The British Flat Figure Society

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The next Journal
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Editorial

Well, just about made it. Another Journal completed. Last minute arrivals from Jon Redley and Art Etchells have allowed me to complete the Journal. My thanks to them and all other contributors.

I have to start with an apology. I had hoped to get some good pictures at Knowle, but I made a bit of a pig’s ear of the whole thing. After practising taking pictures with a ring flash until I could get some really good results, what did I do but leave the ring flash at home. The only excuse I can offer is that I was at my niece’s wedding the day before, so I wasn’t concentrating properly.

I am afraid I shall not be going to Kulmbach in August, more’s the pity. I was so looking forward to it, but a new car and one or two other problems have conspired against going.

I am a sucker for anything to do with steam engines, so Graham Dixey’s welcome.

It was interesting to receive a pack of information from the Friends of the Plassenburg Museum. I have included a précis, and the information is now in the Society archives.

Finally, the usual plea for articles. I have just one for the next Journal so far. Go on, have a go. Let’s see some other names in the Journal.

The opinions expressed within this Journal are not necessarily those of the Editor, the Committee, other officials, or the British Flat Figure Society.
DER ADLER
The Iron Horse in Tin
by Graham Dixey
Among some of the rather less usual subjects to be found in *The World of Flats* (my favourite expression for everything you can get that’s flat!) are locomotives. Not very exciting or colourful you say. Well, that depends. Some are relatively drab and will exercise the painter’s skills in making them appear as interesting as they are in fact, to the lover of such machinery, ‘antique and otherwise’. However, there is one particular event in German railway history that is really colourful and available as a set of postcards are to be had, relieving you of Germany, which was in the year 1835.

**The Nürnberg-Fürth Railway, 1835**

The following notes are extracted from a booklet published to celebrate the 150th anniversary of the opening of this railway (*Aus Bayerns 150jähriger Eisenbahngeschichte*); I am indebted to Ehrhard Finster for his translation of them.

**Basic novelties – Steam engine, railway, …**

In 1765 the Englishman James Watt (1736-1819) developed the first steam engine, for which he was granted a patent. He was also successful in his construction in converting the piston’s up and down movement into a rotary movement so that the energy, produced through steam, could be transferred to other machines by means of axles, shafts and wide leather belts (transmissions). Watts’ business partner, Matthew Boulton, wrote in 1775 to the English king as follows: “The energy of steam will do more for culture than all the ages have done so far, and the steam engine shall influence more than anything else the next two hundred years”. Boulton was right; it was the beginning of the Industrial Age.

**The first railway in Germany – The Ludwig Railway Nürnberg – Fürth**

At the end of the 18th and the beginning of the 19th centuries, there was no argument that Germany needed an efficient transport system if it wanted to keep up with the economical development – the model was England. There were even deliberations whether or not canals were better for mass transport than railways.

The Bavarian engineer, Joseph Ritter von Baader, pointed out in a publication the advantages of railways: speed, cost, easy construction and effortless transport. And in 1812 he suggested in an article that Nürnberg should be the starting point for a railway to Italy.

Because of the many small principalities (customs!), the reservations and the government’s lack of money, the unpredictable costs and perhaps also because of the fear of such technical progress, it was to be expected that the first railway in Germany would be a small project. Also the initiative had to come from a few influential and decisive men and the economic-political climate had to be right.

The best suppositions presented themselves in the region of Nürnberg-Fürth; the trade confederation of Nürnberg, created by the alliance of merchants during the 16th century, had among its leaders some men who could envisage the future and there were also in Fürth some influential personalities who were sure of the advantages of running a railway line between the two cities. Furthermore, the geographical facts presented no problems: no mountains, no river, no valley and the ground was sandy.

Wolfgang Mück quotes further reasons:

Nürnberg is situated at the crossing point of the two long-range historical rambler and trade routes, which were vital to the importance of the free, imperial city of Nürnberg.

Nürnberg is important for the distant trade, which transports goods produced by publishers and commissions. Also, there is an extensive agency business, not only with European producers, but also with East Indian and West Indian products.

Important also is the so-called
forwards trade during the 18th century, through the politics of the princes of the surrounding territories (the Margrave of Ansbach-Bayreuth, the Prince Bishops of Würzburg and Eichstätt) at the expense of Nürnberg, so that the towns of the neighbourhood, especially Fürth, became economically more successful. Since the exodus of the Jews of Nürnberg in 1518 and the complete freedom of trade after 1848, the population increased steadily and an important small manufacturing industry developed (mirrors, glass, pencils, toys and household goods).

Nürnberg and Fürth were altogether in a more advantageous commercial position than many other Bavarian towns; there still existed assets from ‘past times’ and there were citizens who accepted the technical progress and wanted to participate.

(End of translated note).

I have included a map showing the route of this first German railway between Nürnberg and Fürth. I am not unhappy to say that this German railway utilised an English-built locomotive (Der Adler – The Eagle) and rolling stock built by Robert Stephenson of Newcastle and had an English-trained driver, also courtesy of Stephenson’s. This was quite common at the time as Stephensons were then world leaders in locomotive design and construction.

Der Adler: This locomotive utilised a 2-2-2 wheel arrangement quite common at the time and had a separate tender. The three-colour scheme of red-green-black was quite handsome, especially when set off against the polished brass of the boiler banding, steam dome, whistle and safety valve, etc and also when contrasted with the bright yellow of the coaches. There is a delightful set of which includes not only the driver (with tall top hat) but an assistant, a guard with a red flag, two important looking gents in toppers and one other waving his hat, plus a woman with two children. One coach is curtained (with a guard sitting atop it); the other coach is crammed with people (important ones, of course!). I have a colour postcard of this set, very nicely painted by one Bernhard Kempin, that describes this set as being the commemorative set issued by the Deutsches Zinnfigurenmuseum at the 1989 Börse, which is a bit of a mystery since I have this set and it is quite clearly marked Kulmbach 75. Maybe 75 is a set number and not a year. I did actually buy it from the museum some years ago, I can’t remember which.

There is another set, also in my possession, (and unpainted naturally!) that comprises four items: the locomotive/tender with driver and assistant, two closed coaches (no sign of occupants) and an open coach with several gents and a lady. This is to a smaller scale than the other set and is less detailed, though still well worth having. The set is engraved by Sixtus Maier but the editor is indicated only by SV, which I cannot identify. Perhaps someone out there knows who it is.

And there is yet another set for Der Adler and this comes from a catalogue rich in locomotive ‘goodies’, that of E.Kästner, perhaps better known for his Schlacht bei Tannenberg series of knights of the German Order, 1410. This version comprises locomotive/tender, one closed coach and two open coaches but apparently no human figures. The scale for this set is quoted as 1:60. I do not have this set so cannot comment further. However, I have included this page from his catalogue.

As I said, Kästner’s catalogue contains much for the railway enthusiast with its range of German locomotives throughout the 19th and 20th centuries. They are mainly steam locomotives but also included is an electric locomotive and a diesel locomotive. There are also a number of wagons and some track-side features including a crane, coal-store and watering apparatus, etc.

Now what else can I find that’s a little unusual?
The Annual Meeting
Knowle 2001

By Michael Creese

Our first meeting in the new venue at Knowle turned out to be a great success! Perhaps the lovely weather had something to do with it, but the room was just the right size for the number of members who turned up. We were particularly delighted to welcome Geoff and Penny Barnes from Sydney, Australia. We have seen photos of some of Geoff’s work but the reality far outstripped the picture! Mike (Cannock) Taylor and Ken Pipe demonstrated their particular skills in painting and diorama building after lunch and members found this particularly useful, seeing somebody actually doing the job is worth a thousand words. Thanks to them and to all of the members who brought along their work to show. Already, Alistair Bantock has volunteered to demonstrate his skills with the soldering iron next year, would any other member like to show us what s/he can do with flats? Thanks, too, to the trade stands (Glorious Empires, Shogun and Western Miniatures) who supported us.

The business meeting was rather longer than usual, lasting as it did for half an hour. Ian Pay is handing the role of Memberships Secretary back to Colin Baines; we are most grateful to Ian for all his work in this connection. There was considerable discussion of the subscription level for next year, bearing in mind the number of members (currently around 210) and the cost of each issue of the Journal (£375 for all black and white or £600 for an issue with four pages of colour plus postage). Eventually it was agreed, following a proposition by John Russell, seconded by Mike (Cannock) Taylor, that the subscription for the UK for 2002 would be £12 with a commensurate increase for overseas. This should enable us to continue to publish four Journals a year, two of them with colour. The additional issues with colour this year will be subsidised from our reserves.

The great feature of the day is that we see a tremendous variety of work without any of the hassle and tension of competitions - long may it remain so! Geoff Barnes’ Diorama ‘The Alchemist’ used one of the Kulmbach commemorative sets of the ’50s and was a little gem with a beautifully modelled interior and the glow of the forge. At the other extreme of size, Ehrhard Finster showed the Offizier Feste (von Droste figures) and the Gypsy Encampment (Mohr figures). Another large and equally attractive diorama was Ed Humphreys’ ‘Napoleon in Egypt’ using large-scale figures from Glorious Empires and with a beautifully painted atmospheric background.

By contrast, Tim Heath displays his exquisitely painted figures in groups on a relatively plain base. This year he showed ‘The Charge of the Light Brigade’ - Gottstein figures. It was great pleasure, too, to see his daughter Rachel’s display of well-painted ballet dancers - perhaps her example will encourage more young people to take up the hobby. Alongside all of these were an eclectic mix including War Elephants, Indian infantry and cavalry, German infantry of 1914 and a series of Jerry Higgins’ Dickensian figures with very character-full faces. There was even the very occasional intruding solid figure!

The award given to the Society at last year’s World Expo in Glasgow was on show during the day. We now have something to live up to and the future success of the Society depends on all of us. In particular, the Editor can only publish what he receives, so, please, keep the articles coming - with high quality coloured illustrations if possible.
Pierre Jacques Etienne Cambronne (1770-1842) was born at Nantes as son of a lumberman. He started his military career during the revolutionary wars as a grenadier; he fought with distinction 1793 in the Vendée and 1794 advanced to captain. Under Napoleon he served with the Old Guard, the Elite of the Napoleonic army. During the next Napoleonic campaigns he excelled by being cool blooded and fearless; in this way he contributed to the legendary reputation of Napoleon’s Old Guard.

In 1814 he accompanied the emperor as commanding officer of a regiment of the Old Guard, which remained with Napoleon, to his exile on the island of Elba. After Napoleon’s return to France Cambronne declined the marshal’s baton but he was appointed Grand Officer of the Legion of Honour. At Waterloo he commanded a battalion of the Old Guard, the “Granite column of Marengo” and entered history with his legendary exclamation. My set has been created in memory of this incident, as the English General William Halkett demanded the surrender of a square of the Old Guard.

In the following I would like to explain how this verbal exchange happened. It is evening and at 21:15 the squares of the Old Guard withdrew step by step. There was no sign of a wild retreat; the Old Guard retreated in an orderly square. These formations were the nucleus of Napoleon’s army, the Emperor himself stayed on his horse in the middle of the square of the 1st battalion. The attacks of the English 10th and 18th hussars under the command of Vivian failed against the exasperated defence of Napoleon’s elite soldiers. Darkness had fallen a long time ago when Cambronne’s battalion was attacked by the Hanoverians of General William Halkett and were asked to surrender. Cambronne declined this demand with his sword in his hand and with the word “Merde”, as he was already wounded on his head by a grenade. Then the English attacked the square again and during the fight Halkett personally took Cambronne prisoner. The Old Guard did not surrender. Only one battalion of Belcourt’s Grenadiers stayed on the battlefield in their original position and Vandeleur’s dragoons annihilated the grenadiers after they were raked by artillery fire, that instance created the legend of the last stand of the Emperor’s guard.

I am aware that Cambronne served with the Chasseurs of the Imperial Guard. They did not have a brass plate on their bearskins. But my figures were intentionally engraved with the plate as all the single units of the Guard were not together any more at the end of the battle. Each collector has a choice how to to represent the figures.

(The set is available from Ehrhardt Strassburg, An der Maerchenweisse 5, 04277 Leipzig, Germany. Engraving and design by Werner Otto. The set will be increased by a wounded guardsman and another biting off a cartridge.)
The Battle of Leipzig
Jon Redley

A small set of five figures, consisting of three foot figures, one mounted figure and a small group has been issued on behalf of the Dölitz Museum in Leipzig. The set has been released to help raise funds for the museum which contains many dioramas telling the story of the region. The set is based around an incident in the Battle of Leipzig, in fact around the gatehouse and castle of Dölitz.

The Austrian General Merveldt started a charge against the Poles under Poniatowski to break Napoleon’s right wing. In the twilight Merveldt confronted Polish Grenadiers of the Guard with his Austrians but was captured after his horse was shot under him, and it is this incident portrayed in the set.

The set was engraved by Stefan Jahn from drawings by Klement (Vienna). The figures are excellent and capture the event perfectly. Certainly a set for the small diorama builders amongst us. For those with larger aspirations this set could form an excellent centre piece to a French-Austrian conflict.

The set costs 21 DM and comes complete with a small introduction and photo to help with colour references. The proceeds from the sales of the set will help towards extensions to the museum. The museum is housed in the gatehouse and still bears the scars of the conflict which involved Mervelot.

If you are interested in the set, they are available from Detmar Munkelt, Ring 76, 04416 Markkleeberg. Detmar is a member of the Leipzig Flat Figure Society and works closely with Wolfgang Friedrich. Unlike myself, he has excellent command of English as a second language (I have problems with it as a first language!) so please do not be afraid to write to him in English. There may be a slight delay in returning the set because he will need to collect them from his society. Please do not forget to add a contribution to cover the postage and packing.
From the pages of Die Zinnfigur, compiled by Ehrhard Finster. All 30mm unless otherwise stated.

First we have some Franco Prussian War French infantry from R. Grünewald, Laerchenweg 28, 30900 Wedemark. Infantry in reserve and advancing.

From Horst Tylinski, Achtermannstr. 53, 13187 Berlin a Prussian Hussar Camp, also useable as Lützow Chasseurs.

A new editor to me, Bernd Selchow, Danziger Str 164, 10407 Berlin has a range including Greek and Persian chariots and fighting groups of Samnites/Romans and Persians/Greeks and single figures of Romans, Velites, Samnites and greeks. Some examples are shown below.

Golberg International have some Russian Mounted Artillery 1808-14 in various sets, including dismounted soldiers moving guns, munitions carts, gun teams at the gallop, etc. (not illustrated)
From Kovar, Liechtensteinstr 66/5, A-1090 Wien, Austria comes a series ’Evening at the West Indian plantation "Bellerive"’. This series of planters, slaves and mulattos enjoying themselves appears to have been acquired from Dangschat. Also includes a brigantine under sail and one or two erotic subjects.

Dangschat has released another lot of figures in his 'Britannia Rules the Waves' series (some of which are illustrated overleaf). Coaches, ships in battle, Elba tower, Castello dell'uovo, Naples, Lord Elgin and his marbles and a statue of Britannia are included. From the West Indies series, a cock fight and a planter kicking a drunken slave, and from his Bounty series a Tahitian blowing a conch shell.

Another series, illustrated below right, is of Highwaymen Robbing a Coach. Some Italian highwaymen searching a couple and the driver. Includes a ruined castle and a signpost with a raven perched on it.
WHAT’S NEW?

BR 540 Vier Hintergrundschiffe im Pulverkampf (Seeschlacht)

BR 541 Hafenfestung (Torre della Linguella, Elba)

BR 542 Hafenfestung (Castello dell’ uovo, Neapel)

BR 311 Offene Kutsche (siehe auch R 12)

BR 312 Kutscher m. P.

BR 313 Kutscher m. Gepäck

BR 520 Admiralskutsche

BR 530 Muschelhornbläser auf

BR 534 + Gruppe „Hahnenkampf“

BR 535
The “Förderverein für das Deutsche Zinnfigurenmuseum in Kulmbach (Society of the friends of the Zinnfigurenmuseum at Kulmbach)”, which originated from an informal but long existing group of friends of the Kulmbach Zinnfigurenmuseum was founded half a decade ago. The aims of the association are the material and ideal support of the museum. In this context we intend to give collectors and their societies information about the development of the museum and our activities. Here in short is the latest news:

**Special Exhibition: “Board Games with Tin Figures”**

Before plastic “took over” in the sphere of play-games, they were filled with tin figures. For example: in Germany the board games were crowded with geese, jockeys, cars, ships, air-planes, soccer-players, dwarfs, children, travellers etc. made of tin (flat and round). In the Plassenburg there is now the first special exhibition on this up to now rather marginal sector of collecting, although many of the old firms had these products in their program. What’s giving this theme the special charm is the connection of old style illustrations of the boards and boxes with the tin figures. The greater part of the games shown in this exhibition, are unknown even to collectors of antique figures. The exhibition may be seen during the Zinnfigurenborse 2001. A small catalogue is available at the museum. The illustrations on the right are from the Guide Book. They show:

- "Im Schweitzerland. Ein neues Reisepil mit Zeichnungen von E.Heinsdorff" from 1900 (Jos. Scholtz/Mainz).
- "Im Eindecker. Neues Gesellschaftspiel" from 1910 (Pichler’s Witwe & Sohne/ Wien).
- "Der gerupfte Spatz" from 1914.

**Competition and show of FIGURES and DIORAMAS on the occasion of this year’s ZINNFIGURENBORSE (10th to 12th August 2001)**

For the third time there will be an international competition and show of figures and dioramas. There is a slight change: “figures” (single figures and groups of figures, vignettes, flat and round) and “dioramas” (with a background and the illusion of space, if possible with its own source of light and “Tischaufstellungen”) start in separate categories. The traditional competition of “figures” is organised as before by “Modell fan” and Uwe Lacina. The separate competition for the “dioramas” is meant to give new inspiration to this for Kulmbach important form of the presentation of tin figures. The display of figures and dioramas outside the competition is possible.

**Archive of the Förderverein**
The “Förderverein” is working on an archive in the Museum. It consists of a rather complete collection of catalogues of the producers of tin figures and of the journals of the collectors’ societies. In addition to that we collect material useful for research on the history of tin figures, and we try to incorporate the inheritance of collectors, which might otherwise go the way of all paper. In recent times the correspondence of the late Hellmuth Petermann was given to the archive. For questions on the archive please contact me.

Prof. Dr. Klaus Gerteis
Auf der Wiese 5, 54298 Aach bei Trier, Germany.
Email: Klaus.Gerteis@t-online.de
I am sure that a time comes to us all, when having purchased a figure or set of figures all those months (sorry – years) ago, primed it/them and placed it/them to one side, something finally re-awakens your interest in the period. Such has been the case with Western Miniatures set of the Bengal Horse Artillery leaving Meerut for Delhi, from Dick’s Indian Mutiny series.

This is a small set of ten pieces, consisting of an officer, trumpeter, three outriders and the gun and limber being pulled by three pairs of horses with an additional standing gun. The figures are posed walking as they exit Meerut at the beginning of the Mutiny. The set is based on an eyewitness account of the Bengal Horse Artillery in full dress uniform setting off for Delhi.

They set off wearing brass helmets, blue hussar-styled dolmans and high boots. “A mile outside Meerut, Tomb’s Troop was halted and ordered to take out their Jack-knives and rip off their collars.” A week later they were wearing cotton uniforms dyed khaki with mud.

Other units quickly changed their full dress uniforms for white cotton clothing with a variety of sun helmets, later these were to be dyed khaki. Dick’s Mutiny range also includes a gun team at the gallop, these being dressed in the much altered and far more comfortable uniform. Although designed as British Army horse artillery, minor adjustments to the castings will create the more casually dressed Bengal horse artillery. This minor conversion would make an interesting alternative when displayed alongside the full dress version.

Returning to the full dress version, the next question is what their uniforms were like. This unit is often found portrayed in paintings of the Mutiny period and needless to say, the Victorian artists showed them in full dress. It is therefore not too difficult to get an impression of what they wore. Further references are to be found in Osprey books dealing with the period of the Mutiny to other State regiments of horse artillery whose basic uniform was very similar to the Bengal Horse artillery.

The basic uniform, full dress and undress, were laid down in Artillery Regimental Standing Orders issued on October 13th 1828, which underwent minor changes by a further set of standing orders in 1845. It was the uniform described in these orders that would have been worn by the troops as they left Meerut.

The jacket or dolman was a regulation jacket of blue with scarlet cuffs and collar edged all round with yellow (gold for officers). Cuffs were pointed and heavily decorated in gold lace for the officers. The breast was covered with cross-strands of lace (again yellow for troopers, gold for officers) and lace also described the back seams of the jacket. The ‘trousers’ were dark blue with two stripes of gold lace up the side seam for the officers. European other ranks continued to wear white breeches after 1828 and did not change to dark blue until 1847. These dark blue trousers had two narrow scarlet stripes on the side seams separated by a narrow space.

Headdress was a Roman helmet with a black glazed skull and peak with the regiment’s distinctive red horsehair mane. The scales were gilt, as were the chains that fastened the leopard skin turban in place.

Officers wore a girdle of crimson and gold whereas the other ranks girdle was yellow and red. The bands were each three inches wide, there being five bands to the girdle two of which were crimson (red). For officers, the pouch belt was gold lace with a narrow central stripe of red and was attached to the pouch with gilt buckles and rings. The pouch box itself was of black leather with a gilt embroidered edging round the top, the flap was of gilt with engraved edges and a raised H.A. in the centre. For other ranks the pouch belt was plain buff (pipe clayed white) with a black leather pouch.

The sabretache worn by officers was suspended from three gold lace slings, which were attached to a waist belt of gold lace with a central stripe of red. The waist belt was normally covered by the officer’s girdle. The sabretache was of dark blue cloth edged in gold with the four corners embroidered with the letters H.A. The Regiment’s badge was embroidered in the centre of the cloth. As with the waist belt and slings which attached both sabretache and scabbard, the backing was made from red Morocco leather.

The scabbard was of regulation issue for both officers and men and was made from steel, although some officers preferred the more elaborate nature of private purchase swords. For other ranks
the 1827 standing orders describe the waist belt as brown leather, but by the time of the Mutiny waist belt, pouch belt and sword slings were white.

Officer’s horse furniture was of brown leather and the horse cloth and pistol holster covers were dark blue edged with gold and with regimental badges embroidered in gold. For other ranks, a blue/grey blanket was placed between the horse and saddle with a dark blue blanket roll placed behind the saddle.

As with all regiments involved in the Indian Mutiny, the Bengal Artillery soon adapted its uniform to suit the climatic conditions and the rigours of the campaign. Even the undress uniform that allowed some relaxation of the stiff and restrictive full dress uniform did not fully suit the conditions. Perhaps it was only the undress forage cap of both officers and men that seemed to be retained during the period. For officers this was of dark blue cloth with the welts and plaits being scarlet. There was a gold band of oak leaf pattern cloth with a black leather peak edged in gold. Other ranks wore a dark blue Kilmarnock cap with a red band at its base. As the Mutiny progressed, troops made alterations to their uniforms and equipment with white cotton clothing becoming increasingly popular, due to its coolness in the climate and the ability to be to be easily dyed with a variety of different substances, including tea, coffee and earth to form a wide range of khaki.

The Western Miniatures set depicts the Bengal Horse Artillery but the other states of the East India Company had Horse Artillery units which saw action throughout the mutiny. All wore basically the same full dress uniform and with minor changes, the majority effected to represent troops from both the Madras and Bombay Horse Artillery. Colour references to the latter can be found in the Osprey series ‘The British Troops in the Indian Mutiny’ (MMA 268) and ‘Queen Victoria’s Commanders’ (Elite 71). A brief outline of all three regiment’s uniforms can be found in ‘The Indian Army’ by Boris Mollo (unfortunately out of print but often found in remainder bookshops, in second hand bookshops and on library shelves – publisher New Orchard Editions).

For those members who have an interest in this period or these particular regiments there is some ‘hot’ news. Western Miniatures intend to release another version of the regiment, this time from later in the mutiny with troopers in campaign dress pulling a gun into action – so keep watching this space for further details.
Cycling
(Oh, no! Not more...)

Some more of the cycling figures forwarded by Bernt Grimm, not just to fill a gap but included as these are from editors rarely shown in these pages.

Top are two large scale figures on Draisines by Waltz. Unusual to see a lady on one as there was considerable hostility to ladies riding astride, on horses or hobby-horses.

Right is a single combination figure from De Tinnen Tafelrode. Since the figure has two torsos, radical surgery is required to select the position chosen.

Below, six WW I Swedish cycle troops from Tenngjuteriet Mars, which I should like to get.

Left, two WW I French soldiers from Boverat.
In May of 2001 I visited Spain for the first time and was able to visit the famous military museums in Madrid and Barcelona. Both museums are large and interesting but unlike French and English museums they have no gift shops for books. However there are many bookstores to make up for this absence. Spain has a long and honorable military history and these museums preserve it well. The emphasis is on the early wars, the War of Liberation against Napoleon’s French and the colonial wars of the nineteenth century. The Spanish Civil War of 1936 is not covered much.

The Museum of the Army (Museo de la Armada) in Madrid is near the famous Prado art museum in a very nice residential neighborhood near the tree-lined boulevards of the Paseo del Prado. The admission is free. The building is fortress or arsenal like with a number of pointed towers. Parts date back to 1502 when it was a monastery and a retreat for Philip II. It then belonged to the Duke of Olivares who turned it into a palace and in July 1841 in became an artillery museum and in 1932 a number of small army museums were gathered into this building setting up the Museum of the Army. The outside is decorated with statues from old palaces and some cannons. The interior is palatial with grand staircases and beautiful ceilings and ornate rooms. The ceilings and the walls are decorated with hanging flags from the whole history of Spain including fragments of a flag from Lepanto. There is a room showing the evolution of Spanish uniforms with mannequins. These are in very old-fashioned glass cases and are very dark. There are rooms full of armor, swords and muskets and rifles, in long rows. Arab weapons and armor are in one room with Philippine native weapons in another from Spain’s colonial days. Elaborate cavalry and court ceremonial uniforms are on display and on the lowest floor is a collection of cannon along with a full size horse and rider artillery team. There is a room dedicated to the Napoleonic Wars and another to the wars in Africa dominated by a giant tent of Moorish design of Charles I (Charles V of the Holy Roman Empire). There are also models of fortifications and siege plans. There is a special room on the Blue Division, the Spanish volunteers who served with the German army in Russia. There is even a room devoted to miniature figures maintained by the Spanish Figure Collector Society but this was closed when I visited. I enjoyed a cold drink in the charming snack bar decorated with badges of Spanish regiments. It was a great show and worth a repeat visit the next time I am in Spain. Hours are from 10 to 2 Tuesday through Sunday.

The museum (Museo Militar in Catalan) in Barcelona sits on a mountain called Monjuïc, overlook the city and the sea. This was the site of the Olympic stadiums and has several museums and tourists’ sites. We got to the star shaped fortress on the top of Monjuïc by open cable car. Probably the most unusual approach to a military museum I have experienced. The views over the harbor and city are spectacular. The museum itself consists of twenty-six small display rooms spread around the open courtyard. Unlike Madrid this was a functioning fortress for centuries. The best room for me was the flag room. Here both original and reproduction flags from the history of Spain were very well displayed in lighted cases. The were also several dioramas of important Spanish battles based on paintings with original sculpted figures of about 6 inches height. The work is crude by connoisseur standards but nonetheless effective. Again there were the long rows of weapons of every type: guns, swords and pikes.

On the lower floors there are cartographic rooms and a large collection of miniature figures of Heyde type of the Spanish army in the 1920s. Donated to the museum in 1960. There are several hundred feet of low cases showing the units on parade. The collection of a gentleman named Llovera. Throughout the walls are covered with pictures of obscure Spanish generals and better-known Spanish kings and queens along with occasional battles and parades. Admission is not much and the hours are 9:30 to 19:30 closed one day a week. I think Monday (“dilluns” in Catalan).

The final museum is the Royal Armory (Armeria Real) in the Royal Palace in Madrid. It is part of the package tour of the royal palaces. However for aficionados it is worth the price all by itself. This is one of the most famous and most frequently reproduced collections. Everything is beautifully displayed. The mannequins here are not detailed as in the other museums, but are human shapes covered with a dark red velvet. Thus makes the armor look even richer.

The streets of Madrid have many stores selling figures. Toy soldiers of the Almiral type but some of better quality. The Calle Mayor, the main street through the old part of the city has many small stores selling militaria including medals, flags, books and figures. The figures were mainly 54 mm but with some large-scale figures and some smaller. The small scale included football teams in their team colors and medieval figures. The large scale figures were well sculpted and painted in flat paints and were of the Second World War period with figures of Mussolini and Franco and both American and German generals. The 54 mm figures were of all periods and uniform types. They also included lots of personalities including the Pope, Mother Theresa and Princess Diana. I only saw a few flats. These were made by Vincente Mallol of types of the Spanish Civil War and I have seen them at Kulmbach. Barcelona seemed to have considerably less militaria but I just may not have found the right area.

There were a lot of good military bookstores in Madrid and I found one in Barcelona. Two of the Madrid military specialist book sores are second floor walk-ups reminding me of the old Sky Books in New York.

Here are some addresses:

CENTURIA MILITARIA, S.L.
C/ Mayor,
4 - 2º Local 4 (junto a la Puerta del Sol)
(Second floor near the Puerta del Sol)
28013 MADRID

ALMENA
Calle Silva, 5 1
Second floor
28013 Madrid

GABRIEL MOLINA
Libros Antiguos y Modernos
Traves del Arenal 1
28013 Madrid
(just off Calle Mayor near Plaza Mayor)
CASA DEL LIBRO
Gran Via 29, Madrid
(A very large bookstore on one of the main shopping streets in Madrid. Many floors. A great section on uniforms, history and heraldry.)

LIBERIA COLLECTOR
Calle Pau Claris 166
Barcelona 08037

Some recent books of interest:
These are in similar formats and similar to the Osprey Men at Arms series. Paper bound of various sizes with lots of black and white contemporary illustrations and with a center set of color illustrations though of lesser quality than most Osprey publications.

From Almena (translated titles):
Tercios of the Campaigns of the Mediterranean (Italy) 16th century.
Spanish Mercenaries of Hannibal.
Spanish Hussars of the Wars of Independence (Napoleonic).
1000 Years of the Armies of Spain.
The Defense of the Rio de la Plata (Argentina early 1800s) lots of unusual uniforms by Bueno.
Men of Arms of the Conquest of Mexico 1518-1521- much more medieval looking than in the movies.

From Quiron:
The Warriors of the Reconquest. Over 55 full plates of warriors from 700 to 1492 with extra plates detailing arms, swords, flags and shields.

What's New Too

Since the Annual Meeting, Western Miniatures have added a new release to their range of Egyptian Figures in the shape of a Nile trading craft.

The design is the work of Mike Taylor and depicts a two-manned trading vessel transporting a range of goods along the river.

The casting is excellent as is the detail and this release makes a very interesting and useful addition to the existing range of figures from ancient Egypt.

By looking through Western Miniatures catalogue the diorama builder can create a sectional view of life on the Nile.

The casting is available from Western Miniatures, 123 Henacre Road, Lawrence Weston, Bristol. Cost £6.00 plus postage and packing.
Uwe Peter has sent his catalogue on CD-Rom, including some new figures. He has also changed his address to Uwe Peter, Kesselstrasse 31, 59494 Soest, Germany.

His bank address is:
Sparkasse Soest, BLZ: 414 500 75
Account No. 3522943
The cost of a catalogue will be £5 if you send a cheque as it costs £2 to convert to DM. The catalogue will cost £3 if the money is transferred directly bank to bank.
The Annual Show of the Letchworth and North Herts Scale Modelling Club will be held on Sunday 4th November at the prestigious Plinstone Hall in Letchworth. The Show will be an amalgum of the various aspects of our diverse hobby and will include trade stands, model clubs and societies, wargamers, painting and modelling competitions and, of course, a small happy band of flat figure members from Herts and maybe further afield. The Plinstone Hall has first rate facilities including bar, restaurant and ample free parking at the Hall and in the vicinity. The event will be open to the public between 10.00am and 4.00pm.

Showcase 2001

From Kevin Dunne: (KDUNNE@courts.state.ny.us. Address on page 2)
I have some flats to dispose of. They are the Segom set of Joan of Arc's entry into Orleans complete with color heraldry sheet for all of her knights. The second is a set of 1870 Bavarians in the attack. I am looking to trade them for some of Western's Alice figures and the 30mm Don Quixote/Sancho Panza vignette...I would also accept payment in Sterling and prices are negotiable.

Correction to Roberto Scattolin's article on the Guides of Napoleon in Journal no. 60. On page 13, first column '76ème Chasseurs' should read '7ème Chasseurs'

Notes
(1) Raimondo Montecuccoli (1609-1680) was born in the small hamlet of Montecuccolo, in the neighbourhood of Pavullo nel Frignano, county of Modena. As a General, he had proffered his military talents to the monarchy of the Habsburgs and he saw constant employment in the Thirty years war (1618-1648). He valiantly resisted against the hordes of the Turkish Empire thus averting their most dangerous threats in the Balkans. In 1664 he reported an acclaimed success at the battle of Sankt Gotthard an der Raab.

His fame increased when, ordered against the French armies, he beat the Vicomte de Turenne (Henri de la Tour d'Auvergne, 1611-1675), a reputed Marshal in the service of king Louis XIV, and he saw constant employment in the Thirty years war (1618-1648). He valiantly resisted against the hordes of the Turkish Empire thus averting their most dangerous threats in the Balkans. In 1664 he reported an acclaimed success at the battle of Sankt Gotthard an der Raab.

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(2) Maurice, count of Saxony, called le Maréchal de Saxe, was a French General born at Goslar (1696-1750), in lower Saxony. A legitimate son of August II (1669-1733), Elector Palatine of Saxony and king of Poland, and of Aurora von Königsmark, during the war for the Austrian succession he caught the laurels of victory against the English and the Dutch forces at Fontenoy (Belgium, Hainaut, 1745), at Raucoux and at Lawfeld (Belgium, near Limbourg, 1747) directly on the Duke
of Cumberland. In the year 1744, he entered the Marshallate of France. A painting of Maurice Quentin de la Tour (1704-1788) beautifully portrays the general as one of the greatest captains of his century.

(3) The peace of Aachen (Germany, Nordrhein-Westfalen) concluded (1748) the War for the Austrian succession.

**Further Reading:**
De Buisson, M. La Vie du Vicomte de Turenne. 1695
Picavet, G.-G. Les dernières années de Turenne (1660-1675)
Jacques Vullinghs has several new releases in both 54 and 30mm to be unveiled at Kulmbach, but just to whet our appetite, some of these were on display at Knowle. Members who are familiar with the Mignot catalogue will know of the elusive Neapolitan lancers in 30mm. These four figures, an officer, trumpeter, and two different lancers, in striking uniforms of sky blue and lemon yellow, with red schabraques, originally designed by Rousselot, have now been engraved in 54mm, with considerably enhanced detail, by the masterful hands of Lepeltier.

Apologies are due to members from the Egyptian Campaign, and the Gendarmerie and security troops. There has been a delay with the engraving of some figures, but these are expected very soon.

Jacques’ friend and colleague, Martin Sauter, has also been busy. He has been illustrating the uniforms of Bavarian cavalry from the Thirty Years’ War up to 1918. There are three or four figures for each unit, comprising an officer, trumpeter, and one or two troopers. Some regiments even have kettledrummers. They are in a traditional style where the horse and rider with his saddle are separate. The saddle is split so that the horse may be inserted between left and right sides of the saddle. With a large number (20 or more) of different horses available, it is possible to choose precisely the ideal mount for a given figure. Larger parade units may be built up where each horse differs slightly from the others. These will surely appeal to collectors of more nostalgic figures, but so well are horse and rider cast, it is very difficult to “see the join” as a great man once said.

If any member is interested in these figures, I will gladly make contact with Herr Sauter on his/her behalf.

The unfortunate French, women, children and wounded, are mercilessly set upon. A wounded dragoon swings his crutch in an attempt to defend his blind comrade. Women pray, plead with their attackers, or shelter their children. The infantry escorting the convoy fire upon their attackers, some sheltering behind rocks or trees. An ox-cart full of wounded features prominently, as does a horse-drawn carriage of women, one still holding her parasol.

In one corner of the scene, we see some highlanders, prisoners of the French, being offered weapons by the guerrillas to turn upon their captors, but nobly refusing, defending a blind sapeur and young drummer boy.

This is a magnificent set, and is certain to feature among the awards in many forthcoming competitions. The price has not yet, to the best of our knowledge, been announced, but given the weeks or months of pleasure to be derived from these figures, it is sure to be good value.

Also from the Peninsula, the British General staff has doubled in size. The General and Staff officers have been augmented by several officers and men from the Light Division, a R.H.A. officer, and a couple of hussar officers. All are in relaxed poses, and should help preate an excellent diorama. For information on these or any other GEM figures, contact Ed Humphreys at the usual address.

Spanish Guerillas Ambush a French Convoy

A new series from Glorious Empires

by Ed Humphreys
Danish Infantry by Mike (Cannock) Taylor.  
This diorama formed the basis of Mike’s interesting talk on building dioramas.

Officer’s Feast by Ehrhard Finster.  
A large diorama of the Thirty Years War.

Headquarters, First Cavalry Reserve Corps, 1812 by Michael Creese.