

ROOSE

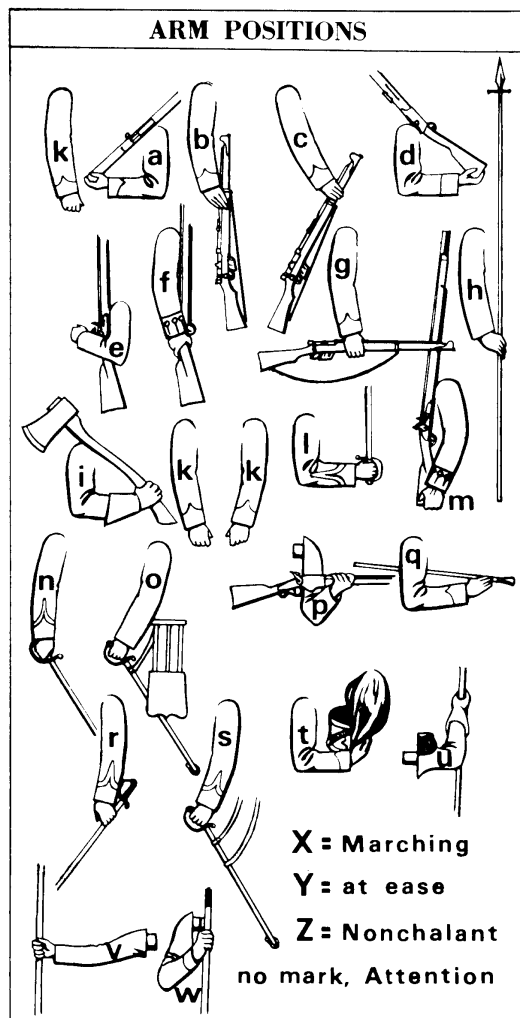
MINIATURES

VOLUME 3

AUTUMN 1965

Price 15/-
\$2.50

ROSE MODEL SOLDIERS



This replaces all previous issues

HOW TO ORDER

If you see a figure in the catalogue which you want, write down the classification letters and numbers. Look up the price code letter. These are listed under **C** for castings, and **P** for painted models. The price can then be found on the Price Code Sheet. Send order and remittance to me. Should you wish for a body with different head or arms from those listed, but you can see that we have the ones you need, then order them by name plus the number of the figure to which they belong. E.g. F.G. 11 with head from XX 103 and arms from GER 10. Normally the price remains the same, unless you order an expensive item from the A, B or C lists, in which case allow for the difference. Orders for castings are normally sent off the same day as the order is received. Painted foot models take six to eight weeks, and painted mounted figures three to four months. Special models—when we can do them—will be quoted for both as regards time and cost. We now have a team of skilled men with either art training to National Diploma in Design or apprenticeship in jewellery or similar work. We can and do carry out special work, such as single figures, groups, or complete dioramas. For work of this kind a considerable saving of time and money is often possible if the client can supply his own uniform details, especially where information is scarce, as time spent on research must be allowed for when quoting a price. We cannot now continue to help, as in the past, by doing the odd assemblies and conversions for nominal charges. Payment can be made in sterling or dollars, by cheque, postal order, money order or bills (but NOT coins). In the past we have found that currency conversions do not always come out exactly right. Most customers in converting add a little to be safe, which sometimes gives them a small credit. We notify this amount on their receipt, and it is carried on the books under their account towards their next order.

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HOW TO CONVERT A ROSE MODEL

Making up a certain type of miniature that no manufacturer has produced means a conversion; many shy away from this as it often entails soldering, claiming that they are no good at soldering, neither is anyone else until they have practised.

A little fore-thought as to the choice of basic model and components is essential to success, don't make work!

To enable an article to be soldered it must be hot. To prevent burnt fingers it is wise to wrap a piece of rag or thin leather around it enabling one to adjust the position of the part whilst soldering.

Of the conversions the simplest was figure (D), standing with arms raised. The body and arms were made from the basic male figure (BAM 1).

First the legs were set wider apart by inserting a wooden wedge between them and easing outwards.

For the loin cloth mark the position around the trunk with a knife or scriber. The cloth was built up by soldering from the crotch upwards repeating on the other side so that the solder blended between the legs.

The edges were then cleaned with a small square file and creases added by using the corner of a file and the whole cleaned up with wire wool.

Raising the arms presented the wrong shape at the shoulders, but soldering into position enabled the correct shape to be achieved, by adding solder to the shoulder, it was then blended into the arm and shaped with a swiss file.

The under arm was similarly shaped including the slight hollow formed when the arm is raised.

The arms were then bent slightly and the hands twisted with the aid of lead-faced pliers.

Armpits may prove difficult to hollow without the use of a round graver, but a piece of steel knitting needle about size 10 ground to 45 degrees and held in a handle will suffice.

The walking figure with rifle (C) was made to lead a mule, but was basically similar to the first figure, the loin cloth being formed in the same way after the legs had been moved to the walking position.

When bending limbs to this extent it is necessary to partly cut through them. A leg is bent forward by cutting a "V" in the groin, (the deeper the cut the larger the bend,) and soldering after bending to the required position. To bend back make the 'V' cut at the base of the buttock. A right angled 'V' cut behind the knee or in front of the elbow will allow a leg or arm to be bent to a right angle, only a momentary touch with the iron will be sufficient here to solder, or use araldite.

The cartridge belts were made from strips of lead which were filed with a series of notches along its length and the corners rounded off to form individual cartridges and then araldited on.

The Indian with raised arm (B) was made from a standard figure, (IA12) having the sword straps filed off, the left arm bent up as described above, the right arm with slung rifle, being the arm for (FNA15) with the epaulette and cuff markings filed off, and the shoulder strap for the British style pouch and water bottle being a strip of lead araldited in place over the shoulder. Cartridge pouches on the cross belt were filed from lead strip.

The fourth figure (A) a captive, required a little more work. The basic shape was obtained by using an American Zouave; the baggy trousers were extended by soldering down the ankles, the original shoes were simply filed down to the shape of bare feet, toes being picked out with a pointed tool. Unwanted locating holes for equipment can be filled with either solder or araldite. The jacket was filed to resemble a waist length shirt, and cut away in front to resemble a bare chest.

The cartridge belt was added, then the arms bent as described above, and bound with fuse wire which when painted gave a realistic appearance of cord.

No.	MODEL	C	P
EG 1	Officer, Pharaoh's Sardinian Bodyguard	B	N
EG 1a	Soldier, Pharaoh's Sardinian Bodyguard	B	N
EG 2	Light Infantry archer marching	A	N
EG 3	Heavy Infantry spearman	A	N
Special	Made from EG 2 body using plain arms and fan A 5 The right leg is bent back to give a standing pose		
EXX 1	Pharaoh's war chariot - New Kingdom This model is sold in kit form with polished base and full instructions for assembly and painting	O	

No.	MODEL	C	P
EGF 1	Princess or Priestess	A	L
EGF 2	Slave girl	A	L
EGF 3	Harpist standing	A	L
EGF 4	Harpist sitting	A	L
EGF 5	Acrobatic dancer	A	L
EGF 6	Queen Nefertiti	A	M
EGF 7	Girl with double flute	A	L
EGF 8	Girl with lute	A	L
EGF 9	Goddess Hathor	A	M
EGF 10	Goddess Mut	A	M

DRESS AND EQUIPMENT OF THE EGYPTIAN SOLDIER

THE SARDINIAN BODYGUARD

The Sardinians were mercenaries employed as Pharaoh's personal bodyguard. They were swarthy, fierce looking with hanging moustaches and sideboards. The helmet was bronzed with natural horns. Over a white pleated sarong-type garment, a dark red leather corselet, outlined and studded with bronze. Shoes were red with white-strap decoration.

THE ORDINARY EGYPTIAN FOOT SOLDIER

Using mounted soldiers as cavalry never took on with the ancient Egyptians. They brought the chariot to its peak of perfection within their time, and using it for a hit and run weapon, and not as a modern tank, achieved great success.

The common foot soldier was of two types, spearmen armed with a long spear and heavy cowhide shield were used mainly as battalion companies and shock troops; while the archers, who were armed only with a bow and arrows, were used as light troops. Naturally an exact simile between the Egyptian Forces and present day formations is not possible. The foot soldiers wore a white loin cloth and no body armour, and only rarely did they wear any head dress. The officers were distinguished by carrying ceremonial axes.



- A list Egyptian (Some cast in groups of 3)
- A 1 Axe troops, axe officers, sword officers
 - A 2 Small pitcher, large pitcher, drinking vessel
 - A 3 Flat dish, hand mirror, ankh (the sign of life)
 - A 4 Large painted earthenware pot
 - A 5 Ceremonial feathered fan
 - A 6 Shield with nail edge - attached to arm
 - A 7 Stretched skin shield - attached to arm
- Modelist

C
C
C
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f

THE FAN BEARER

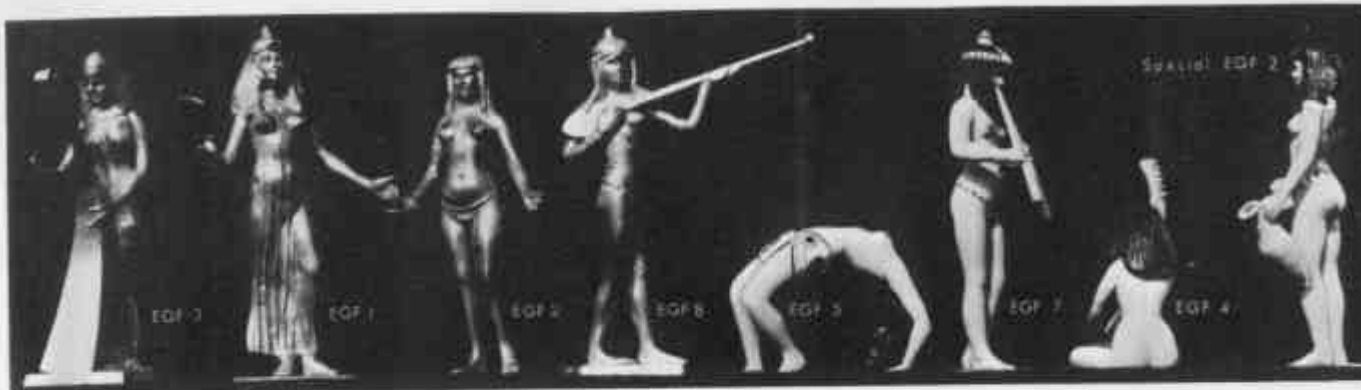
The fan bearer has been made from the EG 2 body using bare 'k' arms and A5 ceremonial fan. The right leg has been bent back at the knee, which changes the marching soldier into a standing figure. The 'K' right arm is used as cast, while the left arm has been bent by cutting a deep V on the inside of the elbow, allowing the forearm to be brought up at a right angle to hold the handle of the fan.

To make the hand hold the fan correctly, take a piece of wire the same size as the fan handle and press it in between the thumb and fingers of the hand, cutting and bending as necessary to get it nicely into place, look at your own hand holding a broom handle while doing this. When the thumb and fingers are nicely positioned take a piece of wood and pressing hard against the fingers while firmly holding the wire bend the fingers around to clasp the wire. This is always the best way to fit any part which is to be held by a hand, swords, spears, the ankh or mirror for the ladies can all be fixed this way.

Those who wish to collect and paint the court ladies and musicians will find MiniPrint No.4 of great assistance.



EXX 1



EGYPT OF THE PHAROAHS





No.	MODEL	C	P
GRE 1	Hoplite 5th Century, helmet pushed back	C	P
GRE 2	Nude warrior 5th Century with ancile shield	C	P
GRE 3	Warrior 6th Century with ancile shield	C	P

These models can all have the shield, helmets spears and swords interchangeable.

BASIC MALE AND FEMALE BODIES

No.	MODEL	C
BAM 1	Male body as GRE 2, choice of heads from A list, bare 'K' arms The bodies of these models are cast spreadeagled, and have to be bent into position as required The illustrations are of models made up for a diorama	A
BAF 1	Women, see hair styles a,b,c, illustrated	A
BAF 2	Girl, hair as above plus A 17	A

No.	MODEL	C	P
GRF 1	Dancer in Doric chiton, separate arms	A	N
GRF 2	Dancer in Doric chiton, one piece model	A	N
GRF 3	Minoan lady or goddess 2000-1400 B.C. The dress of this model is suitable for a court lady, or the Cretan snake goddess	B	*

A list Ancients	C
A 8 Arab type head with beard	c
A 9 Elderly Hebrew head, balding and bearded	c
A10 Greek head, young and curly haired	c
A11 Egyptian overseer, bald head	c
A15 Egyptian young man	c
A16 Saxon young man, windswept hair	c
A17 Long page-boy wig for BAF	c
A18 Greek Ancile shield	g
A19 Phoenician head with cap	c
A20 Greek high-plumed helmet, 6th Century B.C.	f

ANCIENT GREECE (For the Beginner)

Round about 2,000 B.C. Crete became to the Eastern Mediterranean what England was to the world during the days of her great sea power, a small island exerting great influence due to her navy. She exacted tribute from the surrounding mainland city states. (Greece at this time, and until it was finally made a province of Rome by the 1st Century B.C. was composed of City States jealous of their independence and unwilling to combine into a nation and so lose their autonomy.)

The early culture known as the Old Palaces was destroyed by earth-quakes around 1700 B.C. and the culture known as the New Palaces grew up. The Minoan Navy ruled the seas, and their merchant fleets carried goods from one end of the Mediterranean to the other, while their craftsmen set the standard for the rest of the Aegean.

The people known as Mycenaeans who settled on the Greek mainland at Mycenae, Pylos, Tiryns and other centres early in 1800 B.C. traded with Crete and Egypt and soon became the cultural and military leaders while Crete declined. The Mycenaean culture was akin to that of Crete, and the flounced skirt with frontless bodice exposing the breasts as depicted on the Mother Goddess was worn not only by priestesses but by women of the King's household.

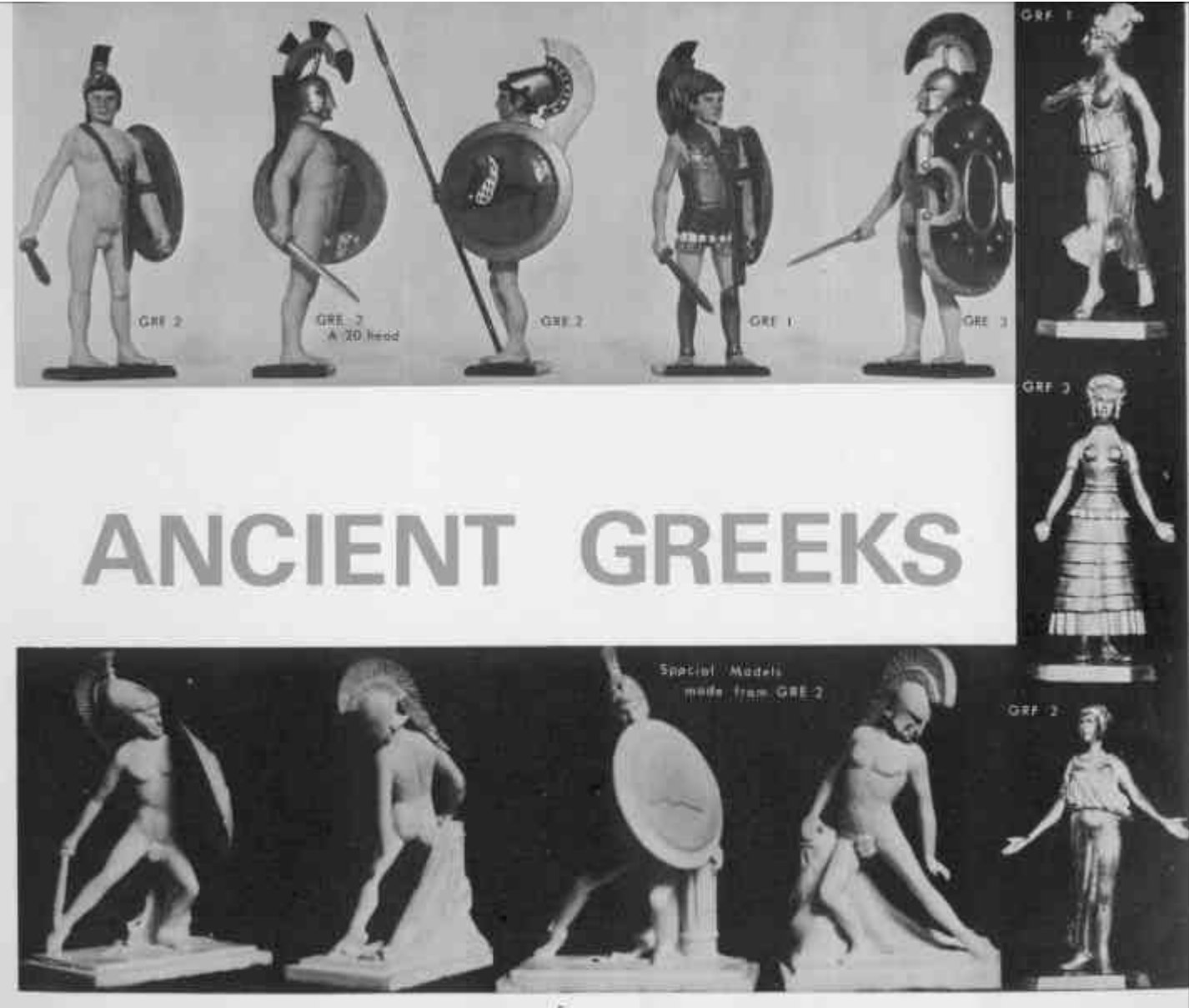
The Mycenaeans grew in importance but Greece still remained a land of city states, each with its own king.

In the 12th Century B.C. King Agamemnon led an army composed of the Kings from the other Greek city states with their armies. The war lasted about 10 years and shortly afterwards came the Dorian invasion which put Greek culture at a standstill for several hundred years.

After this dark age, Greek history for convenience can be divided into the following cultural periods.

The Archaic Period -	600 B.C. - 480 B.C.
The Fine Period -	480 B.C. - 400 B.C.
(This includes the age of Pericles)	
The Fourth Century -	400 B.C. - 320 B.C.
(This includes the Alexandrian era)	
The Hellenistic Age -	320 B.C. - 100 B.C.
The fall of Greek Independence occurred in 146 B.C. and this led to the Graeco-Roman period. It is the first of these periods, the 6th and 5th Centuries B.C. with which we are concerned here.	

At the bottom of Page 5 can be seen some miniature statuettes which have been converted from GRE 2. These were made from the standard castings and bent to shape, the bending being helped by cutting away metal inside the bend. The small columns were cut from cannon barrels, and old paint tubes flattened out were used for the draperies. This is not recommended for beginners. The three models on the edge of this page are all made from the basic female BAF 1, and the three different hair styles have been used. These models, unlike the previous ones mentioned, are comparatively simple to position. The models are cast in the same position as GRF 3 but with a head with no hair. Choose whichever wig you require: (a) long hair to waist, (b) two plaits, or (c) tied at back. The feet have plugs to fit into whichever base size you want. These figures were made up for a diorama of Mesolithic people. The top one had the right leg bent forward and the left back to fit a walking base. She was fitted with the 'a' wig and given an animal pelt around the waist, which was made from lead sheet. The corn was made from lengths of fuse wire whose ends had been dipped in glue and then in fine sand to give the effect of corn ears.



ANCIENT GREEKS

Special Models
made from GRE 2

PAINTING DETAILS FOR THE LEGIONS

THE CENTURION

Perhaps one of the best known officers of the legions he was in command of one hundred men.

The official staff of the centurion was the Vitis or vine branch which he used to discipline his recalcitrant legionaries. In full regalia the centurion wears the phalerae and torques over his cuirass, but so as not to hide his rather ornate Lorica Segmentata he has been made as on campaign, probably watching his men march by, with the vitis ready should there be any slacking.

The helmet is bronze, (but these were sometimes silver plated) with a red plume. His lorica also could be bronze, silver, or even boiled leather. The studs could be a different metal from the rest. On high ranking officers the Lorica could be silver with gilt or bronze edging to each segment.

The leather lappets hanging below the lorica and also on the shoulders are pieces of leather with the lower ends cut into thin strips and then put in hot oil. This hardens the leather and causes the thin strips to curl up. Layers of these are often used as a body armour. The tunic worn under the armour can be any colour depending on either choice or which legion he belonged to, if the officer commanding decided on a definite colour. The greaves again can be bronze, or silver plated.

The toeless bootees can be tanned leather or coloured. The shield, leather-covered with boss, edging, and decoration in bronze.

The sword scabbard and baldric can be bronze, or silver-mounted leather, and the leather can be painted any colour.

THE ROMAN LEGIONARY

The equipment was standardised by the 1st Century B.C. with the helmet of iron, though occasionally of bronze. The body armour of metal bands studded and strapped together was now mostly of iron, though bronze was still used.

When painting this model, a realistic effect can be obtained by polishing the iron parts with wire-wool and then brushing with a clothes brush. This can then be lightly varnished and, when dry, paint round the iron parts to complete. Another way to treat iron is to polish with wire-wool or burnish with a needle, and then coat with a thin layer of varnish to which a small amount of black oil paint has been added. This will give the metal a dull shine, and the black will collect in the grooves and give a good outline effect. If using ordinary varnish, mix with one or two parts of turpentine. Before painting always burnish the blades of swords or spears with a needle or back of penknife, then a coat of varnish is all that is needed.

The colour of the tunic and braccæ, like the centurion's, can be any shade. Some legions were all basically the same colour, but the difficulty in keeping it so is soon apparent, due to the need for replacements and relying on local weavers and dyers.

The RO 1 model can be made up in a standing pose or, by a slight bend of the left leg made into a walking figure. This model has no cloak as supplied, but it is quite correct to fit one. This can easily be done by cutting a piece of thin lead sheet and bending to form folds and then securing it with Araldite. You can get some idea of the folds by studying the models with cloaks. The colour of the cloaks was usually dark red or brown.

STANDARD BEARER (SIGNIFER) WITH MANIPLE

The round bronze helmet of Signifers and Aquilifers was covered by the skin of a wild animal – a bear, wolf, lion or other fierce animal. The men chosen for this honour were tall and brave, and the skin with the head surmounting the helmet of the bearer was intended to terrify the enemy. Look at pictures of the animal which you wish to portray, or better still look at a live one in the zoo.

The armour of bearers was usually bronze and the Cuirass (or Lorica) of scales was made of small leaves of bronze sewn on to a tanned or red leather corselet. Under this was worn a woollen tunic which could be any of the available colours. By available colours I mean those such as vegetable dyes like saffron yellow, various greens, browns from the bark dyes to the reddish brown from bracken. There were blues and indigo dyes and of course the Tyrian reds and purples made from mussel shells. These last colours were expensive and purple was worn only by nobility.

If the leather of the Lorica has been painted tan, then use a reddish brown for the woollen tunic, the tight trousers (braccæ) perhaps a more yellow brown, and the cloak (sagum) fairly dark brick red. The serrated edge half covering the sleeve of the tunic is of course the short leather sleeve of the corselet lining the Lorica.

The sandals were very thick soled, strapped over the ankles, and in cold weather fur or sheep skin was laced inside for warmth, as in our model.

The sword is of iron with bronze and wood hilt in a bronze bound leather sheath. The baldric supporting it is of leather and again is bronze mounted. The leather can be painted in between the bronze plates.

The small oval shield is painted leather with a bronze rim and boss, a leather strap supports it from the shoulder.

The staff of the maniple is of wood, either oiled or varnished. The medallions, crossbar, wreath etc. are in bronze while the two leather straps hanging from the crossbar are painted or dyed.

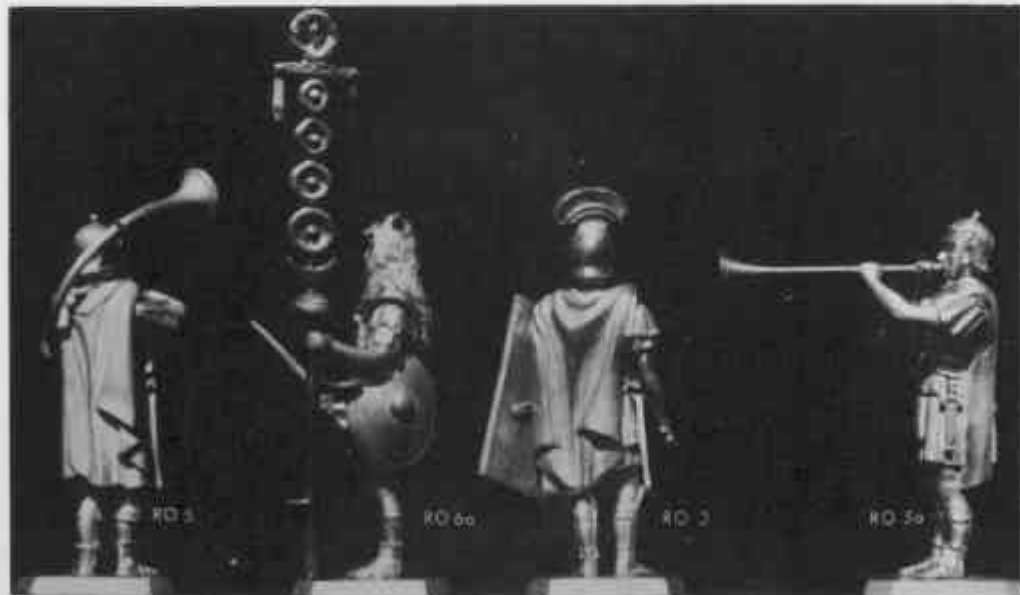
THE CORNICEN AND TUBICEN

The Cornicen or Trumpeter is the man who sounds the watches in encampments and frontier forts. However, when the cornu is sounded together with the tuba it is the signal for attack.

The Cornicen and tubicen models are equipped like the legionaries with iron armour, and the colour of their apparel can vary.

VELITE

The light infantryman (Velite) was used to balance the heavily armed legionary up to about the 1st. Century B.C. He wore a tunic of wool either unbleached or vegetable dyed – so no very brilliant colours. A wolf- or bear-skin was worn over a small helmet. The shield of wood covered with hide had a boss and rim of iron or bronze. Sandals of leather. The model's right arm is cast raised in the act of throwing his javelin. Two pieces of wire are supplied with the model; these can be cut to length and sharpened for the javelins and secured with Araldite – one in the right hand, the other as if held behind shield.



ROMAN

1st. Century B.C. to
2nd. Century A.D.

No.	MODEL	C	P
RO 1	Legionary	C	P
RO 1a	Legionary	C	P
RO 2	Velite	C	N
RO 3	Centurion	D	P
RO 5	Cornicen	D	P
RO 5a	Tubicen	D	P
RO 6	Aquilifer	D	P
RO 6a	Signifer with Maniple	D	P

MEDIEVAL 14th – 15th CENTURY

No.	MODEL
MKA 3	Foot soldier with pole axe and water bottle.
MKA 3a	Foot soldier with pole axe he has been foraging with success as witnessed by the duck.
MKA 4	Foot soldier with chapeau de fer and water bottle. (The pole-axe can be held in many positions)
MKA 4a	Foot soldier with chapeau de fer with duck tied to his belt.
MKA 5	Long bowman, this model can be made up in two ways as illustrated.

C	P	hanging down was called a liripipe and was sometimes several feet long. The
C	Q	trunk hose were not knitted, but woven woollen cloth sewn to the shape of the
C	Q	leg thus the parti-coloured and striped hose. Originally it was found the hose
C	Q	fitted better if two or four shaped pieces were sewn up, and then as always
C	Q	with fashion someone tried the effect of using different colours in the same
C	Q	garment. When painting these models there is a large range of colours you may
C	Q	use, but remember not too bright. Many dyes were of vegetable origin and from
C	Q	these were obtained the greens, browns, dull reds and yellows. Blue and black
C	Q	dyes were available but not so common. Bright red and purples were expensive.
		The soldier of this period was rather like the 'mod' of today, he liked to be
		dressy and colourful. Painting a bright hood with a sombre shirt (paint the patch)
		and either one leg white and one black, or both striped black and white, or
		again one yellow and one striped. The variations are legion. The armour can be
		treated as explained on the Roman page, but don't make it too new, remember
		it would be old armour, probably cleaned by scouring with sand, and greased with
		waste fat from the meat. Where leather is worn it can vary from light to dark
		brown and from dull to glossy. Shoes and boots were made of coloured leather
		or cloth with leather soles.

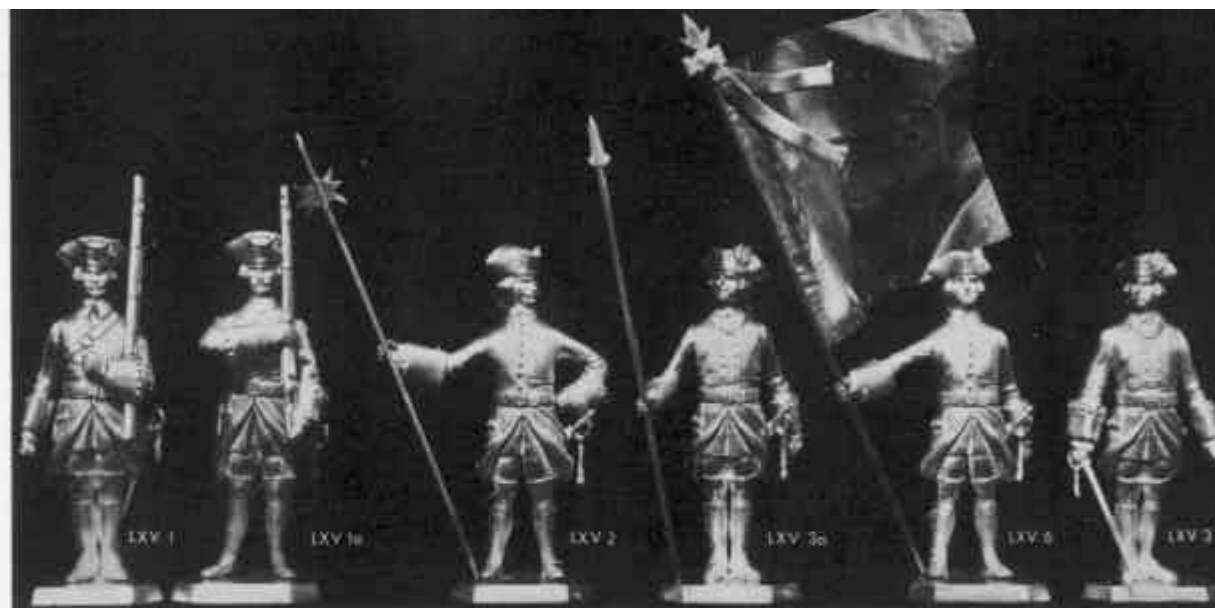
MKA 3, 4 AND 5 PAINTING INSTRUCTIONS.

The common soldier at this time had no uniform and generally went to war when called upon by his liege lord in his ordinary clothes. If he or his father had been called to fight before, the chances are that a sword or piece of armour found on the battle field had been brought home and kept for future use. Quilted jackets, stuffed with tow, or pieces of iron sewn into linen waistcoates (jacks) were often made at home. Chain mail was not now used by the knights so many common soldiers found themselves the possessor of a rusty suit of mail. Another form of body protection was oiled and boiled leather as worn by MKA 3 and 4. The strips of leather would be rivetted to a linen support to allow freedom of movement.

The hood worn by this soldier was common in the Middle Ages and could be worn over the head like a balaclava helmet or hang behind. The long point

of the garment the archer is wearing over his mail is the brigandine which was another method of home made armour. A fitted shape in padded linen or canvas which could be laced at the sides, was studded with patches of leather by rivetting, and gave some protection from edged weapons, but was unlikely to stop an arrow or crossbow bolt.





FRENCH INDIAN WARS 1754-1763 LXV

No.	MODEL	C	P
LXV 1	Private	C	P
LXV 1 a	Private	C	P
LXV 2	Sergeant with Halberd	C	P

No.	MODEL	C	P
LXV 3	Officer, drawn sword	C	P
LXV 3 a	Officer, esponton	C	P
LXV 6	Officer with colour	E	Q

GENERAL INFORMATION AND PAINTING INSTRUCTIONS L.X.V. 1754-63.

While British and other European nations were settling the Eastern Seaboard of North America south of the St. Lawrence river and the Great Lakes, the French were colonising on both banks of the St. Lawrence and building forts and fortified towns. Eventually this led to friction between the French and the British, and raiding parties and local skirmishes were frequent. The French were very successful in persuading the Indians to fight on their side, and this fact helped them to many early successes. Quebec was captured by Wolfe in 1759, but fighting continued until 1763.

All infantry wore white or off-white coats, white breeches with white gaiters. Hair was powdered and worn in a queue, tied with black ribbon. Equipment brown leather, sword hilts brass, sword knots brown leather for sgts., gold for officers. All ranks had white shirt cuffs and black garters.

Private the 71st Berry Regiment

Tricorn black with white braid, collar, cuffs and waistcoat crimson, with brass buttons. Black stock.

Captain of Grenadiers the 53rd Languedoc Regiment.

Tricorn black with gold lace. Collar, cuffs, plastron and waistcoat medium blue, Brass buttons, white stock.

No.	MODEL	C	P
AR1 1	Field Officer with cane	E	Q
AR1 2	Field Officer drawn sword	E	Q
AR1 3	Field Officer 'k' arms	E	Q
AR2 1	Company Officer with cane	E	Q
AR2 2	Company Officer drawn sword	E	Q
AR2 3	Company Officer 'k' arms	E	Q
AR2 4	Company Officer espartoon	E	Q
Congress' Own 2nd. Canadian Regiment			
No.	MODEL	C	P
AR3 1	Lt. Co. Officer with cane	E	Q
AR3 2	Lt. Co. Officer drawn sword	E	Q
AR3 3	Lt. Co. Officer 'k' arms	E	Q
AR3 4	Lt. Co. Officer espartoon	E	Q
Hasletts Delaware Regiment			
AR4 1	Lt. Co. Officer with cane	E	Q
AR4 2	Lt. Co. Officer drawn sword	E	Q
AR4 3	Lt. Co. Officer 'k' arms	E	Q
AR4 4	Lt. Co. Officer espartoon	E	Q

The Company Officer is similar to the Field Officer in appearance

but had only one epaulette; Captains on right shoulder, Subalterns on left, the tricorne can be plain or with plume. Please state these preferences when ordering.
When ordering the above models state whether you want boots or gaiters, also when ordering espartoon, state whether L or R arm.

No.	MODEL	C	P
AR10 1	Battalion Pvt. 'v' arm with musket	E	Q
AR10 2	Battalion Pvt. 'w' arm with musket	E	Q
AR10 3	Battalion Pvt. 'K' arms	E	Q
AR20 1	Lt. Co. Pvt. 'v' arm with musket	E	Q
AR20 2	Lt. Co. Pvt. 'w' arm with musket	E	Q
AR20 3	Lt. Co. Pvt. 'k' arms	E	Q
AR30 1	Sergeant 'v' arm with musket	E	Q
AR30 2	Sergeant 'w' arm with musket	E	Q
AR30 3	Sergeant 'k' arms	E	Q
AR40 1	Artillery Pvt. 'v' arm with ramrod	E	Q
AR40 2	Artillery Pvt. 'w' arm with ramrod	E	Q

When ordering the above models state whether you want overalls or breeches and which Light Company head is required.

Miniprint No.5. gives painting details for a Major, Smallwoods Maryland Regiment 1776, a Field officer 2nd Connecticut Regiment 1776, a Captain Light Company, 2nd. Canadian Regiment, Congress' Own 1780, a Captain Light Company, Hasletts Delaware Regiment 1776, a Private Continental Line 2nd. New Hampshire Regiment 1776-79, a Private Artillery 1777-1783 and a Private Light Company 2nd Canadian Regiment, Congress' Own.

The Uniforms of these models are as worn at the commencement of hostilities. Later by order of General Washington and the Board of War new uniforms were ordered, the coats were shorter in the length and the collars did not stand up, but apart from these points they were similar in appearance. After 1778 overalls were worn rather than breeches by order of General Washington. Some models you can make and paint with small conversions.

GENERAL OFFICER 1775, MAJOR GENERAL

Make him from the AR1 body using whichever arms you wish either 1,2 or 3, not 4, an espartoon is not for Generals. The conversion is fairly easy and should not be beyond the powers of most collectors. The sash, showing between the coat just above the waistcoat pockets, has to be removed. Do this before you join the legs to the body. An ordinary penknife (if sharp) will do. Most penknives have the sharp edge of the blade rounded to a point at the end, this is ideal for the job. First make a cut into the sash on the join at the coat edge each side. Then cut towards the cut from the centre outwards, taking small cuts until you have cut down to the waistcoat. Now cut through the sash at the edge of the waistcoat on the centre join, and clean the sash away there as before. A little piece of wire wool will clean off the scratches. Don't over-do the wire wool or you will remove the buttons as well. That's the worst done! The next thing is to put on the sash ribbon, which goes over his right shoulder and under his left arm. The easiest way is to take a small piece of thin paper about 1 inch square and lay it over the model, then press hard with your thumb. This will give an imprint clearly marked of the coat and waistcoat. If you draw a line from the bottom edge of the left pocket flap (this

will be on your right side of the paper) through the fifth button from the top to the other side you will have the bottom of your general officer sash ribband. Now draw a line parallel passing through the third button from the top and that is the size and shape of your sash. Cut along the lines you have drawn and along the coat lapels, and it can be stuck to a piece of thin lead sheet (an old paint tube is fine for this) and cut out, this piece is then fixed in position with Araldite or some other adhesive, and allowed to harden. The model can now be assembled in the normal way.

The tricorne is black, black cockade, white powdered wig, black silk ribbon. White shirt and stock. Dark blue coat with collar, cuffs, lapels and turn-backs yellowish buff. Gilt buttons and epaulettes. Breeches and waistcoat yellowish buff. Sash Ribband purple. Boots black. A thin line of white sock can show just above the boots if desired. Sword hilt gilt, scabbard black. To make a brigadier, paint as above but give a pink ribband.

A LIEUTENANT U.S. MARINES 1775.

This model can be made in exactly the same way as the General Officer, the only difference apart from the painting is that a Light Company body will be needed and a right arm with epaulette. AR 33 with the tricorne as illustrated will do or AR 32 if you want a drawn sword.

First remove the waist sash as described at the beginning of this article. Once that is done all that remains is the painting.

The tricorne black with black cockade, powdered wig black ribbon, white shirt, black stock. Coat medium to dark green, the exact colour was probably never achieved due to the fading and difficulty of dyeing large amounts of matching colour, so if you like it let it stand! Collar, cuffs, lapels and turn-backs white, buttons and epaulette silver. Waistcoat and breeches white. Sword belt white pipe clayed buckskin, brass buckle. Sword hilt brass, scabbard black leather brass mounted. Boots black with black canvas gaiters with black buttons. Or he can have black hessian boots. Make sure you mention which you want when you order.



AMERICAN REVOLUTION 1775 - 1783

No.	MODEL	C	P
AR 7	Trooper, Baylors Dragoons 1775	A	P

PAINTING DETAILS FOR A TROOPER BAYLORS DRAGOON 1775 AR 7.

These men were the elite of the army, carefully chosen for their known loyalty to the cause and knowledge of horses. They had to care for their horses as well as keep themselves smart and carry out their normal duties.

The jacked leather cap had a fur comb, either the tail of an animal or horse hair, usually brown. A wide band of red cloth was wound round the lower half of the skull cap, and sometimes yellow or white cord was wound

on this. The shirt white with black stock. Coat white with pale blue facings, and a pale blue waistcoat. Buff leather breeches and black boots. Cross-belt white, black cartouche box. Steel sword hilt and scabbard. brown leather sword knot.

A word about the AR Infantry models illustrated above. Some of these were made up for special orders, with tricorns on the Light Company bodies and one field officer *made up with a Light Company head. The models are listed fully but ever so many more can be made by asking for a different head, etc.



THE GERMANIC STATES

The Painting details and instructions for making up are supplied with FG25. THE GIANT GRENADEIER FG 1, 1730.

The tall mitre cap, front scarlet edged all round with gold braid. Gilt crown at top, silver star with black eagle on orange centre. At the bottom of the cap, a gilt grenade surrounded by gilt braid. Gilt top tuft. The back of the cap was dark blue at the top with 3 vertical lines of white braid, the bottom being scarlet edged white, grenades gilt, white wig.

The coat was dark blue with scarlet facings; the collar and cuffs edged with gilt lace. Waistcoat and turnbacks scarlet. All buttons were gilt.

Shirt and neckband white.

Breeches scarlet, with white leggings fastened below the knee by a black strap. Boots black.

Cartouche box black, edged all round gilt, oval badge and grenades gilt. The cartouche belt was either buff or gilt leather, the cover for tinder and slow match on the cross belt, brass or gilt.

Pouchbelt black edged gilt, gilt oval badge.

Scabbard brown, brass tip. Musket with red sling.

Sword hilt gilt. Sword knot white, with blue tassel.

FUSILIER 46th REGT. HERZOG KARL v WURTTENBERG 1745.

For this figure order FG 11 with B 111 Head.

Mitre cap, Brass front, lower half of back black, top half cream, three brass lines meeting on top in brass dome with small flame point. Three brass grenades on black under brass ribs. Wig with queue unpowdered. Prussian blue coat with black collar, cuffs, and lapels, and scarlet turn-backs. Buttons and buckles brass. Cream waistcoat and breeches. Black gaiters and boots. Cartouche box black,

brass circular badge. White cross belt and waist belt. Sword brass hilt, Troddel (sword knot) white with yellow green ball, and red cone above white tassels. Musket has red leather sling.

MUSKETEER. INFANTRY REGT. CROWN PRINCE HESSE-CASSEL.

For this figure order FG 11 with tricorne.

Tricorne black with white braid edging. Pom-pom white and the small ball tufts at each side also white. Unpowdered hair with queue. (This has to be added to the model on this figure). White shirt, with red stock. Coat prussian blue with yellow cuffs and turnbacks. White button hole lace and white metal buttons. Yellow waist-coat, prussian blue breeches, black gaiters and boots. Cartouche box black with round badge in brass. Cross belt and waist belt white, pipe clayed buckskin. Brass buckle. Sword hilt brass, troddel white, yellow ball above red and white cone over white tassels. Scabbard brown leather, musket sling red leather.

GRENADEIER, INFANTRY REGT. OF SCHEITHER. HANOVER 1757-1803.

For this figure order FG 11 with XX 103 head.

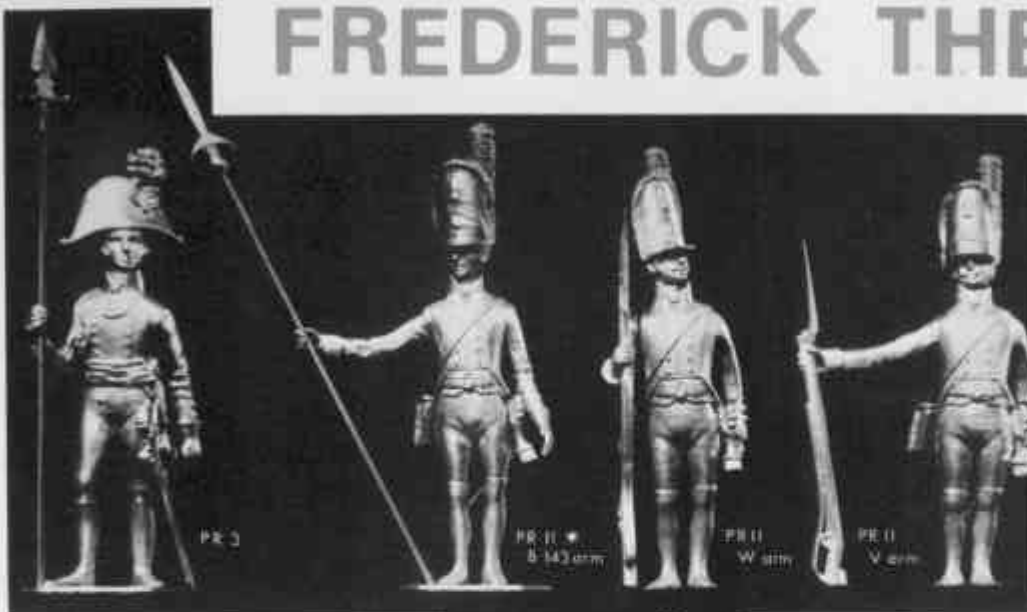
Mitre cap, grass green front plate, with yellow edging, and yellow leaves either side of a yellow crown with red centre, and a blue garter with red centre.

The white horse of Hanover on a scarlet ground outlined with yellow. The back has a green head band, with a scarlet top and three yellow ribs to point. The tuft green with red centre. Shirt white, stock black.

The coat scarlet with grass green lapels, turnbacks and cuffs. Buttonhole lace yellow, buttons brass. Waistcoat grass green, breeches buff, gaiters white with buff knee straps. Boots and cartouche box black. Sword hilt brass, scabbard black. Cross belt and waist belt buff leather. Musket sling white.



FREDERICK THE GREAT



FREDERICK THE GREAT

No.	MODEL	C P
FG 1	Prussian Giant Grenadier	D P
FG 11w	Prussian Infantry Pvt.	C P
FG 11v	Prussian Infantry Pvt.	C P
FG 23	Off. Garde du Corps.	D Q
FG 26	Standard Bearer Garde du Corps.	F R

Instructions for making up and painting sent with this model.

PRUSSIAN 1806

No.	MODEL	C P
PR 11w	Infantry Pvt.	C P
PR 11v	Infantry Pvt.	C P
PR 11*	Infantry Sergeant B143	D P
PR 3	Infantry Officer	D P

GERMAN 1806-1815

No.	MODEL	C P
PRN 11k	Prussian Infantry Pvt.	C P
PRN 11w	Prussian Infantry Pvt.	C P
PRN 3	Prussian Infantry Off.	C P
BAN 11	Bavarian Infantry Pvt.	C P
BAN 23	Bavarian Cavalry Off.	C P



WARGAMES

	FRENCH NAPOLEONIC MODEL	
FR 1	Grenadier advancing	c
FR 2	Grenadier marching	c
FR 4	Officer waving sword	c
FR 5	Drummer marching	d
FR 6	Standard bearer advancing	d
FR 7	Carabinier advancing	c
FR 8	Fusilier marching	c
FR 9	Off. with shako waving sword	c
FR 10	Sergeant with linstock	c
FR 11	Gunner carrying cannon ball	c
FR 12	Gunner with ramrod	c
	FRENCH NAPOLEONIC MOUNTED MODEL	
MFR 1	French Napoleonic Dragoon	g
MFR 2	French Napoleonic Carabinier 1810	g
MFR 3	French Napoleonic Lancer	g
MFR 4	French Napoleonic Hussar, colback	g
MFR 5	Chasseur de la Garde	g
	BRITISH	
BR 1	British Pvt. advancing	c
BR 2	British Pvt. marching	c
BR 3	British Sgt. marching	c
BR 4	British Off. waving sword	c
	BRITISH MOUNTED MODELS	
MBR 1	British Horse Guard 1800-15	g
MBR 2	British Light Dragoon 1800	g
	AUSTRIAN	
AU 2	Austrian Pvt. marching	c
AU 3	Austrian Infantry Pvt. marching	c
AU 4	Austrian Off. waving sword	c
	AMERICAN CIVIL WAR	
AC 1	Officer drawn sword marching	c
AC 2	Colour bearer marching	d
AC 3	Artilleryman standing with ramrod	c
AC 4	Artilleryman standing, can be bent to make gun crew	c
AC 5	Pvt. kept kneeling with Spencer rifle	c
AC 6	Pvt. kept advancing	c
AC 7	Union Pvt. marching at slope	c
AC 8	Pvt. Hardy hat advancing	c
	AMERICAN CIVIL WAR MOUNTED MODELS	
MUS 1	Off. Hardy hat, pistol in hand	g
MUS 2	Tpr. kept, slung carbine	g
MCS 1	Tpr. Virginia Cavalry	g
MCS 2	Tpr. kept, drawn sword	g



WG 7 American Parrot 1862-1865 Casting Price n
WG 8 American Limber 1862-1865 Casting Price n



WG 3 British Cannon 1800-1815 Casting Price n
WG 4 British Limber 1800-1815 Casting Price n



WG 5 French Cannon 1800-1815 Casting Price n
WG 6 French avant train 1800-1815 Casting Price n



WG 1 Cannon wheel, Br. or Fr. 1800 Casting Price g
WG 2 Fr. Nap. Limber wheel Casting Price g

