



JOURNAL

of the Ontario Model Soldier Society



Ontario Model
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Visiting the IPMS Torcan Model Contest

Scott's Soldiers

The Secret of England's Greatness

and much more!



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Aims of the OMSS

The OMSS is a provincially chartered, non-profit organization, dedicated to the following purposes:

1. Providing a meeting place and a means of exchange of information among those interested in creating, painting, war gaming, collecting, and displaying model and toy soldiers and studying the history thereof.
2. Publicizing the hobby in order to make known the existence of the Society and to attract new members and enthusiasts to it.
3. Improving the skills and knowledge of the members through the sharing of information of regular competitions, classes, and lectures.

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From the Editor

Brendan Hogan, Editor

Greetings! Welcome to the second issue of our *JOURNAL* for 2023!

It's somewhat bitter-sweet for me to write the editor's note for this issue since it will be my last. After taking over as editor seven years ago, I'm handing over the reins to Ian Pearson. Thanks to everyone for your support over my term as editor. It has been a pleasure to serve the OMSS as our *JOURNAL* editor these past few years. I hope that you will be similarly supportive of my successor.

This issue is quite eclectic, and I believe that there will be something of interest to everyone in it. First off, Brigadier-General (Ret'd) Darrell M. Dean, CD, the Honourary President of the OMSS, provides the membership a background of his personal, professional, and collecting background. Egor Evsikov examines the history of the Baltic/Northern Crusades and the miniatures available to collectors interested in this period. David Gauthier from the Toy Soldiers Club in Quebec City looks at the various versions of Queen Cleopatra that King & Country has released over the years. Frank MacKay reports on the IPMS Torcan Model Contest. Scott Paget provides the background to his successful YouTube channel *Scott's Soldiers*. Lastly, Bob Thompson spills the beans on the secret of England's greatness. A special thanks to all others who contributed additional content to this issue. I hope you enjoy it!



Cover Photo

The cover of this issue is provided courtesy of Jeff Duncan. Featured are Kingcast's late 19th century Royal Canadian Artillery gunners in winter dress serving their sleigh mounted gun. They are cast in 54mm size and are painted with a traditional gloss finish. Look for more photos of Jeff's dioramas with these figures and an August 1989 Kingcast catalogue later in this issue.

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2023 OMSS Monthly Meetings & 2024 Show

Please check out the OMSS website and monthly newsletter for the latest updates on monthly meetings and the annual show. Both are updated regularly to keep OMSS members informed of any changes to the scheduled meetings or the show.

President's Message from Scott Milburn, President of the OMSS

The first half of 2023 has been successful for the OMSS and there is lot of time left and more to come.

This year we have been able to resume a full programme of meetings with interesting speakers at each gathering and of course our annual show and competition 'On Parade 2023' was a tremendous success despite the limitations of the small venue. We are experiencing increased attendance at the monthly in person meetings, our Zoom virtual meetings and the numbers were up at 'On Parade' too. All this bodes well as we look to the club's future.

We continue to have a full agenda of speakers scheduled for the rest of 2023 and into 2024. As I mentioned in the September newsletter, the executive is

excited to announce that 'On Parade 2024' will be moving to a larger venue in Etobicoke that enables us to have more and larger displays as well as increased space for vendors. The Horner Community Centre also offers a great deal of parking and a Community Centre operated refreshment/lunch stand and rest area that will be open during the show. The centre is close to highways and the hotel club members have stayed at the last few years. 'On Parade 2024' will be on Saturday June 15 and promises to be exciting. Write the date on your calendar now and start planning your entries.

We continue to make progress with the club's efforts to increase our social media presence. The club's YouTube video of 'On Parade 2023' turned out very well and watched by hundreds of people. This shows that there is an interest out there in our hobby. We just need to get the word out about the OMSS so people can find us. With that goal in mind, we continue the efforts to improve the club's communications via social media to keep current members engaged and attract new people to our hobby and the OMSS.

The OMSS only exists thanks to the efforts of its volunteers. We need your help in moving the club forward to keep it relevant and of interest to existing and potential club members. If you can lend a hand, from setting up chairs for the monthly meeting, making a presentation, authoring an article or help with updating our social media channels, please speak to anyone on the club executive if you can help. Remember the adage 'You only get out what you put in.'

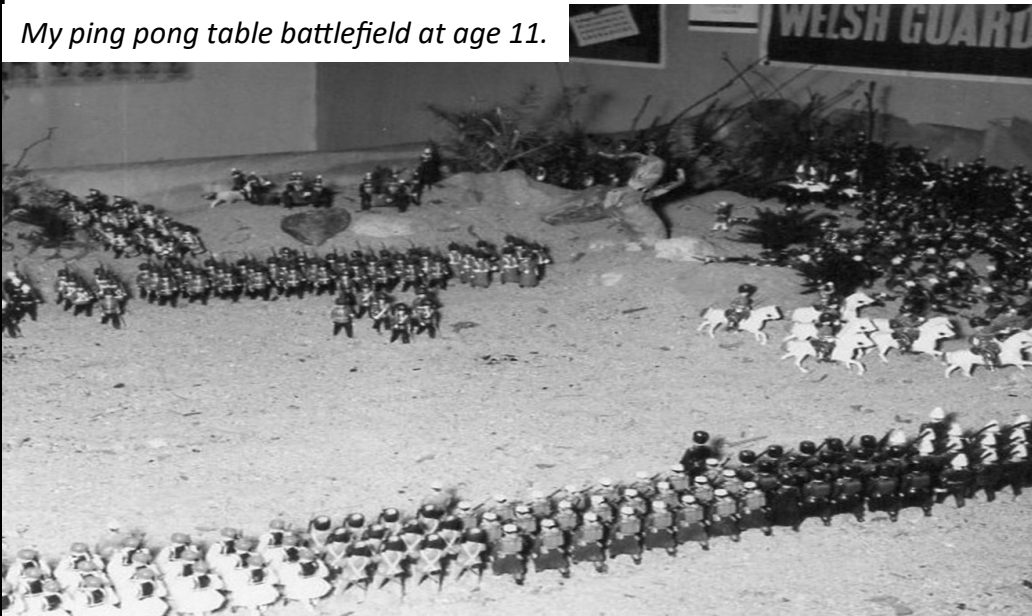
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Get painting soldiers, building those dioramas, and collecting, 'On Parade 2024' will be here before you know it.



A President's Request

My ping pong table battlefield at age 11.



By Brigadier-General (Ret'd)
Darrell M. Dean, CD, Honourary
President of the OMSS

As a retired member of the Canadian Armed Forces, I was contemplating what I should do on 6 June 2023 to celebrate the actions of those sailors, soldiers, and airmen who were part of the invasion at Juno Beach in 1944. I was brought back to the present time with the sound of arriving messages on my computer. One very special

message was from the President of the OMSS explaining the activities of the society and concluding by asking if I would consider assuming the position of Honourary President. Following a telephone discussion with Scott Milburn, I gratefully accepted the very kind offer. So now you have me in your grip, I'd better tell you all about myself.

I was born on 8 September 1941, and by the time you read this, I will be 82. Just a young fellow. I grew up in Squamish and Vancouver where I completed my elementary and secondary schooling. At the end of the Second World War, we moved to Vancouver, and in 1946-47, I was given a variety



The Irish Guards march past the Colours of the Irish Fusiliers (Vancouver Regiment) and the Charles Suttie figure of a Royal Irish Pipe Major.

of Britain's toy soldiers for Christmas and birthdays. When I think of it now, they were interesting presents given following a major World War.

This was the initiation to the hobby that I still enjoy today. It also wetted my quest for history and concurrently the requirement for some type of income to support my hobby, like a paper route and mowing grass or shoveling snow. This interest in toy soldiers and military history ultimately led to my enrolment in the Army Cadets of the Irish Fusiliers

(The Vancouver Regiment) in 1953 at the ripe old age of twelve. I was tall for my age so managed to bridge the two-year enrolment gap of fourteen, the authorized age. In 1958, I enrolled in the reserves of the same regiment and served with the Irish until 1960, attaining the rank of Corporal. I enrolled in the regular force that same year.

Following my basic and officer training I was posted to the Lord Strathcona's Horse (Royal Canadian



The advance of Colonel Lawrence's army by Somerset Ltd against the Turkish troops by King & Country.

ans). I served in Calgary as a tank troop leader and then in the reconnaissance squadron. The squadron was assigned peacekeeping duties in Rafah, Palestine and the Saini Desert, Egypt for a year, as part of the United Nations Emergency Force.

Following a tour at the Royal Canadian Armoured Corps School in Camp Borden, ON. I became involved in the sport of judo while in Borden. A little more of that later. In 1965, I was posted to Northern Germany as part of the British Army of the Rhine where the Strathcona's served for five years, then rotating back to Canada. I then attended the Canadian Land Forces Command and Staff College. This was at a time when the Cold War was at its height and thus there were no shortages of ammunition, training time, and ade-



Fort Harvey deep in the Sinai Desert. My home for a year.

A variety of troops of both sides engaged in the Mahdist battles.



quate numbers of personnel and replacements. Training exercises at Division and Corps level were common along the East German border. During this period my judo team won the individual and team, Brigade, Division, British Army of the Rhine, and British Army Championships. I retired from the sport in the 1990s, attaining a 5th Degree Black Belt.

Marching off to the Franco-Prussian War of 1870.



In 1974, I was posted to Germany for a second five-year tour and subsequently re-badged to the Royal Canadian Dragoons, stationed with the 4th Canadian Mechanized Brigade Group in Lahr, Southern Germany. Once again, the Canadian troops were involved in many Cold War exercises supplying fighting support to II German Corps and VII

US Corps along the Czechoslovakian border. Collecting during these tours in Europe provided an opportunity to sightsee and check out the village auctions. Look for a seller that would have been a wartime mother and you would likely find a variety of Lineol and Elastolin figures and assortment of tanks

The tank is introduced to the battlefield and the nations fight it out.



and cannons of Second World War vintage.

In 1982, I was appointed to command the Royal Canadian Dragoons for a third tour in Germany. The collecting continued focusing on the newer productions by Britain's, Fusilier, Tradition, Lineol, Soldat, Aylmer, Elastolin, and others.

The Chief of Staff Administration and his staff would have been busy handing out the ammunition for this lot of Tradition figures as the Zulu's closed in.



Some of the collection accompanied me overseas but the lot now rests quietly with me in our home. By this point in my career, I had attended the Canadian Forces Command and Staff College, been employed in a variety of staff appointments, and my next step after regimental command was to the National Defence College.

This led to my appointment as Director of Armour and then upon promotion to Brigadier-General as Chief of Staff Administration Canadian Army. I also had the opportunity to be involved in the Oka Crisis where many lessons were learned and fortunately the issue was resolved relatively peacefully.



Following a tour in Army HQ in Montreal, I was posted to Command the Defence Liaison Staff (London, England). It was the commencement of the Soviet Union collapse and subsequently the dismemberment of the Soviet Group of Forces in Eastern Europe. A very interesting time to

My last overseas trip age 69, Masum Gar, Afghanistan 2010 at the site of our last fallen Dragoon, Trooper Larry Rudd, killed in action May 24, 2010. I'm on the left.

be involved with intelligence work. Five years in the

United Kingdom brought me to the end of my regular service time and thus retirement. Well, not really. I served an additional twelve years as the Honourary Lieutenant-Colonel and Colonel of the British Columbia Regiment (Duke of Connaught's Own), Colonel of the Regiment Royal Canadian Dragoons, and then as Colonel Commandant the Royal Canadian Armoured Corps. Total time in uniform as a cadet, reservist, and regular, 53 years! During this time, I also served as Chairman Corps of Commissionaires (BC Branch) and Chairman of the Langley Animal Protection Society.

Presently, I am living in Surrey, British Columbia with my lovely and supporting wife Heather, to whom I have been married for 45 years. She has not only played a supportive role encouraging my hobbies but was a necessary player in the life of the regimental family, its soldiers, their wives, and their families.

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Baltic / Northern Crusades

By Egor Evsikov, OMSS Member

Historical

The Crusades, a series of religiously motivated wars waged by Catholic Christian Europe against the non-Christians, are often considered one of the most significant events of the Middle Ages. However, while the most famous Crusades were against the Muslim people in the Middle East, the Crusades were not limited to the Middle East. In the 1100 and 1200s, Catholic Europe also launched crusades in the Baltic and Northern regions against the pagan peoples of those areas, as well as against non-Catholic Christians whom Rome considered heretics including Orthodox Christians of the Byzantine Empire and Russia, as well as Cathar Christians in southern France (known as Albigensian Crusade). These campaigns, while not as well-known as the Middle Eastern Crusades, had a

significant impact on the history of these regions and relations between people in these regions and the Catholic Church.

The Baltic Crusades, also known as the Northern Crusades, began in the late 1100s and continued into the 1200s. They were initially motivated by a desire to convert the pagan peoples of the region to Christianity and to gain new territories for Christian Europe. The Crusaders were primarily Germanic knights and soldiers, with the support of the Pope and various European monarchs. The Crusaders launched several campaigns against the pagan peoples of the Baltic region, including the Prussians (now extinct Lithuanian-speaking people of modern-day north-east Poland and Russia's Kaliningrad enclave), Lithuanians, Finns, and Estonians.

In the same period, the Middle Eastern Crusades began in the late 1000s and continued into the 1200s.



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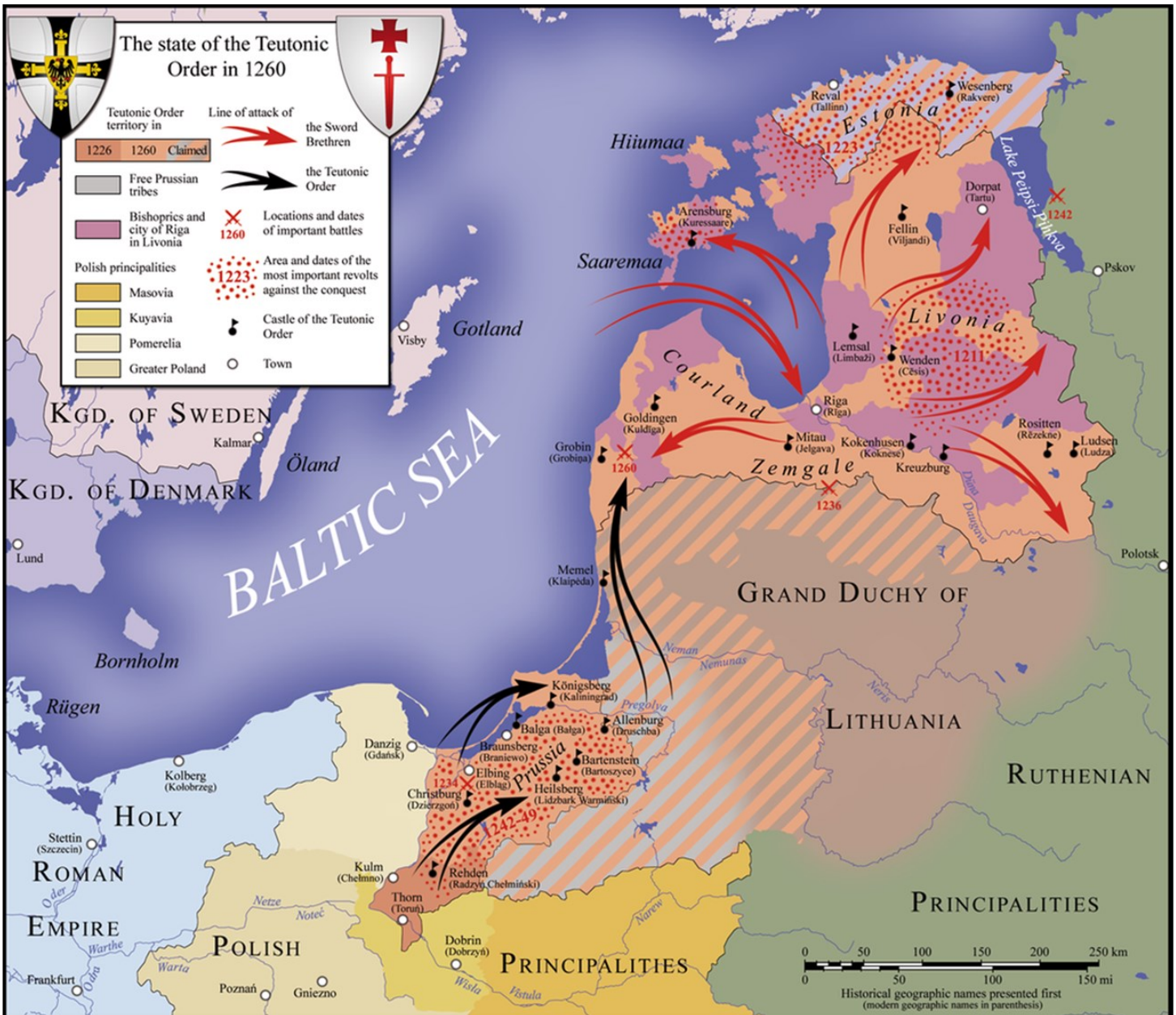
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They were motivated by a desire to regain control of the Holy Land, which had been conquered by Muslim armies in the 600s. The Crusaders were primarily French, Norman (from Normandy, England, and the Kingdom of Sicily), Italian, and German knights, with the support of the Pope and various European monarchs. The Crusaders launched several campaigns against the Muslim armies of the Middle East, including the famous Siege of Jerusalem in 1099.

One major difference between the Baltic and Middle Eastern Crusades was the level of resistance faced by the Crusaders. While the Muslim armies of the Middle East were powerful and well-organised, the pagan

peoples of the Baltic region were largely disorganised and fragmented. This allowed the Crusaders to make significant gains in the region, including the creation of the Teutonic Order (later known as Livonia or Terra Mariana), a powerful military order that would dominate the region for centuries.

The Fourth Crusade, launched in 1202, was intended to capture Jerusalem from the Muslim armies of the Middle East. However, the Crusaders never reached their target. Instead, they were diverted to Orthodox Christian Constantinople, where they sacked the city and established a Latin Empire. This event escalated tensions between Catholic and Orthodox Christians.

Soon after the sack of Constantinople the Livonian campaign against Rus', also known as the Teutonic War against Novgorod, was launched by the Teutonic Knights. This campaign was intended to expand the Knights' territory into the



region of modern-day Russia and culminated in the defeat of the Teutonic Knights by the Russians led by

Alexander Nevsky in the Battle of "Battle on the Ice" (also known as Battle of Lake Peipus) in 1242.

The campaign against Russia was ultimately unsuccessful, and the Teutonic Knights were forced to withdraw from the region. This campaign demonstrates the limits of the Crusaders' power and the difficulty of conquering new territories.

The Crusader states in the Middle East came to an end when Acre, the last capital of the kingdom of Jerusalem, fell in 1291 to the Mamluks (while the crusader knights held on to the islands of Cyprus and Rhodes until 1489 and 1522, respectively). The Baltic crusader states lasted until the Livonian War 1558–1583 (in the aftermath of this war, the former lands of Terra Mariana briefly captured by Russia were ceded to Sweden and Poland–Lithuania)

The Miniatures

The only North American maker of toy soldiers I know who sells toy soldiers dedicated specifically to the Northern/Baltic crusades is First Legion. In its catalogue, First Legion sells 60mm Teutonic knights from



the Battle of Lake Peipus (see <https://www.firstlegionltd.com/battleoflakepeipus.aspx>). Also, a number of Teutonic knights figures from the same time period are available from Team Miniatures which sells toy soldiers inspired by the Battle of Legnica, a battle between a combined European force that included Teutonic and other knights and the Mongols. The battle took place in modern-day Poland in 1241, only one year before the Battle of Lake Peipus (http://www.teamminiatures.com/products.asp?big_sortid=85). Teutonic knights and Russian warriors of Alexander Nevsky are popular subjects of various miniature makers in Russia and eastern Europe, and many are still available for purchase online from eBay and other sites. Miniatures of Baltic pagans are much harder to find. I only found a few Wargaming miniatures and 3D models available online in 32mm or smaller scales (for example [https://www.myminifactory.com/users/Northern%](https://www.myminifactory.com/users/Northern%20Crusades%20Miniatures)

www.myminifactory.com/users/Northern%20Crusades%20Miniatures) but it looks like nobody produces them in larger scales.



Cleopatra by King & Country

By David Gauthier, Toy Soldiers Club

Amongst the new releases for April 2023, King & Country announced a new rendition of Cleopatra, this

The AE020 - The Cleopatra Set that started a tradition.



time in a carrying chair. This is the fourth version of this great Egyptian queen being produced by Andy Neilson and his team. So, we will have a look at the three previous editions of this iconic Ptolemaic ruler as at the brand new AE101 - Queen Cleopatra's Sedan Chair Set.

The first Cleopatra produced by King & Country was the AE020 - The Cleopatra Set. This version, released during the mid 2000s, came with a Court Chamberlain and a table covered with delicious looking goods. It is possible to see some similarities in this first rendition of this great Egyptian Queen with the version portrayed by Claudette Colbert in the 1934 movie *Cleopatra* by Cecil B. DeMille. The throne is decorated with two feline shaped armrests like those from the sedan chair seen in the movie. The pose of Cleopatra is also similar to one famous promotional photoshoot. In addition, she is wearing a dress with a generous boob window. This feature is actually most

useful as it's reminiscent of the final scene from that movie where a snake bite is involved...

In 2008, a second set including Cleopatra was produced; the AE039 - Cleopatra and Her Handmaidens.

This time, the Queen was depicted applying makeup on her face while being helped by her servants.

For this version, her outfit was based on Egyptian fashion from that time, but with a Greek touch. There is no certainty on what the real Cleopatra wore, but she probably alternated from more or less Egyptian clothes to more or less Greek clothes depending on what was required. As the ruler of Egypt and incarnation of Isis and Hathor, she certainly had the obligation to dress as a true Egyptian goddess



Promotional photoshoot for the 1934 movie Cleopatra by Cecil B. DeMille. Credit: Universal



The sedan chair used from that same movie.

Credit: Universal



Claudette Colbert wearing an outfit close to the one seen

on the figure by King & Country. Credit: Universal

for the most formal ceremonies. However, her Greek ly life wardrobe as suggested by some clues we have. origins were probably having an influence on her dai-

The AE039 in action. Look at those glamorous eye-shadows!

Egyptian statue of a Ptolemaic Queen sculpted in an Egyptian style, but wearing Hellenist fashion. Credit: Metropolitan Museum

The Ancient Egypt lady and her makeup kit at the ROM. Credit: Keith Schengili-Roberts





The third Cleopatra by King & Country. Credit: Twentieth Century Fox *Elizabeth Taylor as Cleopatra. Credit: Twentieth Century Fox* *To the left, a ceremonial flail that looks indeed like a fly-whisk. Credit: S F-E-Cameron. To the right, a real nekhakha from the tomb of Senebtisi, now in the MET collection.*

by some archeologists as Cleopatra) shows a dress that covers the breasts and that is more Greek than Egyptian in style. However, the statue is very Egyptian in the sculpting esthetic, illustrating the fascinating mix of culture that Ptolemaic Egypt was.

The Cleopatra figure in this set was not attached to the chair, making it a very useful piece as she could sit on other objects. Likewise, the chair could be used with different figures or as an element of decor.

There is, at the Royal Ontario Museum, a mannequin dressed as an Ancient Egyptian woman whose function is to illustrate the use of makeup in Ancient Egypt. It's not that the display at the museums is supposed to be Cleopatra or to look like the figure by King & Country, but the ROM display really helps to appreciate all the details given to the various makeup accessories visible on the AE039 set.

The third Cleopatra by King & Country was based on Elizabeth Taylor from the 1963 movie *Cleopatra*. The figure and the actress both share a similar green dress, makeup and haircut. Obviously, this dress is not historically accurate, but it's looking good! This figure is still available alone as the AE061 - Cleopatra

or in the set AE-S01 - Antony & Cleopatra including Mark Antony (Richard Burton).

The scepters this third Cleopatra is carrying are very dramatic and give strength to the figure, however they are not accurate. In one hand, she carries something that could be described as a long fly-whisk. Those tools, designed to keep the flying insects away, are often seen on modern depictions of pharaohs but this is actually inaccurate! The idea that leaders of Ancient Egypt were carrying fly-whisks comes from a confusion on how to decipher ancient Egyptian art. On some artifacts, pharaohs are seen holding an object with a shape similar to a fly-whisk. Those are in fact nekhakhas; a ceremonial grain flail showing the connection between the pharaoh and the thriving harvests on his lands. The nekhakha is usually accompanied by a ceremonial crook to illustrate the role of the pharaoh as the leader to his people.

In the case of Elizabeth Taylor, the crook was replaced by an ankh, symbol of life. This choice fits well with Cleopatra as it was part of the Isis/Hathor iconography. However, this is still a very long ankh! An alternative for the long fly-whisk could have been the was-scepter; a long staff ending by a fork used to cap-

ture snakes and also a part of the Isis/Hathor iconography. Nevertheless, this figure is not aiming to be accurate and gains in fact to be the opposite! This Cleopatra was produced for the movie enthusiasts and those kinds of inaccuracies can be seen as a sweet echo to the sword-and-sandal movie genre.

At last, it is time to take a look at the new AE101 - Queen Cleopatra's Sedan Chair Set! This is a very interesting piece not only for the set itself, but also for its context within the history of the Ancient Egypt collection by King & Country.

allows the observer to see what he wants to see. The dress worn by Cleopatra is a good hybrid of Egyptian fashion in a more Greek style with a touch of peplum influence visible on the casually shown legs. The presence of snakes on her bracelet and crown are a clever way to foreshadow the events of a death in a more sophisticated way than simply showing a generous cleavage. Which is ironic because uraei were seen as symbols of protection for the royal family!

On that note, it is important to underline that this figure of more realistic body proportions is the first

one in this series produced by King & Country to not rely on her bosom to sell the figure. Instead, this more sober approach helps to focus on her body pose and facial expression. The way she stands straight, her piercing eyes and the glimpse of a smirk on her face are giving powerful hints on her personality. We have here, despite her petite appearance, a strong woman with a keen spirit.

According to the official text description, the queen is carried by four Nubian slaves. It would have been tempting to reuse the figures of the AE001 to go with the chair, but those are all brand new figures! Those Nubian carriers are really ripped compared to their



Could it be the best version of Cleopatra so far?

Some might have already noticed this, but this fourth rendition of the great Egyptian Queen is actually resting on a chair that is a re-issue of the chair used on the very first item in this collection: the AE001 - Pharaoh's Sedan Chair! The mold is the same, but the colors are different.

This time, Cleopatra is carrying a fly-whisk disguised as a nekhakha. From a certain distance, this trade off

old Egyptian counterparts, giving to the set a touch of orientalist painting. This creates also an interesting contrast with Cleopatra who suddenly looks much more delicate because of the close proximity of those four strong men. Those four Nubians are also those used on the AE099 - The Pharaoh's New Sedan Chair Set. Same thing goes for the sedan chair itself. This is something to consider for the collectors looking to purchase both sets as those repetitions might be no-

ticed.

This new version of the sedan chair is decorated on both side with representations of Isis carrying an ankh. This fits nicely with Cleopatra and her religious function. The carrying chairs are always impressive when seen in movies and, for once, those are no Hollywood inventions! They



"There's no denying it, she does have a pretty nose!" - Asterix

indeed existed and some were found on archeological sites while others are still visible on Egyptian art. A model very similar to the one produced by King & Country can be found at Ipi's tomb at Saqqara. However, those were less epic than what was seen in some Hollywood movies...

To conclude, this new rendition of Cleopatra has a perfect mix of historical references and interpretations. This approach is probably for the best as there is no totally trusty depiction of Cleopatra. Clues are

available, but not enough to be sure of many details. So, having a Cleopatra that is recognizable as herself implies at some point to rely on what most of the people expect Cleopatra to look like. This set is also a good example of a clever reuse. Seeing the carrying chair from the AE001 coming back might actually have shaved off a bit of production cost and could even be considered as a sweet tribute to the beginning of the Ancient Egypt collection. I also suspect that one of the goals when producing that figure was

The carrying chair of Ipi as shown in his mastaba tomb at Saqqara. Credit: Saleh & Sourouzia



to have a version of Cleopatra who would be attractive for her personality and cunning skills instead of relying on her physical attributes. Seeing that one historical figure, who is now at her fourth rendition, still can be presented in a new and interesting way makes me wish for new versions of previously covered famous persons!

Visiting the IPMS Torcan Model Contest (post -Covid Edition)

By Frank MacKay, OMSS Calendar Co-ordinator

On Saturday 27 May 2023, I drove over to Brampton to attend the Torcan Model Contest, hosted by Peel Scale Modelers and IPMS, at the Vodden Street Community Centre. This is a highly anticipated annual event in the local modeling community and is now the biggest show in the GTA since the demise of the Ajax IPMS show. Many local modelers who are unable or unwilling to attend the Canadian Warplane Heritage show in Hamilton will attend this one, so the entries are often completely different. Torcan had not been held for the past three years due to the Covid cancellations, so many were really looking forward to it. 671 entries is a testament to that, and while there were no attendance figures available, it must have been in the thousands, some filtering in and out all day or just coming for the shopping.

Registration was done online in advance only and as I predicted, some were unaware of this and were refused entry of their models. One entrant who had travelled all the way from Buffalo was highly unamused. This is the second time I've seen this foolishness attempted and I hope the OMSS is never tempted to try it. General admission was \$15 and \$3 per model entry, all attendees wrist-banded. A little pricey but in the vastness of the show, grumbles were soon forgotten.

The competition was held in a separate room with six rows of four six-foot tables, housing separate categories for just about any modeling subject you can think of. I noted that they've raised the tables to chest height with lengths of PVC pipe to better facilitate viewing, an idea the OMSS originated. There were

about 15 entries in the figure class, some of it absolutely masterful work, but I was disappointed that the category had been lumped together as "figures, all scales, mounted and foot". This meant that single 54mm foot figures were dwarfed and forced to compete with 90mm mounted knight dioramas, a practice I am very much against. There was a separate category for busts, also showcasing some magnificent work. I really hoped some of these exquisite works would be displayed at our show too in two weeks time.



The vendor area as usual was simply staggering. It was housed in the hockey rink across the hall and packed with vendor tables, goal to goal, and all around the boards. Irresistible bargains could be found on every table and it was a very dangerous place for a full wallet to be. Round tables had been thoughtfully placed at one end of the rink so that people could eat or sit down during the day; it's usually full so there were definitely fewer vendors this year.

It's a great venue but my only complaint would be the understaffed and overpriced snack bar in the community centre. There are some fast food restaurants a short drive away on Rutherford Road, but for someone who doesn't know the area, the snack bar

seemed the only option.

Judging seemed to be a problem this year, indeed a last minute appeal was issued for volunteers to cover some categories and it was later admitted that some minor categories were not judged. Chalk it up to rustiness after the great Covid sheep stampede paralysis. The awards ceremony was very hi-tech with a picture of the entry in question being flashed up on a large monitor screen as the award was presented.

I counted about six OMSS members at the show but sadly, Jeff Duncan and I were the only two who entered anything. Yes, I'll say it again and I will continue to say it: if we don't enter and support other clubs' annual shows, why on earth would they feel any obligation to support

ours? Gary Lenius and I had placed about a hundred OMSS show postcards at the front desk and all were gone by show closing, so hopefully the word got out to this targeted audience of dedicated modelers.

After a hiatus of three years, Torcan was a magnificent show and everyone was delighted it's back in its full glory. Aside from getting trapped for three hours in the worst traffic jam in the city's history on the way home, it was a thoroughly enjoyable day and I urge every OMSS member to attend Torcan next year.



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The Official Magazine of the W. Britain Collectors' Club

WINTER 2017, Volume 3, No. 12
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the Standard

THE EXCLUSIVE JOURNAL OF THE W. BRITAIN COLLECTORS' CLUB

The Men Who Wore the Redcoat



Inside:
The Brown Bess Musket
Pumpkin Historical Park
German Army Cold Weather
Clothing Part 2

The acclaimed journal of history, collecting, travel and W. Britain toy soldiers, *The Standard*, is published exclusively for Collectors' Club members. Each quarterly issue features in-depth articles, crisp photos and updates of new and upcoming products and offerings from the W. Britain company.

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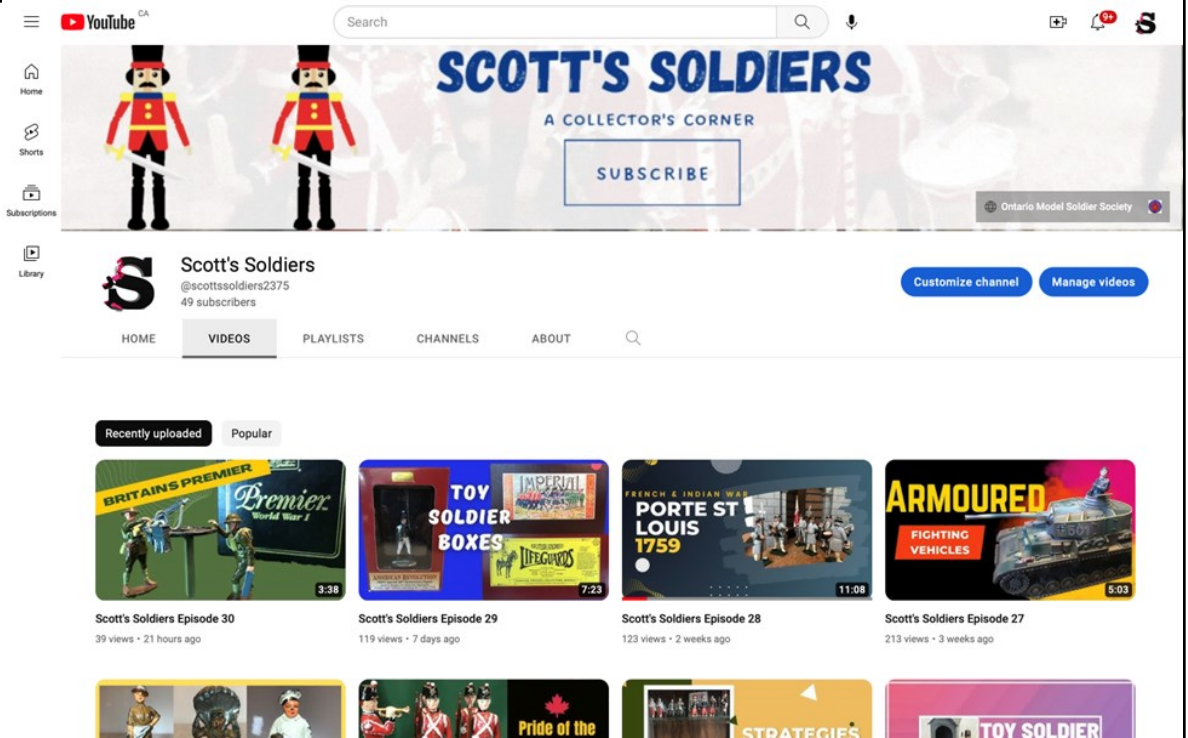


Scott's Soldiers

By Scott Paget,
OMSS Member &
Creator of Scott's
Soldiers YouTube
Channel

Who am I?

I am retired living in Ottawa since 2010. Through my work I have had the opportunity to travel the world and learn about different cultures, history, conflicts, and events. My interest in toy soldiers took off after I moved back to Ottawa and found



the Ottawa Toy Soldier Market (since closed) owned by Michael Canivet (OMSS member) and started to pay for his retirement. His store carried King & Country, Spirit of the Empire, Britains and other makers and this was my kryptonite.

What are your interests in the hobby?

I'm interested in Canadian military figures. This can be challenging and often that means chasing down sets / figures that are no longer made. This has led me to collect Scott Dummitt's Pride of the Nation, Spirit of the Empire, Britains, and other makers. Gloss or matte, it all appeals to me. Until I joined the OMSS, I really didn't know or appreciate how my experience could improve; meeting other collectors, attending On Parade, learning from others about the hobby, it's all been a great ride and has just added to my interest in the hobby.

Why do you make videos?

During the pandemic, I had inventoried my holdings, and while I displayed some of my collection, most of it was in storage containers. In early 2022, I was switching out some of my displays and





Hmmm. I have an iPhone and laptop. There's my internet connection, electrical utility, batteries for my LED lights, but I already pay for those. I had to buy an external hard drive to save my videos on. YouTube is free. I suppose there is an opportunity cost - but what else would I be doing, household chores? So the answer I suppose is \$0 + the cost of the hard drive - which is a nice to have, not a need to have.

my wife prompted me to do a YouTube video which became the first five episodes. Initially these were private and I showed them only to OMSS members Dennis DeRusha and later Bob Thompson. I was afraid of the reaction which I think is universal for all creators in the beginning. With my wife, Dennis, and Bob's encouragement I went public July 17, 2022 with Episode 1: Kriegsmarine and things just took off. So why do I keep doing this? I think partly because it's fun, partly because I'm always learning something about my collection, learning how to do these videos, discovering social media from the perspective of a creator versus viewer, and just sharing with other collectors what I enjoy.

What equipment do you use?

LOL, I use my iPhone, a MacBook, Apple's iMovie app, and LED flashlights I picked up at the Dollar Store. This was never to be a 'job' so I never budgeted what would be needed to do an amateur video. I chose YouTube over other social media because it is video based, has a wider audience looking for deeper content, and it gives workshops / advice on how to create content on the cheap. For now, unless something breaks I'll stay with YouTube and my equipment.

What are the costs involved?

How hard is it to do YouTube videos?

It's as hard as creating a YouTube channel / account and holding a cellphone steady. YouTube is there to support you; beyond that it takes time and effort. When I started, the videos were short, simple and they weren't hard to do. They've become more complex as we (my wife is the producer) learn more about techniques, thumbnails, audio, etc. I think part of the experience is the learning curve, adapting, and learning some more. Once you get the hang of it, the only barrier is when you try something new and it doesn't quite work out and you try again. YouTube itself governs your content and as long as your respect it terms of use, it's there to encourage you and get your content posted to the viewership.

How much work does it take to make a video?

I suppose it's become easier over time and because





STRATEGIES FOR COLLECTING

almost all of the videos are done in-house. When I need material from outside my house like images, audio or other inputs, things start to take longer. The figures / sets are inventoried so I know what I have and that allows me to start thinking about the themes of the episodes and what I want to share or say.

The pre-production demands of an episode are: a theme / topic, gathering the figures, props, etc., lighting, cellphone & hard drive space, moving everything into the studio (aka any room where the light is good), then I begin drafting a script.

The script can take a day or several days, depending on how much research I need to do using material on hand or online, editing / re-editing the script, and editing again. Finally I do the script voiceovers, usually when no one is around in a very quiet room, you'd be surprised how sensitive the microphone is on a cellphone.

Then I do the imaging / videoing of the figures. This can take a full day or more as lighting is a factor and I

am ensuring that the images are consistent with the script and that nothing is missing. Generally I take more images than necessary so that I have more choice in what to put into the episode. The imaging takes the longest because lighting, space, quantity of figures can have an impact on the time and complexity.

Everything is airdropped from my cellphone to my laptop and the production process begins. I use a MacBook so the videos are produced on iMovie. I start by laying down the audio tracks, editing them as necessary to remove extra seconds / extraneous noises. Once I'm satisfied with the audio, I start cutting and pasting the video and still images over the audio tracks. This can be finicky as I'm trying to stretch or shrink the time of each image or I'm using some of the iMovie special effects to manipulate the images. My wife does the final editing of the video and reviews it for continuity, audio levels, transitions, and acts as a second opinion on the overall pacing and content. She uploads the video to YouTube, and saves a copy on a separate hard drive. As the video uploads, I

finish the descriptor for the episode, do search tags and set the time/date for the public release. During this time, YouTube's

AI is reviewing the video for copyright, standards, etc.; once the video is 'approved', the work is basically done. We've done a video from start to finish in less than a day, but it can take 6 days 23 hours - uploading just minutes before 1700hrs GMT every Sunday.

What happens after the episode is uploaded to YouTube?

Once the video is uploaded, there really isn't any more to do. It's available to the public and viewers who subscribe to Scott's Soldiers will get an alert when YouTube releases at the pre-determined date/hour. Over the course of time, YouTube provides me with metrics / data on how the video is performing - views by the hour/day/week, what countries the viewers are from, how they 'found' the episode i.e.. Google, YouTube, subscribed, etc., comments if any, language preference, and other analytics. What I don't see is personal info or bio-data provided by the viewer to YouTube i.e. names, addresses. Subscribers can chose to be private or public, and if public I only see their nom de plumes. If you leave a comment, I and everyone else sees your nom de plume.

What are your concerns?

Initially it was my own privacy. I don't say where I'm from or use my last name on the channel, but with this article I guess my cover is blown. But enough people in OMSS and some dealers know that I do these videos so privacy is fleeting when you step into the social media swamp. Second, I think a lot of creators are worried about (negative) criticism, and I know that I won't be right all the time, or something will be missed, omitted, or misunderstood, so I have to have a thick skin, keep it light hearted but also be honest. If I like or don't like something on one of my figures, or have an opinion, I owe it to myself to say

something, and I think viewers can accept that. It's a hobby, not rocket science.

What subjects have you covered in your videos?

The episodes have ranged across a diversity of topics: King & Country Kriegsmarine, King & Country Highlanders & assorted Sudanese warriors, Britain's pre-war anti-aircraft battery, pre-First World War Royal Canadian Navy, King & Country warbirds, Chicago Toy Soldier Show, medieval knights, Royal Canadian Mounted Police figures, strategies for collecting, dime store figures, Fort Henry Guard, artillery, Canadian regiments , over 50 episodes. If I had a favourite video it would be Episode 8 - Britain's Paris Office: Depose or Bust? I had noticed that quite a few of my Britain's figures had the word "DEPOSE" on the bottom which begged the question why. The research / investigation was interesting as I learned about why Britains did this stamp and how possibly my figures (mid-late 1930's) ended up this way.

Future episodes will look at my figures of Canada's Governor General Foot & Horse Guards, Royal Canadian Regiment, and Royal Canadian Artillery, and maybe I'll paint a figure! One of the topics I'd like to do is the next On Parade to promote the OMSS to viewers who can't attend or are unaware of this show. All my episodes can be viewed by simply doing a Google or YouTube search for: Scott's Soldiers or, @scottssoldiers2375 which is the YouTube identifier for my channel.

What is the response from the viewers?

I'll separate this from feedback which for me is different. Responses answer the question, are the episodes being viewed? The answer is yes. When I examine the channel's analytics I can see each episode that is being viewed in almost real time. I can also see the historical performance of each episode. YouTube also generates information on how the channel is accessed, the viewers' country of origin, language of subtitles / translation, etc. I also see spikes in views



one can see the videos, but only YouTube account holders can provide feedback. Positive feedback is always valued and I hope that

generated by specific episodes (high performers) - #11 Artillery, #15 Chicago Toy Soldier Show, #17 Painted By Hand, #20 Days of Knights, #23 Toy Soldier Clubs, #24 Strategies for Collecting . Why these six create more views, I don't know - they strike a chord with viewers; there are other episodes which I think are more interesting, but these may not resonate with the viewers. The channel's content is not driven by the viewers but rather by my interests at the time so every episode is a shot in the dark. I suppose that is the creator's curse, something is uploaded and it's left to the whim of the viewers. The channel is not monetized (does not allow advertising or generate revenue for me) so I'm not driven by surveys, others' opinions, or polling data. Nonetheless, after over a year the channel has had close to 17K views from over 20 countries.

Do you get feedback?

Yes, from my family who are my harshest critics. Not much from viewers, but so far the 'LIKE' is 100%. While YouTube allows viewers to provide comments and LIKES, it is the viewers' choice to engage or not. In order to provide comment or a LIKE on a video you have to have a YouTube account, which is fair. Any-

the feedback helps other viewers or is encouraging. YouTube's algorithm feeds on subscriptions and LIKES as this ensures the viewer will get more subscribed or similar videos pushed to their account, so I'm always encouraging viewers to hit the Like or Subscribe icons on my channel - it just makes it easier for the tech challenged as it automates the process for them. I don't respond to comments / feedback on the channel - it's not personal, I'm not anti-social or ghosting anyone, it's just me.

What happens next?

I have a list of potential episodes and after that, I may run out of topics. Where the channel goes from there I don't know at this time. Right now, I'm living in the moment and just want to share what I have and what I do in the hope that other collectors are spurred to take a moment and look at their own collections or ask why they aren't active in a local club, travelling to a show or attending an OMSS zoom meeting, posting to OMSS Facebook and, if any of that happens, then I had a good day!

The Secret of England's Greatness

By Bob Thompson, OMSS Member

This scene features a 3 piece toy soldier set produced by "Royal Express Ltd." I acquired the set from a fellow OMSS Ottawa member who had purchased the set on auction. I gave a mini presentation with the scene and the story at an OMSS Ottawa meeting where the Show & Tell topic was "Africans", and recently repeated it on an OMSS Zoom meeting.

The Painting

The toy soldier set is based on a Victorian painting titled "THE SECRET OF ENGLAND'S GREATNESS" (Queen Victoria Presenting a Bible in the Audience Chamber at Windsor) – painted by Thomas Jones Barker (circa 1863). The original painting is now hanging in the National Portrait Gallery, London.

The artist set the scene in 1861 as the queen's dress shows. It was intended for exhibition in 1862, but could not be shown then owing to Prince Albert's untimely death in December 1861. It was first exhibited on a national tour in 1863, simply titled "The Bible". After Prince Albert's death, Queen Victoria wore only black for the rest of her life.

All participants in the painting are clearly identified except the East African ambassador receiving the Bible. The painting is of an imagined scene based on a popular but unfounded historical incident from the 1850's.



The "Unfounded Historical Incident"

When asked by a diplomatic delegation how Britain had become powerful in the world ... Our beloved Queen sent him, not the number of her fleet, not the number of her armies, not the account of her boundless merchandise, not the details of her inexhaustible wealth ... but handing him a beautifully bound copy of the Bible, she said "Tell the Prince that this is the Secret of England's Greatness".

As a counterbalance to this piece of Victorian propaganda with its image of Imperial greatness ... I present the following version of the "Bible Incident".

Desmond Tutu and other African leaders have said:

"When England came to Africa, they had the bible, we had the land They said 'Let Us Pray' ... we closed our eyes ... when we opened them, we had the bible, and they had the land."



OMSS 60th Anniversary Book Preview

The foreword of the forthcoming book was penned by Stuart Hessney, editor of the editor of its *Toy Soldier Collector & Historical Figures* magazine and OMSS member

It is my great honour to have been enlisted to write the foreword to this wide-ranging and comprehensive new book co-authored by Ian V. Pearson and Frank J.A. MacKay. They faithfully trace how three Toronto hobbyists managed to connect with each other during the early 1960s, took inspiration from the venerable British Model Soldier Society, and planted the seeds for what was grown into today's 150-member strong Ontario Model Soldier Society.

For context, please bear with me because I think that recounting a bit of my personal history is in order. I

am a lifelong toy soldier collector from the USA. Like many of us, my hobby went on the backburner after I was graduated from college, got married, started a career in journalism and raised two children. However, I never stopped collecting. My long-time specialty was Airfix plastic 1/72-scale figures because of their colourful box art, affordable pricing, and the ability to field large opposing armies spanning eons of history in relatively small spaces. At the very least, I usually had a few Napoleonic foes doing battle or British Foot Guards marching atop of my bedroom dresser.

On one fateful Christmas Day in the 1990s, I was gifted a battered set of old Britains West Point cadets in winter grey dress. It was a pivotal turning point because I started hunting for all the painted metal toy soldiers that I could possibly find. I was hooked!

The research and chasing entailed were fun and intri-



guing challenges back in those pre-Internet days. Originally, my main interest was old and new Britains, but I have gone on to collect figures from the history of our hobby ranging from German flats and composition figures to American Dimestores, plastics, the New Toy Soldiers that emerged in the 1970s, and the latest releases from contemporary makers. My main focus is 54mm to 60mm figures, but I consider myself to be an eclectic collector who has never encountered a figure that I don't like.

My career in journalism and my hobby converged when I began doing some editorial work for the UK-based *Toy Soldier & Model Figure* magazine, then I picked up the reins as its editor in 2003. Right after my 183rd issue at the helm, *TS&MF* was acquired and folded by its competitor Guideline Publications in 2021, but I was immediately brought aboard as the new editor of its *Toy Soldier Collector & Historical Figures* magazine.

I feel very fortunate in that I have been able to combine my hobby with my editorial skills because it puts me in constant communication with toy soldier makers and fellow collectors from around the globe. Toy soldiers have even taken me to destinations that I otherwise would have only dreamed of. And, most of all, this hobby has introduced me to many long-time good friends.

Many of the most treasured friendships I have forged have been with pals from the Ontario Model Soldier Society, which I reckon that I have belonged to for about 16 years now. We have gotten together at the club's On Parade competition and show in Toronto, the Chicago Toy Soldier Show, and other US events. Canadian friends have welcomed me into their homes and my wife Sally and I have hosted their visits here too. I hope I don't sound too corny, but my heart is soaring and a wide smile just started beaming across my face from thinking about all the good times we've shared together.

Of all the gems uncovered by Ian and Frank's deep research for this great book, I was particularly struck by how they dug up and quoted an article titled "Our Neighbors" that expresses congratulations for the formation of the OMSS and was penned by Michael Hitrovo for the summer 1965 edition of *The Guidon*, the journal of the Miniature Figure Collectors of America. Hitrovo astutely observes, "It is an unpleasant truth, but in every collector's society a large percentage of its members have taken out the membership with the idea of 'how much I can get out of this association'. It is the members who think mostly of 'what I can give to the society' that permits the continuance of every society or group of collectors."

In a way, that observation sums up how I think about the OMSS because so many members not only enjoy the fruits of fellowship, they also selflessly devote their time and efforts to making regular meetings happen, volunteer to keep club publications going strong, and pitch in to make On Parade a great success time and time again, while always exercising their wonderful senses of humour with impish grins on their faces.

I sincerely salute Ian and Frank for their efforts because their dedicated and granular research for this highly informative book documents the entire history of our hobby from before the OMSS even existed to the present day with remarkable details and insights.

The Lace Wars

By Eric Shaw, OMSS Member

These are part of a series of pictures that I took and used for a presentation that I gave at our last Zoom meeting on 22 August 2023. The subject was the Lace Wars or the wars of the late 17th and 18th centuries. I also included images of figures that I have been working on and what I wanted to do was to illustrate what you can do to stage your figures for simple yet effective photographs. For backdrops various buildings and scenics are available and for the ambitious you can create your own. I have collected a number of these over a period of time and they always come in handy. You can also find landscape paintings at thrift stores that are very useful without being expensive. When setting up your figures remember to provide some depth and make sure you set them in a logical and historically correct manner. I hope members will find this short write up and the accompanying pictures useful and maybe even inspiring.







Kingcast's Royal Canadian Artillery in Winter Dress

By Jeff Duncan, OMSS Club Table & Donations

Kingcast toy soldiers was started by Peter Cowan in Wales, United Kingdom. Hand painted, Peter produced a variety of figures, elephants, and vehicles of high quality. Having manufactured sets of Northwest Mounties, Royal Canadian Artillery, Boer War, Indian Army, the Boxer Rebellion, a Ballon Observation Set, numerous types of canons, howitzer, along with horse draw wagons, and of course the British Commonwealth.

Peter Cowan is well know for his attention to detail, hand painted and detailed figures. Kingcast work elephants of India are particularly sought after by collectors.



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<u>ITEM NO.</u>	<u>DESCRIPTION</u>	<u>PRICE</u> US\$
A1-C	DRAGON GUN WITH BOXER GUNNERS AND MANDARIN OFFICER, c1900. 5 PIECES	\$ 68.00
A2-C	ROYAL CANADIAN ARTILLERY IN WINTER DRESS WITH 9PDR. SLEIGH GUN, c1900. 5 PIECES	\$ 68.00
A3-C	HYDERABAD ARTILLERY WITH 5.4" HOWITZER, c1897. 5 PIECES	\$ 68.00
A4-C	5" HOWITZER, c1897, WITH ROYAL FIELD ARTILLERY CREW. 5 PIECES	\$ 68.00
A5-C	ROYAL NAVY 2PDR. GUN AND LIMBER, c1900. CREW IN SENNET HATS. 6 PIECES	\$ 68.00
A6-C	PEKING 'INTERNATIONAL' GUN, CHINA c1900. CREW OF 2 U.S. MARINES, 1 BLUEJACKET, 1 ROYAL MARINE. 5 PIECES	\$ 68.00
A7-C	6" 30CWT. HOWITZER WITH SIEGE CARRIAGE EXTENSION & ROYAL GARRISON ARTILLERY CREW. 5 PIECES	\$ 79.00
A8-C	RUSSIAN ARTILLERY, CHINA c1900 WITH PUTILOV 7.62CM. FIELD GUN. 5 PIECES	\$ 68.00
A9-E	NO. 4 (HAZARA) MOUNTAIN ARTILLERY PIONEER MULES WITH HANDLERS AND EQUIPMENT. 12 PIECES	\$ 79.00
*A10-E	NO. 3 (PESHAWAR) MOUNTAIN ARTILLERY, GUNNERS ASSEMBLING 'SCREW GUN.' 6 PIECES	\$ 79.00

A11-E	40PDR. SIEGE GUN WITH R.G.A. CREW IN FOREIGN SERVICE ORDER. 5 PIECES	\$ 79.00
A12-J	ELEPHANT BATTERY, c1898, WITH 40PDR. SIEGE GUN PULLED BY 2 ELEPHANTS WITH MAHOUTS, GUNNERS ON LIMBER AND ON FOOT. 12 PIECES	\$315.00
A13-J	INDIAN OXEN TEAM, c1898, WITH 6.3" HOWITZER AND LIMBER, HANDLERS AND ROYAL GARRISON ARTILLERY CREW. 15 PIECES	\$315.00
A14-C	6" 25CWT. HOWITZER, c1906, WITH R.F.A. CREW IN SHIRT- SLEEVE ORDER. 5 PIECES	\$ 68.00
A15-C	JAPANESE FIELD ARTILLERY, CHINA, c1900, WITH OSAKA 77MM FIELD GUN. 5 PIECES	\$ 68.00
A16-C	'THE WOLF OF MAFEKING,' 5.5" HOWITZER WITH CREW OF MAFEKING DEFENDERS AND MAJOR PANZERA. 5 PIECES	\$ 68.00
A17-C	2.75" KRUPP FIELD GUN WITH BOER STAATS ARTILLERY. 5 PIECES	\$ 68.00
A18-G	OXEN DRAWN FIELD FORGE WAGON FROM ELEPHANT BATTERY WITH DRIVERS AND SMITH. 8 PIECES	\$120.00
A19-F	OXEN DRAWN STORES CART FROM ELEPHANT BATTERY WITH HANDLERS. 5 PIECES	\$ 99.00
#A20-H	SIERRA LEONE FRONTIER FORCE, c1901, WITH VICKERS 2.95" MOUNTAIN GUN IN 4 LOADS SLUNG FROM BAMBOO POLES. 18 PIECES	\$160.00
#A21-G	SCHNEIDER 7CM MOUNTAIN GUN, HORSE DRAWN, WITH FRENCH FOREIGN LEGION CREW. 6 PIECES	\$120.00
#A22-C	NO. 1 (KOHAT) MTN. ARTILLERY IN ACTION N.W. FRONTIER. 5 PIECES	\$ 68.00
#A23-C	30PDR. FIELD GUN WITH R.F.A. CREW, INDIA 1909. 5 PIECES	\$ 68.00
#A24-J	ELEPHANT PACKED 30PDR. IN 2 LOADS WITH WALKING ELEPHANTS, HANDLERS AND R.F.A. CREW. 10 PIECES	\$315.00

#A25-E	6.3" HOWITZER WITH F.S.O. CREW IN ACTION. 5 PIECES	\$ 79.00
C1-E	3RD MADRAS LANCERS, c1896, OFFICER, TRUMPETER AND SOWAR MOUNTED AT THE HALT. 6 PIECES	\$ 79.00
C2-E	3RD MADRAS LANCERS, 3 SOWARS MOUNTED AT THE HALT. 6 PIECES	\$ 79.00
C3-E	CHINESE IRREGULAR CAVALRY, c1900. 6 PIECES	\$ 79.00
C4-E	1ST (DUKE OF YORK'S OWN) BENGAL LANCERS, SKINNERS HORSE, OFFICER, TRUMPETER AND SOWAR CHARGING. 6 PIECES	\$ 79.00
C5-E	1ST BENGAL LANCERS, 3 SOWARS CHARGING. 6 PIECES	\$ 79.00
C6-E	CHASSEURS D'AFRIQUE, CHINA, c1900, MOUNTED, HALT. 6 PIECES	\$ 79.00
C7-E	2ND BOMBAY LANCERS, c1890, REVIEW ORDER, TROTTING, OFFICER, TRUMPETER AND SOWAR. 6 PIECES	\$ 79.00
C8-E	2ND BOMBAY LANCERS, 3 SOWARS, TROTTING. 6 PIECES	\$ 79.00
#C9-E	QUEENS OWN CORP OF GUIDES (CAVALRY). IN ACTION IN NW FRONTIER, BRITISH OFFICER, TRUMPETER AND SOWAR. 6 PIECES	\$ 79.00
#C10-E	QUEENS OWN CORP OF GUIDES, 3 SOWARS IN ACTION. 6 PIECES	\$ 79.00
C11-E	4TH BOMBAY CAVALRY, POONA HORSE, c1896. OFFICER, TRUMPETER AND SOWAR, MOUNTED HALT. 6 PIECES	\$ 79.00
C12-M	4TH BOMBAY CAVALRY, 3 SOWARS, MOUNTED HALT. 6 PIECES	\$ 79.00
C13-M	4TH BOMBAY CAVALRY, STANDARD BEARER WITH KOOSH-AB PERSIAN STANDARD	\$ 35.00
#C14-E	22ND SAM BROWNES CAVALRY (FRONTIER FORCE), OFFICER, TRUMPETER AND SOWAR. MOUNTED AND DISMOUNTED. 6 PIECES	\$ 79.00

#C15-E	22ND SAM BROWNES CAVALRY 3 SOWARS. MOUNTED AND DISMOUNTED. 6 PIECES	\$ 79.00
#C16-E	4TH LANCERS, HYDERABAD CONTINGENT (GORDONS HORSE) OFFICER, TRUMPETER AND SOWAR. CANTERING HORSES. 6 PIECES	\$ 79.00
#C17-E	4TH LANCERS (GORDON HORSE) 3 SOWARS. CANTERING HORSES. 6 PIECES	\$ 79.00
C18-E	AFGHAN MOUNTED TRIBESMAN, NORTH WEST FRONTIER. 6 PIECES	\$ 79.00
C19-F	10TH BENGAL LANCERS. CAMEL SOWARS & OFFICER, c1898. 6 PIECES	\$ 99.00
#C20-E	RUSSIAN COSSACKS, IN ACTION CHINA c1900. OFFICER AND TROOPERS. 6 PIECES	\$ 79.00
#C21-E	RUSSIAN COSSACKS, 3 TROOPERS IN ACTION. 6 PIECES	\$ 79.00
#C22-E	IMPERIAL JAPANESE CAVALRY, CHINA c1900. OFFICER AND TROOPERS, CHARGING. 6 PIECES	\$ 79.00
#C23-E	IMPERIAL JAPANESE CAVALRY, CHINA c1900. TROOPERS CHARGING. 6 PIECES	\$ 79.00
#C24-F	5TH BOMBAY CAVALRY. CAMEL SOWARS IN ACTION, c1897. 6 PIECES	\$ 99.00
#C25-E	BENGAL GOVERNOR GENERALS BODYGUARD. DISMOUNTED WITH HORSES. 6 PIECES	\$ 79.00
#C26-E	15TH BENGAL LANCERS, CURETONS MULTANIS, c1895. OFFICER TRUMPETER AND SOWAR, GALLOPING. 6 PIECES	\$ 79.00
#C27-E	15TH BENGAL LANCERS, SOWARS GALLOPING. 6 PIECES	\$ 79.00
#C28-E	MOUNTED INFANTRY, HAMPSHIRE REGT., IN ACTION KABUL 1880. 6 PIECES	\$ 79.00

K1-B	2ND PUNJAB INF., FRONTIER FORCE, c1890. COLOURS AND ESCORT REVIEW ORDER, AT ATTENTION, WITH BLACK REGIMENTAL AND QUEENS COLOURS. 7 PIECES	\$ 63.00
K2-A	2ND PUNJAB INF., c1890. INFANTRY AT ATTENTION, FULL EQUIPMENT, WITH N.C.O. AT ATTENTION, SHOULDER ARMS. 6 PIECES	\$ 55.00
K3-H	NO. 1 KOHAT MOUNTAIN BATTERY, c1897. FOUR MULES WITH HANDLERS AND 7PDR. GUN AND AMMO. BOXES, LED BY HALVIDAR. 9 PIECES	\$160.00
K4-B	14TH (PRINCE OF WALES OWN) FERROZEPURE SIKHS, c1906, COLOURS AND ESCORT. REVIEW ORDER, MARCHING. RED 'ZOUAVE' TUNIC, YELLOW FACING, RED QUITED TURBAN. 7 PIECES	\$ 63.00
K5-A	14TH (POW'O) FERROZEPURE SIKHS, c1906. REVIEW ORDER, MARCHING, FULL EQUIPMENT, WITH OFFICER. 6 PIECES	\$ 55.00
K6-B	20TH PUNJABIS, c1900. COLOURS AND ESCORT. REVIEW ORDER, MARCHING, RED TUNIC, WHITE FACINGS, BLUE TURBAN, WHITE FRINGE. 7 PIECES	\$ 63.00
K7-A	30TH PUNJABIS, c1900. REVIEW ORDER, MARCHING, BLANKET ROLL WORN ACROSS CHEST, WITH OFFICER. 6 PIECES	\$ 55.00
K8-B	34TH SIKH PIONEERS, c1903. MARCHING ORDER, SLUNG RIFLES, TOOLS IN BACK SATCHELS. QUITED TURBAN, KHAKI TUNIC, BLUE TROUSERS. 6 PIECES	\$ 63.00
K9-H	INDIAN ARMY SIGNAL, c1913. SIGNALLERS ERECT LIGHT POLES FROM TREE BEHIND THE TRICYCLE LINE LAYER WHILE THE SEATED TELEGRAPHIST CHECKS HIS EQUIPMENT FOR TRANSMISSION. MEANWHILE A HALVIDAR HANDS A MESSAGE TO A DISPATCH RIDER WAITING ON HIS DOUGLAS MOTORCYCLE. 12 PIECES	\$160.00
K10-B	ROYAL MARINE LIGHT INFANTRY, c1906. COLOURS AND ESCORT AT ATTENTION, REVIEW ORDER REGIMENTAL AND KINGS COLOURS. 7 PIECES	\$ 63.00
K11-H	3RD INFANTRY, HYDERABAD CONTINGENT, c1900. REGIMENTAL BAND. FULL DRESS RED TUNIC, GREEN FACINGS, KHAKI/GREEN/ORANGE TURBANS. 16 PIECES	\$160.00

K12-A	THE QUEENS OWN CORPS OF GUIDES (INFANTRY). FRONTIER FORCE, c1897. SUBADAR AND BUGLER WITH SEPOYS IN POSHTEEN JACKETS, ATTENTION, ORDER ARMS. 6 PIECES	\$ 55.00
K13-H	ROYAL ARMY MEDICAL CORPS BAND, c1900. FULL DRESS 'BLUES' WITH RED CROSS ARM BADGE. INCLUDES BOMBARDON. 16 PIECES	\$160.00
K14-H	3RD BOMBAY SAPPERS AND MINERS, c1903. A WORKING PARTY WITH TOOLS AND EQUIPMENT AND AN ELEPHANT AND MAHOUT MOVING A LARGE TREE TRUNK. 11 PIECES	\$160.00
K15-B	8TH RAJPUT INFANTRY, c1897. COLOURS AND ESCORT. ATTENTION. RED 'ZOUAVE' JACKET, WHITE FACINGS, BLUE TURBAN, FRINGED YELLOW. 7 PIECES	\$ 63.00
K16-A	8TH RAJPUTS, c1897. SEPOYS AND OFFICER WITH BUGLER. ATTENTION. 6 PIECES	\$ 55.00
K17-H	42ND DEOLI REGT., PIPES AND DRUMS, c1899. WHITE TUNIC, RED TROUSERS, PALE YELLOW TURBAN, STRIPED RED/BLACK. 16 PIECES	\$160.00
K18-D	20TH MADRAS NAT. INF., c1901. COLOURS AND ESCORT REGT., KINGS AND HONORARY COLOURS. MARCHING. 9 PIECES	\$ 75.00
K19-A	20TH M.N.I., c1901. OFFICER AND SEPOYS, REVIEW ORDER, MARCHING. RED TUNIC, FACED EMERALD GREEN, KHAKI TURBAN & KULLAH, GREEN STRIPES. 6 PIECES	\$ 55.00
K20-B	7TH BOMBAY INFANTRY (PIONEERS), c1901. REVIEW ORDER, ATTENTION, WITH EQUIPMENT, RED TUNIC, FACED WHITE, KHAKI TURBAN, RED KULLAH AND FRINGE. 6 PIECES	\$ 63.00
K21-B	6TH JAT LIGHT INFANTRY, c1903. COLOURS & ESCORT MARCHING, RED KURTA, WHITE FACINGS, BLUE, RED & YELLOW PUGRI. 7 PIECES	\$ 63.00
K22-A	6TH JAT LIGHT INFANTRY. OFFICER & SEPOYS, MARCHING ORDER, SLOPE ARMS. 6 PIECES	\$ 55.00
K23-H	40TH PATHANS, c1901. PIPES & DRUMS, MARCHING, KHAKI UNIFORM, GREEN FACINGS & PUGRI. PIPERS 'PLAID' IS KOHAT STYLE LUNGI IN BLACK WITH MULTI COLOUR ENDS. 16 PIECES	\$160.00

K24-E	MADRAS SAPPERS & MINERS. CHINA, c1900. MARCHING WITH PIONEER MULE & EQUIPMENT. 6 PIECES	\$ 79.00
K25-A	20TH PUNJAB INFANTRY, CHINA, c1900. MARCHING, SLUNG RIFLES, WITH OFFICER. 6 PIECES	\$ 55.00
K26-C	U.S. MARINES, MOTORCYCLE SQUAD, c1912. 1 RIDING 'FLAT OUT,' 1 PATROLLING, 1 STANDING WITH HARLEY DAVIDSON MOTORCYCLES. 3 PIECES	\$120.00
K27-F	1ST SIKH INFANTRY, CHINA, c1900. HELIOGRAPH SIGNALLERS & EQUIPMENT MULE. 6 PIECES	\$ 99.00
K28-A	U.S. INFANTRY, COLD WEATHER GEAR, CHINA, c1900. MARCHING SLOPE WITH OFFICER. 6 PIECES	\$ 55.00
K29-B	19TH PUNJAB REGIMENT, c1902. COLOURS & ESCORT, MARCHING. 7 PIECES	\$ 63.00
K30-A	19TH PUNJAB REGIMENT, c1902. MARCHING, RED 'ZOUAVE' TUNIC, BLUE FACINGS, BLUE TURBAN & RED KULLAH. 6 PIECES	\$ 55.00
K31-A	55TH COCKES RIFLES (FRONTIER FORCE), c1903. MARCHING TRAIL WITH OFFICER. RIFLE GREEN UNIFORM, SCARLET FACINGS. 6 PIECES	\$ 55.00
K32-H	55TH COCKES RIFLES (FRONTIER FORCE), c1903. PIPES & DRUMS RIFLE GREEN UNIFORM, FACED SCARLET, DARK GREEN & SCARLET TURBANS. 16 PIECES	\$160.00
K33-A	96TH BERAR INFANTRY (HYDERABAD), c1909, RED KURTA, GREEN & YELLOW PURGI & CUMMERBUND. MARCHING SLOPE WITH OFFICER. 6 PIECES	\$ 55.00
K34-A	127TH BALUCH LIGHT INFANTRY, c1903, OFFICER & SEPOYS, ATTENTION. DARK GREEN KURTA, RED 'BALUCHI' TROUSERS, WHITE GAITERS, DARK GREEN TURBAN, RED KULLA & CUMMERBUND. 6 PIECES	\$ 55.00
K35-B	45TH RATTRAYS SIKHS, c1897. COLOURS AND ESCORT, REVIEW ORDER MARCHING WITH REGIMENTAL AND QUEENS COLOURS. 7 PIECES	\$ 63.00

K36-A	45TH RATTRAYS SIKHS, c1897, REVIEW ORDER, OFFICER AND SEPOYS. 6 PIECES	\$ 55.00
K37-B	15TH LUDHIANA SIKHS, c1903, COLOURS AND ESCORT, ATTENTION WITH REGIMENTAL AND QUEENS COLOURS. 7 PIECES	\$ 63.00
K38-A	15TH LUDHIANA SIKHS, c1903, OFFICER AND SEPOYS, REVIEW ORDER, ATTENTION. 6 PIECES	\$ 55.00
#K39-A	4TH GURKA RIFLE REGT., c1895, OFFICER AND RIFLEMEN, ATTENTION. 6 PIECES	\$ 55.00
#K40-B	8TH MADRAS INFANTRY, c1897, COLOURS AND ESCORT, MARCHING WITH REGIMENTAL AND QUEENS COLOURS. 7 PIECES	\$ 63.00
#K41-A	8TH MADRAS INFANTRY, c1897, OFFICER AND SEPOYS, REVIEW ORDER, MARCHING. 6 PIECES	\$ 55.00
K42-H	ROYAL MARINE ARTILLERY BAND, c1903. FULL DRESS 'BLUES' AT ATTENTION. 16 PIECES	\$160.00
K43-E	26TH MIDDLESEX VOLUNTEER CYCLISTS, c1899. OFFICER ON TRICYCLE WITH 3 VOLUNTEERS ON BICYCLES. 4 PIECES	\$ 79.00
K44-H	ARMY VETERINARY CORPS, c1900. 2 HORSE-DRAWN AMBULANCE WITH 'SICK' MULE AND HANDLER, VET. OFFICER, BLACKSMITH AND DRIVER. 8 PIECES	\$160.00
P1-L	ROYAL ENGINEERS EXPERIMENTAL BALLOON UNIT, c1894. FULLY RIGGED OBSERVATION BALLOON AND CREW WITH TELESCOPE AND SIGNALLING EQUIPMENT. COLONEL TEMPLAR, C.O. OF EXPERIMENTAL UNIT. OFFICER AND GROUND SIGNALLERS WITH EQUIPMENT. FOUR HORSE WINCH WAGON WITH RIDERS AND WINCH GROUND CREW. 18 PIECES	\$550.00
P2-K	ROYAL ENGINEERS BALLOON GAS WAGON UNIT, c1894. TWELVE CYLINDER GAS WAGON, MADE TO ORIGINAL R.C.D. DRAWINGS, WITH FOUR HORSE TEAM AND RIDERS, GAS SUPPLY WORKING PARTY. 12 PIECES	\$350.00

P2B-H	GAS WAGON AND EXTRA GAS SUPPLY WORKING PARTY AND 'ADD-ON SET' TO P2/4 WITH ALL NEW FIGURES P4B AND COLLECTING VALVE CHEST. 9 PIECES	\$160.00
P3-L	BOER WAR OBSERVATION BALLOON UNIT, c1900. COMPLETE UNIT AS AT P1 IN FOREIGN SERVICE ORDER WITH OFFICER IN PLACE OF COL. TEMPLAR.	\$550.00
P4-K	BOER WAR GAS WAGON UNIT, c1900. AS P2 IN FOREIGN SERVICE ORDER.	\$350.00
P5-H	ROYAL ENGINEERS BALLOON AND GAS WAGON CREWS. FIGURES FROM P1/2 ONLY. 16 PIECES	\$160.00
P6-H	BOER WAR BALLOON AND GAS WAGON CREWS. FIGURES FROM P3/4 ONLY. 16 PIECES	\$160.00
#P7-H	R.E. AND INDIAN ARMY WORKING PARTY, c1901. OFFICERS, SAPPERS AND INDIAN SEPOYS IN VARIOUS POSES WITH EQUIPMENT AND TOOLS. THESE FIGURES CAN BE USED WITH BALLOON AND GAS WAGON UNITS.	\$160.00
P8-J	ROYAL ARTILLERY, FOREIGN SERVICE ORDER. INDIA, c1906. 6 HORSE GUN TEAM WITH RIDERS AND MOUNTED OFFICERS. Mk I L HEAVY SHAFTED LIMBER AND 6" 26CWT. HOWITZER. STANDING HORSES. 15 PIECES	\$325.00
P9-J	HYDERABAD FIELD ARTILLERY, INDIA, c1897. 6 HORSE GUN TEAM WITH FULL DRESS INDIAN DRIVERS AND MOUNTED OFFICER. WALKING HORSES WITH SHAFTED LIMBER AND 9PDR, FIELD GUN. 15 PIECES	\$315.00
P10-K	ROYAL CANADIAN ARTILLERY, c1890. 6 HORSE GALLOPING GUN TEAM WITH SLEIGH MOUNTED LIMBER AND 9PDR. RIFLED MUZZLE LOADER GUN. 8 MAN CREW AND MOUNTED OFFICER IN WINTER GREATCOATS AND FUR CAPS. 17 PIECES	\$350.00
P11-J	ROYAL FIELD ARTILLERY, c1900. 6 HORSE GUN TEAM AT THE HALT WITH RIDERS AND MOUNTED OFFICER. FULL DRESS WITH BALL TOP HELMETS. POLE LIMBER WITH 5" HOWITZER.	\$315.00
#P12-K	ROYAL ENGINEER FIELD TELEGRAPH SECTION AND WORKING PARTY, c1903. FIELD TELEGRAPH WAGON AND CABLE LAYING WAGON WITH HORSES AND RIDERS. TELEGRAPH OPERATING SECTION AND LINE AND POLE WORKING PARTY WITH OFFICERS, N.C.O.'S, SIGNALLERS AND SAPPERS, POLES, CABLES AND OTHER EQUIPMENT. 35 PIECES	\$350.00

#P13-L

FOWLER STEAM CRANE ROAD ENGINE, c1903. THE MAGNIFICENT STEAM TRACTION ENGINES WITH FRONT FITTED CRANE JIBS WERE THE TRUE 'STEAM SAPPERS' OF THE LATE VICTORIAN AND EDWARDIAN PERIOD. OUR MODEL IS OF THE JOHN FOWLER & CO. (LEEDS) LTD. CLASS B6 WITH DETACHABLE CRANE JIB, STEEL PLATE AND GIRDER LOAD, R.E. CREW, OFFICER AND WORK DETAIL. 11 PIECES

\$550.00

P14-K

ROYAL CANADIAN ARTILLERY, c1890, 6 HORSE TEAM AT THE HALT WITH SLEIGH MOUNTED LIMBER AND 9PDR, RIFLED MUZZLE LOADER. 8 MAN CREW (3 ON TEAM HORSES) WITH 5 MEN DISMOUNTED AND PUTTING GUN INTO ACTION. ALL FIGURES IN WINTER GREATCOATS AND FUR CAPS. 16 PIECES

\$350.00

