

AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

CAMPAIGNS



NUMBER NINETEEN: \$2.00

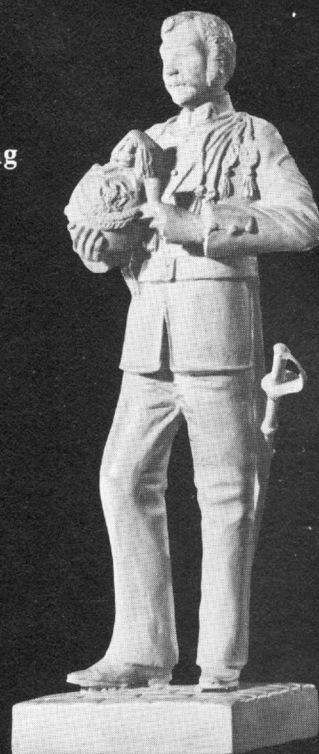
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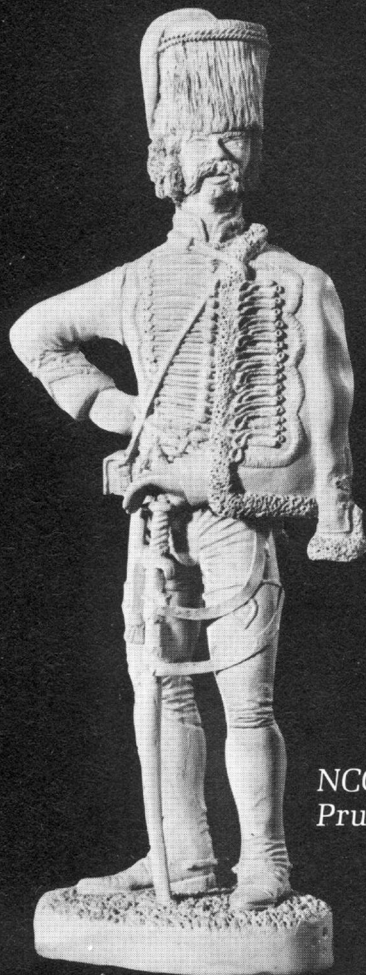
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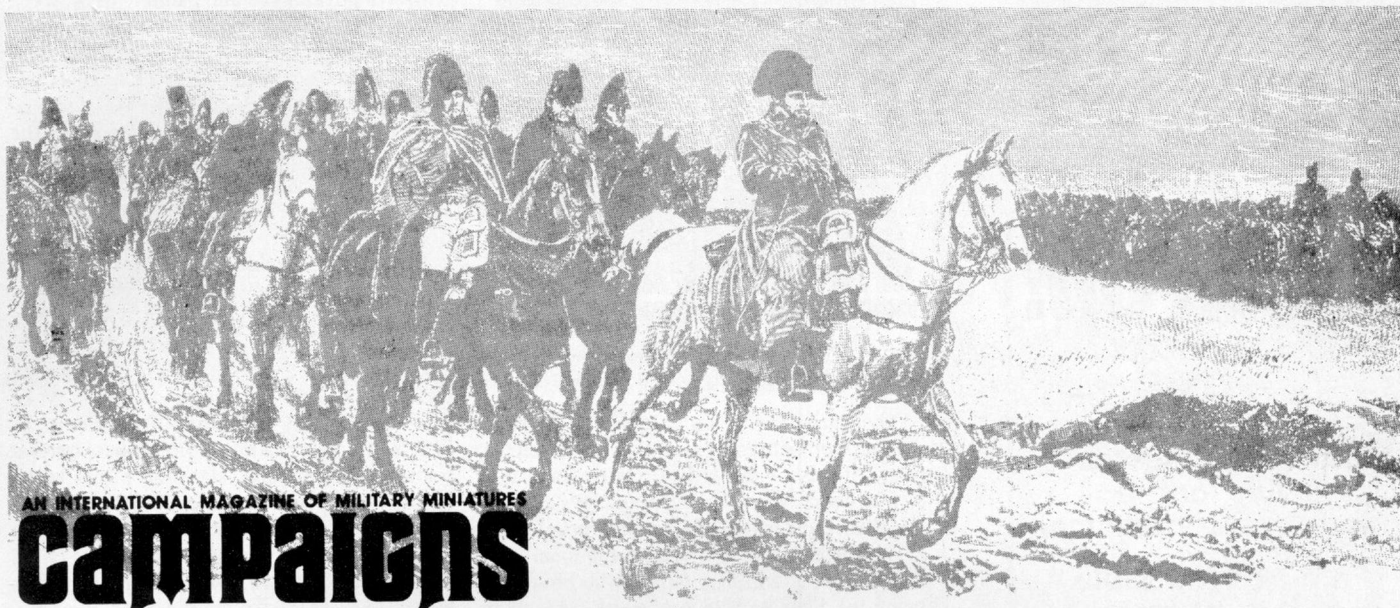
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AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

Campaigns

No. 19, Vol. 3; NOVEMBER/DECEMBER, 1978

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ON THE COVER: An officer of the 7th Regiment of Cuirassiers, an original oil painting by Eugene Lelievre, Painter to the French Army. Noted historian David Johnson's study of Napoleon's cuirassiers begins on page 26.

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UNITED KINGDOM: Historex Agents, 3 Castle Street, Dover CT16 1QJ, England / **FRANCE:** Argout-Editions, 27 rue du Louvre, 75002 Paris, France.

Campaigns is published bi-monthly by Marengo Publications, 630 Shatto Place, Los Angeles, CA 90005, U.S.A., telephone 213-487-0440. Main editorial office at 630 Shatto Place, Los Angeles, CA 90005. U.S.A. MAILING ADDRESS: P.O. Box 76087, Los Angeles CA 90076. Copyright© 1978 by Marengo Publications. All rights reserved; reproduction of any portion of this magazine is not permitted without permission of the publisher. Subscription rates: Continental U.S. \$11 one year; Canada and Mexico, \$14 one year; Europe, Africa, and Asia \$15 one year. Publisher assumes no responsibility for unsolicited material. All photographs, manuscripts, and art work must be accompanied by a stamped return envelope. Printed in U.S.A. Application to mail at second-class postage rates pending at Los Angeles, CA.

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CLUB NEWS

The British Model Soldier Annual Competitions

The gathering of modelers at the BMSS Annual Competitions has always produced the finest efforts of our British cousins and this year's event was no exception. With more attendance and participation than ever before, it also attracted distinguished international visitors, among them Shep Paine, who brought a beautiful display of his own work, as well as pieces by his fellow members of the Military Miniature Society of Illinois. These provided an outstanding display to add to the work of the competitors.

Shep was highly pleased to finally meet many of his fellow artisans with whom he had been corresponding for years but never met. He also added an extra cachet to his visit by giving an illustrated lecture for the membership during the last hour when the judges have the hall cleared to make their final decisions.

It was also a great privilege for me to act as somewhat of a catalyst by introducing many of those internationally-known figure sculptors who, strangely enough, had never met one another: Cliff Sanderson, Roger Saunders, Tim Richards, Al Charles, Dave Jervis, and John Niblett. Also visiting was New York's Pat Quigley, former associate of August Benkhart in Monarch Miniatures and now working on his own.

As for the show, despite the generally high quality, the overall standard of entries seemed to me to be a bit down this year, although in individual instances there were some staggeringly good pieces. I was also pleased to see that members are beginning to put their best creative efforts into some of the less popular competitions, as exemplified by D. Balcombe's superb diorama, "Bottle That," in the Editors Trophy. This particular piece also demonstrated the increasing effort being devoted to architectural settings in dioramas.

The Robert Gould competition for groups, always one of the most keenly supported, provided an outstanding example of scratch-building with winner M. Perry's "Submission." D. Whitbread's second-place winner in the Annual Spoon competition, "Hidatsa Dog Soldier," revealed the growing interest in the conversion of large-scale plastic figures. Another entry which I thought excellent, though only third-place winner in the Airfix Competition, was A. Cormack's "Garter King at Arms." The intricate heraldry and accuracy of costume were superb. Allan Haselup, America Cup winner with his Sioux scout, continued to show to best advantage his superior

converting technique and painting of Historex figures. Tony Kettle and J.J. Todd also demonstrated extraordinary converting abilities with their first and second prizes in the Colonial Cup. Nottingham policeman Tony Kettle, a consistent winner, blossomed again by winning the Wendy Dilley Cup for female warriors with his rugged "Mrs. Davis." Seldom has a horse been modeled to appear so dead, while his rider fires over his inert form.

It was very pleasing to see the entry into the winners' circle of new and younger members, among them M. Peery, F. Whitnall, J. Macomish, P. Nance, K. Flett, and R. Hendon. They joined our "Old Reliables," such steady winners as David Hunter, Doctor Mike Thomas, Graham Bickerton, Tony Kettle, F. Harrison, and Derek Easterbrook, these last two winning first, second, and third places in the Willie Trophy and the Series 77 Trophy.

This single day is so hectic and rushed, with personal reunions, the mental pressures of the competitions, and what with trying to compress everything into the few hours at hand, it seems a shame to me that it cannot be made into a two-day affair. It also seems that, as a closed club event, it's a great shame that the general public is excluded from seeing the immense talent and creative abilities displayed. I know from my own participation on the BMSS committee that the society has tried to find a way around the many restrictions but it as yet seems an insurmountable problem.

However, there is a move afoot to create a truly international open three-day event in London during the season of the Trooping of the Color and the numerous other British military pageantry attractions. Should sufficient interest and support be forthcoming, this would, in subsequent years, include France and the United States.

— Philip O. Stearns

The Ontario Model Soldier Society Competition

On June 17th the clans gathered in Toronto for the annual competition, exhibition, and dinner of the Ontario Model Soldier Society.

Continued on page 48

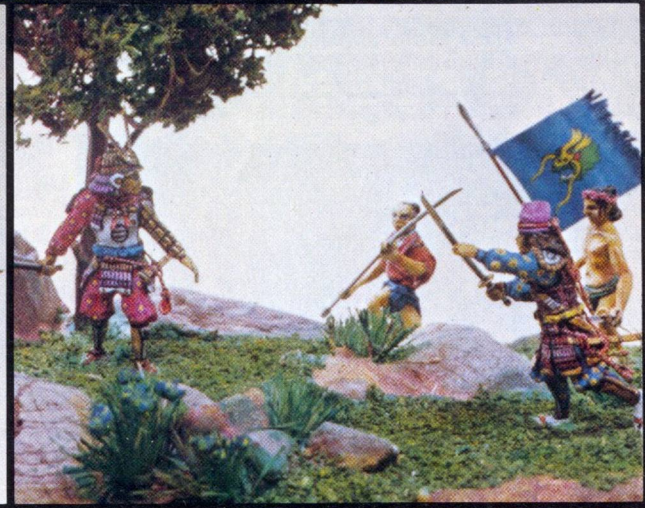
At the BMSS Annual: top, "Mishap to the Greys," by J. Day, Airfix Trophy winner; A.T. Kettle's "21st Lancers," first place winner in the Cononial Cup.

Second row, "Submission," Robert Gould Cup first place winner, by M. Perry; K. Flett won first place in the Hesbit Hussars Trophy with his "Brigadier of the 7th Hussars."

Third row, winner of first place in the American Cup was Allan Haselup's "Sioux Scout," a conversion; though unplaced, "Samurai" was a handsomely composed and executed vignette (artist unknown); far right, D. Whitbread's superb "Hidatsa Dog Soldier" won second in the Annual Spoon Trophy.

Bottom row, "Garter King-at-Arms", a third place winner by A. Cormack; "Bottle That," D. Balcombe's outstanding scene, with its fine architectural setting, won first place in the Editors Trophy.

PHOTOGRAPHS: PHILIP O. STEARNS





I am writing this letter asking for your help. In *Campaigns* No. 15, Freehold Figures advertised two miniatures by Pete Hinton, for sale by mail only.

I ordered these figures on 23 March 1978 from Freehold, enclosing my check for payment of the order. On 28 April, I received my cancelled check from my bank but no figures. Subsequent letters to Freehold inquiring about my order received no reply.

In my letters, I suggested to Freehold that possibly my order was lost in the mail. I have had this happen once and the hobby shop replaced the order, with the understanding that I would send back the original order if it turned up. But Freehold Figures won't even answer my letters and I am out \$8.00.

I've been a subscriber to your magazine for quite some time and enjoy it. Every time I have sent for an item advertised in *Campaigns* I have received it, with no problem until now.

I don't know what the situation with Freehold Figures is but I thought you might be able to help me get my order or my money back. If there is nothing you can do, I can understand your position. Perhaps you could notify your readers of this apparent rip-off by Freehold Figures before another person is cheated out of \$8.00, as I was.

This letter is typical of a number we've received with regard to Freehold Figures. Assuming all these people to have been bilked — and this seems the most obvious assumption — it is a discomforting situation to face. It is deeply disturbing to realize that in a hobby such as ours, wherein miniaturists throughout the world share such a strongly binding common interest, certain unscrupulous individuals can prey upon the trust and sense of fair play that holds miniaturists together so closely, no matter what their areas of specialized interests.

Sad to say, others besides the buyers of these figures were victimized as well. We recently received a phone call from one of our contributing editors, asking if Campaigns had been paid for Freehold's advertising, then explaining that the manufacturer who cast these figures had received no money. When we told him that we, too, had not been paid, the full implications became apparent.

Campaigns accepts advertising in the trust that the ads will be paid for and advertised merchandise delivered. Hobbyists who answer our ads, enclosing payment, have every legal right to expect the merchandise they ordered. One bad advertiser can cause all advertisers to be viewed with caution — both by Campaigns and its readers.

All the letters we received regarding this advertiser echoed the same appeal for help. Unfortunately, there is nothing we can do to either furnish the figures or get readers' money back, since all our own letters to this advertiser have gone unanswered.

There is, however, one thing we can do and that is to urge, most strongly, that complaints be filed with the postal authorities. Federal laws are vigorously enforced where mail fraud is suspected. Even when a questionable advertiser seems to have disappeared, there are ways of tracking him down; using the mail to defraud is a federal offense.

If you ordered one or more miniatures from Freehold

Figures, sending payment with order, and received no merchandise, no refund, and no explanation, write to

Postal Inspectors

P.O. Box 711

Chanooga, TN 37401

Att: Fraud Section

Your letter should be concise but explicit; enclose with it a Xerox copy of both sides of your cancelled check, as well as copies, if available, of any correspondence you sent Freehold. Campaigns has already filed a complaint, since the mail was used for authorizing Freehold's advertising.

If you were involved, do not write this situation off as a bad experience. The more complaints received, the more prompt the action taken will be.

Freehold Figures will be given the opportunity to either refund monies received or furnish the merchandise paid for. Concerted action on the part of everyone taken advantage of will, hopefully, discourage other such people in the future. It is vital that we demonstrate that we're not merely sitting out there waiting to be ripped-off. If we accept such a situation, without reacting strongly, then we deserve what we get — or, in a case like this, what we don't get.

Thank you for the informative article by Brian Andrew on collecting prints, in *Campaigns* No. 17. I

hope this article stimulates interest in this now much neglected aspect of military uniform literature.

There are one or two points I would like to expand on regarding Mr. Andrews' article. First, though he does say that his list of series of plates is incomplete, he has made what is in my opinion a serious omission . . . the plates published by the late Juergen Olmes, which are still available. Series I of these are by various artists and Series IV (are) reprints of the immortal work of Richard Knotel, the *Uniformenkunde*. Last, his comment that the subjects of the *Heer und Tradition* series are primarily Prussian is misleading. Of the seventy-odd plates still available, sixteen are on Prussian subjects.

I hope this article is the first of several on this subject.

— Peter A. Hofschroer
London, England

What became of Bryan Fosten's "Modelers' Notebook"? It was always highly informative and imaginative and while *Campaigns* is still great, from cover to cover, I do miss Mr. Fosten's stimulating how-to tips.

— Harold Weinstock
Miami, Florida

The increasing pressure of demands for Mr. Fosten's illustrative talent finally became so great that he was forced to temporarily suspend "Modelers' Notebook."



John Evans as a member of the Grenadier Guards. Bearskin, black; jacket, scarlet with blue collar and cuffs; buttons, gold; etc., etc.

With the return of Philip O. Stearns to the United States, John H. Evans has been appointed *Campaigns'* U.K. Editor.

Mr. Evans spent twenty-two years as a member of the Grenadier Guards, serving in Egypt, Cyprus, West Africa, West Germany, the Persian Gulf, and Northern Ireland, retiring as a Warrant Officer II (CSM). During the time he was Clothing Sergeant at the Guards Depot, responsible for clothing all recruits and staff belonging to all regiments of Household Division, he developed a keen interest in uniforms, which led to his studying military history and dress, particularly the Napoleonic Period and the Later English Civil War.

During his last two years of service, he became a member of the British Model Soldier Society, having started modeling while in Chelsea Barracks, around the corner from Edward Suren's workshop. It was Mr. Suren who stimulated his interest in modeling.

Mr. Evans founded the Aldershot branch of the BMSS in 1975 and confesses to having spent his time as Color Point, during the Trooping of the Colors, studying horse colors and muscle sheen.

We are delighted to have John Evans with us and look forward to his sharing his wealth of knowledge with all of us.



Stuart on Guadalcanal

AMERICAN ARMOR'S BAPTISM OF FIRE

By NED B. BARNETT

When the U.S. Marine Corps stormed the beaches at Guadalcanal, Tulagi, and Florida Islands on the morning of 7 August 1942, they went ashore with armor. This was the first time that American-built AFVs had taken into combat by American forces and although their armored equipment was clearly obsolescent by the standards being set in Europe — most

especially on the Eastern Front — the Marines welcomed this kind of support. Their vehicles were well suited to the battle against lightly armed Japanese forces without armored support, a pattern that prevailed throughout most of the Pacific campaign.

The M2A4, M3, and M3A1 Stuart tanks that equipped the Marine forces amounted to third-

generation equipment for the Corps. Following a brief flirtation with armored cars in the years before the United States entered World War I, the Corps began exploring the use of armor in the mid-1920s. At that time, March of 1925, the Marine Corps Light Tank Platoon, East Coast Expeditionary Force, was formed at Quantico, Virginia, with Renault six-ton FT tanks of



Two views of the author's 1/35-scale Stuart, a Tamiya model.

French origin. This force was deployed in 1927 to the 3rd Marine Brigade in China, where it served until early 1929. It was then returned to Quantico and disbanded.

During the 1930s, the Corps field-tested the Marmon-Harrington Tankette, a five-ton, two-man AFV with a .50 cal. machine gun armament. Although mechanically unreliable, the Tankette was light enough to be carried ashore aboard a whaleboat and formed the entire armored force of the Corps during the 1937-1941 period. All five Tankettes served in the 1st Tank Company.

The Second Tank Battalion was established in August, 1941, at Camp Elliot near San Diego, California, as a unit of the Second Marine Division. Shortly thereafter, in November, the First Tank Battalion was formed at Camp Lejeune at New River, North Carolina, as an element of the First Marine Division. Companies from these two units were the first to carry Marine armor into combat, using the Marines' newly acquired Stuart tanks. Company C of the Second Tank Battalion had the dubious honor of first combat, and first combat casualties, in the fierce fighting on Tanabogo Islet. Tanabogo, with Tulagi, Florida, and Gavutu Islands, were located across Skylark Channel — soon to be known as Iron Bottom Bay — from the main objective, Guadalcanal. On Tanabogo, two tanks under the command of Lieutenant Robert Sweeney led the assault. Sweeney opened the turret hatch to better direct his tanks and became the first U.S. armor casualty, the victim of a sharpshooting Japanese sniper. His vehicle remained in action, but the other Stuart became the first U.S. tank to be knocked out. The vehicle became separated from its supporting infantry, then became wedged between two trees, whereupon about fifty Japanese surrounded the vehicle. After taking casualties, the Japanese first dropped a grenade into the turret, killing the commander, then set the vehicle on fire with home-made firebombs. The crew bailed out and attempted to fight free. Before supporting infantry could arrive, all but one of the crew died. Japanese casualties included forty-two dead.

On Guadalcanal, units from the 1st Tank Battalion, later joined by elements of the 2nd Tank Battalion, played significant roles in several battles. At Tenaru River, four tanks under the command of Lieutenant Leo Case flanked enemy positions. Firing canister and using their .30 cal. Browning machine guns to good effect, the unit broke the Japanese attack. One tank was disabled by a mine but the crew escaped successfully, under the cover of the three remaining tanks, which then continued the fight. At the end of the battle, the Japanese had lost eight hundred troops and Marine General Vandergrift said, "the rear of the tanks looked like meat grinders."

Mid-September saw the pivotal battle of Bloody Ridge, also known as Edson's Ridge or just The Ridge. Although instrumental in staving off defeat, the tanks paid a heavy price. In one deployment, five of six tanks were knocked out, though most were later returned to service. Again the lesson of committing tanks without infantry support was learned and the price was high. Had the Japanese been victorious at Edson's Ridge, they might have

split the beachhead and destroyed the Marines piecemeal. Tenacious ground forces, and occasional timely appearances by tanks, helped to hold the line. Clearly, the night-fighting infantry and devastating close-support artillery fire were the key elements.

The Marine's one opportunity for armor vs. armor battle came in October, when the Japanese attacked with a dozen medium tanks. Before the Marine tanks, in close reserve, could be brought up, the entire attacking force was destroyed by the combined weight of Marine artillery, anti-tank guns, and 75mm gunned half-tracks. Not until mid-1944 did the American tank forces have a crack at Imperial tank units in direct combat. Following that attack, the Marines went on the offensive, securing the island by February of 1943. Armor was used extensively in the infantry-support role, a pattern that continued through the rest of the war in the Pacific.



This Stuart shows the heavy and distinctive weathering that tanks in the Pacific area were prone to. Guadalcanal became a major training and staging area for Marine operations up the Solomon chain in 1943 and 1944. Stuart tanks continued to serve on the island long after the fighting had moved closer to the Japanese home islands. USMC photograph via Lieut. Col. Tiffany.

During the Guadalcanal campaign, five Marine tank companies were committed to battle. Marine records only identify four companies — Companies A, B, and C of the 1st Tank Battalion and Company C of the 2nd Tank Battalion. The other unit was Company B of the 2nd Tank Battalion. In the initial landings, Company A of the 1st TB was assigned to Combat Group A of the 5th Marine Regiment (Reinforced); Company B of the 1st TB was assigned to Combat Group B, 1st Marine Regiment (Reinforced); and Company C of the 2nd TB was assigned to the 2nd Marine Regiment in the attack on Tulagi and its related islands.

The Stuart was a fast, mechanically reliable tank with a versatile 37mm dual purpose gun and up to five .30 cal. machine guns. The Stuart was well-suited to dealing with Japanese gun and infantry emplacements in both the steaming jungles and hot kunai grass plains on Guadal-

canal. Unlike the somewhat similar British 2-pounder gun, the Stuart's 37mm could fire not only armor-piercing, but high explosive and canister shot as well — a vital factor in dealing with infantry. The M2A4 carried an M3 cannon, while the M3 and M3A1 carried the more advanced M6 cannon; the later tanks had a reduced machine gun armament, to three guns, using the sponson gun emplacements to store ammunition.

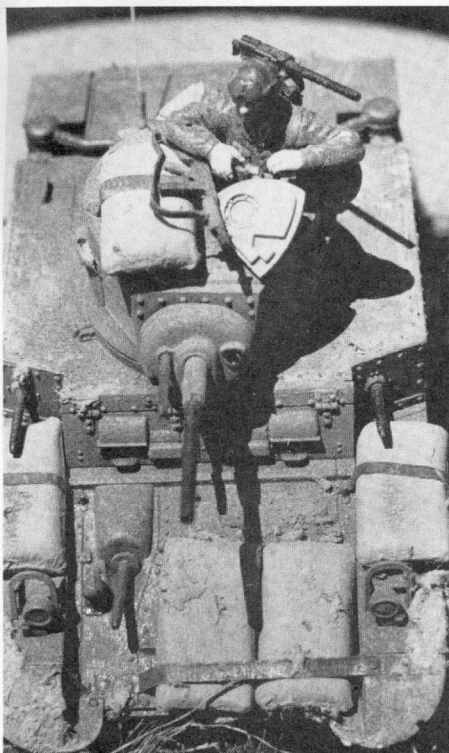
As with all tanks in close quarters, the Stuart was vulnerable to infantry attack and sniper fire. The turret-mounted anti-aircraft machine gun could not be trained forward unless the gunner dismounted from the turret, and tank commanders quickly leaned to carry Thompson sub-machine guns, carbines, or Browning automatic rifles on the turret deck to provide quick suppressive fire.

In addition, many American tankers added sandbags, coconut logs or other available "armor" for added protection from the enemy's

excellent 47mm anti-tank guns and to prevent Nambu rounds from being deflected off the tank hull into the fighting compartment with lethal effect.

Marines quickly learned the art of blending their vehicles into the local terrain. Photos show tanks under the coconut boughs carrying foliage on their hulls, while tanks in the kunai grass plains appeared dusty and faded — effects that smart tankers encouraged. The rigors of combat on Guadalcanal were clearly reflected in the external condition of the vehicles. The salty, humid air promoted corrosion and photos bear out the very worn look of tanks in this small corner of the globe.

The M2A4 Stuart was America's first mass-production tank. Designed in 1939 by the Rock Island Arsenal, it was produced by American Car & Foundry, 365 being delivered between April, 1940 and March, 1941. The U.S. Army was the prime recipient of the vehicle, although



Overhead view of model shows wear, add-on armor, and weathering. Added sandbags and weathering are modeled after USMC photographs of Stuarts on Guadalcanal. Photograph by Ned Barnett.

STUART ON GUADALCANAL

Continued

the Marines and the British also received some of the tanks. As with the Americans, the British used the vehicle strictly for training. The M2A4 mounted 25mm of frontal armor, weighed 12 tons, and carried 103 rounds of 37mm ammunition for its M3 gun, and more than 7,000 rounds of .30 cal. ammunition for its five machine guns. It featured riveted construction throughout, and was the only Stuart that did not feature a trailing idler.

The M3 was a progressive development of the line, designed in the spring of 1940 with some of the lessons of Europe's early tank battles incorporated into the design. Frontal armor was increased to 38mm, with 51mm armor on the nose. Initially of riveted construction, it progressively changed to welded construction in the turret and later to a cast/welded turret and a welded hull. These changes reduced weight and eliminated the danger of popped rivets following a hit. The M3 followed the M2A4 on the production line, and more than 5,000 were ultimately produced. The M3 featured the gyrostabilized M6 37mm main gun.

A further development of the design was designated the M3A1. It featured a reduced silhouette by removing the commander's cupola, power traverse and a turret basket, and the sponson guns were removed. More than 4,600 were produced.

All three types fought on Guadalcanal. Each

carried a four-man crew, the same Continental air-cooled radial engine — an adaptation of an aero engine — and carried similar ammunition loads. The vehicles all had vertical volute suspension, and the M3 series featured a trailing idler wheel which increased ground contact by the treads to improve the vehicle's floatation over soft ground.

The model depicts an M3 with the cast/welded turret and the riveted hull, serving with elements of the 2nd battalion at the Battle of Bloody Ridge. It is the Tamiya 1/35th scale kit, modified as follows:

1. Add-on sandbag armor was fitted, held down by light metal straps. These were fitted by groundcrewmembers at Henderson field, using dural from wrecked aircraft.

2. The anti-aircraft machine gun mount has a bracket added to hold ready ammunition; the belted ammunition was scratchbuilt.

3. The radio antenna was replaced with florist's wire and all guns were drilled. The sponson guns were trained at various elevations to increase their somewhat marginal effectiveness.

The tank shows the dusty, muddy weathering that tanks quickly picked up on the kunai grass plains of Guadalcanal, and rust and oil-streaking are evident. □

Ned B. Barnett is National Secretary of the IPMS/USA, as well as editor of the IPMS/USA quarterly journal.



This Marine vehicle, an M3 chassis (note the sponson guns) with Guadalcanal's central kunai grass plain. USMC photograph via a later M3A1 turret (no cupola), is approached by its crew on Lieut. Col. Tiffany.

The Duffelbag

BY RICHARD K RIEHN / MORE ABOUT MODEL SOLDIERS AND PROPORTIONAL HEIGHTS

A few months ago, I lost my head and made some long-overdue observations about a single aspect of the Art of the Model Soldier: size. As I fully expected, I got an earful from a number of makers, some of it condescending and patronizing; some, believe it or not, agreeing with me.

I have no desire to either repeat what I said, nor do I mean to defend it. I meant every word. There are, however, some points which seem to have been misunderstood and I don't know why. Perhaps it was the shock at hearing a crit-

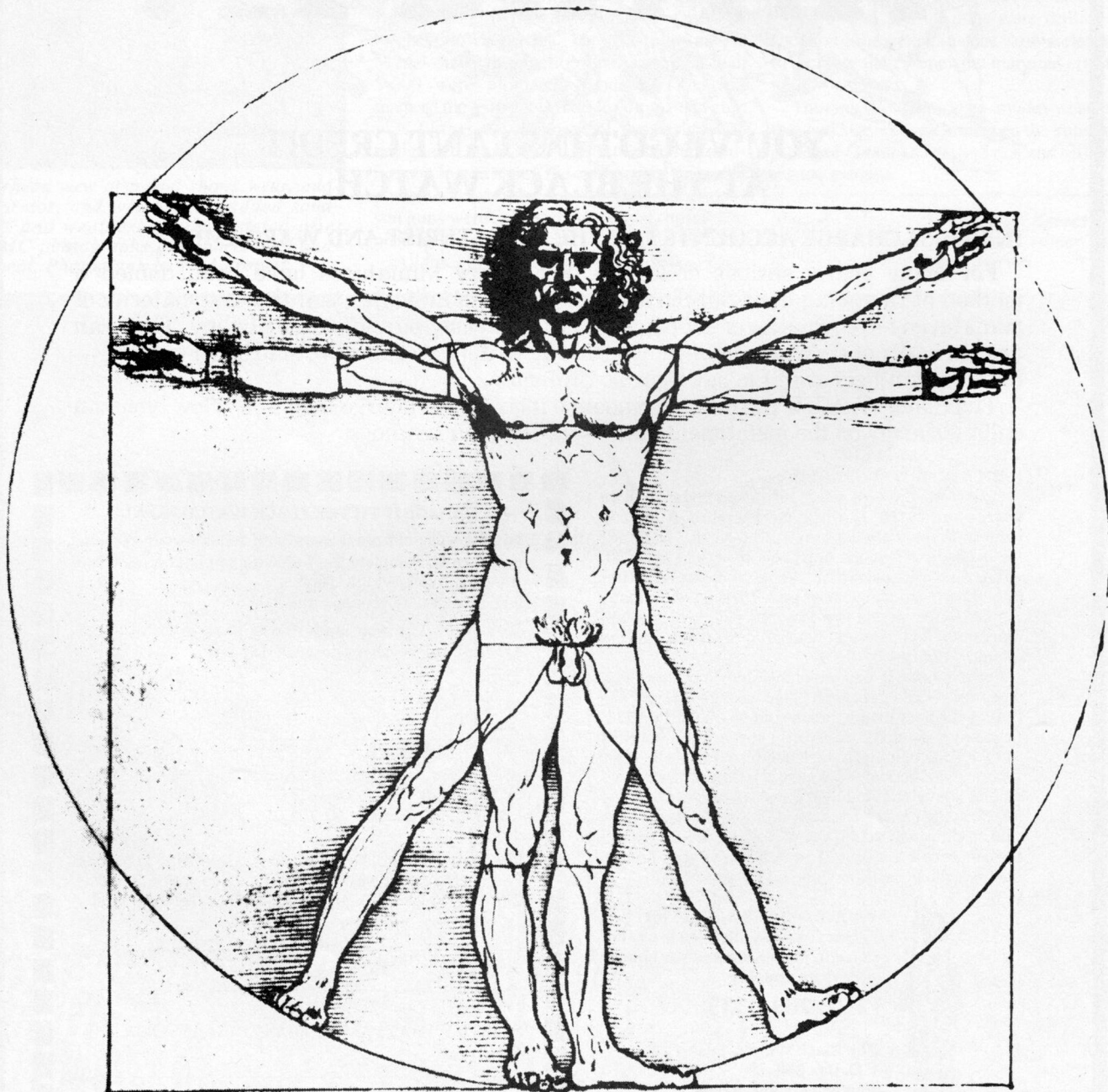
ique. Many did not seem to understand what is meant by "standard," as, for example, 54mm or 77mm.

I don't care what anyone imagines a five-or six-foot man to be. Unlike a scale, a standard says a figure stands so tall. Not the man, the figure! And that's it.

For the sake of argument, it is completely irrelevant if the figure is measured from the eyeballs or the armpits. No matter which measurement applies, the different standards still

ramble all over the place. One way or the other, none of it has any meaning until we all do the same thing together. And if any of you makers still need further clarification, consider this:

Looking at Hoyer's Handbook of the Artillery, which was published during the Napoleonic era, I found that the ell and the foot were in general use as units of measurement throughout the Western world. But . . . using the Paris foot, which was subdivided into 144 lines, as a basis for comparison, he listed no fewer than 60-plus



In establishing what he considered to be ideal proportions, Leonardo da Vinci fit a man into a perfect square, making him slightly more than seven head-heights tall.

feet, none of them alike. For example, the British foot measured 135.1 Paris lines, the Swedish foot 131.6, the Augsburg foot 131.2, the Spanish 125.3. The town of Nuremberg, like a great many people, had two feet. One, the work-foot measured 134.7 lines; the other, the artillery foot, came to 129.8.

The point of this exercise is: if a merchant in London received 600 feet of yardgoods from anywhere, he had to whip out his conversion tables to see how much this came to, London reckoning. Am I making my point?

Even today, when a sailor and a landlubber speak of miles, they are not talking about the same thing. This is one of the reasons most of the world has gone over to the metric system. Hoyer already mentioned in 1808 that the meter measured 443.296 lines in terms of Paris feet. Now, one hundred and seventy years later, even the United States is, albeit reluctantly, getting into step with the rest of the world.

So much for those "toy collectors of 1926" and the "progress" we have made since. So much for the "eyeballs." If we could wait 170 years for the metric system, then I suppose I can wait another 120 years for the eyeball measure.

In case some have again become bogged down in too much detail, I'll sum up the above by saying once more that none of the measuring has any meaning until we all use the same parameters.

This, then, brings me to the next point which was singled out for rebuttal. Given a standard figure, how does one differentiate between a man of, say, five-foot-six and another of six-feet or better?

How many times have you observed two people sitting side by side, conversing virtually eyeball to eyeball (here we go again) only to see that, when they stand up, one is about ten inches taller than the other?

Where, then, does the difference in height come in? I'll tell you where. Not much in the trunk, most of it in the legs, primarily in the length of the thigh bones. And there is one more thing: the least difference between men of widely diverging heights can be measured in the head. This much was known even to such old fashioned hackers as Leonardo da Vinci. They reckoned that if a man stood X times the height of his head, he was of average height. If he stood X plus a half or one, he was tall: X minus anything, shorter than normal.

Man's anatomy has been reasonably the same since the days of the Cro Magnon, except that his average height seems to increase an inch or so every few centuries. I say "seems" because, when I was a kid, I used to hear that the average man stood around five-foot-six or seven. Now it's supposed to be five-eight. I've even heard five-ten. If we were to work this equation backwards, the the classic Greeks must have made a hole in the ground where they stood. Even so, the artist nowadays, with the help of modern science, regards an average sized man to measure six and a half times the height of his head, measuring from the chin to the top of the skull. Try that out on some of your figures.

However, even if we ignore the head, there are still other means to check out the proportions of a figure. At the time I took my samplings of various makers' wares, I came across a German

cuirassier of a well known line. He just didn't look right. Taking out my dividers, I found several photos of the genuine article, including some group shots in the Almark book on the German cuirassiers. Laying off the distance from the throat edge to the bottom of the cuirass with my dividers on the photos, I pivoted the one end around, keeping the other in place on the bottom edge of the cuirass. In every instance, the periphery of the circle I was thus drawing came to rest on the knee caps of those cuirassiers. Some high, some low, but on the knee caps. When I tried the same thing on the casting, the needle dropped down to the little guy's shins — and I mean down. That measurement didn't match so much as a single man on the photos!

However, getting back to the heads and the matter of making tall, medium or short men

within a given standard (you choose yours), if you simply make the general proportions of the figure larger, you are not doing what you claim to do. When I see six and a half heads, I see average, seven is considered ideal, eight is the so-called fashion figure. That's why the line drawing of such a man wearing a suit in an ad never looks quite the same it does when you wear it, unless you stand about six-four. When I see a 75mm figure and an 80mm figure, both purported to be made to the same standard and both standing six and a half heads tall, you are not showing me two men of different heights made to the same scale. Instead, you are telling me a story. And it doesn't make any difference whatever, whether you measured the 75 and 80mm from the eyeballs or the tip of the nose, as long as the same parameter was used on both. And that's first year stuff in anatomy classes or art school. ☐

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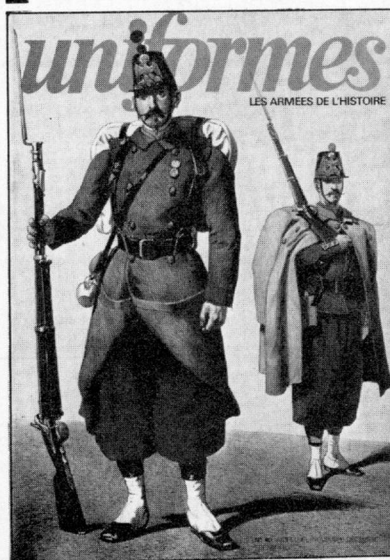
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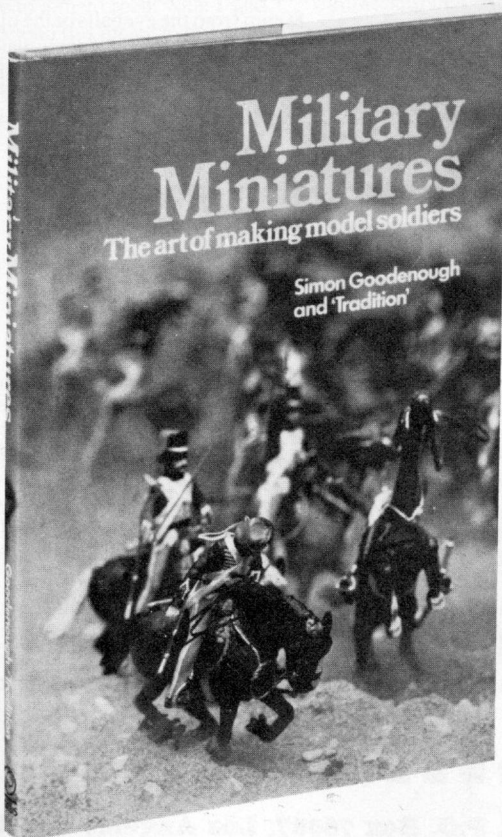
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The Black Watch Story

Does a Southern California no-store store indicate the future direction of miniatures retailing?

By MICHAEL J. BRADLEY

As the actual costs of operating a store continue to rise, the idea of an expanding mail order business becomes more and more appealing to retailers who, at one time, would have considered sales by mail as secondary to walk-in business. Shops that specialize in miniatures, especially, are beginning to re-examine the potential for business that mail order represents. With the continually rising costs of metal and plastic figures, hobby supplies, and reference materials — to say nothing of an unabating flow of new merchandise — increasing numbers of retailers are even viewing widening sales by mail as a way of helping to offset the cost of simply maintaining stock.

Miniatures by mail, of course, have been common to hobbyists for at least twenty years, if not longer. What is new about it is conducting

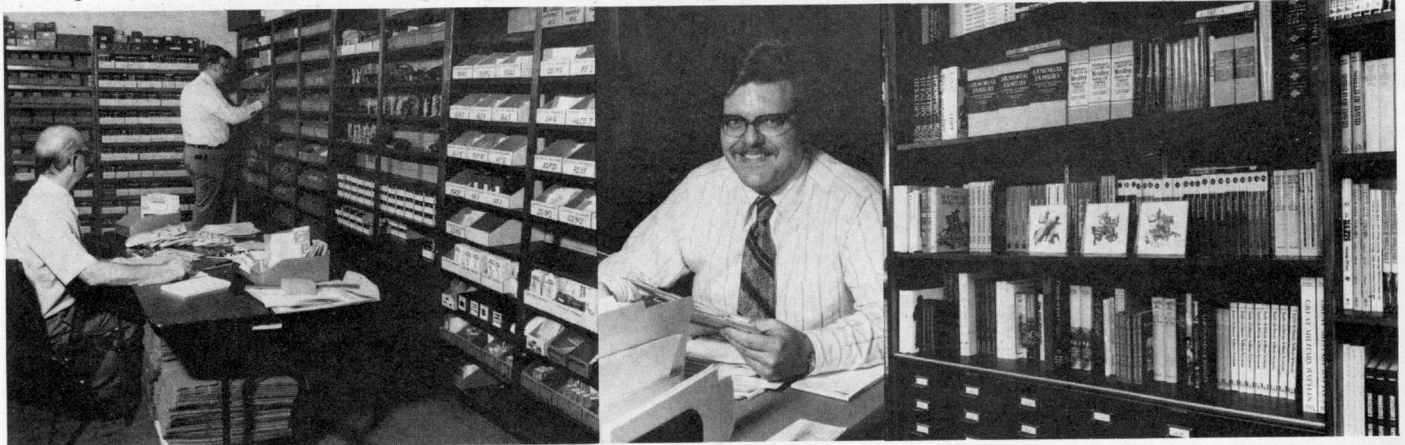
profession and a long-time miniature collector and painter, decided to open a retail miniatures business, he first conducted a comprehensive market research program, in the best advertising agency tradition, before launching directly into a store.

What convinced Janssen to go for strictly mail order instead of a shop was the discovery that seventy percent of the figures purchased in the United States are bought by mail. His next problem was to convince his financial backers that the industry was already large enough and growing fast enough to support the kind of marketing he had in mind.

"No one knew then — or knows now — how many hobbyists are painting, collecting, or wargaming. And no one can say with any certainty how fast the industry is growing," Janssen

fifty percent after two years. Of the various reasons for collapse, undercapitalization ranks at the top — the proprietors simply didn't have enough money to keep going and maintain an even cash flow. Janssen was determined not to keep a customer waiting four or five weeks because The Black Watch did not have a specific advertised miniature in stock.

"That's why I needed strong financial backing. I approached the people I felt would be most receptive, they listened to my presentation, agreed it was a sound venture, and we went into business." The Black Watch's first order arrived in the mail on 8 December 1977. Less than a year later, true to Janssen's determination to keep a vast inventory to guarantee his forty-eight hour shipping schedule, the firm had in stock more than a hundred-twenty-five thousand



PHOTOGRAPHS BY ROLAND PATTERSON

Shelves lined with miniatures line the walls in The Black Watch's stock room; Josef Janssen at his desk; stocks of books are arranged by categories. Janssen says that not only prompt service but large inventory as well are vital to mail order success.

such a business not as a relatively small, semi-part-time operation but, instead, as a fully-stocked, heavily promoted business giving shoppers the equivalent of the services they would receive in a hobby store.

Several such operations are in existence now, with varying degrees of efficiency. While the types of materials and kinds of merchandise they offer vary, what they share in common is an eagerness to serve a booming clientele of miniaturists isolated, in a sense, from a reasonably large model shop. Some provide nothing more than plastic kits, others primarily books and magazines, while still others furnish miniaturists a combination of needs, including figures.

Typical of the new breed of by-mail-only retailers, though with several innovative approaches to mail order miniatures, is The Black Watch, founded in 1977 by Josef Janssen. When Janssen, a one-time numismatist by pro-

said, describing the careful preparation that went into the beginnings of The Black Watch. "But during 1977, I was able to gather large amounts of data from the United States and the results indicated that the number of collectors has roughly doubled in the last five years. If this trend continues, that number will double again in the next three years. Further, I learned that the average expenditure per miniaturist is increasing by fifteen percent each year.

"I realized," he continued, "that the vital element to a successful mail order operation would be time. The highest service we could offer would be to package and ship each order within forty-eight hours of its receipt. To ship that fast, though, we would have to maintain an enormous inventory. Service starts with inventory."

A large inventory, of course, would require heavy initial capitalization. Thirty percent of new business shut down within the first year and

25mm wargaming figures from three major manufacturers, as well as some nine thousand 54mm to 154mm military miniatures, plus books, reference materials, and specialty items.

One of Janssen's goals was to introduce the hobby to youngsters, remembering his own, and others', enjoyment of playing with toy soldiers. Toward this end, The Black Watch took on the Blenheim line of toy soldiers recently, Janssen also being aware that many of today's adult miniaturists were yesterday's children playing with toy soldiers. His timing couldn't have been better; toy soldier collecting is enjoying a renaissance and Janssen discovered that scores of adults were buying the traditional toy soldiers for themselves.

Obviously, if a mail order miniatures business is to be successful, it must offer merchandise that, in some way, is unique. For this reason, The Black Watch sought out lines not commonly available in the United States, such as Chota



The Black Watch recently launched its own line of miniatures, the Signature Series. The first release was Michael Tapavica's Highlander, followed by Jim Payette's U.S. 7th Cavalry trooper. Plans are for further releases on a regular basis.

THE BLACK WATCH STORY

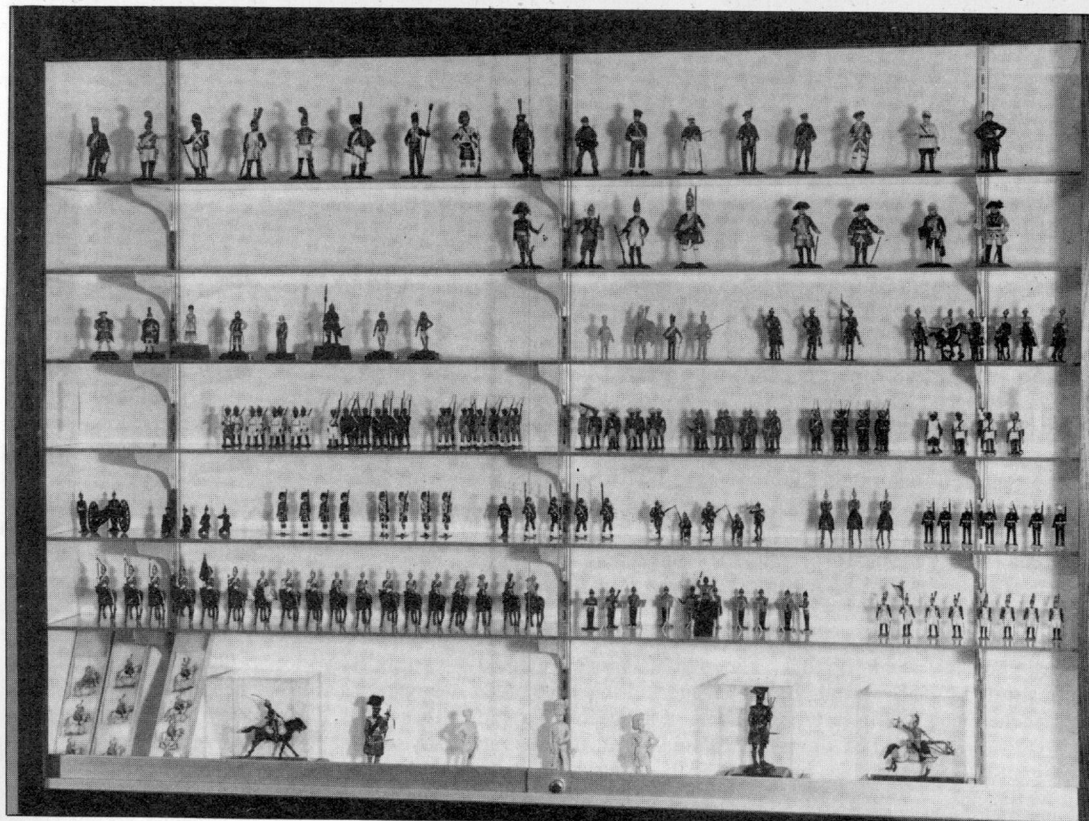
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Sahib, Hearne Originals, and Scottish Soldiers, adding them to well known and popular selected lines as Imrie/Risley, Series 77, Historex, and Lasset.

"Naturally," Janssen explained, "there probably isn't a retailer in the world who could afford to stock, in depth, every figure from every manufacturer — to say nothing of keeping up with the enormous quantity of new material continually arriving on the scene. We chose certain popular and generally available lines and concentrated on them to complement our exclusive lines. If we provide satisfactory and prompt service on a Chota Sahib or Scottish Soldiers figure, hopefully that customer will remember us when he wants a Series 77 or Tradition model."

Recently, The Black Watch added another dimension to its business: the manufacture of its own line of miniatures, the Signature Series. Each figure in the series is sculpted by one of the hobby's better known and highly regarded artists, given free rein as to subject and scale. Three figures have been released thus far, each signed by its creator, with more scheduled for release on a regular basis.

Another innovation has been the introduction of in-house charge accounts. "Department stores have charge accounts," Janssen said. "Why shouldn't we?" Customers can now charge up to \$120 worth of merchandise, \$250 if they have a Visa or Master Charge card. The convenience, however, is limited to miniaturists over eighteen years of age; younger hobbyists still have to rely on whatever their allowances permit. Other dealers are watching closely to see how the idea goes over. If it proves



A typical showcase filled with painted and unpainted models and, at right, a Scottish Soldiers miniature, a relatively new line imported from Great Britain and distributed by The Black Watch in the United States.

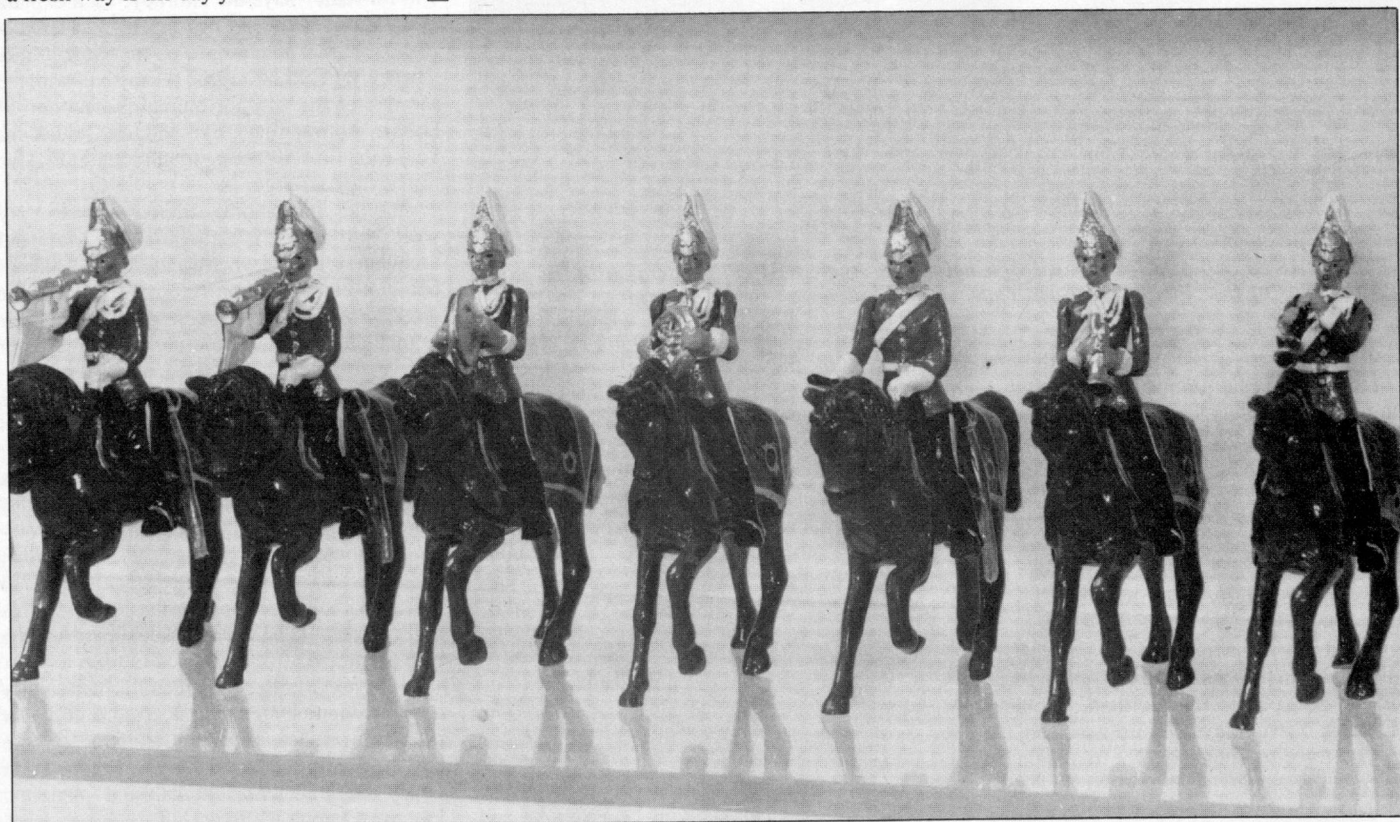
as successful as Janssen expects, such open charge accounts may become standard in the industry, a necessary step for the growth of the business.

One of the most commonly asked questions about The Black Watch is the significance of its name; can Josef Janssen somehow possibly be a Scotsman? In his office, with its thirty feet of wall space behind the desk lined from floor to ceiling with book shelves filled with reference and historical works, Janssen explained: "The Black Watch — the 42nd Royal Highlanders — are world renowned as a courageous, trustworthy, and highly efficient regiment, ready to move at a moment's notice. We wanted to conduct our organization the same way . . . with discipline, efficiency, a readiness to move out our troops to impatient collectors — fast. By doing so, we hope to gain their trust and the right to serve their future needs." Then, smiling broadly, Janssen added, "Besides, every miniaturist has his or her own favorite subject; mine is Highland regiments."

The Black Watch, now a year old, looks forward to increasing expansion, not only of its own business but of the miniatures industry as a whole. Innovations in marketing, new approaches to old concepts, lead to growth and further development, keeping the hobby in a healthy state of activity which, in turn, is beneficial to manufacturers, retailers, and hobbyists. As Janssen sees it, "There are a lot of good shops out there — a lot of dealers that we hold in respect and admiration for the fine job they're doing in servicing the needs of hobbyists. But the one question every retailer must keep asking himself is, 'Why should people want to do business with me?' The day you can't answer that in a fresh way is the day you're in trouble." □



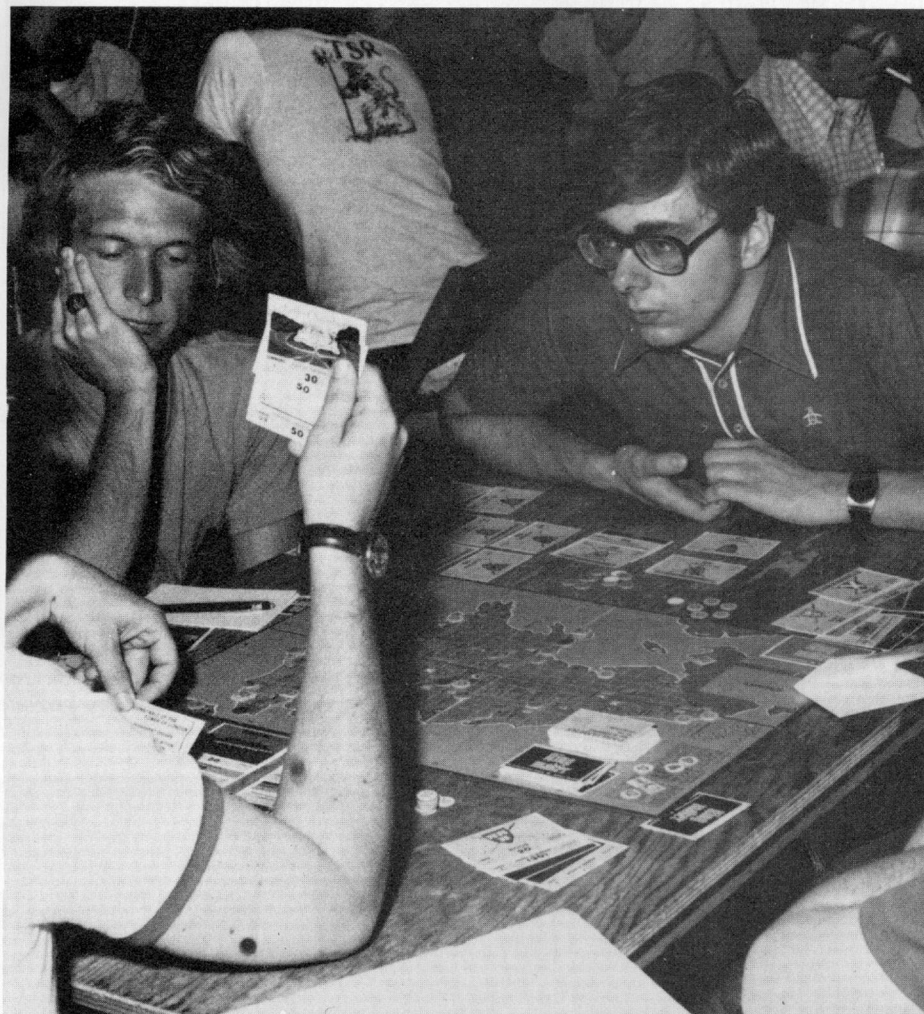
Black Watch sales are not limited to unpainted castings. The firm will also provide non-painting collectors with painted miniatures, either from the firm's stock or to special order. Custom made one-of-a-kind figures are also offered.



Anticipating sales to youngsters, The Black Watch began importing the Blenheim line of toy soldiers, then discovered that a new aspect of collecting had developed: adults were more interested in toy soldiers than children were.

Armchair General

BY ED KONSTANT / PARDON ME BUT YOUR DUPLICITY'S SHOWING



KINGMAKERS battle for control of England in Avalon Hill's political-military game of the War of the Roses at a recent convention. Photograph by Ed Konstant.

"While France, England, and the United States players sat around debating with each other, Germany and the Soviet Union grabbed up Europe."

That's how a political science instructor at a Washington, D.C., college describes a classroom version of a political-wargame he moderated for his students.

The success of the German and Soviet power plays were almost pre-ordained. The wily Columbian Union College instructor had opened play in the five-person game, *Origins of World War II*, to his entire class of sixteen. He made one player the German, another the Russian. Two players were assigned to the U.S., three to England. The remaining nine were all French.

Moves were made at the rate of one a day for six days. The problem of the democracies, particularly France: they were not permitted to

make game moves unless every one representing a specific country agreed on that country's move. Naturally, the French were virtually paralyzed, Germany won the game (historical result) and World War II was about to erupt.

Origins of World War II is one of a new breed of wargame with a heavy emphasis on politics and diplomacy. Rather than "shoot the other fellow's troops first," they are rooted in a "let's talk it over first, shoot it out later" philosophy. Their popularity could surpass that of pure wargaming in a few years.

Political-wargames require approaches to tactics and strategies that differ sharply from those applied to standard wargaming. For one thing, politics and diplomacy are less cut-and-dry than battlefield situations. Niceties must be observed, such as knowing when to lie and choosing the most discreet moment to turn on an ally.

There are many reasons for the upsurge in popularity of political-wargames. One is that they all allow for group play. Another allows players to bring out their worst sides under friendly circumstances. Still one more is the vicarious sense of power with which they imbue all participants.

Perhaps the most celebrated political-wargame player is Henry Kissinger. *Diplomacy*, the longest-running and most popular political-wargame was a favorite of the former secretary of state. "I never saw him play the game but I understand he was very good at it because he was believable," says a onetime State Department staffer, also hung up on *Diplomacy*.

Believable is the key to political-wargame success. Establish that and you are at least halfway to victory even before the game begins.

While players may have their own ways of establishing believability, one of the best is practiced repeatedly by a Washington attorney, who dabbles in various political-wargames in his off-hours. He simply strikes an alliance with another player at the start, then plunges the dagger of deceit into his ally's back on the very first turn of the game.

"That way, I let him know at the outset that I'm for real," says the attorney. "I'll explain that I did it because I had heard from another player he was planning to do the same to me. Then, I'll get him to agree to play ball with me the rest of the way for mutual protection. Of course, no one plays ball with each other for very long. But, by acting tough at the start, I've already got an edge."

Another outstanding strategy is the "cry wolf" ploy. This is a favorite of a Maryland architect. It is used when a player is in danger of being eliminated from a game. When the moment of apparent danger arises, the player immediately begins shouting to all the other players that if he is eliminated, his closest political neighbors will pick up his shattered pieces and could become unstoppable.

A player who can "cry wolf" loud and long enough not only will survive but can often turn a game far enough around to enable him to ultimately overwhelm his fellow players — including those who came to his rescue.

Sometimes, it's possible for a player to emerge victorious simply on the strength of his ability to act out a historical role, providing the role is ominous.

A Canadian college instructor is particularly adept at winning *Der Fuhrer*, a game of power politics in pre-Nazi Germany. His strategy: take the Nazi Party and play it the way it happened in 1932. He threatens, shouts, and menaces. Everyone knows it's an act but apparently it has enough of a psychological effect to get him through.

Just as certain approaches can go a long way to political-wargame success, others are sure formulas for failure.

One of these is appeasement. One Washington actor tries to play such games by walking a diplomatic tightrope. He plays give-and-take, almost never makes a devious arrangement, and usually settles at the end for political crumbs while the other players carve up the world like some festive diplomatic turkey.

Nor is indecision very impressive as a political-wargame maneuver. Players tend to respect action, even fear it. A shrewd player who makes up his mind quickly, keeps his deals simple, whether he adheres to them or not, generally finishes near the top of the game heap. Players tend to take advantage of those who are indecisive.

Despite their wide appeal, covering a broad sweep of history from the Renaissance to the future, political-wargames are not for everyone.

A U.S. Army captain stationed at the Pentagon refuses to play them. "I lost too many friends in college who couldn't take the deceit," he explains. "Frankly, neither could I."

Here are some of the better political-wargames available:

Diplomacy (Avalon Hill, Baltimore, Md., \$12.00). Simple to play, this classic game has remained unchanged since its introduction in 1960. It is set in mid-19th to early-20th Century Europe, depending on scenario. You don't even need the board or playing pieces; a reproduced copy of the map (provided with the game) will do. Ideal for large groups. It can also be played by mail or telephone and is the father of dozens of fanzines.

Origins of World War II (Avalon Hill, Baltimore, Md., \$12.00). A fast-moving game that can be played in an hour. Recreates the months just before the outbreak of World War II. For five players, though situations exist for games with fewer.

Kingmaker (Avalon Hill, Baltimore, Md., \$12.00). Originally produced in the United Kingdom, this is a political-military game of the War of the Roses. Plays best with four or five participants, but the number can be less or even triple those suggested. As a game, *Kingmaker* lacks some of the simple sophistication of other political-wargames but makes up for it in pure enjoyment.

Der Fuhrer (Gamescience, Biloxi, MS, \$6.00). A game for one to five players. Basically, four players representing various political parties of the dying Weimar Republic seek to gain control of the government and, at the same time, try to prevent Hitler from coming to power. In addition to the usual political game mechanics, it has such added features at rallying goon squads and government crack-downs.

Machiavelli (Battleline, Dallas, TX, \$10.00). A diplomatic version of the wars of the Renaissance. Multi-player in concept. The game title is fairly descriptive of the play.

A Mighty Fortress (Simulations Publications Inc., New York, NY, \$12.00). This could be called "religious diplomacy." It's a four-player game of the politics of religion in Reformation Europe, a fascinating change-of-pace for political-wargamers. □

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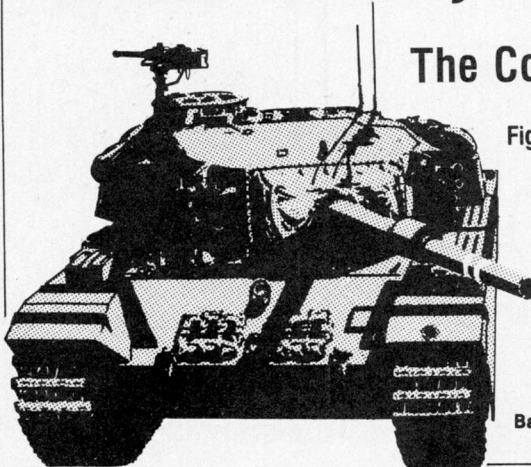
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The Work of Ron Tunison

By DONALD BURGESS



While other youngsters of his age spent their time playing such street games as stick ball, Ron Tunison preferred playing with sets of toy soldiers, setting them up in parades and mock battles. When the teasing, on the part of his mother and friends, about his pastime finally got too heavy, Ron simply moved his soldiers from outdoor play into the privacy of his room. Here, he was able to begin constructing dioramas for his little armies. As these became more complex and detailed, he started making his own cannon and caissons, with detachable and movable parts, as well as flags, muskets, and other paraphernalia to add to the realism of his scenes. Before too long, he was reanimating arms and legs for a greater variety of poses on his soldiers.

Tunison was in junior high school when he first saw professionally made military miniatures: two American Civil War figures by Lionel Forrester, displayed in Robert Abel's shop in Manhattan. Disappointed at learning they were not for sale — not that he could have afforded either on his allowance — Tunison decided to try making his own. While the other students in his ceramics class were making pinch pots and ash trays, Tunison worked at creating a Union and a Confederate soldier in combat. Though the result was far from what he considered wholly satisfactory, Tunison continued working in this vein, gaining stronger sculpting knowledge through doing. While still in high school, Tunison started collecting Civil War artifacts.

In the summer of 1965, after graduating from high school, Tunison was offered a job building a diorama for a museum in Gettysburg. The job turned out to be far less lucrative than he anticipated; the inexperienced Tunison underestimated all his expenses and though the completed diorama turned out to be, in his words, "nothing to be especially proud of," the three weeks spent in Gettysburg established for him an inestimable rapport with historical studies.

Tunison continued his art studies at Manhattan's School of Visual Arts, majoring in illustration and photography and continuing to sculpt soldiers in his free time. In 1967, at a gun show where one of his figures was on display, he met Peter Blum, owner of New York's Soldier Shop. Blum, one of America's most highly respected militaria entrepreneurs, immediately recognized Tunison's talent and asked him if he would sculpt two figures for The Soldier Shop.

The first two figures sold quickly and Tunison undertook additional pieces for the store, finding the new source of income a great motivation to continue sculpting while studying photography. In addition to his work for Blum, Tunison sculpted busts of such literary personalities as Robert Louis Stevenson, Lewis Carroll, and Herman Melville for the Gale Gallery in Manhattan. By now he was having second thoughts about making his living as a photographer and, when he was awarded a scholarship at The Fine Arts Academy, studied anatomy for a year to improve his work.

At this point, his photographic career took a decidedly upward turn. A series of photographs in 1974 for a CBS television special on American presidents led to a three-year stint with the network, doing historical photo sequences for *The*



Opposite, photographer/sculptor Ron Tunison in the uniform of a lieutenant of the 2nd Wisconsin Volunteer Infantry Regiment. Above, a Confederate soldier, one of a number of pieces Tunison created for The Soldier Shop in New York.



THE WORK OF RON TUNISON

Continued

34th Star and Bicentennial specials. Additionally, he became involved in a creatively exciting and highly satisfying filmstrip series for Guidance Associates.

Today, though a full-time commercial photographer, Tunison still finds time to make an occasional soldier, though he limits the commissions he accepts from collectors and museums. Nonetheless, he has done enough pieces to have them displayed in private collections and museums throughout the United States. "Unfortunately," he said, "making soldiers is still just a hobby for me, though I hope some day it will be my career."

A valuable inspirational source for Tunison is his membership in several historical recreation units, among them the 23rd Fusiliers and the 2nd Wisconsin Volunteer Infantry. In addition to getting ideas for poses for his figures, Tunison has gained first-hand information on the effects of field wear on uniforms, equipment, and men. "You can see, for example, how gun powder blackens a man's mouth and uniform after he's bitten open cartridges for his musket."

How Ron Tunison makes a figure

1. Work on the figure begins with a pre-conceived idea of its final appearance. The clay has been pounded free of air bubbles, after which a rough shape of the figure is made. The head is the first part to be worked on.

2. As the head nears completion, the arms are added so they can dry to a leather-hard stage for carving.

3. The head is finished except for smoothing and cleaning the burrs from it. This will be done later, when the clay reaches its bone-dry stage.

4. As the clay dries, Tunison works his way down the figure until it is complete. Notice how the right hand is almost to the bone-dry stage. The clay is very fragile at this point and if Tunison wanted to change the hand in some way, he could not. For extra support in the thin ankles, a tube is pushed up through the base into them and then removed. This will permit the insertion of metal rods into the legs after the figure has been fired.

5. When the figure is finished and completely bone-dry, it is fired in a kiln. Once this is done, the figure is no longer in a fragile state and can be handled without fear of its breaking.

6. The figure is then mounted on a base and secured with plaster. The head and hands are painted first, with acrylic paint because of the flesh-like appearance it gives.

7. The figure's clothing is then painted with oils. The oil paint is absorbed by the clay, imparting a cloth-like appearance. After the figure is completely painted, the extra details are made from glove leather, balsa wood, and soldering lead. A brass tube is used for the musket barrel. Such details as the powder horn and the knife handle and, on other figures, belt plates, are made of clay for precise detail.

8. Accoutrements are added to the figure and the base is completed.



Tunison's figure of a German infantryman of the First World War.



THE WORK OF RON TUNISON

Continued

And you quickly learn how fast uniforms get wrinkled and incredibly dirty, living in the field."

In making a figure, Tunison first decides on a subject and pose, then begins research in his own extensive file on uniforms and equipment, most of it photographs of artifacts in private collections and museums. A great deal of time is spent on this aspect in order to get even the smallest detail absolutely accurate.

Once his preliminary work is completed, Tunison begins sculpting, using water base ceramic Jordan clay without grog. "It's important," he explained, "that the pose and uniform be clear to me before I begin work, as the clay won't tolerate any changes in pose once I've started."

The air bubbles are pounded out of the clay, then the basic figure, about twelve inches high, is scratched onto the surface. Carving begins with the head, keeping the clay dampened to prevent its drying. However, since continual wetting will cause the clay's deterioration, Tunison must work rapidly, taking no more than a week to complete a figure. Because the clay shrinks as it dries, no armature can be used.

Upon completion, the figure must be hollowed, an extremely delicate job because of the fragility of the clay. The back is cut open and the inside clay carefully scraped away, with metal tubes used to remove clay from the legs. The now-hollow figure's back is then replaced, with a small opening left to minimize the danger of the model cracking or exploding during firing. Once the figure is fired in a kiln, the hole in its back is sealed with plaster and metal rods are inserted into the legs, from the bottoms of the feet, for support.

Mounting the figure, now rock-hard, on a wooden base, Tunison begins painting, a step he admits he doesn't enjoy as much as sculpting. Oil paint is used for the clothing, its absorption by the dry ceramic creating a realistic simulation of actual fabric. Skin areas are painted with acrylics, which retains its luster on the clay.

Once the figure is fully painted, the accoutrements are added. Leather articles are cut from glove leather, cloth items are made from cloth, while balsa wood and soldering lead are used for metal and wood, as on muskets. Tunison is extremely careful to utilize leather and cloth which is in proportion to the figure; out-of-scale fabric and leather will give the impression of a doll's bulky clothing.

With all equipment in place, Tunison then adds the finishing touches for maximum realism: powder marks, mud and/or blood splatters, patches, stains, and grimy streaks. Groundwork on the wooden base is then finished and, as the last touch, Tunison signs each piece on the base. □

Left, a German infantryman of World War One. Opposite, top left, a U.S. Cavalry private of the Civil War; right, a private of the 3rd New Jersey Regiment during the American Revolution. Below, left, a German air ace of the First World War, sculpted as if posing for a photograph; right, a Louisiana Tiger Zouave, made for The Soldier Shop.



By DAVID JOHNSON

NAPOLEON'S

The art of warfare, Napoleon once declared, lay in the proper use of time, weight, and force; in terms of a cavalry charge, the secret was impact. Impact was the ultimate aim, the absolutely vital element. Provided he rode a sufficiently powerful



CUIRASSIERS

horse, the cavalryman who produced the greatest impact on his target was the one who wore a cuirasse.

Napoleon saw great advantages in the cuirasse. Apart from giving a trooper weight,

Continued on page 30





1805 / Jean Louis Ernest Meissonier (1813-1891) / Lauros Giraudon / Musée Condé, Chantilly

NAPOLEON'S CUIRASSIERS

Continued from page 27

the breast-plate protected him from musketry, and in the melee which often followed a charge, when even the bravest soldier turned his back to the enemy, the back-plate protected him from sword thrusts. In the Revolutionary armies, however, the cuirasse had been abolished in all heavy cavalry regiments except the 8th; in the other regiments there was no protective armor except the *calotte*, a small iron cap worn under

the cocked hat.

During Napoleon's Consulate the cuirasse was gradually reintroduced, and the heavy cavalry regiments were reorganized and merged to form twelve regiments of armored cuirassiers. The cocked hats were replaced by metal helmets.

Initially the merging of two old regiments into one of cuirassiers had a bad effect on discipline. In every cuirassier regiment there were two cliques of officers, mutually antagonistic, always ready to assert the superiority of their

former regiment over that of their colleagues. In the 6th Cuirassiers the rivalry amounted to a feud which, in the opinion of a newly-joined subaltern, was aggravated by the attitude of the colonel, "a blundering and partial man." Since the officers lived in enmity and frequently fought each other, the NCOs and troopers followed their example: "in consequence there was no discipline, no smartness, no drill." (1) Fortunately for this regiment, its blundering commander was presently replaced by Colonel d'Avenay, who quickly established a proper *esprit de corps*.

Esprit de corps was certainly not lacking in the 8th Cuirassiers, least of all in its colonel. In view of the fact that the 8th Cavalry had never ceased to wear the cuirasse, he suggested to the Minister of War that the 8th Cuirassiers ought to be renumbered as the 1st. The suggestion was not adopted, partly because of strong representations from the 1st Cuirassiers' colonel.

In 1805 eight cuirassier regiments and the two regiments of carabiniers were grouped into two divisions. To command these splendid formations Napoleon chose two highly experienced heavy cavalry generals, both of whom were aristocrats. Born at Bordeaux in 1768, Etienne de Nansouty was a product of the military academies at Brienne and Paris and had been a captain of infantry before the Revolution. He had seen much service against the Austrians on the Rhine, both as a heavy cavalry colonel and as a brigade commander. A stern disciplinarian, on the battlefield he was prudent and calculating, sometimes to the point of caution. As leader of the 1st Heavy Cavalry Division he commanded three brigades, formed by the two regiments of carabiniers and four regiments of cuirassiers.

Jean Joseph d'Hautpoul led the four cuirassier regiments of the 2nd Heavy Cavalry Division. At fifty-one, he was fourteen years older than Nansouty, and came from one of the oldest families in Languedoc, with a pedigree of soldier ancestors stretching back to the Crusades. Unlike the cultured Nansouty, who had once served under him, d'Hautpoul had very little formal education. He liked to wear the cuirasse and from his cocked hat to his *bottes fortes* he was every inch the tough general of cuirassiers. Although his men loved him, he took little interest in their welfare; once, when his division was stationed in Germany, he had requisitioned such modest supplies for his men and horses that the grateful local inhabitants presented him with a sabre of honor.

The cuirassier divisions were the backbone of the reserve cavalry in the first great Imperial campaign, which began at the end of September 1805. The forced marches were especially hard on the heavy cavalry horses and as winter approached they began to suffer from the cold. So did their riders, who passed the chilly nights huddled together for warmth. For General d'Hautpoul's nephew, who was serving with the horse artillery attached to Nansouty's division, this arrangement was far from ideal.

At any other time of year we would have bivouacked, but because of the cold in this season of rain and snow we had to find a better shelter, and we often bargained



Original First Empire cuirassier uniform, on a mannikin in the Musee de l'Armee in Paris. The separate glove cuffs, a detail frequently missing in miniatures, are apparent. Photograph by Donald Burgess.

fiercely for the meanest of peasant hovels. We slept fully dressed on wooden benches, the only furniture to be had in such dwellings, or on straw spread out on the ground. In the latter case we slept in a mass side by side, but it was hard on those who didn't go to sleep quickly, for the deep snoring of all those tired men produced such a discordant volume of sound that sleep was impossible. (2)

Soon afterwards the cuirassiers carried all before them at Austerlitz, routing Lichtenstein's cavalry, over-running Bagration's infantry and artillery. At one stage of the battle, Nansouty's division was joined to d'Hautpoul's, creating the imposing spectacle of ten heavy cavalry regiments riding in line abreast. "They resembled a wall of iron," wrote d'Hautpoul's nephew.

The reputation that the cuirassiers established at Austerlitz was soon to spread through Europe; in the opinion of the German cavalry expert, von Bismark, if they had been equipped with lances they would have been the deadliest horsemen ever seen on a European battlefield.

Despite their exertions in 1805, at the start of the 1806 campaign the French cuirassier regiments were stronger than ever. The 1st Cuirassiers, for example, had set out from St. Omer in the autumn of 1805 with 32 officers, 498 men and 500 horses. The regiment put 388 men into the line at Austerlitz. At the beginning of the 1806 campaign the strength was 510 men, 557 horses.

Morale was naturally high, but neither was it lacking in their Prussian opponents. The Prussian generals, in particular, were sure of their ability to beat Napoleon's army. King Frederick William, however, did not share their confidence and the opening actions of the campaign did nothing to reassure him. "You claimed that the French cavalry was worthless," he told his advisers after Saalfeld. "Look what their light cavalry has done to us! Imagine what their cuirassiers will do!"

His fears were fully realized on 14 October, when the French won two simultaneous victories at Jena and Auerstaedt. The French cavalry arrived late on the field at Jena, but Murat was still able to lead an electrifying charge of cuirassiers and dragoons.

The cuirassiers fell upon the enemy cavalry and overthrew them at the first impact; then they turned on the infantry squares and sabred them; they took the gun parks and created havoc wherever they went. (3)

For the cuirassier regiments, as for the rest of the French army, the campaign of 1807 in Poland and East Prussia was a punishing experience. At the battle of Eylau, where it took part in Murat's famous charge, d'Hautpoul's division suffered heavy losses, and its route back to the French lines was marked by a ghastly trail of corpses and severed limbs. D'Hautpoul himself was carried with a shattered leg to a nearby chateau, where it took him six days to die. "Few soldiers have had a more glorious end," the Bulletin announced. "His division of cuirassiers has



Trumpeter of the 9th Cuirassier Regiment, 1814. An illustration by Lucien Rousselot for the Bucquoy card series, Volume IV, Chapter XIV.

covered itself with glory."

When the fighting restarted in the spring, the reserve cavalry contained twelve cuirassier regiments instead of the usual eight, the 3rd Division having arrived from Italy under General Espagne. Its bloody debut at the battle of Heilsberg is well described in the memoirs of Colonel de Gonneville, then a young subaltern in the 6th Cuirassiers. Six times that day de Gonneville's regiment charged against Russian cavalry, until Colonel d'Avenay's sword was dripping with blood and even Murat was moved to remark on it. "Pass my regiment in review, Your Highness," d'Avenay suggested. "You'll see that every man's blade is the same as mine."

Thoroughly shaken by the experience, Espagne's division did not recover its nerve for several days. Four days after Heilsberg, as the reserve cavalry marched towards Koenigsberg, the leading squadrons of the 4th Cuirassiers entered a wood. De Gonneville's regiment was

about to follow when the troopers of the 4th came riding back in disorder. De Gonneville immediately halted his squadron, expecting it to be charged by a legion of Russians at any moment. "The 7th and 8th Cuirassiers also formed up at a gallop and we waited. Nothing happened. It was a panic!"

Espagne's division received another hammering at Aspern-Essling two years later. At the start of the two-day battle, a piece of Austrian shot struck the tip of Espagne's cocked hat, knocking it slightly askew. The six-foot cuirassier general calmly put up a hand and adjusted it. "The swine won't make it salute them again to-day," he muttered.

When Lannes issued his famous order to the cavalry to "charge right home", Bessieres himself galloped to the head of Espagne's division and led its sixteen squadrons to the attack. "You're going in again, cuirassiers!" shouted an admiring French infantryman.

Continued on page 34

THE UNIFORMS OF THE FRENCH



1st REGIMENT



2nd REGIMENT



3rd REGIMENT



4th REGIMENT



9th REGIMENT



10th REGIMENT



11th REGIMENT



12th REGIMENT

CUIRASSIER REGIMENTS, 1812-15



5th REGIMENT



6th REGIMENT



7th REGIMENT



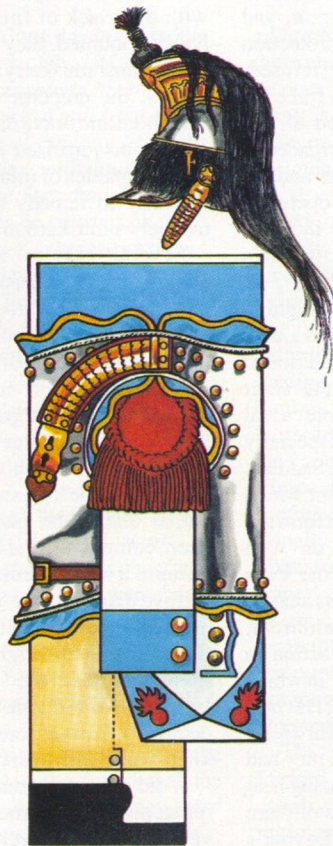
8th REGIMENT



13th REGIMENT
(Disbanded July, 1814)

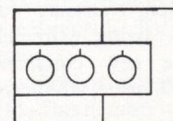


14th REGIMENT
(Former Dutch
2nd Regiment)

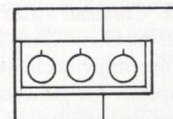


2nd DUTCH
CUIRASSIER
REGIMENT

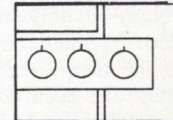
In H. Malibran's 'Album de Guide des Uniformes de l'Armée Française de 1780 a 1848,' plate CXIII, the following cuff patterns are shown:



REGIMENTS 1, 4, 7, 10, 13



REGIMENTS 2, 5, 8, 11, 14



REGIMENTS 3, 6, 9, 12

RANK INSIGNIA: Brigadiers, the equivalent of corporals, wore two white diagonal stripes, edged with facing color, above both cuffs.

Sous-officiers, approximating sergeants, wore one or two silver lace diagonal stripes, piped with facing color, above each cuff.

Long-service chevrons of red, the same for all ranks, were worn on the upper left arm, point upward.

NAPOLÉON'S CUIRASSIERS

Continued from page 31

"Yes, we're going in," Espagne remarked grimly to an aide-de-camp, "but I doubt if we'll be coming back." Shortly afterwards he and three of his cuirassier colonels were killed; when the battle ended his division had been reduced to 1,530 men.

For several days afterwards the dead remained unburied, and an Austrian kurassier officer never forgot the terrible and moving sight of French cuirassiers' corpses rotting in the torrid heat:

lying where our artillery fire had mown them down, regiment after regiment, the sun reflected in the mirror of their cuirasses. What a striking sight they made, all those corpses in their gleaming shrouds! (4)

For the next six weeks every available French soldier was sent to reinforce Napoleon's army on the Danube, and every two mounted troopers leaving the depots in France were ordered to lead a third horse, fully harnessed. As usual, the wounded cuirassiers had thrown away their armor as they left the battlefield; to re-equip them, Napoleon ordered the War Minister to send with the utmost dispatch 1,000 complete cuirasses, helmets, and cuirassier-type swords to the depot at Schoenbrunn and 500 more of each item to Passau. A number of cuirassier officers, who had also left their cuirasses behind on the field, put in expense claims for loss of effects. Napoleon would not allow them. In his view an officer's cuirasse, like his sword, should only be taken by the enemy along with the officer himself.

General de Nansouty took the opportunity to ask the emperor to issue helmets and cuirasses to his carabiniers, who still wore no armor, and whose bearskins gave very little protection against sword-cuts. The emperor refused, claiming that Nansouty was trying to force his hand by making the carabiniers lead all his charges, instead of using his three brigades in strict rotation. Nansouty was furious and retaliated by being extremely uncooperative toward the new commander of the 3rd Cuirassier Division, who was one of Napoleon's favorites.

Espagne's successor was General Arrighi, a 31-year-old Corsican who had previously commanded the Guard Dragoons. Conditioned by Bessieres' high standards and the strict Guard discipline, Arrighi found the more casual cuirassier habits hard to understand, especially when the trumpets sounded Boots and Saddles. When this occurred, only the regiment which was due to lead the column hastened to form up; the rest of the men went calmly on with whatever they had been doing. Some even continued to eat their meal while others shaved themselves, using their breastplates as mirrors.

Arrighi led his new division into action in July at the two-day battle of Wagram, in which he was attached to the *corps d'armee* of Davout. On 6 July his cuirassiers were mounted at 4 a.m. By the time the fighting began at noon they had been halted for several hours in the blazing heat with nothing to eat or drink and some of them were quite unfit for action. Even Davout's veterans were unnerved by the sight of burly cuirassiers vomiting blood and fainting in the

saddle: Arrighi himself was heard to say that he would gladly exchange a bottle of his best rum for a drink of muddy water from the Russbach brook.

Arrighi was used to taking his orders from Bessieres and was apprehensive about serving under Davout, who had a reputation for making unreasonable demands on his cavalry commanders. The Corsican's fears were justified by Davout's first order, which required him to charge over what he thought was unsuitable ground. Hoping that the order might be countermanded, he bided his time, but when a second aide arrived from Davout to repeat it he drew swords and advanced.

The charge was a disaster. Hindered by a line of Austrian kitchen sheds, the leading squadrons were checked and decimated by enemy fire. The 7th Cuirassiers encountered a ditch which the Austrians had used as a latrine trench. Some troopers who fell into it emerged demoralized and covered with filth, whereupon the entire regiment panicked. The colonel and all his senior officers having been put out of action, command of the 7th fell to the twenty-two-year-old Michel Ordener, who had to draw his pistols and threaten to shoot his men before they rallied.

Elsewhere the French cavalry fared little better; in the centre, Nansouty's division alone left over 1,100 dead and dying horses on the field.

As part of his plan to give them back their old ascendancy, in 1811 Napoleon increased his cuirassiers' armament.

For years he had been dissatisfied with their lack of firepower. Once cuirassiers had dismounted, they were practically defenseless against musketry. It was an absurd state of affairs, the emperor declared, when three or four thousand brave men could be held up on the march, or surprised in their cantonments, by two companies of infantry. He ordered the War Ministry to remedy this by giving cuirassier troopers a musketoon.

Several cavalry experts pointed out to Napoleon that cuirassiers should also be given a pair of serviceable trousers and a more manageable sword. The trousers would replace their tight breeches and stiff jack-boots, which were extremely elegant on parade but hopelessly impractical on campaign. Once the breeches were wet it took three or four days to dry them out and the boots rubbed the horses' flanks into sores. As to the long sword with its heavy Klingenthal blade, the cuirassiers themselves had been complaining about it for years, mainly because it was difficult to parry with, which was a grave disadvantage in the melee.

A committee of enquiry was formed. Questionnaires were sent out to the heavy cavalry regiments and the advice of General de Nansouty was sought, as a result of which it was decided to issue a more suitable sword. The stiff knee-boots and smart breeches were retained.

It did not greatly matter. What really needed replacing in the cuirassier regiments were the veterans who had become casualties since Ulm and Austerlitz and they were irreplaceable. By 1811 there were far too few of them left in the

ranks and most of the survivors disappeared in the cataclysm of 1812. That year, each French cuirassier regiment was large enough to constitute a brigade. Thus, when the invasion of Russia began, the 9th Cuirassiers of Nansouty's corps crossed the Niemen strong. Six months later the regiment rode back across the river with 39 horses left out of 970 and 83 men.

For almost a year and a half after the retreat from Moscow, Napoleon fought against the inevitable with an army that contained a high proportion of raw conscripts. The cuirassier recruits complained bitterly about the weight of their swords, helmets, and cuirasses and it was all they could do to charge in column at the trot. Some of them had picked up whatever they knew of their trade on the march from the depots in France to the frontiers. Others had served an



The uniform of an officer of cuirassiers, First Empire. Photograph courtesy Musée de l'Armée, Paris.



Meissonnier's original study for '1805,' pencil and watercolor, heightened with white, on buff paper. It was exhibited in 1893 at Arthur Tooth and Sons' gallery in London and at the Galerie Georges Petit in Paris, after which time it was presumed lost. In 1975, the study came up at a sale in Sotheby's in London, listed simply as 'A Cavalry Regiment on Parade' and with no reference to its significant connection to one of Meissonnier's important paintings nor to the artist, who had only initialed it EM in the lower right corner. Purchased at that time by its present owner, Malcomb Forbes, the study now forms part of the Forbes Magazine Collection.

even shorter apprenticeship; having marched into Germany on foot, they only met their horses on the eve of going into action.

A young Swiss sub-lieutenant has left a vivid record of conditions in the 1st Cuirassiers, which in d'Hautpoul's day had been one of the finest cavalry regiments in Europe. During one halt in the 1813 campaign he saw a veteran captain of the regiment sitting surrounded by troopers' saddles, which he was repairing and adjusting with his own hands. The young Swiss envied him his knowledge. As he wrote in his journal:

When an officer knows how to care for a horse, and treat it for the innumerable little injuries that happen every day, how to shoe it, adjust it and correct the saddle and equipment, he can render the greatest service to his troop. (5)

This young officer, Louis Rilliet, was barely nineteen and his military service consisted largely of two years instruction at the Saint Germain cavalry school. Despite his youth and inexperience, he had a natural talent for campaigning and was able to adapt himself like a veteran. He was even beginning to enjoy the bivouacs.

Wherever the regiment bivouacked under reasonable conditions, quarrels were made up or forgotten and the spirit of comradeship became uppermost. Officers and men worked side by side, building fires, cooking meat and vegetables for the evening meal, collecting dry

straw to sleep on. After a long day in the saddle, sleep came easily to the men of the 1st Cuirassiers.

Many times, when I was roused to serve on a night patrol, it put me in a quiet and even solemn mood to look at the long lines of peacefully sleeping men, oblivious of the night, heedless of the fact that in a few hours time they might be causing or suffering death. Sometimes, when we were on high ground, one could see another line of fires on the horizon. They were those of the enemy, who were probably sleeping just as peacefully as us, wishing us no more harm at this strange hour than we did them. There is nothing stranger than war!

In the period between the Russian disaster and Napoleon's first abdication, the French cavalry was merely a congeries of so-called regiments which were barely the strength of a normal squadron, manned largely by inexperienced youths riding feeble horses. Yet in the 1815 campaign the French cavalry was once more an enormously tough fighting force.

When Napoleon returned from Elba at the start of the Hundred Days he found that the mounted arm had been cut down to four Guard regiments and fifty-seven regiments of the line, in which the fifth squadrons had been virtually abolished. It was not of great importance. In

addition to the serving soldiers, Napoleon had thousands of well-trained ex-cavalrymen at his disposal, since the many prisoners of war released by the Allies in 1814 had come back to France, as had the hard-bitten dragoon regiments which had done the lion's share of the cavalry work in the Peninsula. They were all recalled to the colors.

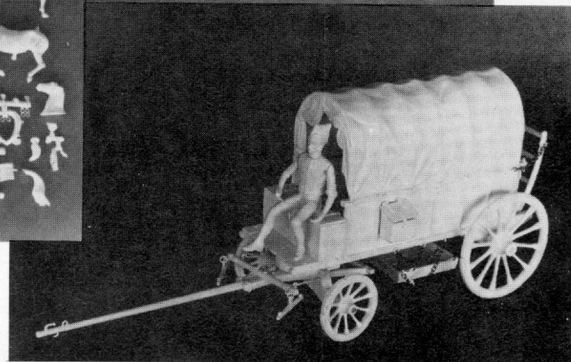
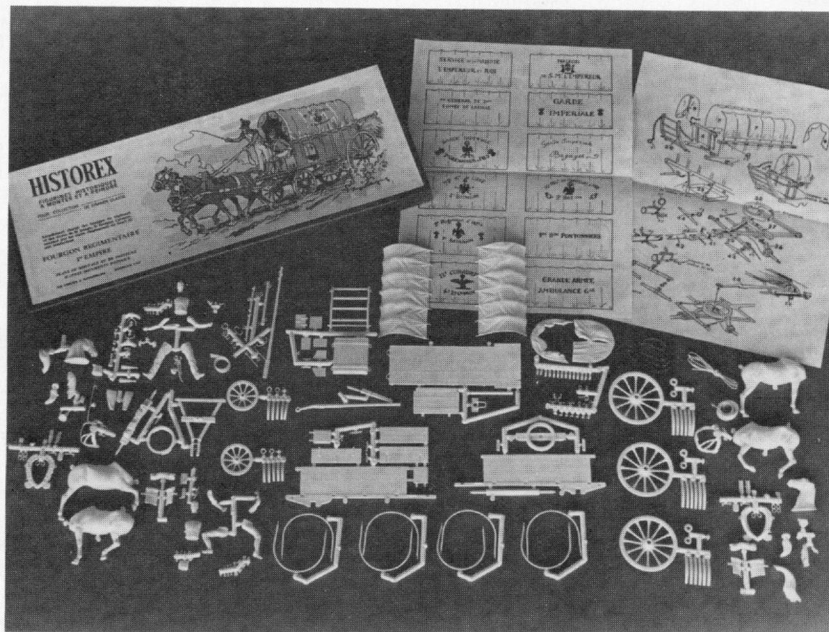
Only 16,000 cavalry horses were still in service in March 1815. This number was increased by purchase, by taking half the horses of the mounted gendarmerie and by reclaiming 5,000 more that had been loaned to farmers to reduce feeding costs. There were no longer any of the famous heavy-cavalry-type horses in Normandy; the last of them had been taken from the canton of Le Merlerault during the Leipzig campaign. Consequently the 4,000-odd horses provided by the gendarmerie, being exceptionally strong and well-trained animals, were given to the heavy cavalry regiments. A million francs were put at the disposal of General Bourcier, the legendary organizer of the French remount depots, who was authorized to buy 900 remounts for the heavy cavalry, 787 for the dragoons, 1,084 for the lancers, 2,633 for the chasseurs and 1,152 for the hussars.

The reconstituted reserve cavalry was formed into four specialist corps: one of light cavalry, one of dragoons, and two of heavy regiments. In temper, appearance, and sheer fighting ability, the two heavy cavalry forma-

Continued on page 54

Reconnaissance

A SURVEY OF NEW OR RECENTLY RELEASED PRODUCTS OF INTEREST TO MINIATURISTS



A.

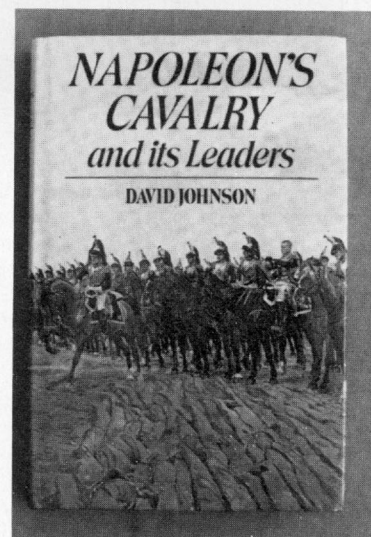
B.

C.

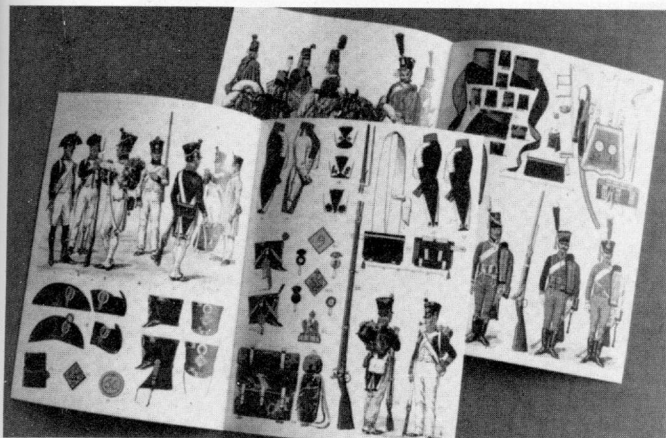
A. Ray Lamb's 90mm portrait figure of Edward the Black Prince, for **Superior Models**, is one of those rare outstanding achievements of artistry in miniatures. Meticulous detailing, excellent proportions, solid authenticity of period, and trueness of silhouette combine with flawless casting to create a genuinely first-class model. The intricate pattern of the royal arms of the Plantagenets, normally the bane of any painter's existence, are so carefully engraved as to avoid any possibility of error. This is a marvelous figure, striking even unpainted.

B. The latest release from **Historex** is a superb regimental supply wagon, one of the vehicles that followed the Grand Army back and forth across the face of Europe, filled with officers' and regimental baggage and food. Available either as a boxed set or as individual items, the boxed kit contains two hundred sixty-five parts. The wagon may be assembled with or without its canvas top; the hoops are supplied as separate items, with or without a spare wheel, and the wagon may be drawn by two or four horses. Anyone who has ever tried the major bone and plastic surgery necessary to convert a standing or mounted figure into an anatomically correct sitting position will welcome the seated figure. Twelve different schemes are shown for decoration of the canvas hood, permitting a wide variety of models to be made.

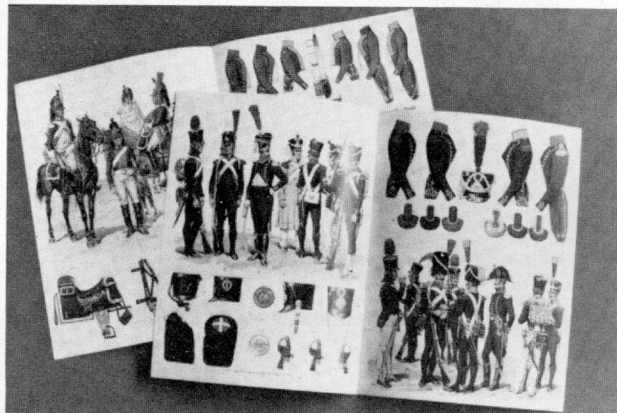
Also new from **Historex** is a civilian couple in town dress, two figures that will be extremely useful in dioramas or vignettes, to say nothing of being a virtually limitless source of inspiration for converters.



C. Historian David Johnson, whose study of the First Empire cuirassiers begins on page 26 of this issue, has brought thirty years of research to the writing of *Napoleon's Cavalry and its Leaders* (B.T. Batsford, Ltd.). Johnson's vivid style, far removed from the usual impersonal and dry historical recountings, brings the battle-scarred veterans and the youthful conscripts of Bonaparte's cavalry and their leaders — Murat, Lasalle, d'Hautpoul, Nansouty, and the many others — to sharply defined life. The brutal glory and the heart-rending tragedy of this remarkable service arm is told with empathy, intelligence, and knowledge, making this one of the best books currently available on the subject.



D.



D. Four more plates have been released in the republication of Lucien Rousselot's *L'Armée Française*, all of First Empire subjects. These are Dragoons, 1804-15; Fusiliers, 1804-12; Light Infantry, 1804-13; Hussars, 1790-1804. All have text folders in English and in French. A great deal of care is obviously going into the series' production, with quality of a very high level and color fidelity to the hand-colored originals quite good.

E. John Niblett's first release in his line of 175mm-scale figures can only be described as exceptional in production and appearance: a superb piece that is easily an equal to many of the fine military bronze sculptures popular at the turn of the century. The subject is an early 17th century musketeer, straight from the engravings of the Dutch artist of that time, Jacob de Gheyn. Assembled, with absolutely no carving or filing of mold marks required, it makes a statuette of such impressive quality that it can stand on its own merit even without painting. Each piece in the kit is so finely produced and carefully balanced that, despite the figure's size and weight, it can almost be assembled with cement. Niblett has, for years, been hidden in anonymity as one of the designers for a plastics firm not known for publicizing its artists. With such impressive work as this, it is a pleasure to see him moving out on his own; we can all only be enriched by it.

F. Twenty sets of cards, the first half in black and white, the second ten in full color, are now available from I/R Miniatures. Each illustrated by Clyde Risley, they furnish a compact and highly accurate picture of military dress from antiquity to World War Two. Packets are arranged by subject matter; Series RC-20, for example, is Scots and Highlanders, 1750-1815; Series RC-13 deals with the British and Loyalists of the American Revolutionary War. At only \$1.20 per set, these are one of the best reference bargains to be found today.



E.

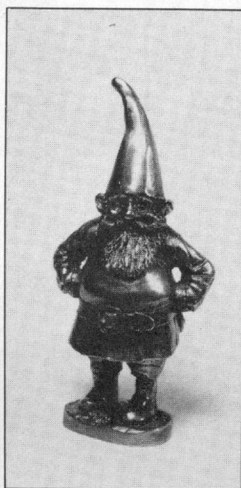
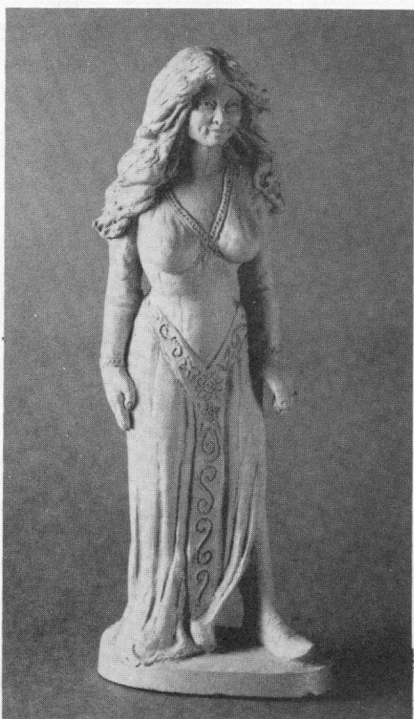
F.



Reconnaissance

Continued

G.



G. Continuing its excursion into fantasy themes, **Superior Models** has released a delightfully charming little gnome, less than three inches high from the soles of his boots to the tip of his pointed cap, and a 90mm elf queen — though she is, apparently, not an elf herself, such beings usually imagined to be diminutive. Though the subjects will hold little appeal to miniaturists who stick strictly to uhlans, hussars, grenadiers, et al, there is no denying the figures' fine sculpting and casting; fantasists are certain to love them.

H. Three new figures have been added to the **Lasset** 75mm range, by Greenwood & Ball: a Swiss cross-bowman of the 15th century, a medieval knight c. 1240, and a member of the British Guards Camel Corps of 1884 in the Sudan. Workmanship is very nice throughout, with well defined detail and a satisfying feeling for scale. The figures are typical of Lasset's approach to miniatures, traditionally static poses with the emphasis placed on a precise rendering of dress rather than pronounced animation.

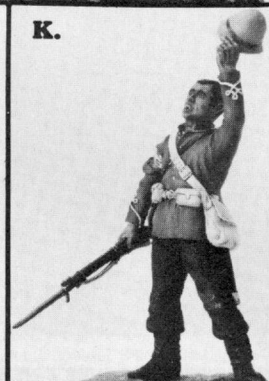


H.

I. The last time we saw these 54mm wolfskin-clad women from **Sanderson Miniatures**, they were carrying a hapless female victim tied hand and foot to a pole. Their numbers have been expanded now to include a warrior holding a long-handled axe or, if you prefer, a heavy sword, and a standard bearer with a fluttering gonfalon. Additionally, a group consisting of an appropriately evil-looking lord, riding on a fanciful palanquin carried by four women, has been added to the range. There is now quite a selection to choose from and painting them can be an imagination-stimulating *divertissement*, what with the lord's elaborate and presumably ornate robes, the bizarre palanquin, and the banners.

I.





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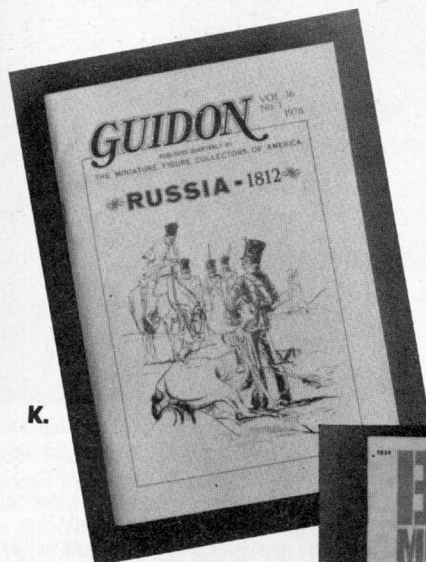
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- I. Zouave, 5th N.Y. Infantry, 1862

- J. Royal Horse Artillery, 1877
- K. South Wales Borderer, 1879
- L. Zulu warrior, 1879
- M. Apache warrior, 1884
- N. 16th U.S. Infantry, 1898
- O. British Eighth Army, 1942
- P. U.S. paratrooper, 1944
- Q. First Regiment, Grenadier Guards, 1952
- R. Drum Major, Foot Guards, 1952

Reconnaissance

Continued



K.

L.



J.



J. Another superb study of a single aircraft has been released in Squadron/Signal Publications' continuing "In Action" series of books. This one, **B-25 Mitchell in Action**, traces the history of the old reliable war horse that saw service in every theatre of operations from 1941 to 1945, as well as achieving undying fame as the aircraft that carried out the "impossible" raid on Tokyo in 1942. Format is the same as in previous releases, with dozens of photographs and a number of color illustrations by Don Greer, one of the best illustrators at work today.

K. Published quarterly by The Miniature Figure Collectors of America, **Guidon** is a first-rate society publication of sophisticated professionalism and sound editorial content. Volume 36, No. 1, includes, in addition to figure reviews and an informative article on toy soldiers, a complete reprinting of the now-classic two-part study of the 1812 campaign in Russia, originally written for *Adjutant's Call* by Andrew Zarembo and Richard Riehn, with illustrations by Clyde Risely. Even if you never attend a MFCA meeting or take part in their competition, *Guidon* alone is well worth membership in the society. Membership in MFCA, the oldest society of its kind in the United States, is \$8.50 per year; write to Financial Secretary, Miniature Figure Collectors of America, P.O. Box 311, Haverford PA 19041.

L. **USAF Aircraft of Today**, by Nico Sgarlato (Squadron/Signal Publications), is an excellent comprehensive study of the aircraft in use by the United States Air Force. Richly illustrated with scores of photographs and drawings, the volume details the planes in second-line service, as well as the most recent additions to today's air defense/offense.

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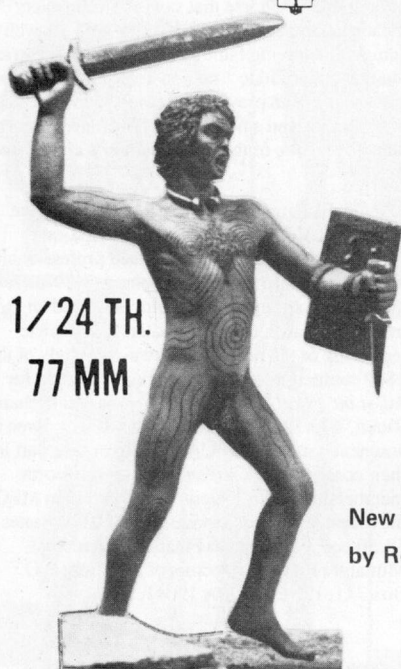
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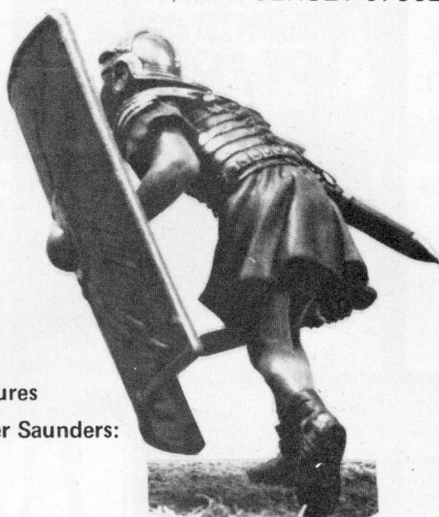
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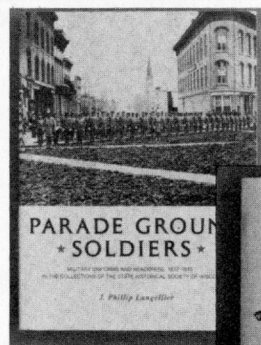
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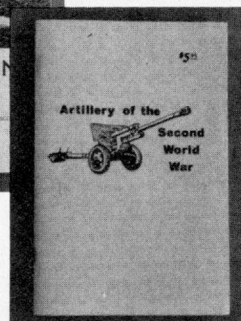
Reconnaissance

Continued



M.

N.



M. *Parade Ground Soldiers*, by J. Phillip Langellier (The Society Press), is a concise documentation of military dress in the Wisconsin region from the earliest French *Compagnies Franches de la Marine*, in gray-white coats with blue cuffs, to World War One. Filled with photographs of artifacts, as well as contemporary photographs, Langellier's text and descriptions are supplemented by General Regulations from 1821 to 1911 detailing fully the uniforms and rank insignia. An excellent reference source, available by mail for \$5.00 from the State Historical Society of Wisconsin, 816 State Street, Madison WI 53706.

N. Published by the Weapons Research Institute, *Artillery of the Second World War* is a valuable workbook for artillery enthusiasts and wargamers. Author Emil Franz has done an exemplary job of compiling highly specialized and technical material, an extremely difficult task when taking into consideration the diverse and scattered records and references he had to draw on. Copies are available by mail for \$5.95 each from Weapons Research Institute, P.O. Box 2128, Tucson AZ 85702.

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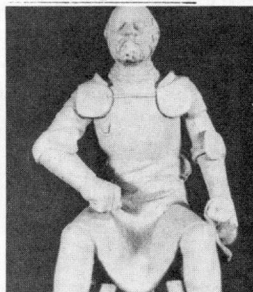
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O. Continuing in The Lost World of Atlantis theme, **Phoenix Model Developments** has released two small-scale troll-like denizens of Atlantis. They are supposed to represent the working force of the lost continent, a fact no one can dispute, and while the ongoing stretching out of this area of modeling may seem an absurdity to military miniature purists, entire slice-of-life dioramas of Atlantis - or even Mu, if you like - are now within the reach of fantasists. Measuring about one inch in height, these strange looking little creatures are on a par with the usual high quality of figures from Phoenix.

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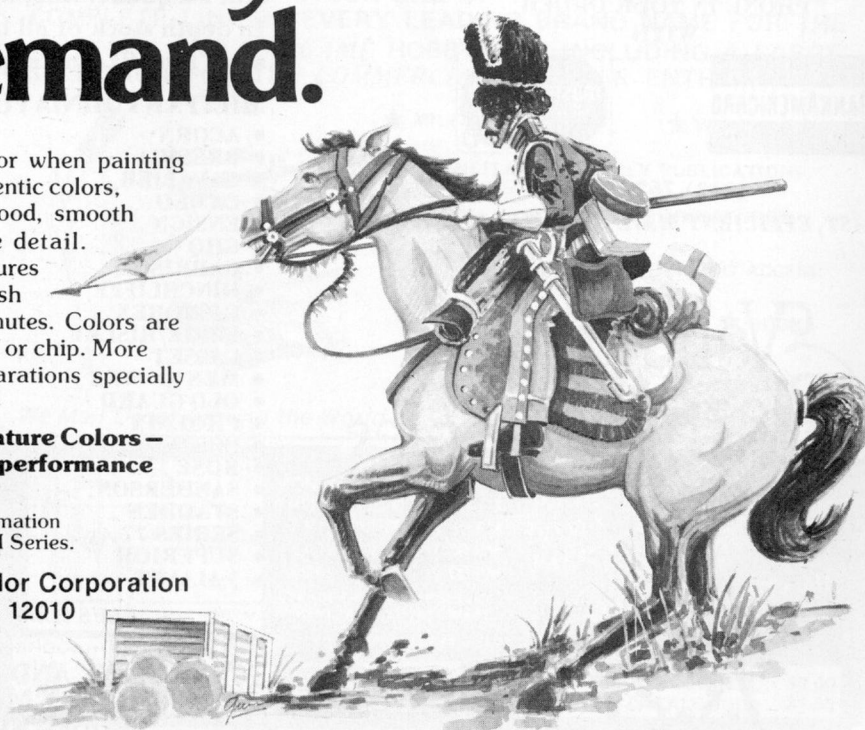
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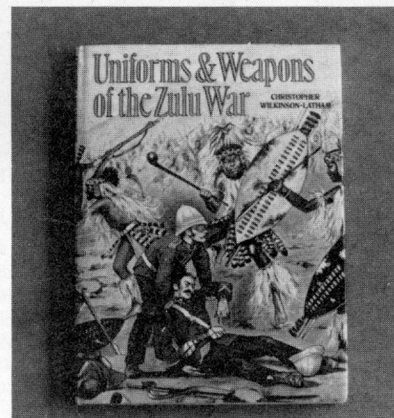
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Continued



P.



Q.

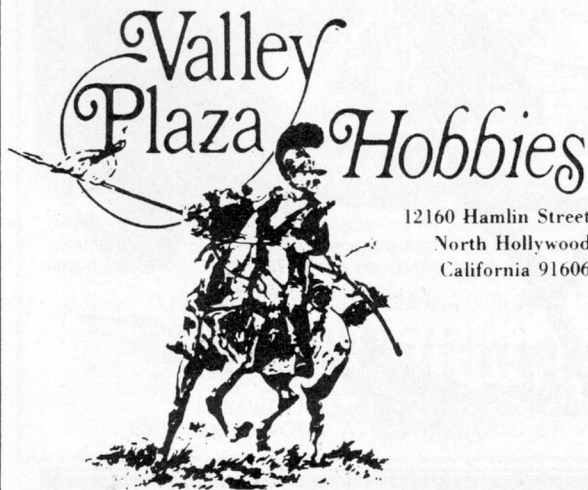
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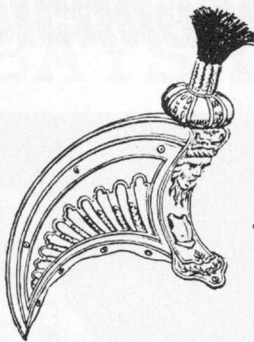


R.

P. Amazons, semi-nude and violent in poses, have been released by **Sanderson Miniatures**, both well proportioned and handsomely executed, though with faint mold seam lines that will require careful filing to remove. The spear held by one should be replaced, as its shaft is quite heavily out of scale and the bare feet of both women appear to have been sculpted by someone who has never seen feet without shoes on them. The 80mm figures may be used as if both are in action against a common enemy or in combat with each other. Amazons were a race of female warriors said to dwell near the Black Sea, also known as a fabled tribe of savage females in South America; take your pick when painting these two.

Q. Interest in Britain's colonial war against the Zulus continues to ride high and Christopher Wilkinson-Latham's *Uniforms and Weapons of the Zulu War* (Hippocrene Books) provides an invaluable trove of information for all whose enthusiasm lies in this topic. Sixty-four contemporary illustrations, photographs, and illustrations, plus four full-color plates by Jack Cassin-Scott supplement a comprehensive text on the uniforms and weapons of the British forces and their allies. Especially valuable is the author's thorough analysis of the thirty-four Zulu regiments and their distinctive dress. There's much grist for the mills of British colonial African wars miniaturists here; don't miss this volume if you're one of them.

R. The Black Watch has added two more 90mm miniatures to its **Signature Series**. Jim Payette has sculpted an attractive figure of a U.S. Cavalry sergeant of 1873, holding his plumed dress helmet in one hand and a goblet in the other. David Kennedy has created a Prussian hussar of 1741-45, specifically a member of the 3rd Regiment; this figure, sad to say, is less than satisfactory in many respects. Both models include concise histories and painting guides.



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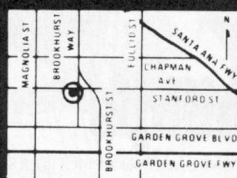
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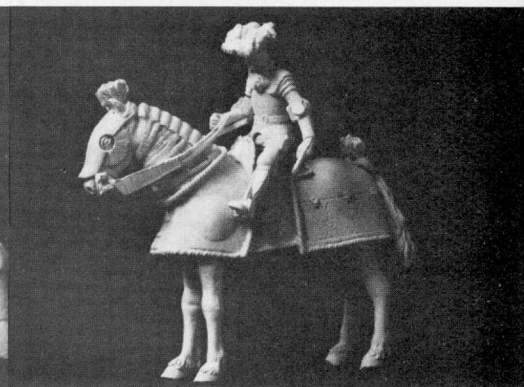
Continued



T.



S.



T. An animal-skin-draped Frankish warrior is Imperial Miniatures newest 90mm release, a nicely detailed and well-sculpted figure in a combative pose. A slight amount of filling is required for precise fit of arms to sleeves, as in the right arm with the shield. The weakest point, though this may be true only of the sample we examined, is the poor fit of feet to base; one foot was not even accommodated by its peg-hole. Even with such minor shortcomings, this is an appealing and imaginative figure, indicative of Imperial's continuing quality of product. A welcome note, something far too manufacturers practice, is a list of reference sources on the painting guide.



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S. The latest figures from the prolific Cliff Sanderson, for **Monarch Miniatures**, are a pair of pirates, a double set which will fit easily with almost any combination of figures in the Pirates of Tortuga series. They may, for instance, represent a couple of cronies obviously enjoying the fate of their mate (in a previous release) who is being married to an old, rather well-used woman by a padre who, in turn, has a knife held at his throat by another pirate. These figures demonstrate, again, Sanderson's incomparable skill at rendering draping of clothing and gritiness of character.

Also from Monarch are two landsknechts, sculpted by Roger Saunders, one an officer mounted on a fully-armored horse and the other a figure of Baron Goetz von Berlichingen, seated at a table, with chests and sacks of coins. This is Saunders' first horse and it turned out quite well, though — even with its armor covering — the hindquarters are a trifle thin. Unfortunately, the two horse-halves don't have key indentations and projections to lock them together, and while fit is excellent, positioning requires care and patience.



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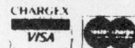
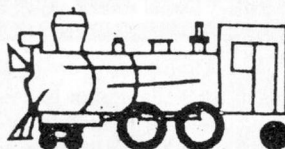


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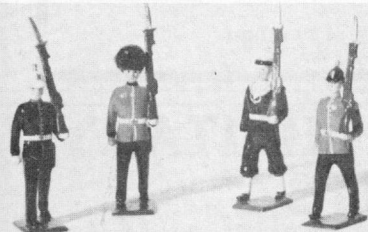
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CLUB NEWS

Continued from page 4

Although this is not the largest or best-known affair of its kind, there are a number of features of the Ontario show that make it unique among those held in North America.

The most notable of these features is the location. Casa Loma is a genuine castle, complete with towers and battlements, built in the heart of Toronto at the turn of the century by an eccentric Canadian millionaire. With sentries from the Queen's Own Rifles of Canada posted at the gates and a regimental museum on the top floor, the castle provides a magnificent locale for a model soldier show.

The festivities arranged by the OMSS do the setting justice. This year's exhibition was spread over the entire first floor of the castle, with the figures for competition displayed in the sun-lit conservatory. Displays in other rooms included mass formations of literally hundreds of Britains and similar type soldiers, and an impressive multi-level display of "master-class" figures, vignettes, and dioramas by various Canadian and American painters (these were not in the competition).

There can be little doubt that the Canadian show features the best dinner on the developing "show circuit". Although such dinners are, generally, affairs to be endured rather than enjoyed, the one at Casa Loma is certainly an exception. The food is good and the ambiance of the setting in the library of the castle is superb. Cocktails on the veranda overlooking the city set an elegant tone for the dinner that follows.

Another feature that always seems to draw favorable comment is the hospitality extended by the host society. Society and Committee members are always so friendly and outgoing that a stranger at the show does not remain one for long.

Finally, there is the city of Toronto itself, which has for years been known to initiates as a terrific city to visit. With military attractions such as 1812-vintage Fort York (where the judges were treated to a special candlelight dinner in the officer's mess the night before the show) and extensive shopping and restaurant districts, Toronto is an ideal city to bring the entire family for a weekend.

With this wealth of other attractions, it would seem that the competition itself might tend to be overshadowed and this is, to a pleasant extent, the case. Although the competition here is not as stiff as in Chicago or Chester, the quality of the work entered is quite good and is getting better every year.

A number of entries made their way from

England this year; since most were award winners at the recent BMSS Competitions, it is not surprising that they gathered a most respectable share of the prizes. Peter Wilcox's "Indo-European" captured the Wellington Cup (Best of Show) as well as first place in the Conversion/Scratchbuilt and Mounted Figure classes. Alan Haselup's "The Emperor Sleeps" took the "Club's Choice" (popular vote Best of Show) and firsts in the highly competitive Historex category. First in the Historex and Victoriana classes went to Jim Booth's Second Empire "Empress' Dragoon."

The Canadians held their own quite respectably, with John Gauthier managing four seconds and a third, all in highly competitive categories. Ross Wilson snared two firsts (Canadiana and 25/30mm) and a second, while Bob Boothe took a first (Napoleonic) and two seconds. Garth Armstrong managed a first (Standing Figure), a second, and a third.

American visitors also did well. Rod Stafford would surely have taken a "quantity award" if there were one, going home to Rochester with three first (Ancient, Medieval, and Diorama), two seconds, and four thirds. Chicagoan Howard Wolf took two firsts (Vehicle and Non-military), a second, and a third — one for each of his displays! Fellow Illinoisian John Stonesypher managed two firsts (Vignette and Artillery) with only one exhibit!

In short, the Ontario show was a rousing success and promises to be even better next year. OMSS President Peter Twist and his committee should be congratulated on an excellent and well-run show.

— Sheperd Paine

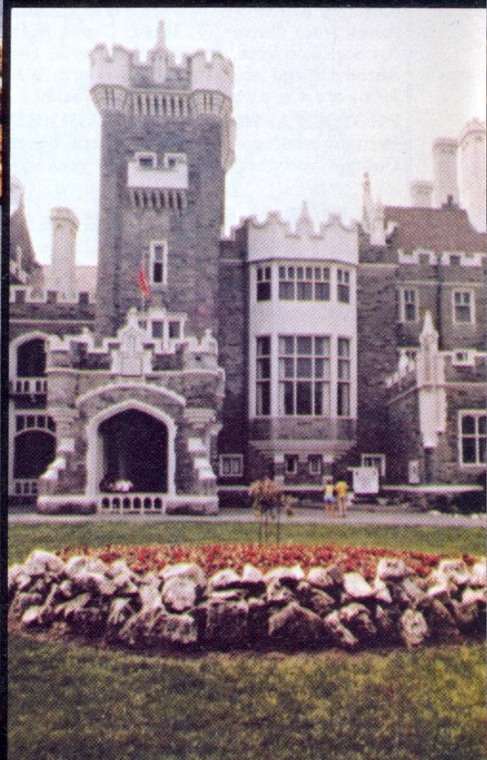
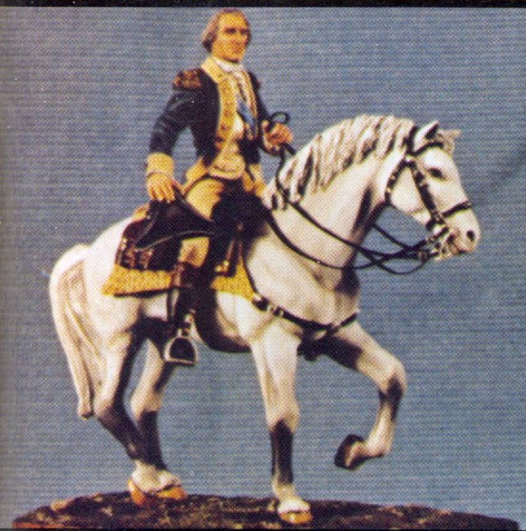
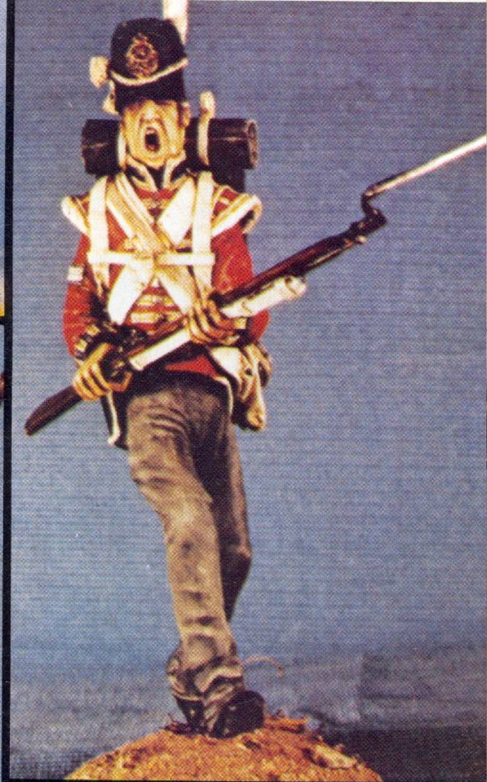
A special prize will be offered by the Municipality of Fontainebleau for themes concerning the Napoleonic history of this town, in the 4th Historex International Competition.

Among the entries in the Ontario Model Soldier Society competition were, first row, reading down: John Stonesypher's "France, 1940," first place winner of both the Artillery trophy and the Kay Vignette trophy; "George Washington," by Howard Wolf, winner of second in Historical Personages; first place winner of the Roberts WWII trophy was John Kitchem's "Knights of Bushido"; John Wilcox's "Indo-European Warrior" won first in Mounted Figures, first in Conversion/Scratchbuilt, and the Wellington Cup for best of show.

Second row, reading down: "His Second Shot," by John Gauthier, won second in the Victoriana and in Conversion/Scratchbuilt; third place winner in Historical Personages was Rod Stafford's "Red Cloud"; "British Horse Guard" won third in Historex for Garth Armstrong; "Empress Dragoon" won Jim Booth first place in Historex and in Victoriana.

Third row, reading down: first place winner in Standing Figures was Garth Armstrong for "Corporal Thompson"; Rod Stafford's tiny knights won second place in the 25-30mm category; the front entrance of Casa Loma, site of this year's Ontario Model Soldier Society competition.

PHOTOGRAPHS BY SHEPERD PAINE





The Making of LA COUR DES MIRACLES

By YVES LE BIGRE

Begging was once so widespread in France that it was counted among the plagues of society. The thieves, the shams, and other scoundrels have, over the centuries, left their marks on the different districts of Paris.

However, it was not until the 16th century that the rabble of Paris really organized themselves, gathering together in unsavory and deserted sections of the city. These *Cours des Miracles* became the hangouts of all the thieves, beggars, and prostitutes, places where the king's troops, who acted at the time as a sort of local police force, did not dare to enter.

The most famous, or infamous, of these places was called Neuve St. Sauveur, a few steps away from the Port St. Denis, a muddy, stinking dead end where Le Roi d'Argot held court over all these unsavory characters. A large number of these were the false invalids and fake sick who, dressed in rags and covered with bloody bandages and sores so as to raise the pity of passersby, went out during the day to beg in the streets of Paris. At night they withdrew into

the *Cours des Miracles* to drink, dance, and feast.

These daily scenes, so vividly described by Victor Hugo in his "*Notre Dame de Paris*", served as an inspiration for this diorama.

Although out of chronological order, let's say a few words first about the figures. All are Historex, except for the goat. The various accessories, such as the bottles, plates, and gallows are also from the Historex range.

I'm not going to explain how the figures were converted; everyone has his own method of cutting and applying heat. Once the correct positions were achieved, the figures were dressed with a thin tissue of the Tergal type. Clothing was first cut to size from a pattern and then covered with a very thinned-down coat of liquified sprue. During the drying I formed the folds and let the clothing harden for about a week before applying a second coat of a thicker solution of melted plastic. When this was thoroughly dry, the priming coat was applied, small details, sacks, belts, and other such elements

were added, and the figures were ready for painting, for which I used Lefranc et Bourgeois oil paint.

As to the setting, it is in fact with the scenery that one must start. Must is the correct word here, as the tendency for many miniaturists is to make the figures first and then start thinking about the scene they are going to be placed in. Strongly inspired by the engravings of Gustave Dore, all I needed to do was read again the excellent article by Eugene Lelievre in the Historex catalog and put his advice into practice.

The dark background — as the scene takes place at night — was cut from bristol board, formed in a half-circle, and held in place with small braces (Fig. 1). The floor slopes upward a few degrees but the figures must be truly vertical (Fig. 2).

The buildings were constructed from equal-sized pieces of bristol board, adjusted and cut to the correct sizes *in situ*. It is during this operation that the problems of perspective become clear (Fig. 3). Difficult, seemingly, to

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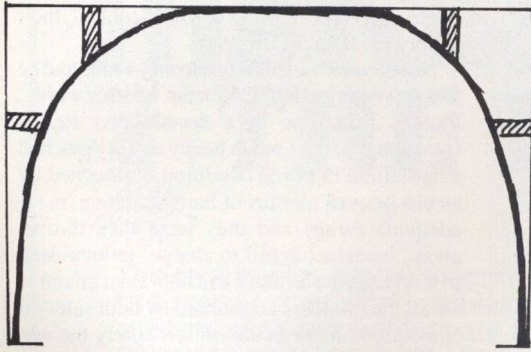


FIGURE 1

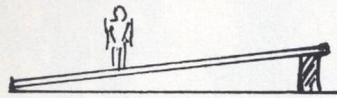


FIGURE 2

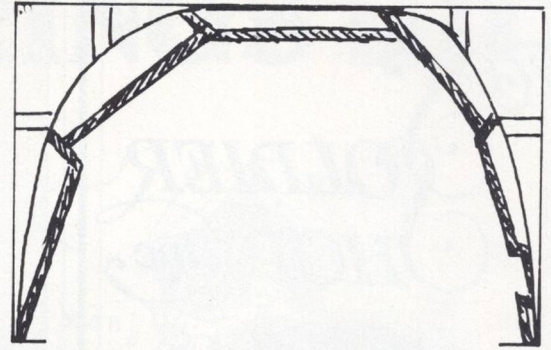


FIGURE 3

solve, perspective can be successfully worked out by following some simple basis principles.

Draw a horizon line at the eye level of a standing figure. Everything visible above this horizon should have its lines angling downward and converging to a point on the horizon; everything below angles upward and converges on the same point. This is important, for all the details of the houses, doors, windows, beams, and balconies should converge on the same point on the horizon.

All vertical lines remain truly vertical (Fig. 4). Once I had adjusted the bristol board patterns of the buildings to the proper perspective, I then used the patterns to cut the houses from 2mm-thick wood, which was then covered with spackle and painted with gouache. The roof tops were made of cardboard to facilitate their joining with the background.

As the scene takes place at night, the lighting had to be adjusted accordingly. No bright lights were used — just three lamps in the foreground, like on a theatre stage, plus the first and two lanterns. Through the use of an electronic switch, I obtained:

1. Lighting up of the stage, then switch-off.

2. Lighting up of the camp fires and the lanterns.
3. Spotlighting of the center of the scene, then switch-off.

The lamps were fitted with 12v bulbs, requiring a transformer, which was placed behind the

background in a corner of the box and hence did not need special cooling.

When completed, it was apparent that the entire subject had been treated as a miniature theatre scene, with its decor, lighting, painting, and the attitudes of the figures. □

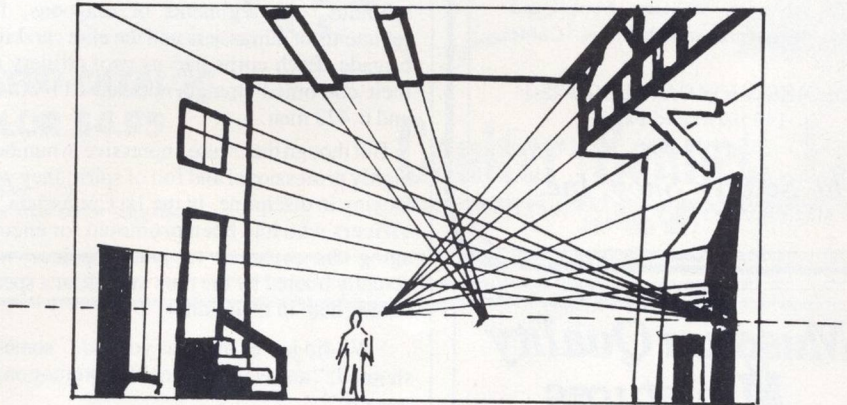
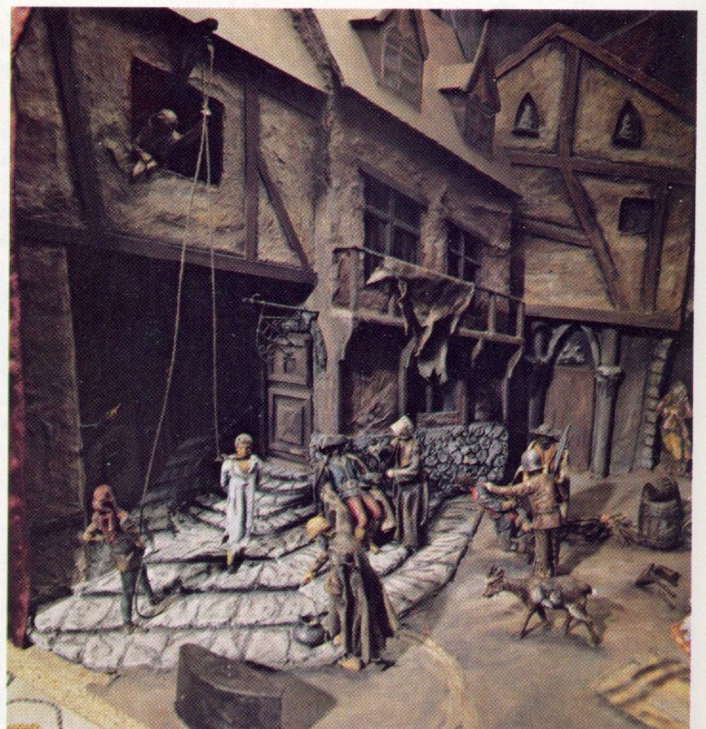


FIGURE 4



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NAPOLÉON'S CUIRASSIERS

Continued from page 35

tions recalled the great campaigns of the Empire. Milhaud's 4th Cavalry Corps comprised twenty-four squadrons of cuirassiers. Kellermann's 3rd Corps was even more splendid; two regiments of dragoons, four regiments of cuirassiers and the elite carabinier brigade. Each corps had its own artillery and their combined strength totalled 511 officers and 6,423 men.

But though they were impressive in numbers, highly professional and full of spirit, they were lacking in discipline. In the 1st Cuirassiers, six officers who had been promoted for encouraging the regiment to join Napoleon were actually hooted by the rank and file at a special parade held in their honor.

"We did just as much as you did," someone shouted, "and we've had neither promotion nor reward."

But if discipline was wanting, at least the brutal cuirassier temperament had survived. "When you put your sword point in a man's belly," the colonel of the 8th told his men in 1815, "turn your wrist *en quarte* and tear his guts out!"

His regiment took part in Kellermann's famous charge at Quatre Bras, made on Ney's orders against impossible odds. Determined not to let his men see what a suicidal task Ney had given them, Kellermann formed the two regiments of Guiton's brigade in squadron column and ordered "*Pour charger au galop, en avant - MARCHE!*" At this unusual order, Guiton's regiments launched straight into a gallop against the British infantry.

The 69th Foot was caught in open column and two of its companies were practically destroyed. The King's color was seized by Trooper Henry, who was regarded as a bad character in the 8th Cuirassiers; he later claimed the 4,000-franc reward that a Paris banker had promised to any French soldier who captured a British flag.

A fifteen-year-old trumpeter of the 8th, who had never seen Scottish uniforms before, mistook the kilted Highlanders at Quatre Bras for women. "Their *cantinières* are firing at us!" he told his colonel.

Crippled by musketry and horse artillery, Kellermann's regiments finally retreated, leaving 250 dead and wounded; that night the

Highlanders of Pack's brigade cooked their suppers in French cuirasses.

Napoleon invaded Belgium on 14 June and he fought Waterloo four days later. In other words, for the first time in a decade two superb formations of the French heavy cavalry reached a battlefield in prime condition, untouched by weeks or even months of hard marching on inadequate forage and they were then thrown away, launched uphill to charge, fetlock-deep in mud, against artillery and unbroken infantry. Of all the blunders committed by both sides on Napoleonic battlefields, this is surely the one that is hardest to understand.

Even more regrettable, in the eyes of many of the survivors, was the way in which the old cavalry regiments were disbanded after the Restoration. Many of the horses were turned over to farmers who found that they could not afford to keep them; consequently, they were led into woods and meadows and abandoned. Harness, saddlery, and equipment was taken to farms and convents, piled in sheds or out-buildings, and left to rot.

"Regiments with glorious and distinguished records were lost," complained a veteran cavalry officer. "Many of them had been in existence for centuries, and had served not only the Republic and the Empire, but Henry IV and Louis XV as well. No other act made the Bourbons so hated by the people, and above all by the army." (6) □

SOURCES

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David Johnson is the author of many historical novels dealing with various periods of military history. His most recent book, *Napoleon's Cavalry and its Leaders*, has just been published by B.T. Batsford Ltd. It represents the culmination of thirty years' research and a life-long fascination with the subject.

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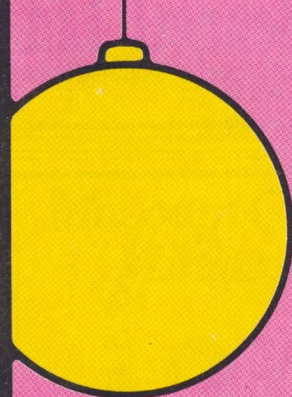
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