given to see. It is remarkable because of the collections that are displayed through its dioramas, but also thanks to the concept that was developed by its founders.

**I**f you go to Bastogne or nearby, do not miss going there because the tour is absolutely exceptional. As written above, the setting is wonderful. Made of large high-roofed rooms and visible beams on four stories, the museum primarily dedicated to the 101st Airborne Division and to the American and German troops who fought during the Battle of Bastogne.

A large number of glass cases also present various soldiers' belongings from both armies. These objects were, for most of them, in quite an exceptional shape. One of the most principal interests of this museum lies in the fact that it is made of more than twenty-five dioramas of various sizes, with a breath-taking realism concerning the settings and the mannequins used. These scenes are sometimes made from reference photos and only include two or three figures, but they can also be much larger like the scene of the café or the one showing a line of para-

chutists in their "foxholes". Some, located in the cellar, offer a much dramatic atmosphere with the close-combats between Germans and Americans or a "medic" healing a wounded man whose leg is riddled with splinters.

The other original feature of this museum is that it really puts all your senses in a state of alert. Indeed, still in the cellars where the founders wanted to create a singular atmosphere, you will live the captivating experience of a night bombing. With two civil refugees, you will be plunged in an

experience that will let no one indifferent. The sound and lighting effects are recreated with a great realism. You will hear planes passing by, the DCA starting to shoot and falling bombs causing the floor and the roof to shake.

In the beginning of August, we were greeted by Commandant Bona, co-founder of the museum. He kindly agreed to answer some of our questions and let us discover the backstage of this company. He also gave us some information on its concept.

02



03



04



**WPMag : Commandant Bona – first of all thank you for welcoming us in order to answer some questions. Let's hope they will make our readers want to come and discover your museum.**

**How was this project born and who were the people at the genesis of this museum?**

Cdt Bona : The starting point was first of all the passion for collection that I share with my friend Franck Ottelet. Then we met a third person from Holland, Hans van Kessel, who became a sort of sponsor, a highly passionate man too. In 2009, the idea started to sprout in order to create "something" so that we could show our collections to the public. We then discovered that this building was for sale and so we decided to buy it. On one hand it was well located, in the center of Bastogne, and on the other hand, it had a historical importance that was absolutely particular. We chose the period covering the Battle of the Ardennes and more precisely the chapter on Bastogne with the 101st Airborne Division and the American units who took part in the fights. But of course the German forces were not forgotten.

**WPMag : Can you describe this place in a few words, for it seems full of history?**

Cdt Bona : The museum is set in a former officers' mess of the Belgian army built in 1936. This prestigious building was used by the Germans as a club for noncommissioned officers of the Wehrmacht during the occupation of Bastogne during WWII. Note that in May 1940, all the buildings that form an angle on the street, this one belonging to them, were forming a group of buildings requisitioned by the Germans in order to provide a HQ for Von Rundstedt. Hitler himself came on May 17 1940 to visit Von Rundstedt. After the war, the building was used by the Red Cross as a fortune hospital, then it became a post office. It finally became an officers' mess before being for sale in 2005. The building was refurbished so as to keep its original character.

**WPMag : Who owns the collection in the museums?**

Cdt Bona : The collections belong to the three founders whom I am a part of. Here, everything is original, no copies, like these army garments but also the civilian ones. We have decided to follow this course of action in order to remain credible. All the objects were either bought, or collected, or swapped between collectors.

**WPMag : Some glass cases show objects from the life of an American or German soldier during the campaign. These objects are remarkably preserved. How did you get them? Where are they coming from?**

Cdt Bona : Again, if we wanted to show something realistic, we couldn't show damaged or barely recognizable objects. Years after years, we have collected these objects that are perfectly conserved, even the most fragile ones like the soldier's kit, cigarettes, chewing-gums, toothpastes, rations etc. Like the rest of the collection, these objects were gathered year after year during barter and they were preserved in order to keep their integrity, particularly the objects that are made of paper or cardboard or that are perishable.

**WPMag : How do you organize your dioramas? Who decides upon the settings?**

Cdt Bona : We chose to show collections in the most realistically possible dioramas. Here, the visitors come from different horizons from the curious ones to the wise collector and we wanted everyone to find what they like. We had to make the museum attractive so that everyone who would leave the



01 The entrance of the museum seen from outside. This building has some style to greet the visitor.

02 The room that the visitors discover on their right when coming in. The glass cases show various objects and at the center lies a vast map telling the situation of the battle.

03 Upstairs, glass cases and dioramas show the collections.

04 One of the breath-taking scene in the museum – the café and its liberation atmosphere.

05 Here we are plunged in the freezing atmosphere of the siege of Bastogne with the positions of the paratroopers of the 101st Airborne.

06 One of the glass cases showing daily objects. They are gathered by themes, and this one is dedicated to the soldier's hygiene.

07 This glass case exhibits medical tools. All the objects shown here are remarkably conserved.

08 Some dioramas are directly inspired from actual photos (in a small illustration). Here a G.I. is chatting with a Bel-

gian gendarme. Note the touch-up with the background photo that conveys the realism of the whole scene.

09 Upstairs, the end of the corridor is occupied by this mortar position.

10 One more scene extracted from an actual photograph (in a small illustration). Everything is reproduced in the smallest details and see how the glass case is protected by a wooden board and posters, just like on the photo.

11 Dramatic scene of a man who has been arrested by the gestapo. The realism is such that it also shows the specific dirt on the mannequins.

12 A breathing space for these two G.I. visiting a priest. Here too, realism is pushed to its limits, not only concerning the mannequins' clothes but also the environment in which they are.

13 A transmission group took place in this Bastogne's citizen's house. What more to say about the realism of the dioramas that has not already been said? The pictures are talking for themselves.

14 Tribute to the pilots of the American bombers with a fully equipped mannequin.

museum would feel pleased and informed. One aspect we emphasized was to make the visitor feel like he was in December 1944 as soon as they start the visit. They had to forget that they are in the present. The scenes are as realistic as what technical skills can provide us today. The uniforms, for instance, are dirtied with reversible products that are used for cinema. We absolutely do not want to damage original objects that have a great value.

**WPMag : Who builds the mannequins?**

Cdt Bona : They are made by someone who works for the cinema. We didn't want shop dummies - that was a matter of authenticity. Only the hands and faces are reproduced, the rest is a filling that is made to respect the morphology of the figures. For the hands and the faces, the starting point was a silicon mold made from our own faces. Then, they were corrected and shaped according to what we were expecting - a young man, an old one, a man who's cold, one who's scared etc. The technique evolved with time, so some figures that were made when we opened the museum will be corrected once more to be even more realistic.

**WPMag : Who is guiding you in the making of the dioramas? Are you getting the services of a specialized company? I'm thinking about the scene of the café and the two ones on the first floor or in the cellar.**

Cdt Bona : The dioramas are designed and created by the three of us. They evolve with time and discussions, then Frank makes them - this part is his. Mine is the historical part, writing texts and organigrams in the glass cases or the photo captions. Hans, who is very busy in the Netherlands, nevertheless studies the projects that are agreed upon and finalized.

**WPMag : Can you talk about the cellar in which we are plunged in the heart of the tragic moments with very poignant scenes during a bombing, in which the visitor plays a role? How did you get this idea? Who found the details of this scene with the sound effects?**

Cdt Bona : The cellar is a particular place in the museum. If the different levels of the building show more themes from the life of a soldier, the cellar, by its position, is a place that recreates a much more dramatic atmosphere. We have decided to show how tragic war is. There is first the visual aspect of this close-combat scene or the hospital scene in which a woun-



ded man scream his pain out and a medic is healing him. We wanted to arouse all the senses of the visitors, and this is reason why we made this scene where the visitor takes refuge in a cellar to protect himself from a bombing. The visual and sound effects are hyper-realistically rendered. The sounds, for example, are original ones taken from documents of the period. At the beginning, we started to list everything we wanted – effect, atmosphere... Bastogne was bombed by a small number of planes, and we wanted to exactly recount how it all happened – the incoming planes above the city, the reconnaissance aircrafts, tight curves to come back, the DCA starting to shoot, the bombs whistling and finally the explosions. Of course, these sounds were corrected to fit the story and the lights were also designed by professionals.

**WPMag :** Any projects for the future? You don't have to tell everything!

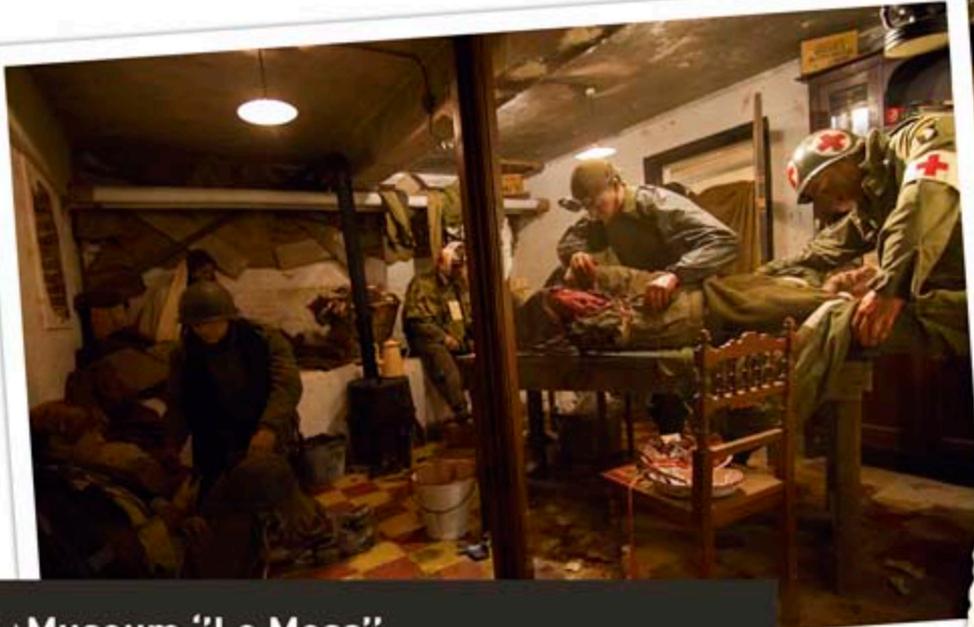
**Cdt Bona :** Yes of courses, here are some clues. On the third floor, the scene with the canon will be re-designed with the creation of the

front of a farm and the setting will be under the snow. In the cellar, another scene is being created and two others on the first floor. Upstairs, we have a big room which not open for the moment. We are going to create the inside of a chapel where the visitor will be among soldiers and civilians, then, on the second floor, there will be a scene presenting the entrance of a church in front of which three Germans will be coordinating an action. The slightly open door will reveal a German aid station. Finally, a scene will present Patton decorating Mc Auliffe in the Rolley castle.

**WPMag :** Many projects to come, and we can say that the museum is constantly evolving and renewing itself.

**Commandant Bona,** once again, thank very much for all your answers.

We still invite everyone coming in this region to come and visit your museum because these places are original and respect a past full of history and emotions.



↘ **Museum "Le Mess"**  
11 Avenue de la Gare - 6600 Bastogne - Belgium

Information and opening hours on the website :  
<http://www.101airbornemuseumbastogne.com>



↳ **MINIART**  
**GAZ-AAA W/QUAD**  
**M4 MAXIM**  
**RÉF. : 35177**  
**1/35**



**The kit consists of:**

- 29 grey plastic sprues
  - 1 clear styrene sprue
  - 2 PE frets
  - 525 parts in total
  - 1 decal sheet
  - 18 page instruction booklet (88 steps)
- The plastic seems a bit hard. Very few ejection marks are to be contended with.

Text & Pictures

Bernard **BARREY**



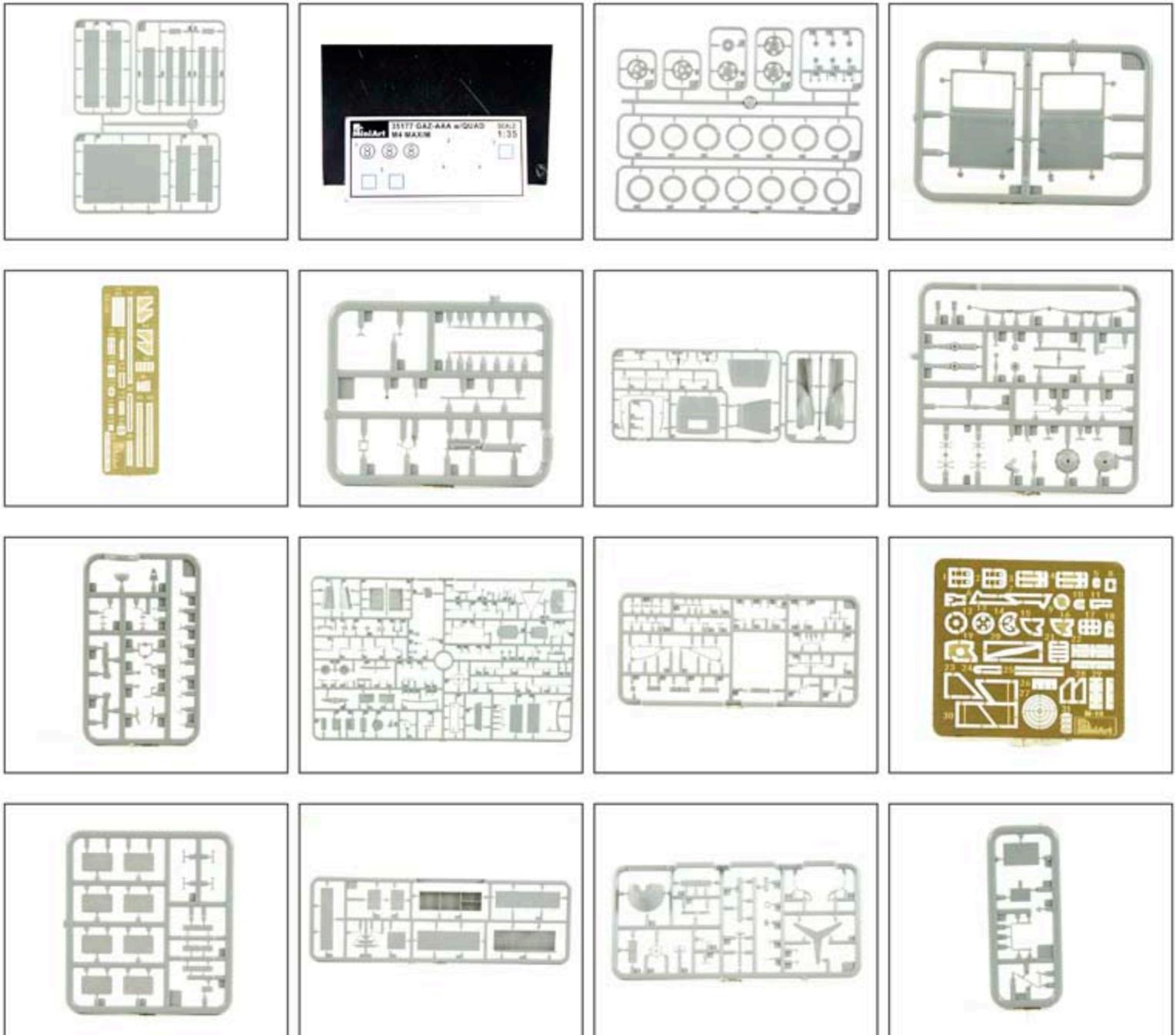
The detail is fine and sharp. The tyres are made of 7 thin layers of grey plastic which allow for a much better thread definition than with vynile tyres.

The chassis and the engine are superbly detailed.

And the quad Maxim assembly is a jewel.

The instructions appear to be clear and accurate. The assembly should be rather straightforward in spite of the great number of parts.

Six different marking options are offered between 1938 and 1941, including one for a vehicle seen at the 1938 Moscow parade.



↘ **TRUMPETER**  
**GERMAN**  
**GESCHÜTZWAGEN VI**  
**21CM MSR 18**  
**RÉF. : 01540**  
**1/35**



**The kit consists of:**

- 15 light grey styrene sprues.
- 1 one-piece lower hull
- 1 PE fret
- 2 vinyl tracks
- 592 parts in total
- 0 Decal sheet
- 1 instruction booklet detailing the 30 assembly steps over 28 pages + 1 A4 sheet with a colour finishing option.

Text & Pictures

Bernard **BARREY**



The parts are moulded in the light grey plastic that is characteristic of the brand. There will be many ejection marks to be dealt with.

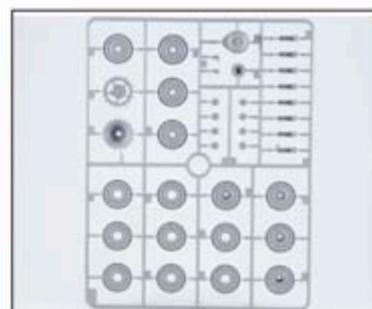
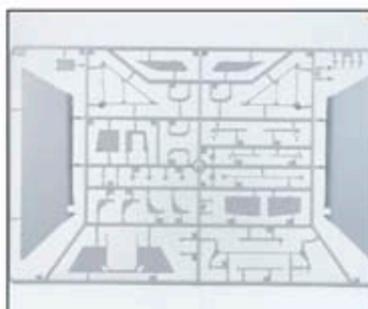
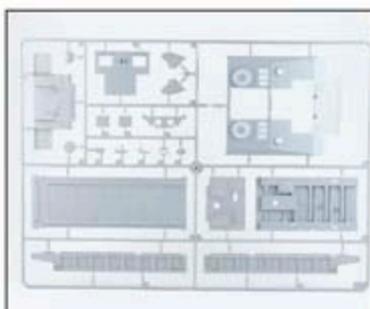
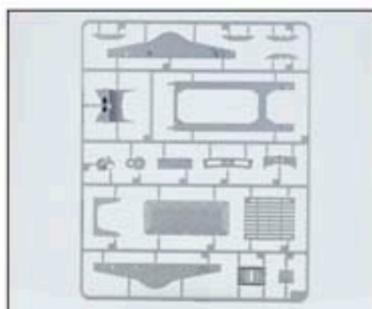
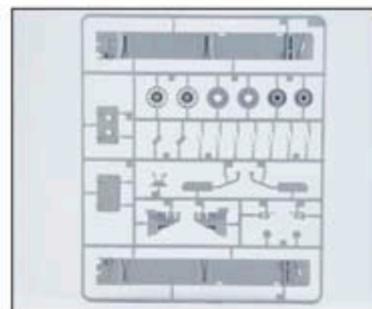
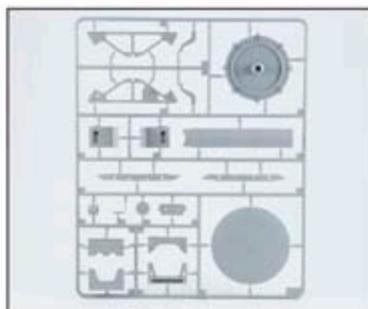
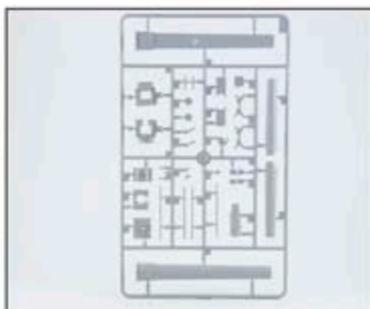
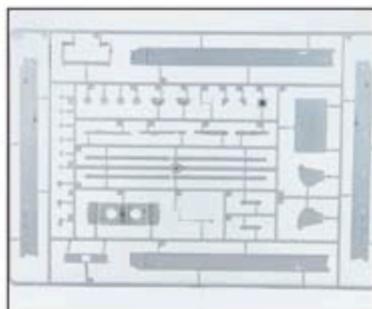
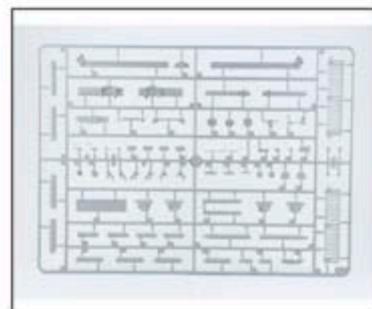
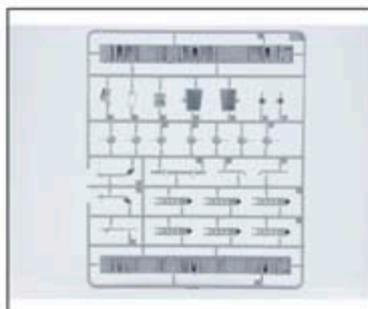
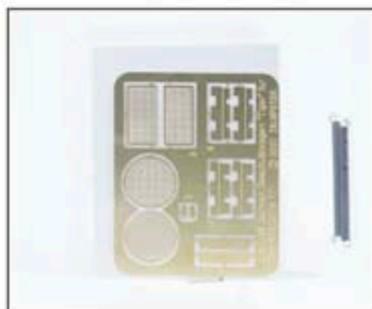
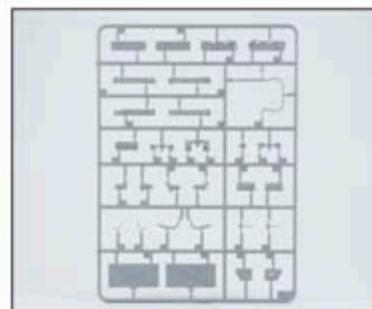
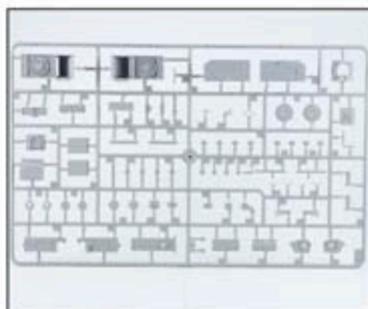
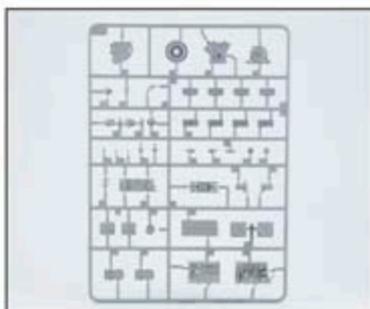
This vehicle is a "Paper Panzer".

- The hull is huge with 29,9cm in length and full interior detail including the engine.
- The 21cm gun is a good base to which rivet counters can bring improvements.

The real let down of this kit are the tracks which will need to be replaced.

The instructions are clear and the assembly should be easy enough.

One finishing option is offered but this vehicle being a paper panzer, you can leave it to your imagination!



↘ **TAKOM**  
**MARK IV «TADPOLE»**  
**RÉF. : 2015**  
**1/35**



**The kit consists of:**

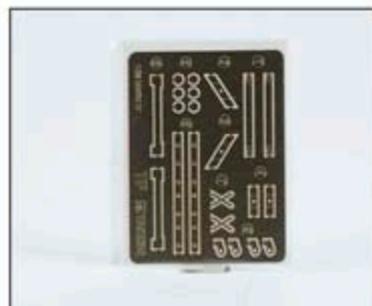
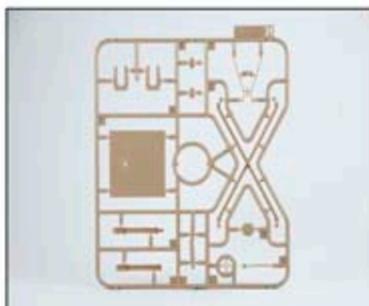
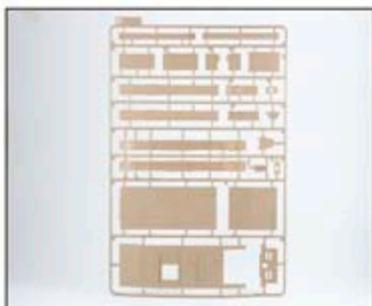
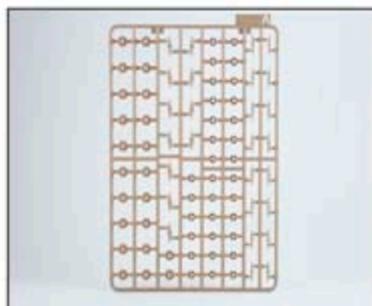
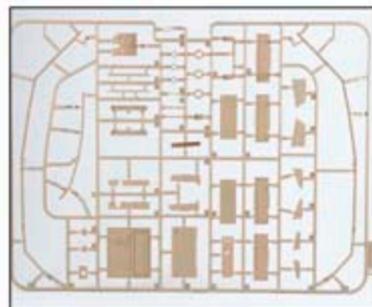
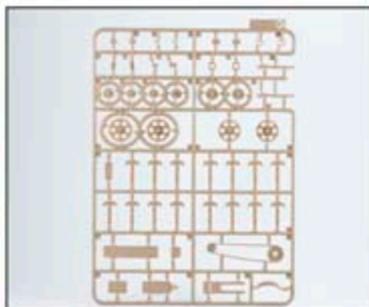
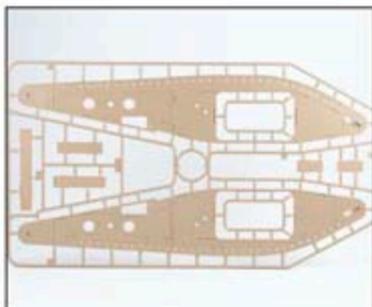
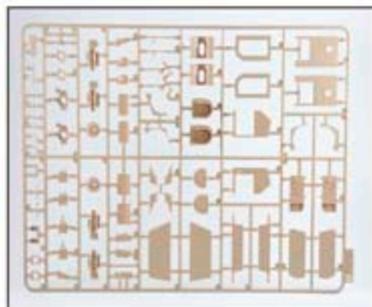
- 11 tan styrene sprues
- 1 vinyl sprue with 2 polycaps
- 240 individual workable track links
- 1 PE fret
- 525 parts in total
- 0 decal sheet
- 1 A4 instruction sheet (43 steps across 16 pages) + 1 A5 painting guide for the sole finishing option.

Text & Pictures

Bernard **BARREY**



The plastic is similar to the Tamiya styrene. There are very few ejection marks to be dealt with. The detail is sharp and the moulding is crisp. There are numerous rivets in various shapes. The track links look the part, have no ejection marks and are really ready to assemble. The instructions seem clear and accurate and the assembly should be rather easy in spite of the great number of parts. Only one finishing option.



↘ **TAKOM SKODA**  
**30.5CM M1916**  
**(SIÈGE HOTMITZER)**  
**RÉF. : 2011**  
**1/35**



**The kit consists of :**

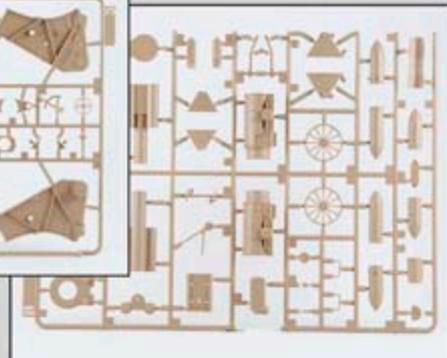
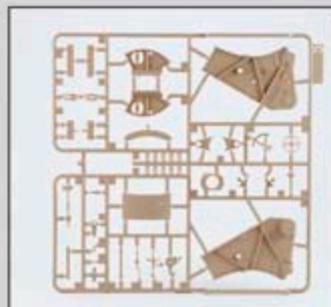
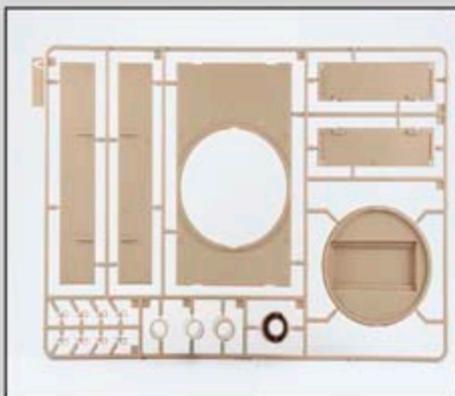
- 3 light beige plastic sprues
- 1 vinyl sprue with 2 polycaps (Tamiya system)
- 131 parts in total
- 0 decal sheet
- 1 A5 instruction booklet (5 pages and 18 steps) + 1 A5 page displaying the 2 finishing options.

Texte & Pictures

Bernard **BARREY**

The plastic is very much similar to that of Tamiya. Few ejection marks are not well placed. A cradle for the ammos and 2 shells are provided. The moulding is crisp and the detail sharp. Thanks to the polycaps the gun can be shown in elevation like on the box art that shows a gun in action at Sebastopol. The instructions seem clear but are not free of blunders. The assembly should be quick and easy given the reduced number of parts. Two finishing options are proposed:

- Schwere Artillerie-Abteilungen 624 (Sabastopol) : Dunkelgrau.
- Unknown unit - Germany - April 1945 : Dunkelgelb



↳ **TAKOM**  
**ST. CHAMOND**  
**FRENCH HEAVY**  
**TANK - LATE**  
**1/35**

Text & Pictures

Bernard **BARREY**



**The kit consists of:**

- 276 light beige plastic parts on 5 sprues
- 1 one-piece upper hull
- 288 individual track links in black plastic on 2 sprues
- 0 PE fret
- 1 decal sheet
- 1 french tanker figure
- 19 page instruction booklet (41 steps) + 1 A4 page with the proposed camos.

The light beige plastic looks very close to the Tamiya plastic. Very few ejection marks are to be dealt with.

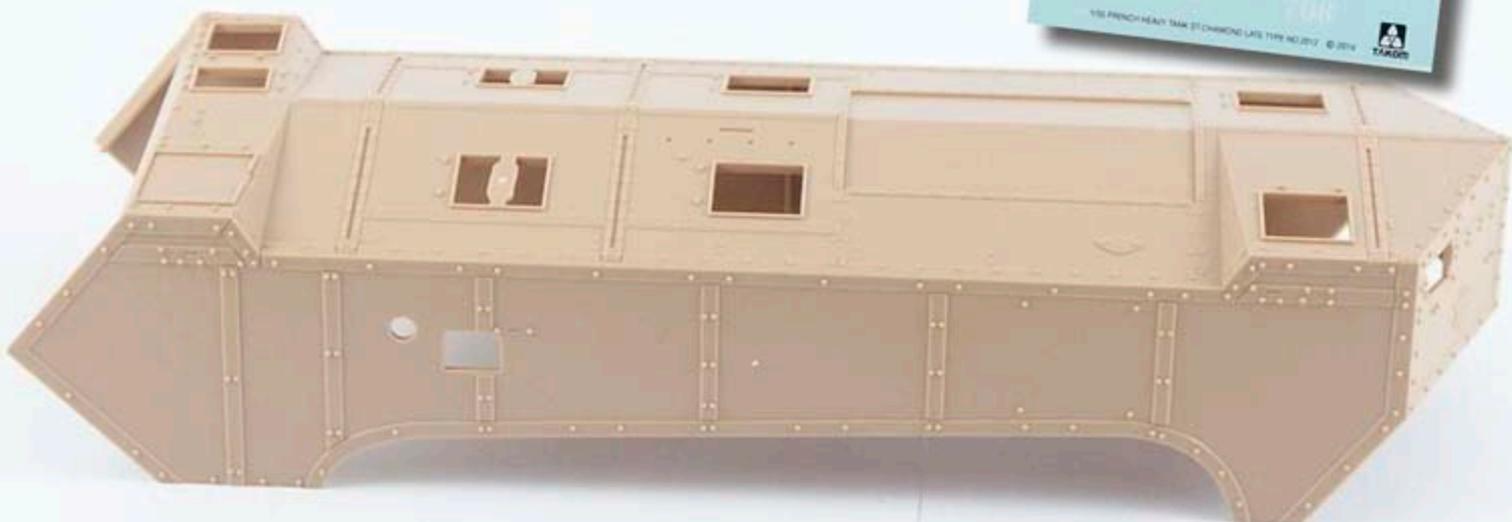
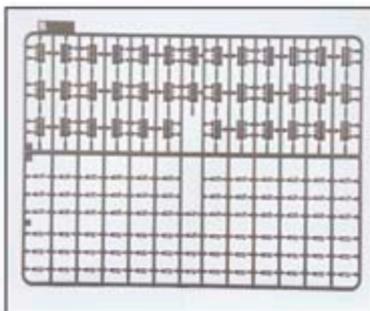
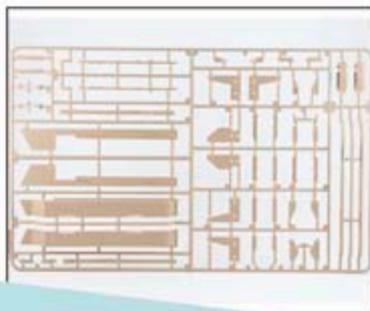
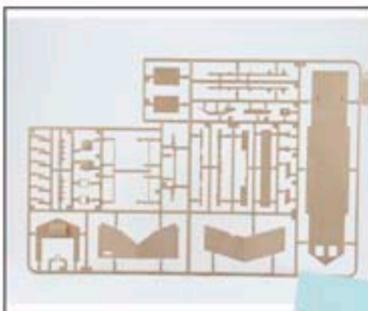
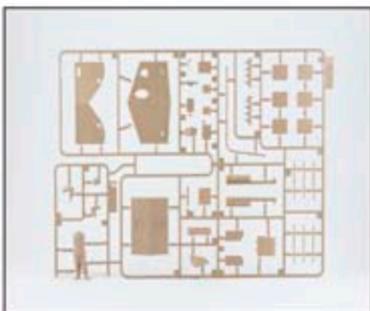
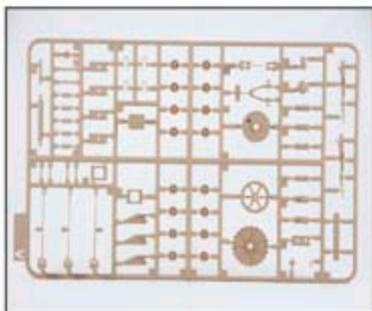
The detail is nice, the engraving is sharp with countless rivets.

The individual track links look the part with only one ejection mark in the middle that will not be visible once the tracks are fitted on the undercarriage.

The instructions seem clear and accurate and the assembly should be straightforward.

4 different markings are proposed :

- 3rd Battery : Colonial Artillery Group (Early 1918)
- Unknown unit : Counter-Battery Support (Juin 1918)
- Vehicle captured by the Germans (Juin 1918)
- Unknown unit (Early 1918)



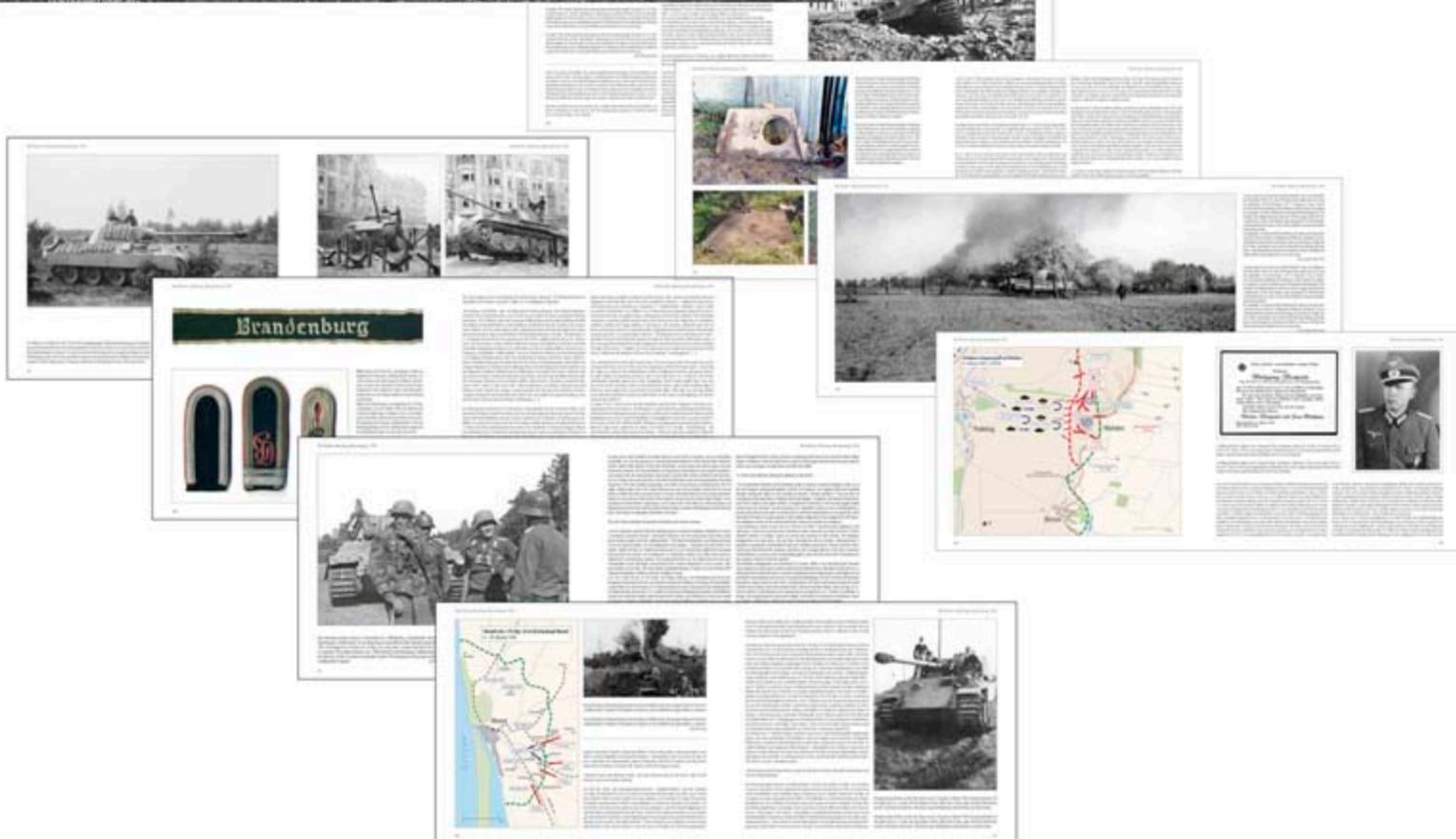
# THE PANTHER BATTALION "BRANDENBURG" 1945

Text & Pictures  
John **Osselaer**

The Panther Battalion «Brandenburg» 1945 is a new, impressive book by Axel Urbanke and Wolfgang Ockert. It tells the story of the named battalion and its earlier history as the first Battalion of Panzer-Regiment 26. Based on eyewitness accounts, official German and Russian reports and ten years of research the result is stunning.

The reader is transported back to the retreating battles on the Eastern Front. East Prussia, the Baltic States, the Memel bridgehead and the attempts to relieve Budapest are all included. The final acts of the battalion are described in detail, from the transfer to the Oder front, the battles around Küstrin and the Seelowe Heights to the destruction in the Halbe Pocket.

Through the history of the battalion the reader gets a clear understanding of the bigger picture of these terrible battles. Based on primary sources only and with more than 200 action photographs, mostly new material, and color maps clarifying the text this reference work is indispensable for all interested in the final battles on the Eastern Front. The book is in both German and English.



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SHOW Scale Model Challenge 2015

# Scale Model Challenge

 <http://www.scalemodelfactory.nl/>

## SCALE MODEL CHALLENGE

scale  
model  
factory

The international event for scale modellers & figure painters

# 2015

Special guests:

Michael Kontraros (GR)  
Christos Panagiotou (GR)  
José Luis López Ruiz (E)

10 &

Saturday 10th

### Workshop Event

10:00 - 17:30

Access only for registered workshop participants!

Interactive workshops by renowned international painters and modellers.

For more info visit:  
[www.scalemodelchallenge.com](http://www.scalemodelchallenge.com)

NH Eindhoven  
Conference Centre Koningshof  
Locht 117 Veldhoven  
the Netherlands

Sunday 17th

### Show Time

10:00 -

Clubs

large

demon

tourn

and m

Admi

Kids



27

www

# enge 2015

Text & pictures

Laurent **Stankoviak**



On October 14th, the Scale Model Challenge, organized by the Scale Model Factory took place. Once more, perfection was on the show in this resort dedicated to models. This show has become key event to visit, since it is huge, and the quality of the models shown is outstanding, and there are many people exposing and the selling area is close to a hundred people.

Being in a conference center allowed us to have a hotel near the exhibition, along with pubs and restaurants and a swimming pool, everything being in a huge park.

All the staff from Scale Model Factory under the commandment of Robert Crombeck did a fabulous work, being for setting the exhibition as for welcoming people. You could meet lots of people in the aisles, and among them, masters like : Jose Luis Lopez, Jose Brito, Chris Medding, Roman Volchenkov, Kristof Pulinckx, Per Olav Lund, Marijn Van Gill etc.

High level models were exposed for the contest, whatever the categories. SMC has become the yearly vital event. The Warpaints Association was there this year with many members and will be there as well next year on October 1st and 2nd for their 10th birthday.

<http://www.scalemodelfactory.nl/>



1 ↖

The entrance of the exhibition rooms.

2 ←

Warpaints booth

3 ↖

General view of the hug room gathering the retailers.

4 ↖

The contest room before the participants came in.

5 ←

Robert Crombeck, the conductor who made this event a real success.



# Some pictures of the contest...





## Open doors RESICAST

On August 29, 2015 the Belgian brand Resicast organized their open doors. We want to share this event with you. Cheerfulness and a great welcome by Graham and his team were the key words of this day. Graham has explained to us his casting technique while painting and scratchbuilding sessions enlivened the day.

We only can invite you next year to have some nice time amongst modelers in the Belgian lands. Let's give the floor to Graham who presents his brand, Resicast, to us.

See you soon!

Since my infancy I have been passionate by model kits and their assembly. I was then 6 and lived in St Germain (SHAPE). I would go to buy some Airfix model kits in plastic bags: sailboats, aircraft but not yet armored vehicles. In those bags there was a glue blister which we used to open with our teeth, which was surely bad for our health, but nothing that a good Leffe beer can't cure.

After various art studies (unsuccessful ones because I didn't like school and I spent more time to assemble Tamiya kits than to study), I fortunately had the opportunity to open a modeling shop in Mons in Belgium. And here comes the rest of the story with a capital S.

Passionate by military vehicles of the World War 2, my business quickly became successful and turned to be a reference in the whole region including Northern France and the region of Paris. Indeed, not only I carried the usual plastic brands (Tamiya, Hasegawa, Italeri, Esci ...) but I also brought over many articles from foreign countries (USA, England, Germany...).

My shop was called « The Model Shop ». I also initiated the Mons Meet (a famous modeling contest which was taking place in Mons each November).

And then Verlinden came.

At the time there was nothing like the aftermarket and Verlinden filled this gap and had a huge success. At the time Verlinden items sold like hotcakes and there was never enough of them. Customers drove 200 km (round trip) to get the hottest news.

And then the crisis came.

No money left in the Borinage (the great region around Mons). The wholesalers didn't have any stock. This was the period when I first met Christian Sauvé. To put it simple, Christian is the one who initiated Verlinden to resin (before Verlinden there was DCS which only cast plaster).

Christian created his own brand (ADV) and I made or reworked for him some masters (Sherman hulls, DUKW, etc...).

As the business was dying, I told to myself that I could create my own masters and sell the kits directly in my shop... RESICAST was born!

The problem was that I was not aware of the work it needed to make a resin kit, of the time spent to create the master, to cast the kits and to sell them: this was huge (at the time I was doing all myself) and to be frank the financial profit was not there.

Producing resin kits gained the upper hand on the shop as it was more exciting and interesting. It allowed me to have new contacts in the USA and in Japan.

23 years later, I'm still there!

I still love what I am doing and the pleasure to look at a first cast and see a master finally assembled remains immeasurable. However I would never advise anyone to jump into this adventure. Today the wheel has turned and there are more plastic kits produced than people can buy or even build!



# CAST



Text and pictures  
José **DUQUESNE**



<http://www.resicast.com>

**1** during the open days, Graham gives access for free to his « spare boxes ».



**2** the casting workbench and the vacuum vessel.

**3** the vacuum pump used during casting.



**4** a kit comprises a large number of small molds.

**5** demonstration sessions were organized, here is the painting of wooden crates. The fine weather in this end of August enabled an installation outside.



**6** the showcase presents the whole range of the brand, which of course is focused on British subjects.



**7** you have the opportunity to buy Resicast products and also some plastic kits. You even benefit from a special discount for the event.

**8-9** some completed models and new references are displayed in the showcase.

**10** Graham and me. I do want to warmly thank Graham and his team for their welcome and their answers to our numerous questions.



**11-12-13** John is the talented « mad scratchbuilder » of Resicast. He explained to us some tips to create masters.

**14** Graham explains, in front of a number of very intent modelers, the various tips and preparation steps to create a mold.



**Site : <http://japmodels.fr>**

**Email : [jackartpaint@outlook.fr](mailto:jackartpaint@outlook.fr)**



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# SCALEWORLD

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11 SEPTEMBER 2016

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# WARPAINTERS: GROUP BUILD BATTLE OF THE BULGE



Michel VICAIRE - U.S. M7 Priest



Renaud BOSCH - Marder 3

JC Windels  
Dodge WC51  
→



Yvan Garnier  
M29 Weasel  
→



Eric Coulon  
Schwimmwagen  
↙



Max Lemaire  
Tiger 2 - 008  
←



↖ Mickael ROULLEAU  
Me-109



Several times a year, the forum organizes Warpainters' Groups Build whose subjects are put to the vote of modelers. This summer is coincidentally the theme of the Battle of the Bulge was selected. Some of the models who participated in this very friendly competition, brilliantly won after vote by Jean-Charles Windels. More information on the Warpainters forum.→

# DOCHAMPS

DIMANCHE 27 DECEMBRE 2015

# 2<sup>EME</sup> MARCHÉ



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JUIN / JUIN 2016

# 03

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