

VERLINDEN PRODUCTIONS

Modeling Magazine

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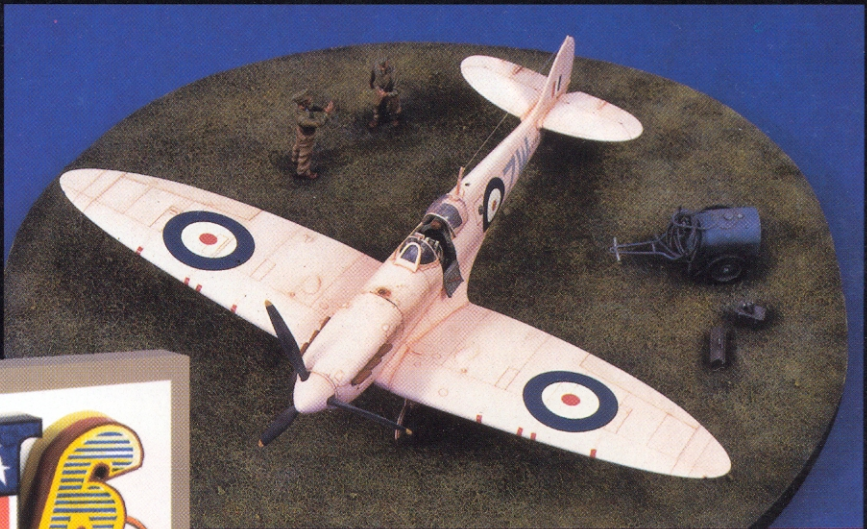


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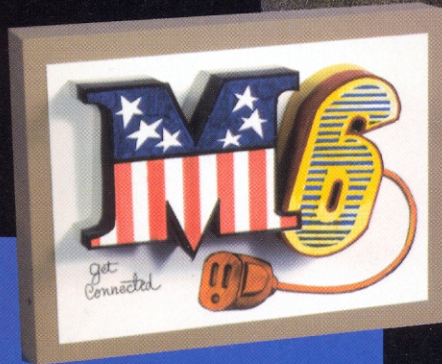
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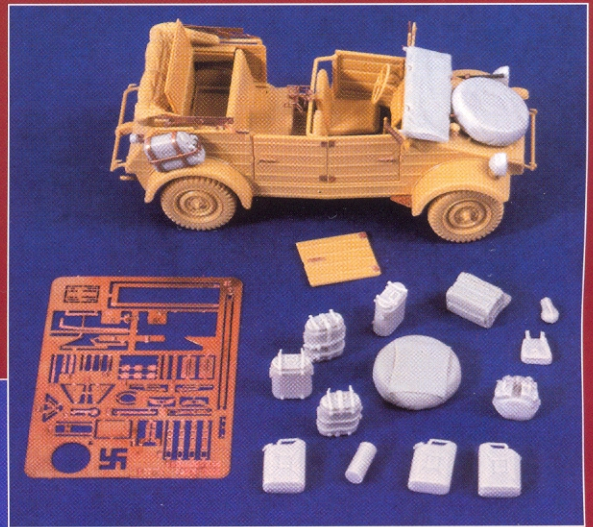
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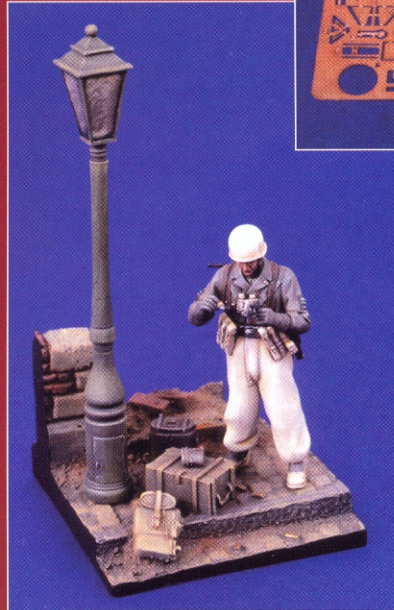
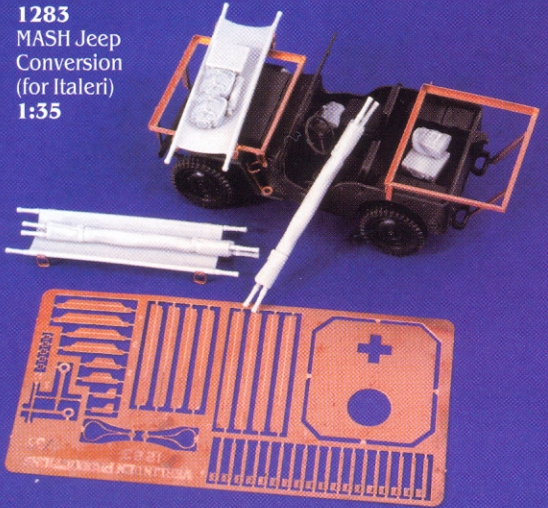


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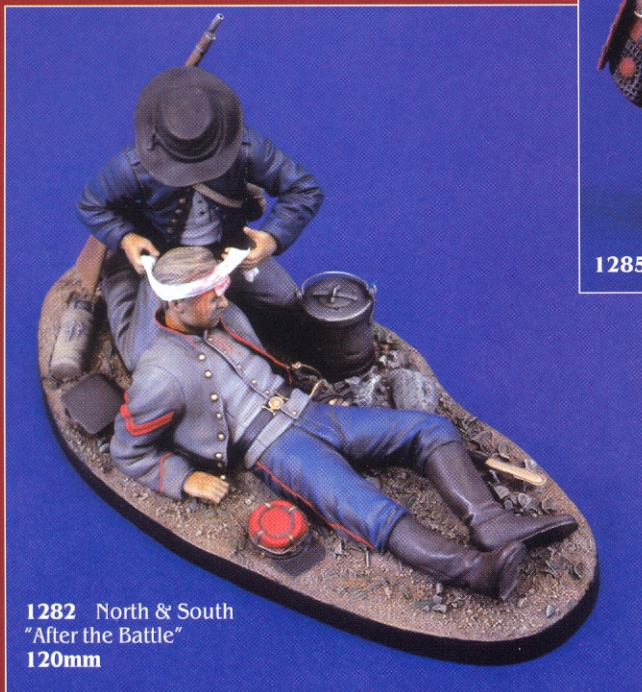


1277 German WWII AFV Numbers Template 1:35

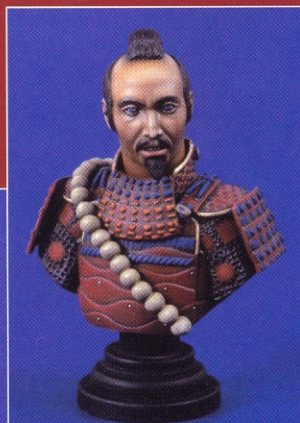
This Item was a September release. It was not printed on any of our flyers or publications. It is available and you may now order it.



**OCTOBER
 1997
 RELEASES**



1282 North & South
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VERLINDEN PUBLICATIONS**

Modeling books & accessories

Volume 8 Number 4

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From the editor

Throughout my entire modeling career, I have talked about and editorialized upon the general topic of realism versus accuracy. This involves many aspects of modeling - colors, details, shape, measurements, etc. For example, if you paint your 1/35 tank to exactly match a color chip from a full sized vehicle, it will be a perfect match, but scale effect will make the model much darker in appearance than its full sized counterpart. If the chip is new, then you are losing the effects of the sun, weathering, and even the variances of the original paint itself, which can be quite extensive. Model car manufacturers often alter the shape of their models because the scale effect creates a miniature replica that doesn't look quite right, even though it is totally accurate.

Another side of this issue is my perception of the attitude differences between modelers who strive for accuracy and those who are only interested in realism. Those who are focused only on accuracy generally cannot seem to appreciate the realistically weathered model because the perceived imperfections of the kit have not been corrected. I have also noticed that the reverse does not usually hold true.

In our research and development at VP, we must continually strive to be as accurate as humanly possible, as must most manufacturers. However, when it comes to the modeling aspect of this hobby, rather than the production viewpoint, I prefer building and weathering kits to achieve the "look" of the real thing. I seldom worry about whether it is scaled exactly to the millimeter, but focus rather on the "feel" of the finished product. When they look real and they look good, I'm happy with the result. On the other hand, when I go to a show and see an incredible job of building, scratchbuilding or detailing, even though it has no weathering, I still appreciate the work involved, and really like the model. Certainly, if I had been the builder, I would have painted, weathered and detailed to my own taste, but regardless, I can still enjoy the model, and that is precisely my point. If all modelers could simply appreciate models, no matter the style of building, it would be more enjoyable for everyone.

Being a magazine publisher, I don't normally tout the competition. We have never considered Fine Scale Modeler a competitor as theirs is a general magazine (and a fine one, I would add), and VP is more of a "niche" or specialized publication. At any rate, Bob Hayden's editorial in the November, 1997 issue of FSM is to be applauded and in my opinion is an area that needs to be addressed. As with all fields of human endeavor, I suppose modeling will always have extremists; but since we are such a small group, there is little to be gained by splitting into two factions, when the mutual goal is to further and enhance our hobby.

The pursuit of excellence has many avenues. Think about it.

François Verlinden



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LOCAL ASSISTANCE

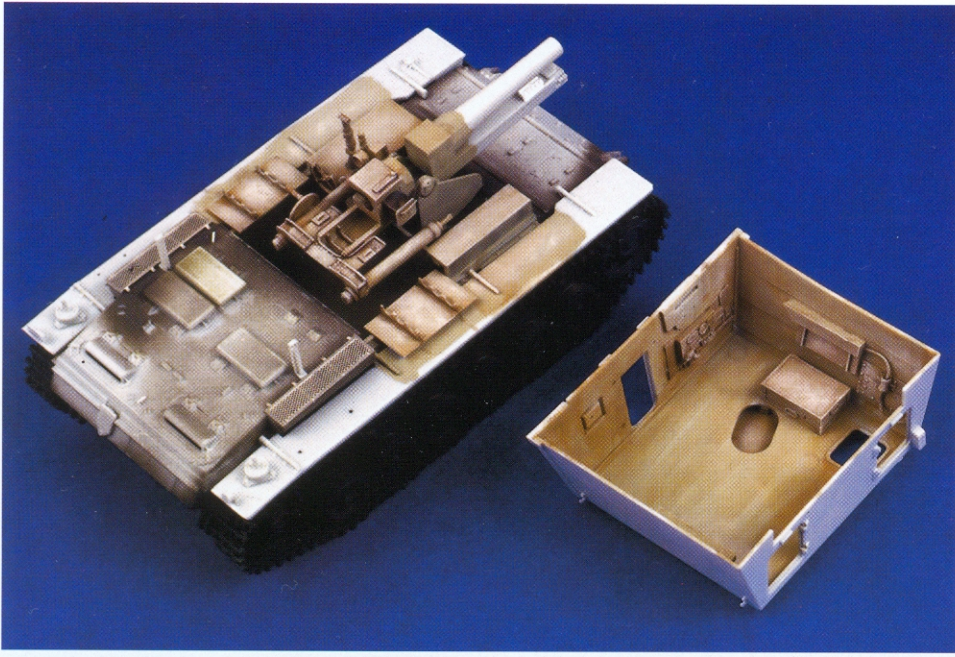
A 1/35th scale Diorama by Gordon Stronach

The SiG33 has got to be the most UN-aerodynamic vehicle in history; fortunately, tanks need not be aerodynamic! However, for some reason or another it's one of my favorites. The Dragon/DML kit (#6042) is nicely molded with many parts including photo-etch. Assembly is easy and quick. Out of the box, it makes a nice kit, but I decided to go a step further here and there. Since I was going to display the tank with hatches open, I went to work on a partial interior.

I added lots of small details and the rear assembly of the gun from a cannibalized Verlinden SiG 33 (#1001). Crank handles, radios, boxes, and levers were scavenged from the parts box and glued in logical areas.

The interior was then sprayed an off-white with a touch of pink. A wash of Burnt Sienna oil paint and a drybrushing of flat white, and the tank was ready to be closed up.





Outside, the fenders were replaced with those cut from lead foil. Hatches were detailed with spare parts for levers and copper wire handles. The stowage bin lid was replaced with a thinner one cut from plasticard. The bin was filled with equipment and gear.

Tools, headlights, fire extinguisher, and jack were taken from the VP 1177 Tiger Update along with photo-etched brackets and clamps. Rivets were added here and there to replace smaller kit moldings. Tracks were assembled one side at a time by laying enough tracks for one side against a ruler and brushing with Testors liquid cement. This glue takes a little longer to dry, so I can construct one side at a time instead of small sections. After tracks are positioned satisfactorily, super thin super glue locks them in place.



PAINTING: I chose to paint a Dark Yellow/Red Brown 'turtle shell' pattern. I began with a coat of TS 2054 Dark Earth overall. Next, a shade of TS 2095 Dark Yellow was applied. Finally, TS 2007 Red Brown was used to spray stripes and swaths. National markings were applied using the VP 1236 template, black first and white second. After the base colors had dried, matte varnish was sprayed and the vehicle set aside for 48 hours to dry.

WEATHERING: Weathering started with a wash of Burnt Sienna oil paint mixed with Flat Black enamel for the upper surfaces. A heavy wash of the same mix was added to the wheels and tracks. Drybrushing was next, to add highlights and contrast with a light mixture of the basecoat. The base yellow was mixed with Aeromaster Faded O.D. and brushed onto the lower areas for road dust. Metalizing was done with silver printer's ink mixed with Raw Umber oil paint, and drybrushed onto traffic areas as well as the tracks. The same color was applied with a small brush to simulate chips and scratches. Local washes were added in deeper and darker areas. A mix of Burnt Sienna and Yellow Ochre was added for streaks of rust on the hull, and especially on the tracks.





FIGURES: The tank crew was pieced together from various VP 1/35 Germans and posed towards a focal point of the new VP farmer figure (#1224), who came straight from the box. The accompanying horse was used as well, and the two children from the old VP Peasants (#0297) were placed on the horse's back. New arms, hands, and legs were sculpted from Milliput to give a good fit between the children and the horse. The horse was painted with oils, and a harness made from lead foil and copper wire. All figures were painted with Humbrol enamels for clothing, and oil paints for the flesh.

BASE AND GROUNDWORK: A base from insulating styrofoam was cut with a jigsaw and painted Flat Black. Groundwork was fashioned from household mortar, using small rocks and sand for terrain. Figures and the tank were pressed into the soft groundwork and permanently attached after painting. After everything was in place, the result is a small scene depicting confused Germans consulting a local family for directions.



MASTERCON

VI

The sixth annual three-day convention for the members of the VLS Master's Group and Winner's Club was held at VLS and area facilities on August 29-31, 1997. This year's Mastercon truly set the standard for future conventions, with record attendance and model entries. A great number of involved projects made their "contest debut" at Mastercon 6. Several groups of WWII reenactors bivouacked at VLS to the delight of those in attendance, displaying a wide variety of Axis and Allied uniforms, equipment, and vehicles. Many of the conventioners had their first opportunity to see the spectacular Miniature World Museum at its new location. Attendees poured into the VLS Warehouse for their annual shopping spree and attended contestant seminars and discussions with industry VIPs.

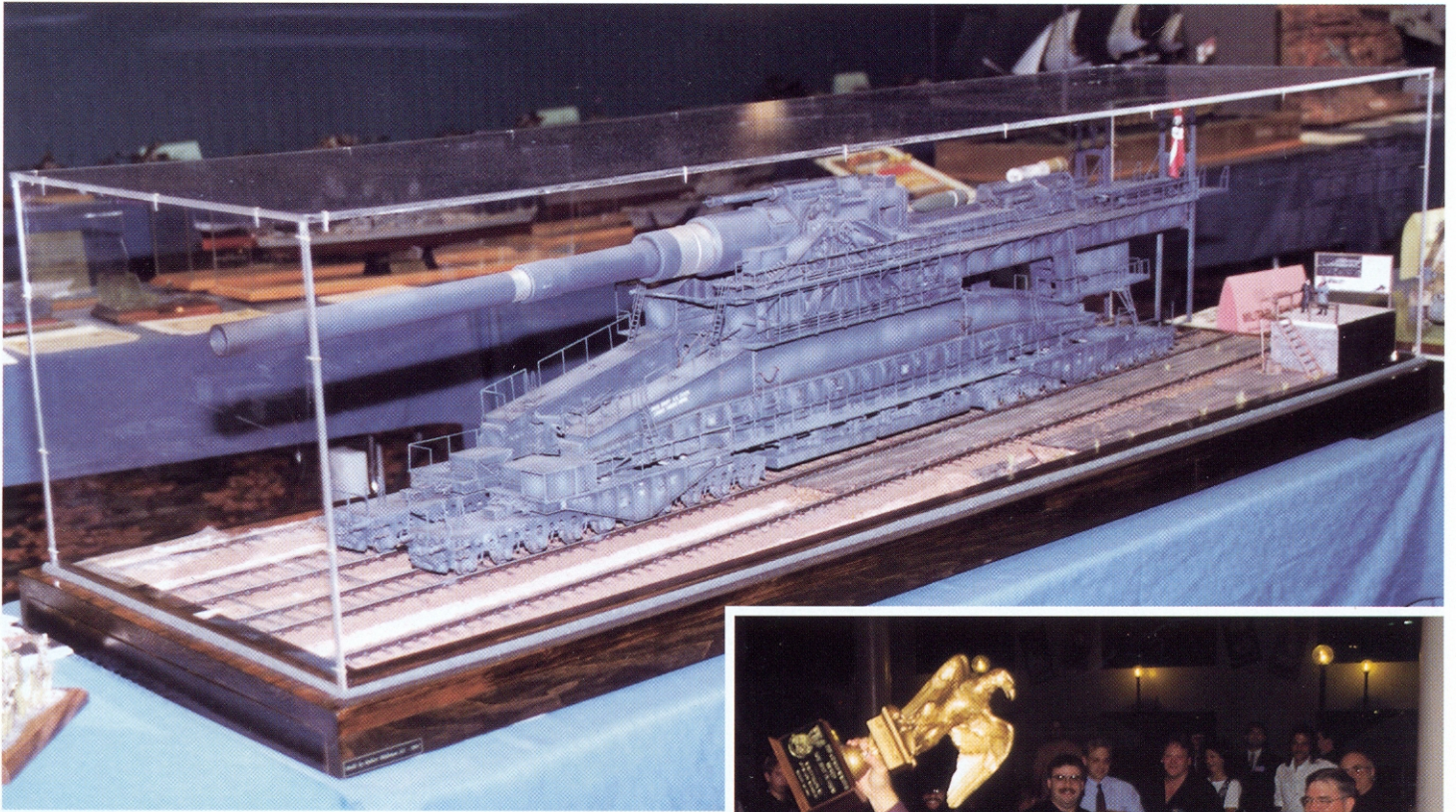
Andrew Meyers of Florida, the Grand Master winner from last year's show, was elected Grand Marshal at the Friday night reception. Dozens of raffles and doorprizes, always a favorite item at Mastercon, featured some new industry releases, with special raffles worth over \$500 drawn at the Saturday night banquet. The gala air of the show is heightened by the fact that all judging is done by the contestants using popular vote ballots.

Duane Pfister won a special award, Best Use of VP Dead Horses, for his hilarious "German Dead Horse Catapult". The Viet Nam Theme Award went to Ed Harm for his 200mm vignette, "We Gotta Get Outta This Place". Eric Janssen won Best Novice Entry for his 120mm diorama "Last Ammo Check". The Verlinden Trophy went to Greg Cihlar for his 120mm (VP) Tiger diorama, "Roadside Assistance". Best Diorama went to Sam Garcia for a beautiful USMC diorama, "Semper Fidelis". Best Figure was taken by Jim Sullivan for his Poste Militaire "Blood Warrior" Indian bust.

Perennial favorite Richard Mitchell switched gears and won the Best Aircraft award with a 1/32 Fw-190. Brian Joslyn won an unprecedented third Best Miscellaneous for his "HMS Victory". Robert Waltman went home with Best Armor along with the coveted People's Choice and Grand Master trophies for his unbelievable scratchbuilt German railgun, a 1/35 "Gustav Gerat".



Shep Paine (far left) and Uwe Feist (third from right) get up close and personal with the 1:1 Schwimmwagen in the VLS parking lot.



Bob Waltman's mammoth 1/35 scratchbuilt Gustav Gerat railgun, winner of Best Military Vehicle, People's Choice, and The Grand Master. Bob spent several years in research, and two years in construction on this amazing project.



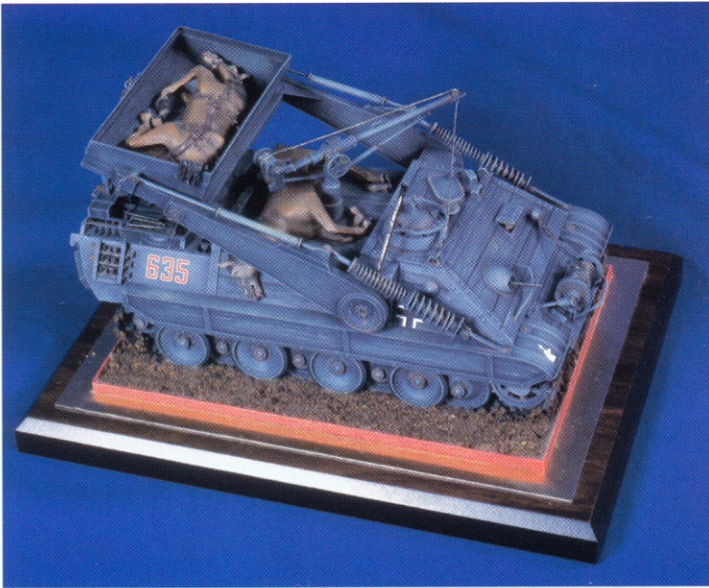
An elated Bob Waltman hoists The Grand Master Trophy, the Best in Show award at Mastercon.



A quintet of champions - The five Best of Category winners. From left: Richard Mitchell, Best Aircraft; Brian Joslyn, Best Miscellaneous; Jim Sullivan, Best Figure; Robert Waltman, Best Military Vehicle; and Sam Garcia, Best Diorama.



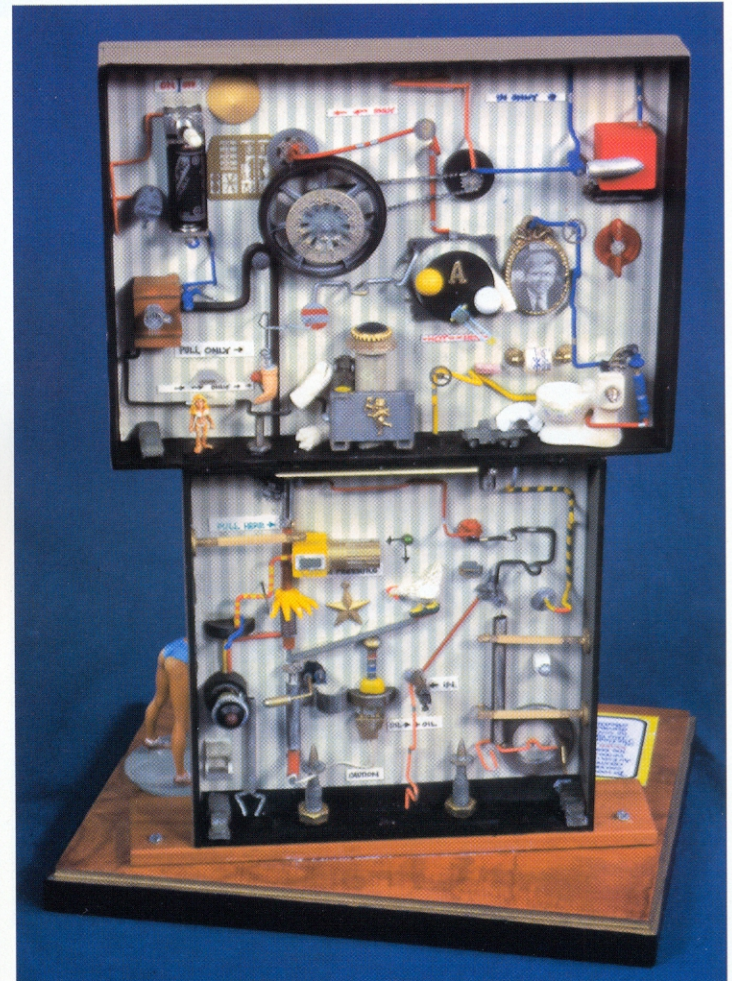
Ralph Koebbeman, founder of Miniature World Museum, receives a standing ovation and the prestigious Gil Godfrey Memorial Award for distinguished service to the hobby.



Mastercon 6 featured a special award, Best Use of VP Dead Horses, which generated over two dozen creative applications. The ever-imaginative Duane Pfister concocted this German Dead Horse Catapult to rave reviews, winning the coveted award.



Retired Master Sergeant Richard Mitchell, who was awarded the Distinguished Flying Cross, Bronze Star, and Purple Heart in Viet Nam, was invited to wear his dress blues and present the Viet Nam Theme Award in a classic Mastercon moment.



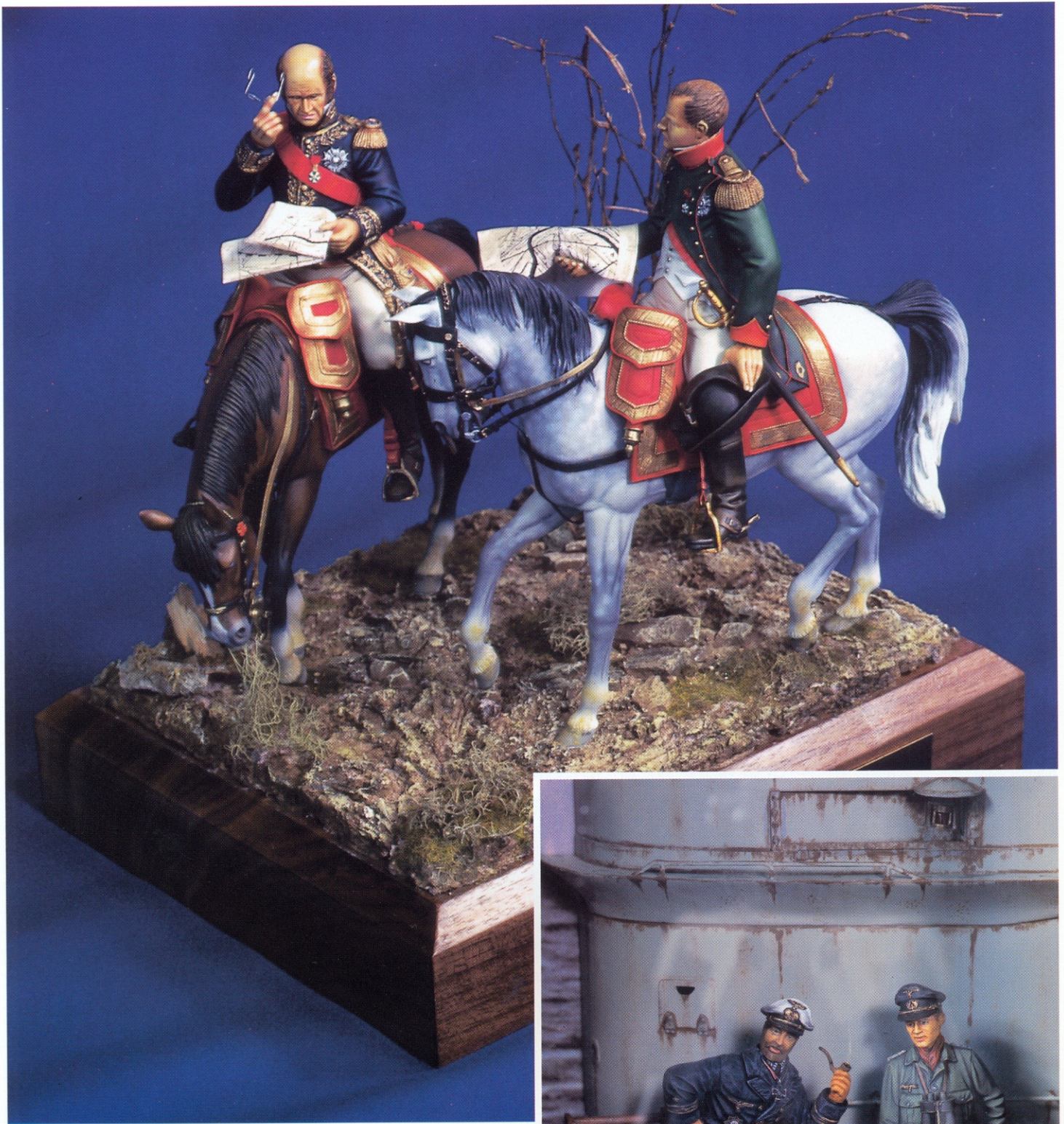
A whimsical bit of modeling from Don Kanaval of Kentucky, who designs the Mastercon logos each year. This year, Don built an extra logo in 3D!



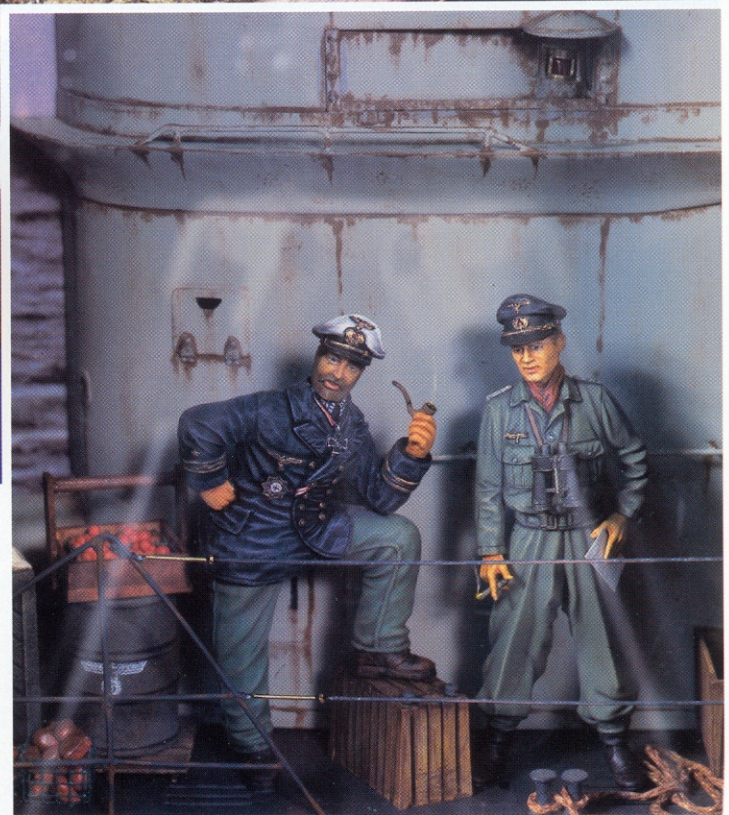
This imaginative piece by Richard Felton earned Silver in the Miscellaneous category. Richard recreated the canyon chase from the film "Independence Day", and used the title Hope You've Got An Airbag.



A 1:32 scale Fw-190 by Richard Mitchell earned the Gold in Prop Aircraft along with the Best Aircraft award.



Mr. Bob Knee of Georgia attended his first Mastercon and took home a Gold Medal in Figure Vignettes for his display of VP 120mm Napoleonic figures. Here's a sample of Bob's display - Marshal Davout and Napoleon conferring at Austerlitz.



Detail shot of U-96: Das Boot (The Boat), a 120mm shadowbox scene which earned a Silver for Richard Mitchell.



Duane Pfister started with the VP 120mm Willys, and ended up with a scratchbuilt Ford GPA Amphibious Jeep. This piece earned Duane one of his three Gold Medals at Mastercon 6.

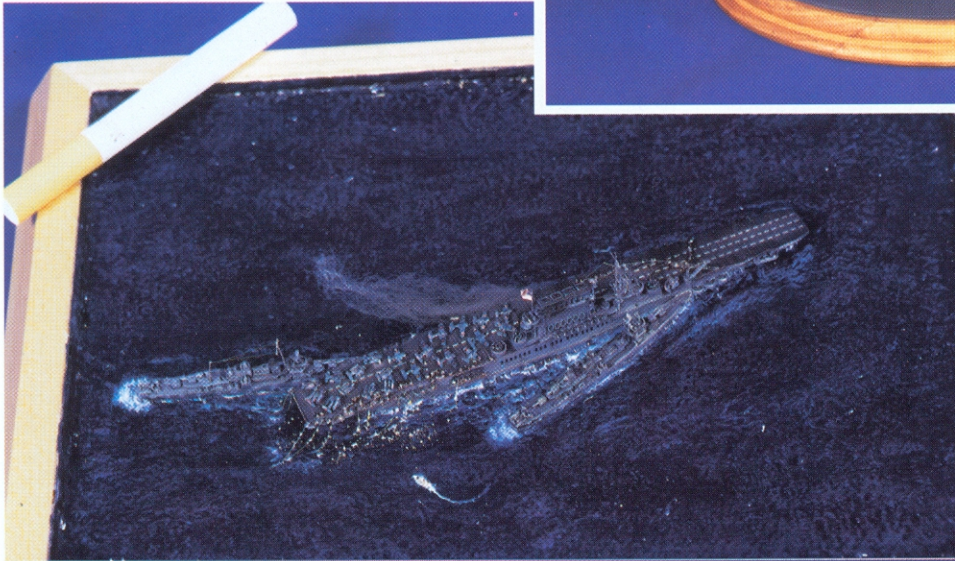
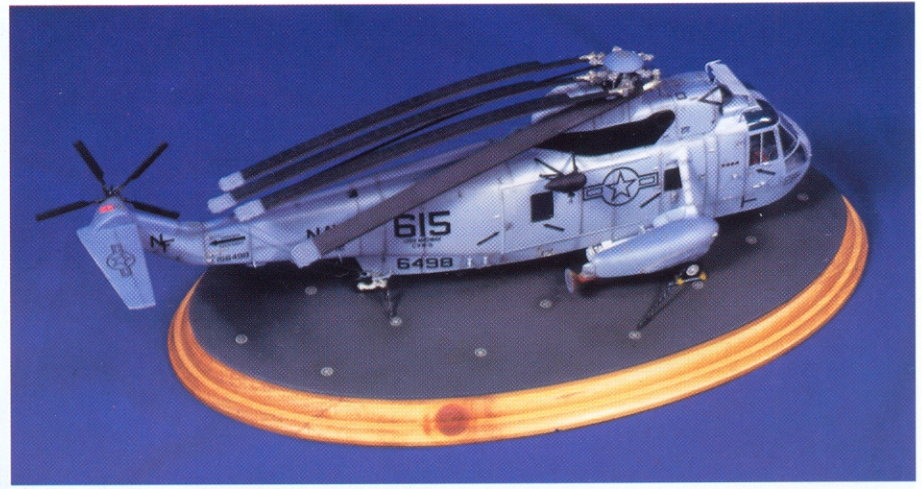


Alexander Babich took home the Gold with his beautiful Sheridan.

This Iraqi T-55 by Alexander Babich earned a Bronze Medal in Tracked Vehicles.



A finely finished SH-3H Sea King earned a Gold Medal for Kelly Quirk in Prop Aircraft.



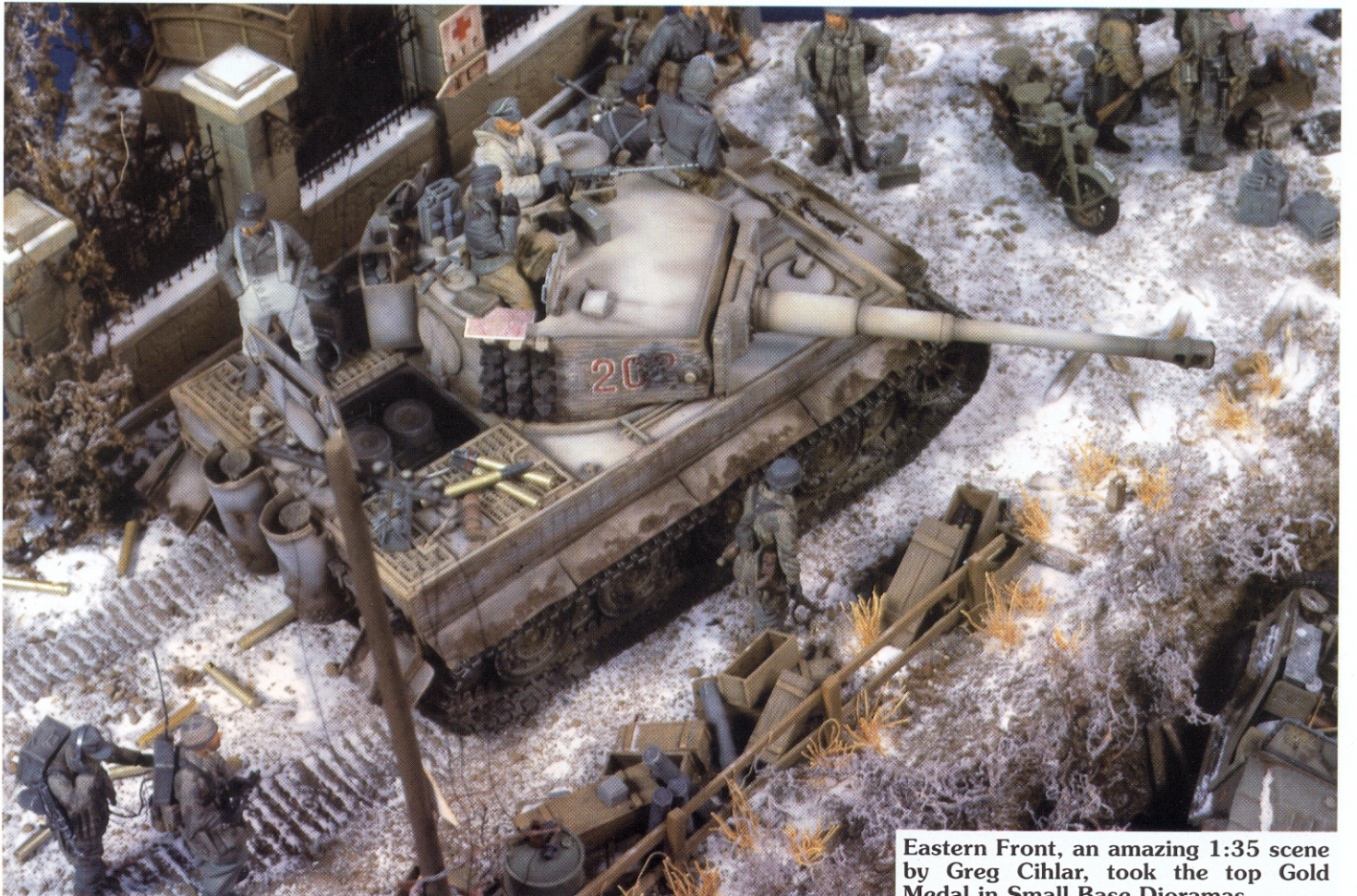
This tiny Lexington CV-2 was modeled by Noel Lawson. Note the markings on the aircraft, and the 1:1 cigarette in the corner!



Bob Waltman showed his diversity with his beautiful Dale Earnhardt's Goodwrench Monte Carlo in 1:24 scale, earning a Silver Medal in Miscellaneous.



Greg Cihlar's Roadside Assistance, featuring the classic VP 120mm Tiger, earned a Gold Medal in Large Scale Dioramas, as well as The Verlinden Trophy for best use of a VP product.



Eastern Front, an amazing 1:35 scene by Greg Cihlar, took the top Gold Medal in Small Base Dioramas.



Chris Mrosko's Type 82 Kubelwagen featuring the Warriors' tropical conversion set. Chris took home a Bronze Medal in Softskins.



We Gotta Get Outta This Place, a 200mm vignette by Ed Harm, earned a Bronze Medal and the Viet Nam Theme Award.



In 1998, we will publish a full book on Mastercon. For information on joining the Master's Group and attending Mastercon VII (September 1998), contact VLS.

Winter of '44 by Ed Harm, Bronze Medal winner in Small Base Dioramas.

CONVERSION CORNER by Joe Porter PART TWO

Create Your Own 120mm Figures Using Basic Techniques

In issue 8-3 we looked at the first of five Germans I created by mixing and matching six VP 120mm figures. Here's the second result - a relatively simple conversion which will result in a striking new figure.

FIGURE 2 - Waffen-SS Artillerie Standartenfuhrer (Colonel), Berlin, April 1945

From our original listing of parts, here's what was used:

- 0497 - SS Officer
 - Head, right hand, boots, binoculars
- 0861 - SS Grenadier Ardennes
 - Map case
- 1078 - Volksturm Tankhunter
 - Body, arms, left hand
- 1107 - Oberst Panzerabteilung
 - Epauettes
- 0448 - German Infantry Equipment
 - Holster
- 0484 - Uniform Insignia (etched)
 - SS belt buckle

Milliput, plus all your regular modeling tools

This dastardly looking fellow is found among the rubble of a Berlin street, peering around a corner for the approaching Russian forces. He wears the late war greatcoat, characterized by the large drop collar. He is identified as an artillery officer by the red underlay on his epaulettes. By order of the High Command in 1941, SS officers were to wear only white braiding on their hats, rather than colors indicating their branch of service. Though many officers retained their old colors in the field, this officer has made the change.

The conversion began with easy modifications on the body. The Volksturm Tankhunter has nice indentations in his torso for ammo pouches and equipment, and these were filled out with Milliput. The armband on his left forearm was sanded down, along with the flat epaulettes on his shoulders. In the first conversion, I removed the collar area from figure 1107; using a razor saw, I now removed the officer's epaulettes, slightly shaped them to fit the new figure, and glued them to the shoulders.



For a smooth appearance, a strip of lead foil was cut the width of the existing belt and superglued around his waist. The etched officer's SS belt buckle was taken from VP 0484. The holster from 0497 and the bulging map case from 0861 were affixed to the belt, with map case loops fashioned from lead foil.

The left hand from 1078 grips the field glasses from 0497 without modification. The right hand gripping the Luger was taken from 0497 and the wrist sanded at a severe angle for a more dramatic effect. The boots were also taken from 0497, cut down at angles to give the entire figure the appearance of moving forward. The head (a VP classic!) was also taken from 0497. I added a tiny strip of white paper to the back of his collar to represent the collar band before affixing the head.

PAINTING

Painting of this figure is very straightforward and began with the greatcoat. A mixture of Humbrol Matte 31 Slate Grey with just a touch of 170 Brown Bess was applied as the basecoat. This mixture was lightened with flat white for the field cap. As this was drying, the flesh tones were painted, following the formula in "The System". I generally paint heads separately by drilling a hole in the bottom of the neck with a pin vise and holding the head on a toothpick. After the uniform had dried for 24 hours, a thin wash of Raw Umber oil was applied. After another drying session, the uniform was drybrushed with straight Matte 31 and recesses darkened with Raw Umber.



Boots, belt, and holster were painted with a mixture of Ivory Black/Raw Umber/Burnt Sienna oils. The map case was done in a mixture of Mars Brown/Burnt Sienna. The field glasses were painted with Humbrol 94 Brown Yellow Matte, washed with Raw Umber, and weathered with silver printer's ink. Silver ink was also used on the belt buckle, holster buckle, map case clasp, buttons, and cap skull insignia. Epaulettes were base coated with flat dark gray, lightly drybrushed with silver ink, and the underlay painted with Cadmium Red oil paint. The barely visible collar of his tunic was painted Aeromaster 9023 Schwarzgrun. After all details were completed, I gave the figure a moderate scrubbing using Humbrol 110 Natural Wood Matte to simulate the extreme dust and dirt of the Berlin ruins.

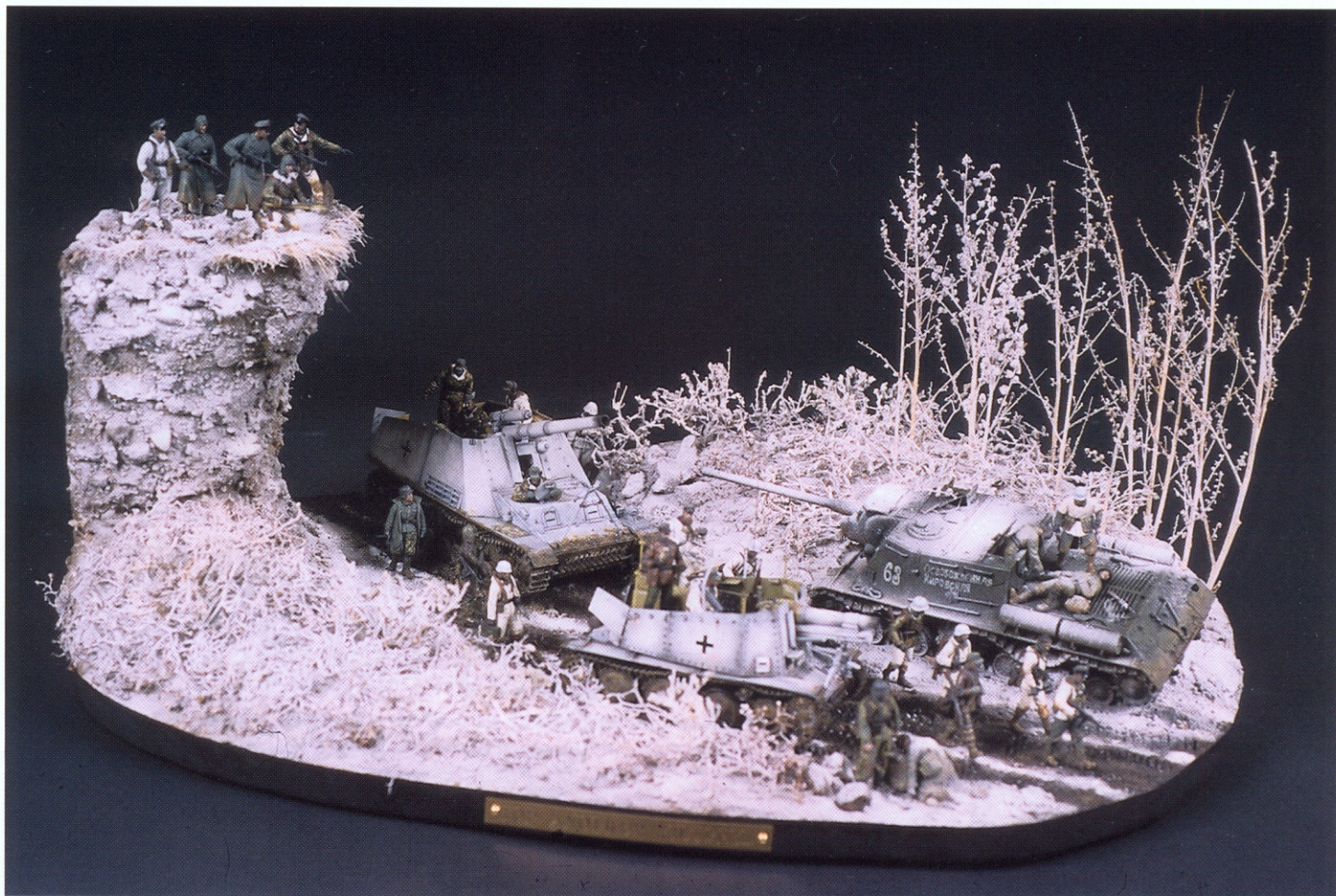
In our next issue, we'll move on to figure #3, along with more techniques to help you on your way.

References:
German Soldiers of World War II - Histoire & Collections
German Combat Equipments 1939-45 - Osprey #234
Badges & Insignia of the Third Reich - Brian Davis



FOR ANOTHER VICTORY - Eastern Front, 1944

A 1/35 scale Diorama by Young Jin Won

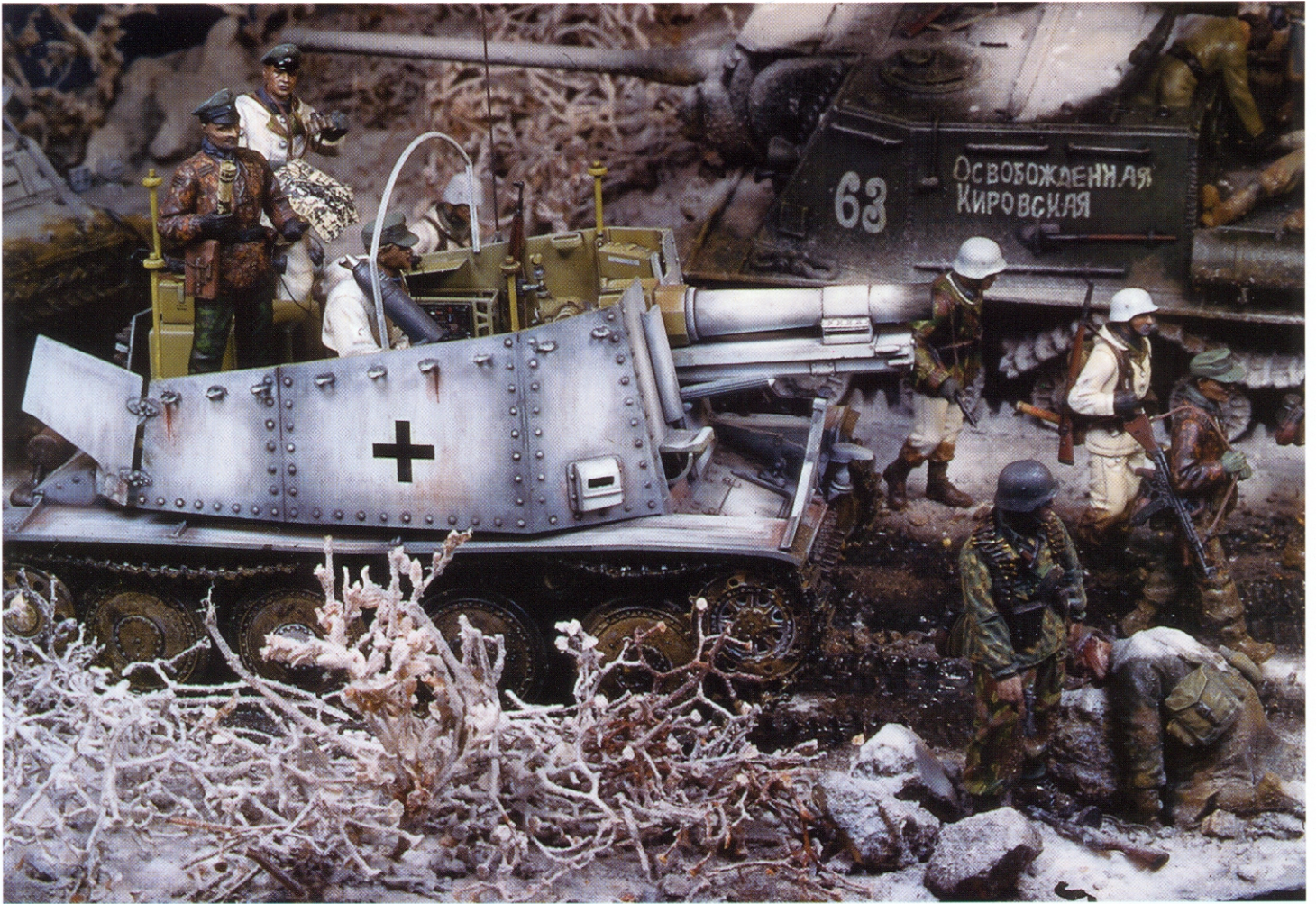


It is a commonly recognized fact that one of the principal elements in Hitler's failure to conquer Russia was Mother Winter. Untold thousands of German troops died of exposure, trapped far inside Russia, while German supply units tried frantically to move winter clothing through the mud and snow of the Eastern Front.

In this scene, I tried to dramatize a congested winter scene. A knocked-out JSU-122 sits on the road as a German Hummel and Grille push forward. Winter scenery is very difficult to pull off, but once you put your mind to it, it's well worth the effort.

The overlooking cliff was built up using balsa wood and foam blocks. I used several different wood branches and dried flowers. For snow, I use a combination of TechStar snowflakes, baking powder, and white enamel spray paint.





A final dusting of TechStar snowflakes gives an excellent crystal effect to any type of snow technique.





The German armor pushes on. Note the highly effective "reverse weathering" where the gray has worn through the whitewash.



Melted areas were painted slightly darker than the surrounding ground and over-painted with clear gloss.

The JSU-122, Hummel, and Grille are all from Dragon/DML and built straight from the box. There are a total of 31 figures in this scene, from VP, Dragon/DML, Warriors and even Airfix.

VP has so many new figures in winter gear that the modeler can find virtually any pose without doing any extensive converting. The new Super Value German Head Set (VP 1186) is also a boon to a task as large as this one.

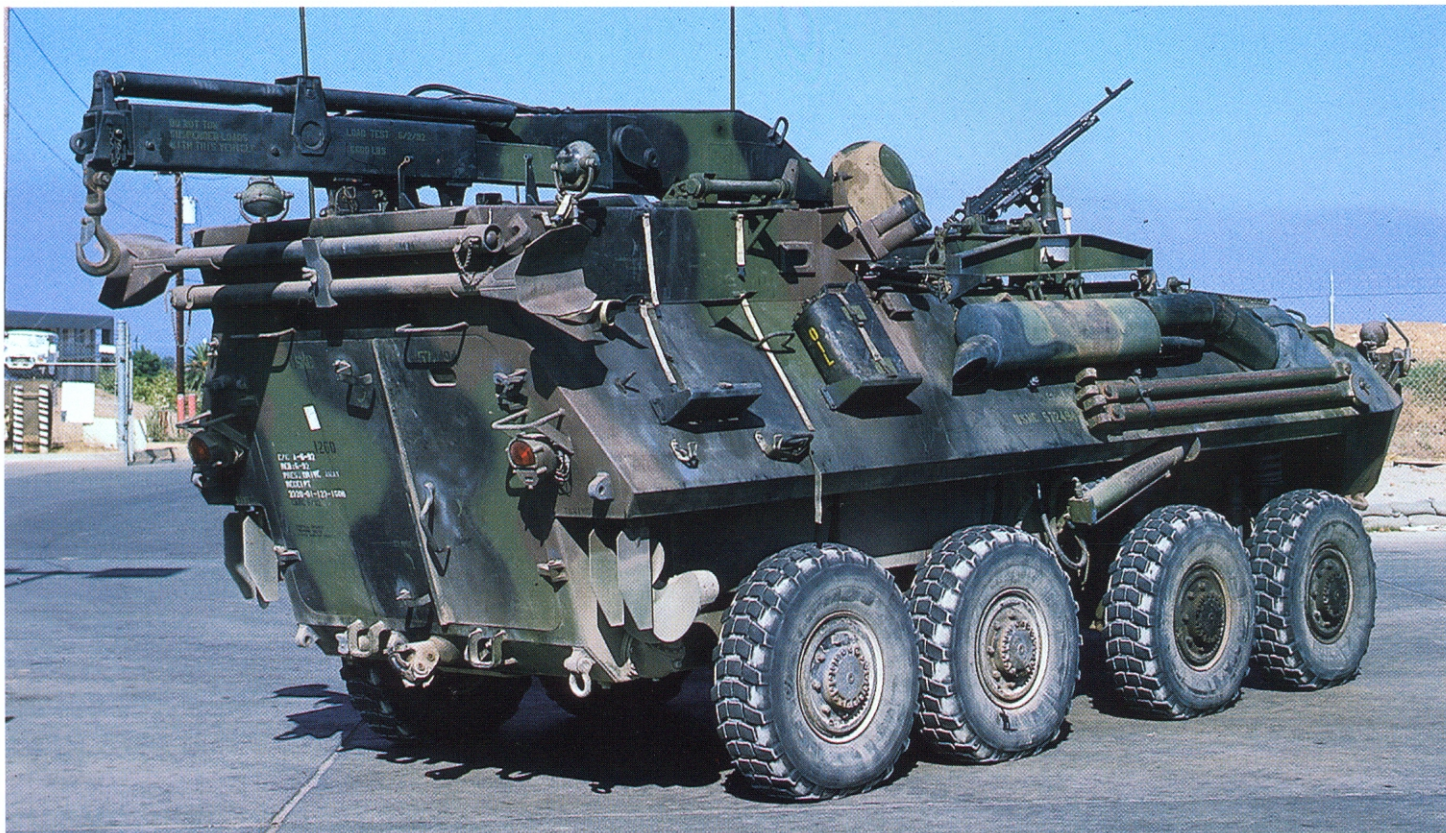
VP and Dragon/DML soldiers observe the road from a cliff above.

US MARINE CORPS LAVs - Part VI

RECOVERY

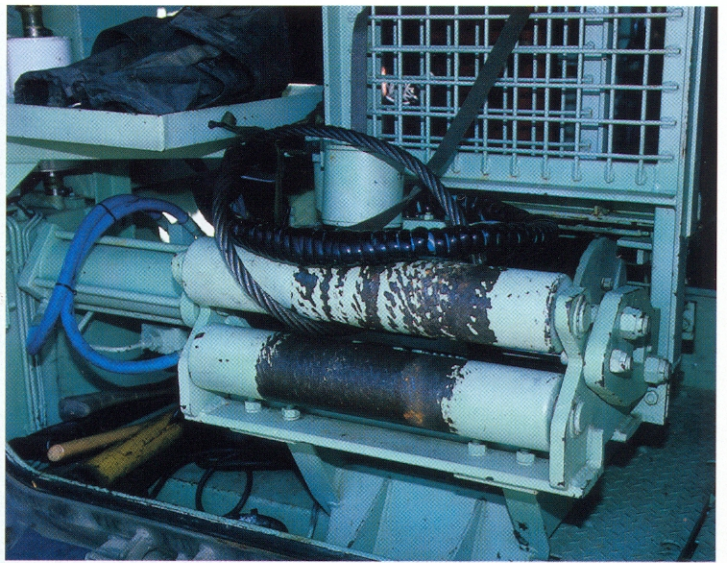
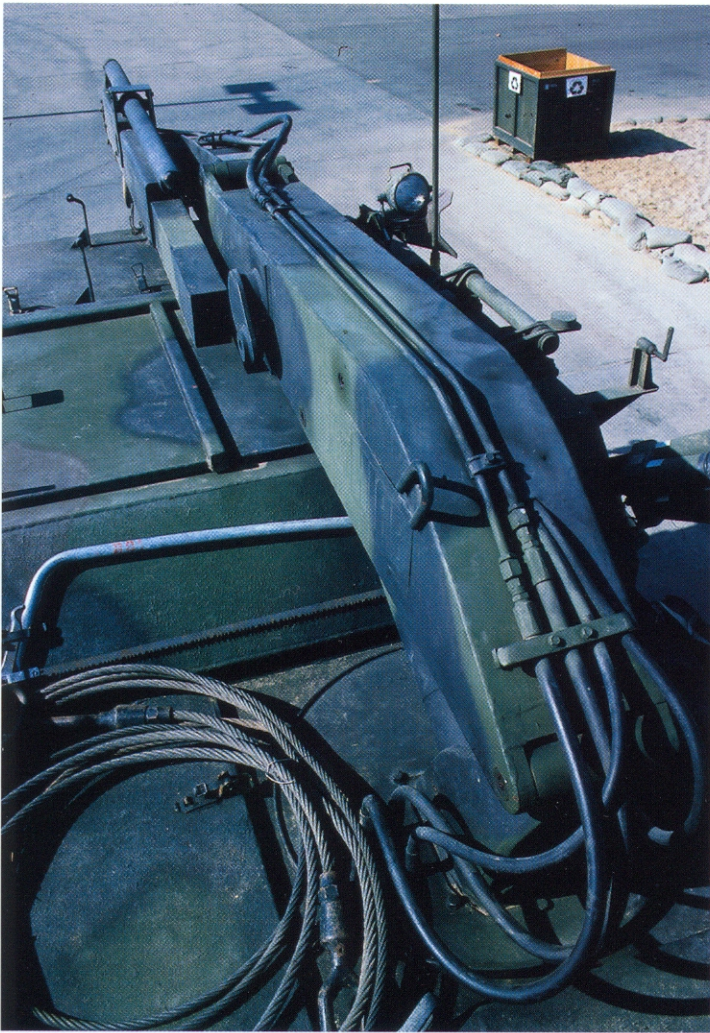
Our final look at the many faces of the USMC LAV

By Barry D. SMITH



This right rear view of the recovery vehicle shows the winch anchors above the rear doors. These are attached to the rear of the vehicle and planted into the ground. They prevent the LAV from being pulled backwards when the heavy winch is in use.

Among other power tools, the recovery LAV sports a high-powered arc welder with a 10-kilowatt generator.

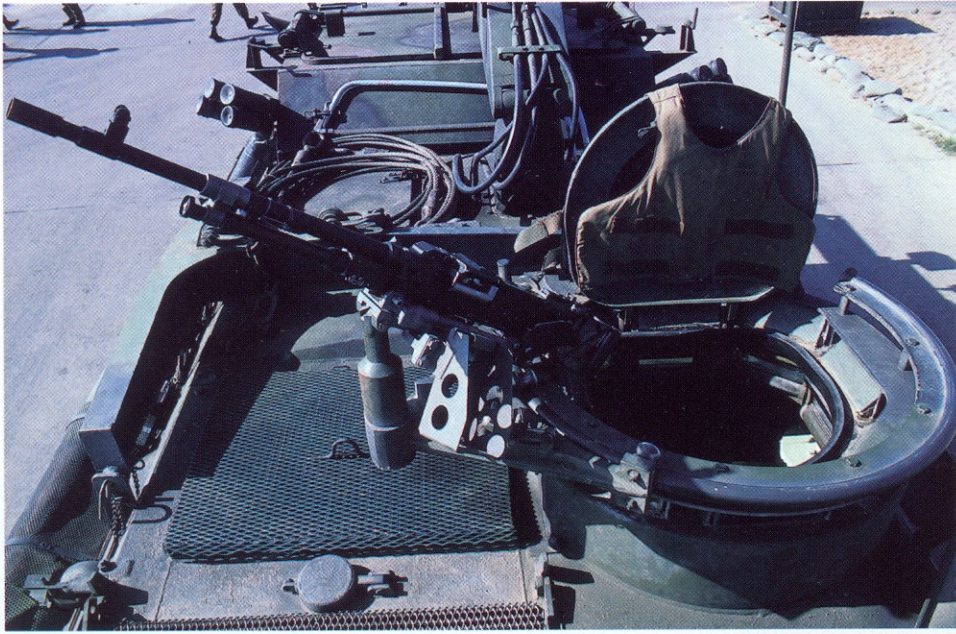


Top : This winch is mounted in the cargo area of the recovery vehicle behind the left rear door. It has a 30,000-pound pulling capacity.

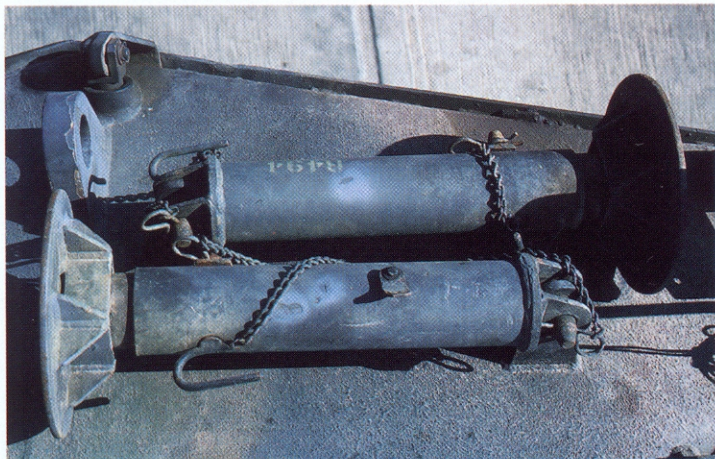
Left : The crane lies flat on the top of the LAV during travel. It hinges in the middle for precise placement of equipment such as engines and turrets.

Bottom : View of the left side of the recovery LAV. The crane can lift 9,000 pounds and can traverse 265°.

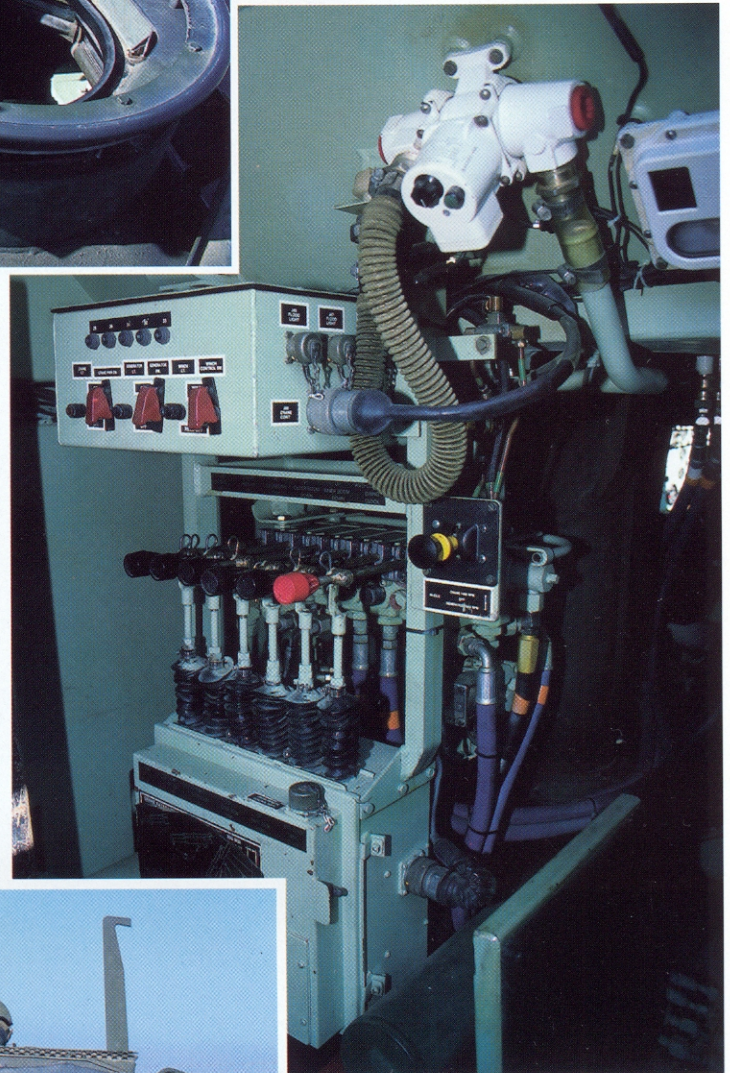




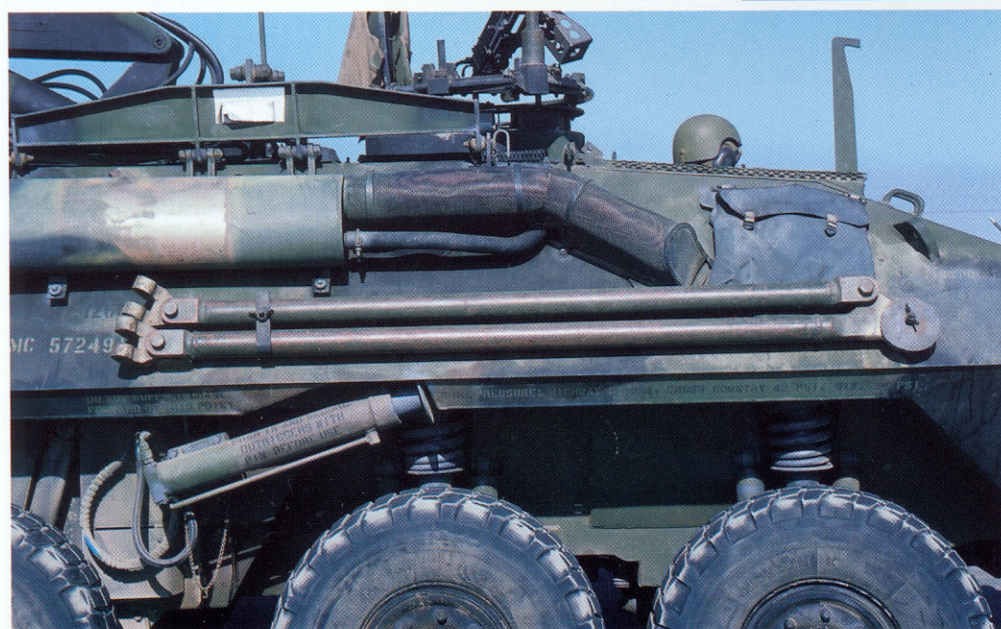
The vehicle commander's hatch of the recovery LAV with its M60 7.62mm machine gun attached. A normal crew would be a driver, vehicle commander, and a rigger. More repair personnel might be added for a particular mission.



These two stabilizers are attached to the bottom of the recovery LAV when the crane is used, preventing the LAV from rolling over when heavy loads are lifted.



The controls for the crane and heavy winch of the recovery vehicle.



Tow bar used to tow disabled LAVs. Six recovery vehicles are assigned to each LAV battalion.

THE PINK SPITFIRE!

A 1/48th scale Diorama by Gordon Stronach

The PRU (Photo Reconnaissance Unit) Spitfire flew the most dangerous of missions: deep in the enemy territory, unarmed (generally), sometimes at very low altitudes, and targeting sensitive, well-protected objectives. There were many variations of the PRU Spitfire; among them was the "G" type, which was an armed version. This particular model, serial no. 4784, was flown from No. 140 Squadron RAF Hendon around 1941, and sports the low-flying PRU pink paint scheme.

THE MODEL:

Tamiya's Spitfire Mk. I (61032) kit is a fun and quick model to assemble. All parts fit extremely well. Assembly was performed straight from the box with only the modifications made to convert the kit to a PRU, along with the addition of seatbelts.



Indian Red oil paint was used as a wash on overall surfaces of the aircraft.

THE COCKPIT:

The cockpit assembles perfectly and is well-detailed. Seatbelts fashioned from VP lead foil with buckles from Techstar fine solder detailed the vacant seat. All cockpit areas were brush painted with Dark Brown Grey and drybrushed with Grey. Local washes darkened the deep areas, while drybrushing with Lightened Grey highlighted the raised details. A little drybrushing with silver printer's ink mixed with a slight amount of Raw Umber metalized the worn areas. Black was painted on the control boxes and placards and the instrument panel received small detail painting of white, yellow, and red. After that, everything was closed up and glued together.

THE PRU CONVERSION:

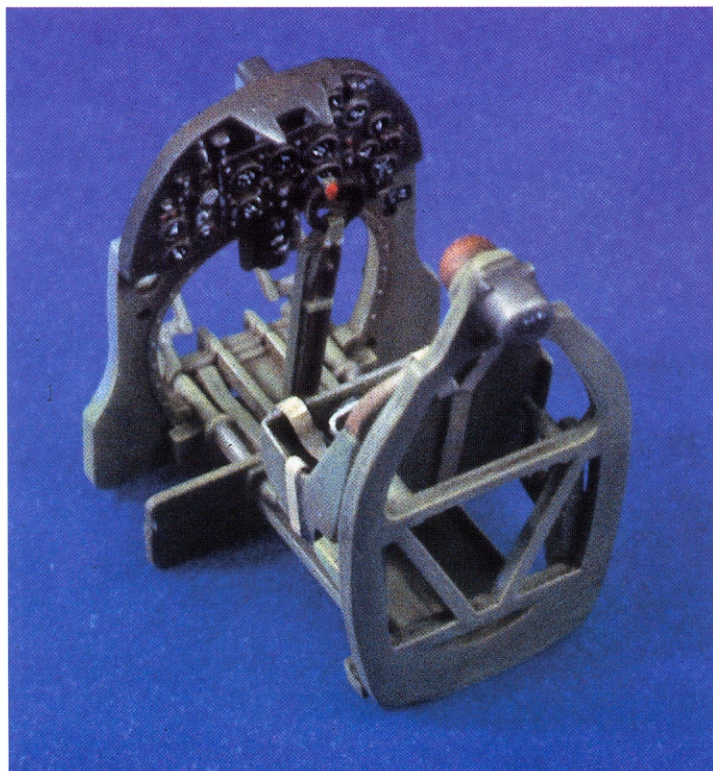
Modifications to make a PR plane were simple. First, a small 1/8" hole was drilled into the access panel on the port side behind the cockpit. This is for the oblique camera. Two more 3/16" holes were drilled into the ventral position behind the wing for the two ventral cameras. Once the plane was painted, Techstar five-minute epoxy was used to create the camera lenses.

PAINTING:

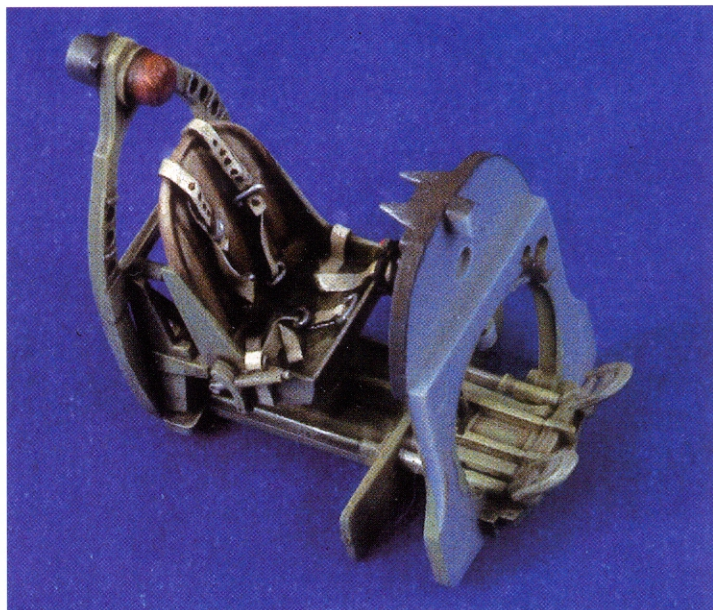
Since the landing gear were to be the same color as the rest of the plane, they were glued in place minus the tires. The canopy was masked with Bare Metal Foil and the windscreen was glued into position and cleaned up. The small rear section was also glued in place. The sliding portion was white-glued so that the cockpit is covered and can be removed later. With everything in its place and anchored down, the model received an overall scrubbing of worn grey Scotchbrite in order to roughen up the plastic and eliminate any glue marks.

EVERYTHING PINK!

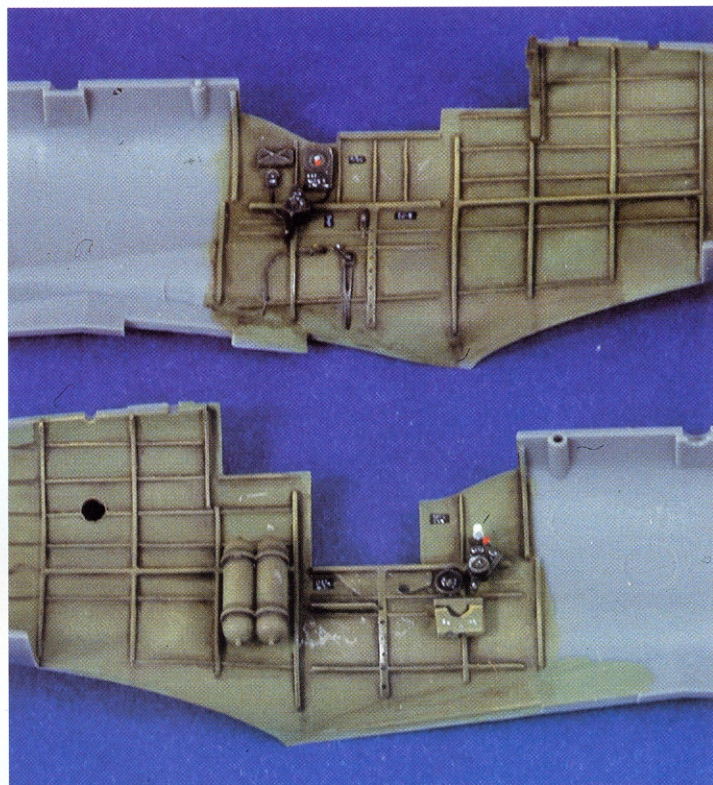
Using Testor's Piping Pink, the entire airframe was airbrushed. This was such a strange color to airbrush an airplane I think my airbrush refused to cooperate! Anyway, strange-looking or not, what works for drab military colors worked here. A cloud pattern of white and pink was mixed and airbrushed on the uppermost areas, and set aside to dry overnight. After drying, some light scrubbing with the same Scotchbrite prepared the surface for decals. Aeromaster decals were used for the roundels, fin flash, and code letters.



The completed cockpit interior.



Seatbelts were fashioned from VP Lead Foil, with Techstar solder for belt buckles.



Detail painting of the cockpit was performed with artist's oils and a fine brush.

The serial numbers are from Shabo Design, a car accessory company which makes dry transfer 'create your own' license plate sets. These are great, as they come in any color with letters and numbers on each set. After all markings were set, a generous coat of flat varnish was airbrushed and set aside for 48 hours.

WEATHERING:

Weathering began with an Indian Red oil color wash over the entire aircraft. This color was selected because it resembles a very dark pink. Darker local washes were added around control surfaces with Burnt Umber and Raw Umber oils. Exhaust stains were carefully

added by drybrushing with a Black/Raw Umber mixture as well as blast scorching around muzzles. A little drybrushing with white highlighted raised details.

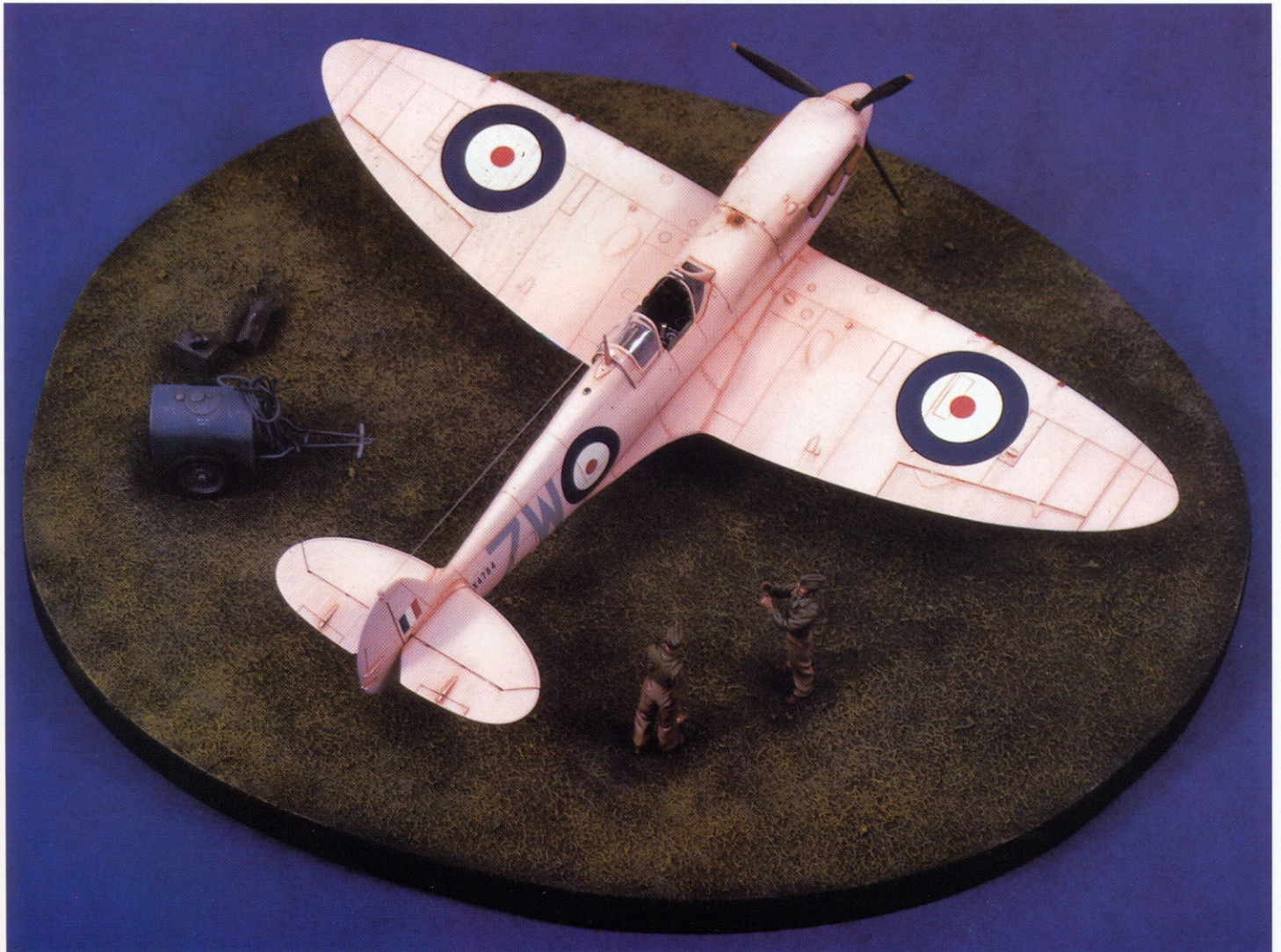
The model was wrapped up by adding stretched clear sprue for the antennae and the aforementioned epoxy camera lenses, then painting and installing the wheels and props.

BASE:

The base is a piece of blue insulating styrofoam cut to the shape of the plane. It was first painted with dark brown Ceramcoat acrylic craft paint, then VP static grass was sprinkled onto a layer of watered-down white glue. Raw Umber was applied along with various green drybrushings to bring out the grass. Local washes of Burnt Sienna and Burnt Umber varied the coloration. The field cart comes from Revell-Monogram's WWII Ground Support Equipment set (5930) with a spare piece of flexible tubing draped over it. Toolboxes were taken from VP's Airfield Accessories #0322. Figures were extensively converted using various 1/48th VP sets 0467 and 0482 to create the chatting chaps. These guys were painted in enamels with oils for flesh tones.

A simple scene with tremendous impact - yep, they really existed!

After airbrushing, the Bare Metal Foil mask was left on the windscreen. This allows the framework to be weathered without marring the clear parts.



VP accessories and figures add life and realism to the scene.



Camera lenses were created using Techstar 5-minute two-part epoxy glue. The opened hatch reveals cockpit detail.

References:

Spitfire: The Story of a Famous Fighter by Bruce Robertson, Harley Ford Publishing, Ltd.

Aerodetail #8: Supermarine Spitfire Mk. I-V, Model Graphix Publications

Chromography:

	Basecoat	Shadow	Highlight
Cockpit	Humbrol 91	Raw Umber + Humbrol 31	Humbrol 31 + White
Airframe	Testors 2010	Indian Red oil paint	White
Fuel Cart	Humbrol 92	Humbrol 92 + Black	Humbrol 92 + White



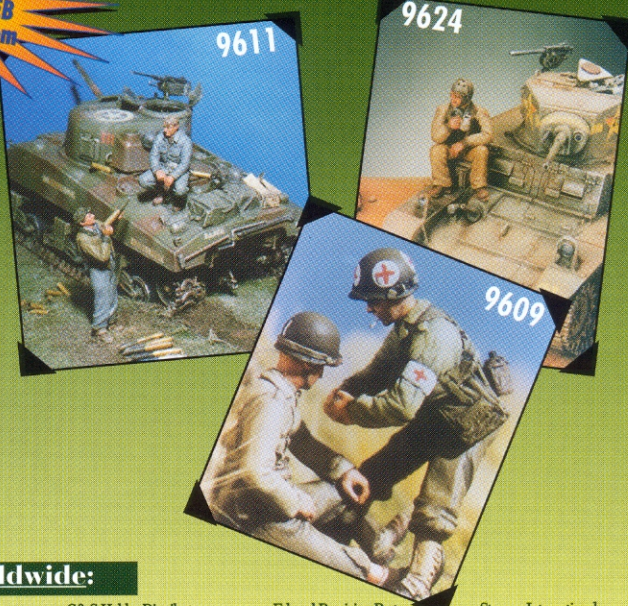
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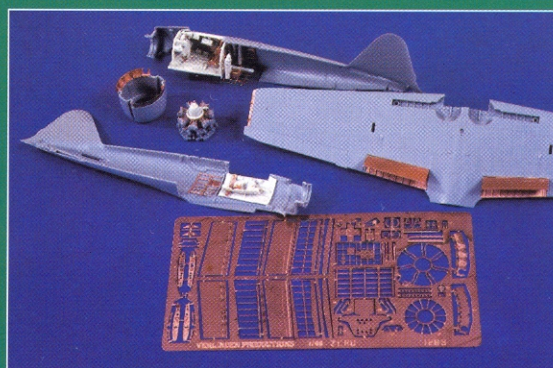


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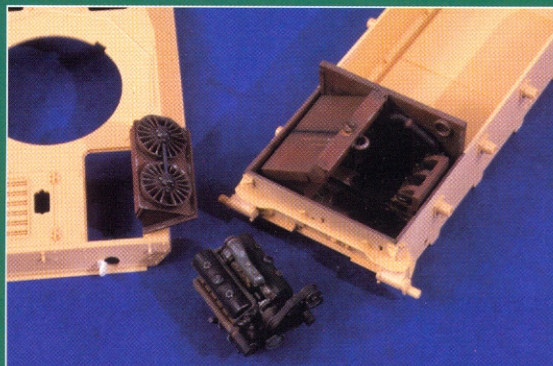


1292
"Spoils of War" WWII GI's Ardennes 1944
Vignette 1:35

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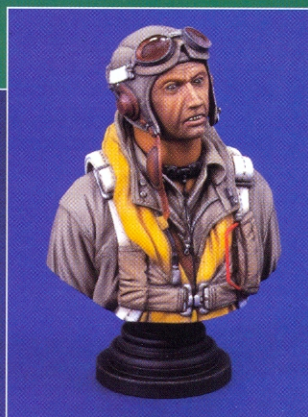
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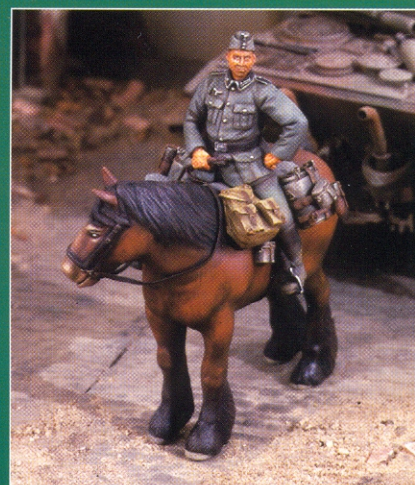


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