



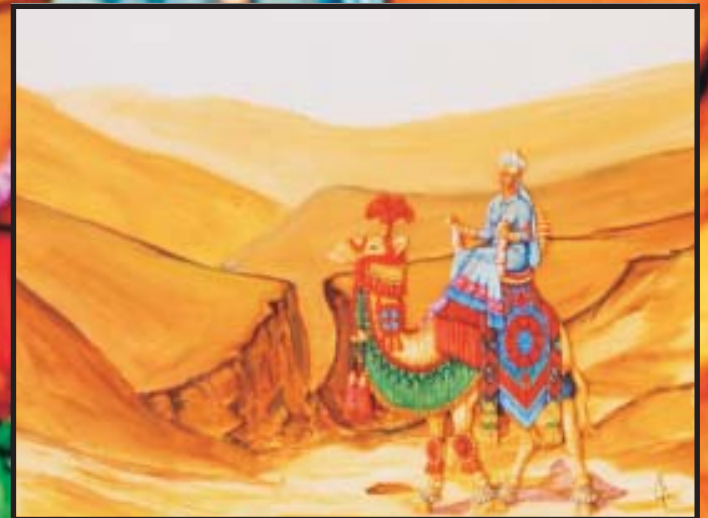
The British Flat Figure Society

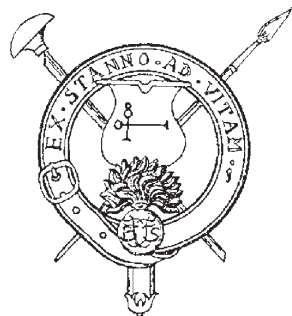
Journal

No 68 February 2003



Euromilitaire
2002





Journal

of
**The British Flat Figure
Society**

Journal No 68 February 2003

Society Contacts

Please send all information to be published in the Journal to **Jerry Mortimore**. All other correspondence with the Society should be addressed to **Michael Creese**. Society Sales are handled by **Michael Creese**, to whom any inserts for the Journal should also be sent. Orders or questions about the Bulk Ordering Service should be sent to **Ed Humphreys** and membership applications and renewals go to **Colin Baines**. All addresses can be found on this page.

The next Journal

The copy deadline for the next Journal is 28 April 2003 and the publication date is 19 May 2003.

Annual Subscriptions

U.K. members: £12.00, European members: £14.00 Overseas members: £17.00 (by air mail). Subscriptions are due for renewal in January every year.

Payment of Subscriptions can be made by cheque, Postal Order or International Money Order made out in Sterling and payable at a named UK bank. **Under no circumstances can we accept foreign currency cheques.** We can, however, accept payment in paper currency e.g. Dollars or Euros from the EEC, etc., but please add the equivalent of One Pound Sterling to cover conversion costs. Cheques etc should be made payable to the British Flat Figure Society and sent to the Membership Secretary.

The opinions expressed within this Journal are not necessarily those of the Editor, the Committee, other officials, or the British Flat Figure Society.

Contact *The committee and Area Representatives of the Society*

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Back cover. Knowle 2002.
Dioramas by Mike (Cannock) Taylor and figures by John Harrild. (I am not sure about the 'King' - is it Barbarossa? If I have wrongly attributed it to John, I will be happy to print a correction.)

Editorial

Well, here we are. Another year is under way, and here is our first Journal, I hope you all find something to enjoy in it.

We have some pictures from Euromilitaire and some more of Graham Dixey's pictures from Knowle last year on the back cover. Some more of Gianpaolo's beautifully painted flats can be found on page 21.

I am afraid you have had to put up with another of my little themes in this issue - if you want to stop me waffling on you will have to get some articles in to me, we were a bit short for this issue. Don't forget - all articles, large or small, gratefully received.

A Kulmbach year again, I am really determined to go this year as I have missed the last few.

For our own meeting at Knowle this year we have come up with one or two ideas for a change of format, see the panel below.

Several of our members were at the North Herts annual competitions at Letchworth. I enjoyed the day, as usual, and there were some nice figures on display.

There is still a vacancy for another *ex officio* committee member - contact Michael Creese if you are interested. The duties are not onerous, one committee meeting per year.

ferry

Obituary: Regret to advise you of the death, after a long illness of Derek Crook, aged 65, a member of the Hampshire Branch. A professional photographer, Derek photographed many figures for the Branch and for the Aldershot Branch of the BMMS of which he was also a member.

G.E. Bradford

The Annual Meeting Knowle 2003

The Annual meeting this year will be held at the Masonic Hall, Knowle, the venue used for the last few years, on Sunday, the 8th June.

The meeting is not restricted to members only; please invite anyone with an interest in attending.

As usual, the meeting will be non-competitive, a chance for members and friends to simply display their work in a friendly atmosphere. We do need as many people as possible to display some of their work. With no competitions and no judging there is no need to be shy, we all want to see what others are doing so bring your work along.

A new departure this year will be to have

a couple of separate displays - we thought we would have a break from demos.

The first display is to be on the Indian Army. Michael Creese, Ken Pipe and Jerry Mortimore are contributing photos, documents and artefacts and would welcome additional items.

Another suggestion for this year is a display of favourite reference works - perhaps you could bring a book on technique, or a particular period of history, or a country, regiment or historical person, or an artist who has influenced you. With the range of interests we have it should be an interesting selection.

Coffee, tea and biscuits will be available in the hall. There is a good pub next door.

*The Wimor series "Funeral Procession of Gustavus Adolphus"
painted by Gianfranco Speranza of Italy
Best in Show at Euromilitaire 2002*





The theme of this article is famous composers in tin figures. There are a number of sets and individual figures representing famous composers, but they are all German or Austrian. Unfortunately there seems to be no representation of French, Italian or any other country.

I intend only to review 30mm figures, there are large-scale figures from Historia Müller and I am aware of one large-scale figure of Chopin playing the piano, the only non-German composer I can find in tin.

Note: the pictures of painted flats are from the Scholtz website. Much of the biographical information was obtained from websites devoted to particular composers, too many to list.

Johann Sebastian Bach.

I shall start with Bach, as he seems to be the most represented. Johann Sebastian Bach was born in Eisenach in 1685. He was a Lutheran and composed much Church music, mainly for the Churches in Leipzig. He was employed as Cantor of St. Thomas' School in Leipzig from 1723. As such he had to train the choir and supply choristers and soloists to the four main churches in Leipzig. He later became *Kapellmeister* to the Dresden Court of the Electors of Saxony.

In the last decade of his life (he died in 1750) he became increasingly

involved with the Court at Potsdam where his son Carl Philip Emmanuel Bach was Court Musician to Frederick the Great. Bach went to Potsdam and composed music for Frederick the Great, even when Frederick was at war with the Elector of Saxony who was Bach's employer. His

by W.Otto.

Figure 2. A musical morning in the Bach household. Bach had quite a large family, although several died before or just after birth. Unger set 25 (Scholtz set 273/36). Designed Dr. Lehnart and engraved by W.Otto.



Figure 3. J.S. Bach improvising for Frederick the Great at his place of Sanssouci. Also in the set is Frederick the Great, C.P.E. Bach with the violin and J.J. Quantz (flute teacher to Frederick). Unger set (Scholtz set 273/38).

Figure 4 is the Coffee Cantata, as reviewed in the last Journal, which has been designed with J.S. Bach cast in the role of Herr Schlendrian. Unger set. Designed and engraved by W.Otto.

Figure 5 is of J.S. Bach playing the spinet and his son Wilhelm Friedemann playing the violin. Scholtz 101/410. Designed and engraved by Mohr.

Figure 6 is a single figure of J.S. Bach from Golberg. Figure GO2348.

most famous visit to Berlin was with his son Wilhelm Friedemann, when Bach improvised on a theme given to him by Frederick the Great, which he later elaborated into a much larger set of variations, presented to Frederick as the Musical Gift.

The Bach family was amazingly prolific in musicians; Bach researched his family tree and identified over sixty musicians and composers.

The Bach sets are:

Figure 1. J.S. Bach in 1730, as Cantor of St. Thomas, leads a group of choristers to a service in one of the churches of Leipzig, bringing with them a portable organ. Unger set 5. Designed F.K. Mohr, engraved





Frederick the Great.

Frederick was a great patron of the arts and a skilful flute player, commissioning many pieces of music for the flute. He is included here as he was an able composer in his own right, mainly of flute music.

Figure 7 shows a flute concert in progress at the palace of Sanssouci. Frederick is playing his flute watched by a number of courtiers and accompanied by a small orchestra, possibly with C.P.E. Bach on the harpsichord. The series by Bunzel, after the painting by Adolph von Menzel, is available from Scholtz as set 226/101.

Figure 8. Haydn playing at the Palace of Esterhazy. Kovar set, also available from Scholtz as set 231/113

Wolfgang Amadeus Mozart.

Mozart was a child prodigy. He was born in 1756. At an early age his father took the young Mozart and his sister Maria Anna (Nannerl) on a series of tours that took in Mainz, Frankfurt and Cologne then Brussels, Paris, London, Amsterdam, Zurich and more. The tours, although hugely successful, broke the health of all three. On their return to Austria, Mozart got a job with the Archbishop of Salzburg. When he died,

composers and one example is the set of characters from the opera 'The Magic Flute' by Unger. Here are Tamino and Pamina, The Queen of the Night, Zoroastro, Papageno and Papagena. These figures are taken from the designs for the first performance in 1791.



Franz Joseph Haydn.

Born in 1732 in Austria. Haydn learned his craft as a chorister in Vienna. He was employed as Kapellmeister by Prince Anton Esterhazy of Eisenstadt in Austria, serving the Esterhazy family for many years in Eisenstadt and later at the new palace of Esterhaza built by the prince. Haydn composed an enormous number of symphonies and other works. For some years he had to compose a mass for the name day of one of the Prince's daughters. He visited England to great acclaim (and financial success) in the 1790's. He taught both Mozart and Beethoven. He died in 1809.

the new Archbishop Colloredo continued to employ Mozart but treated him very much as a servant. Mozart finally left to seek a career as a composer in his own right, with no rich patron to support him. His prodigious output is well known; music of all kinds was composed at a tremendous rate. He married Constanza Weber. He died at an early age in 1791.

Figure 9. The young Mozart, 7 years old, and his sister "Nannerl", 12 years old, during their tour. Scholtz set 100/151

Figure 10. Mozart and Constanza. by Wolfgang Hafer.

Figure 11. As a sort of sub-theme there are some figures directly related to



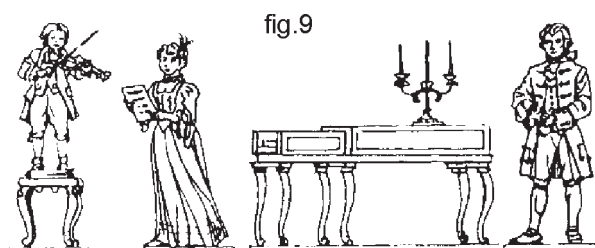
Franz Schubert

Born in Vienna in 1797 and died there in 1828. Studied with Salieri.

He showed a remarkable ability from an early age; by 1814 he had composed some significant music, including his first symphony. He was, however, forced to work as a schoolteacher for his father for financial reasons. By 1818 he was confident enough to break from school teaching and work as a



composer. He formed many friendships among the middle classes who were now emerging as an educated and influential





music-loving audience. He worked briefly as a music master for the Esterhazy family.

After his death at an early age, he was probably remembered more as a composer of songs – he effectively established the German Lied as a new art form in the 19th century. Much of his orchestral work remained unpublished until after his death.

Figure 12. Schubert by Scholtz 101/403.

Ludwig van Beethoven.

Born in Bonn in 1770, Died in Vienna in 1827. Beethoven was unquestionably one of the greatest of composers.

His early career was founded on his ability to play the piano, but he was composing from an early age, by 1801 he was well established as a composer. In 1802, however, he had something of a crisis with the realisation that he was going deaf and that his condition would worsen. He managed to overcome this depression and from then on a succession of major works poured forth. He was much impressed by Napoleon, dedicating his 3rd Symphony to him, but he became disenchanted with Napoleon when he created himself Consul and later Emperor so Beethoven changed the dedication to



simply ‘a noble patron’.

His only opera ‘Fidelio’ dealt with freedom and justice, and heroism, the heroine Leonora rescuing her husband from imprisonment.

In his final years, despite the isolation he felt resulting from his deafness, he composed some of his greatest works, including a setting of the mass and the 9th Symphony, the Choral, with its final movement a setting of Schiller’s ‘Ode to Joy’. When, early in 1827, he died, 10,000 are said to have attended the funeral. He had become a public figure, as no composer had done before. Unlike composers of the preceding generation, he had never been a purveyor of music to the nobility. He had lived into the age - indeed helped create it - of the artist as hero and the property of mankind at large.

Fig 13. Beethoven by Scholtz 101/402.

Johannes Brahms.

Born in Hamburg in 1833; died in Vienna in 1897.

Brahms was in, in some ways, a difficult composer. He was often reserved, logical and studious. He could not come to terms with the changing fashions in music, particularly the development of the programmatic symphonies, and he was an outspoken critic of the aesthetic principles

of Liszt and the New German school. He met Wagner, but their attitudes were too opposite to permit any friendship.

He attained public acclaim in 1869 with his 'German Requiem', a deeply felt non-denominational statement of faith composed, deliberately, in the German language. Other popular pieces included his 'Variations on the St. Antony Chorale' and 'Academic Festival Overture'.

Figure 14. Brahms by Scholtz 101/405.

Richard Wagner

Born in Leipzig in 1813; died in Venice in 1883.

Wagner is an interesting composer, hated and loved in equal measure. He was very political, being heavily involved in the Young Germany revolutionary movement and being banned from Germany for a number of years. He was ferociously anti-Semitic: publishing several books of a racist nature. He was much patronised by King Ludwig II of Bavaria, who paid his debts and helped him build the Bayreuth Festival Theatre. His life seems to have been quite lively, with sudden moves to escape creditors, imprisonment, political enemies, angry husbands and so on.

He is mainly remembered for his operas: always emotional, emotive and like nothing that had gone before. He is probably best known for his ‘Ring of the



Nibelung' cycle of four operas which, together, amount to some 18 hours of opera. It is held together by an immensely detailed network of themes, or leitmotifs, each of which has some allusive meaning: a character, a concept, an object etc. They change and develop as the ideas within the opera develop. They are heard in the orchestra, not merely as 'labels' but carrying the action, sometimes informing the listener of connections of ideas or the thoughts of those on the stage. There are no 'numbers' in the Ring; the musical texture is made up of narrative and dialogue, in which the orchestra partakes. The work is not merely a story about gods, humans and dwarfs but embodies reflections on every aspect of the human condition. It has been interpreted as socialist, fascist, Jungian, prophetic, as a parable about industrial society, and much more.

But he composed more than that. The Flying Dutchman is an early opera about redemption through love based on the eponymous legendary character. Later works were based on heroic stories: operas such as 'Lohengrin', 'Tristan and Isolde', 'Tannhäuser', 'Parsifal'. For me, the 'Liebestod' from 'Tristan' sung by Kirsten Flagstad is the most emotionally charged and moving piece from any opera I have ever heard. In 'Tristan', Wagner, in depicting every shade of sexual love, developed a style richer and more chromatic than anyone had previously attempted, using dissonance and its urge for resolution in a continuing pattern to build up tension and a sense of profound yearning; Act 2 is virtually a continuous love duet, touching every emotion from the most tender to the most passionately erotic. *Figure 15.* Wagner by Scholtz 101/404.

There are a series of figures by Scholtz of the Ring of the Nibelung but these are more to do with the Germanic legends that Wagner drew on for his operas – there are no giants or dwarves. I am sure I have seen a set of 30mm figures for Lohengrin somewhere, but I can't track it down.

Johann Strauss

Today the Viennese waltz is associated primarily with Johann Strauss junior. Johann Strauss senior and Joseph Lanner are generally considered precursors of the genre, but this does not accurately reflect their role in the development of light music in the

fig 16



nineteenth century "Father Strauss" was born on March 14, 1804 in Vienna, where he also died on September 25, 1849. Strauss senior learned the craft of bookbinding as an apprentice, and as a child became familiar with the popular music of his time in his father's inn. Probably around 1823 he joined the violin trio of Joseph Lanner (April 12, 1801-April 14, 1843), which played at dances held in inns in the suburbs of Vienna. In 1827 Strauss left Lanner's band to found his own ensemble. His music proved so popular that he soon succeeded in establishing himself as an equal to Lanner. The two appeared separately with their orchestras in a number of Viennese entertainment halls before they jointly assumed the direction of ball music at the imperial court. Strauss went on numerous concert tours as far afield as England. In 1846 he was honoured with the title "Imperial and Royal Court Ball Music Director", which was created especially for him. Probably the most famous piece composed by Johann Strauss senior, who principally wrote waltzes and marches, is the "Radetzky March".

Siegbert Wagner edits a set of 40 figures of an afternoon concert conducted by "Vater Strauss" *Figure 16.* Series number 3021.

This concludes the sets I know of

relating to specific composers or composers specifically. There are some other possibilities.

Figure 17 is a Golberg set of Der Rosenkavallier by Richard Strauss, but I can find no figure to use as the composer. Similarly, Scholtz does some cancan dancers, but I can't find an Offenbach figure.

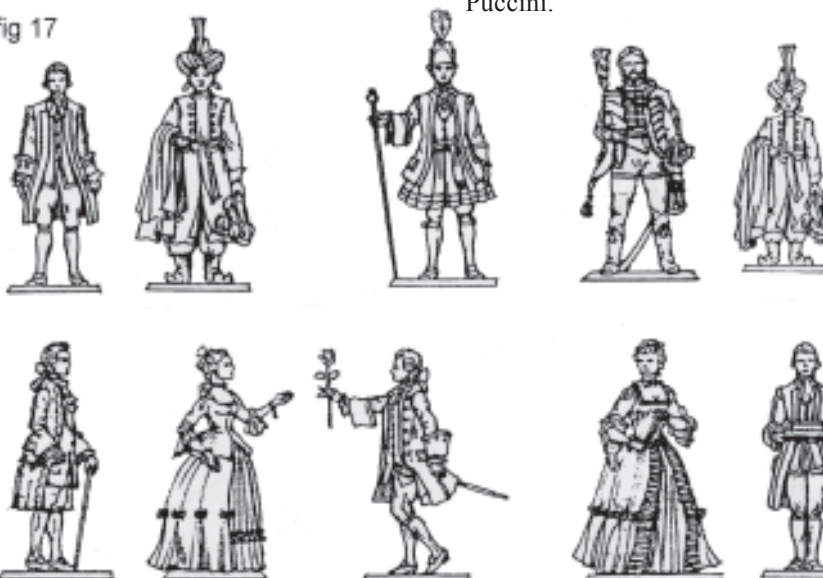
One possibility is to include the figure of the young Henry VIII from the Gottstein/Krog series "The Court of Henry VIII" *figure 18.* Henry was a composer of music, often credited with composing "Greensleeves", although I am not convinced. "Pastance with good companye" is one example of his music.

fig 18



What I would like to do is to follow the lead set by Geoff Bradford (Journal issue 33) where he set out to create all the Gilbert and Sullivan operas in diorama form. Maybe I could do something similar for Mozart or Verdi or Puccini.

fig 17



WHAT'S NEW?

New figures from the pages of Die Zinnfigur. All figures 30mm unless otherwise stated.

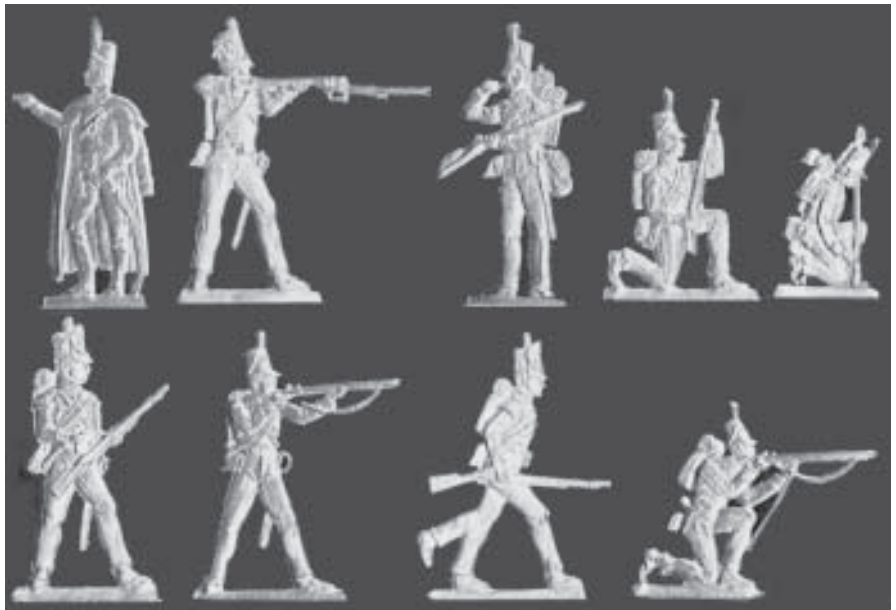
On this page we have six new large scale figures from Historia Müller in their Commedia dell'Arte series. I really wish I could include these in colour. Punch is rainbow-hued in stripes of mauve, blue, yellow, white, red and green. Rugantino wears a black jacket lined white with a red and white shirt. His trousers are yellow with black dots and he has one red and one

white stocking. Balanzone is resplendent in black, his cloak lined with purple. Ragonda is beautiful: yellow and mauve underskirt and sleeves, red dress lined with blue and a red hat. Scaramouche is in black trimmed with blue. Flavio is all in dark green velvet with white lace. Superb. Available from Historia Müller, Lindenstrasse 39, 40789 Monheim.



WHAT'S NEW?

To start with we have some British, KGL or Hannoverian infantry from Hannelore Golberg, Christian-Rohlf's-Weg 11, 24568 Kaltenkirchen. Designed by Klaus Breyer, engraved by Rolf Grünewald.



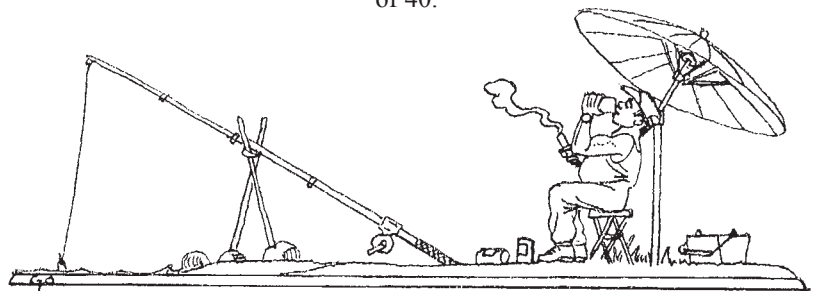
Below are figures from 'Reinfelder Zinnfiguren' Dieter Jantz, Paul v. Schönaich Str 52, 23858 Reinfeld/Holstein. Some angling scenes, bathing beauties and forest workers.

Opposite top is a 90mm Geisha, much tattooed, edited and designed by Ron Rudat, engraved by Regina Sonntag and available from Regina Sonntag, Eschenworther Weg 7, 29690 Gilten.

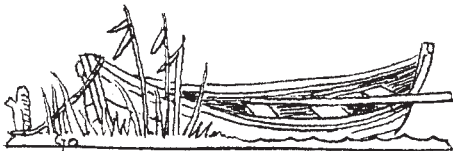
Finally, some Persian, Sassanid and Byzantine cavalry from Tappert, Neckarstrasse 9, 47051 Duisberg. Designed by Dr Ulrich Lehnart and engraved by Regina Sonntag.

Not illustrated are two large Santa Claus' from Tylinski and six Landsknecht pikemen in Pluderhosen from Krista Wohlmann, Invalidenstr 55A, 10557 Berlin, designed by W. Wohlmann and engraved by Rolf Grünewald. Part of a series of 40.

Next are three additions to the 'Flight From the East' series from E&G Tobinnus, Matthaikirchstrasse 58, 30519 Hannover. Designed by Herr Gorges and engraved by Grünewald.



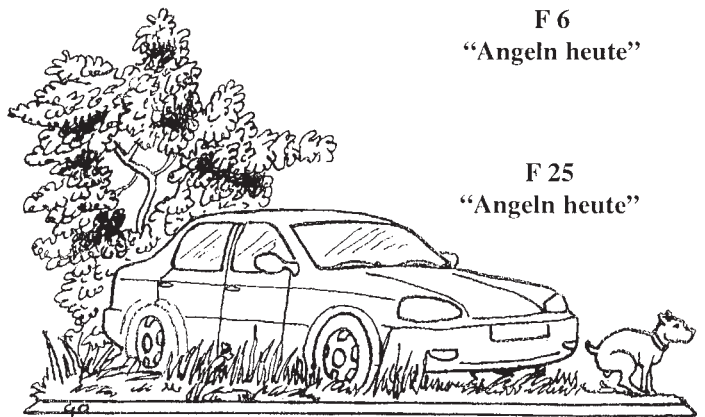
F 6
"Angeln heute"



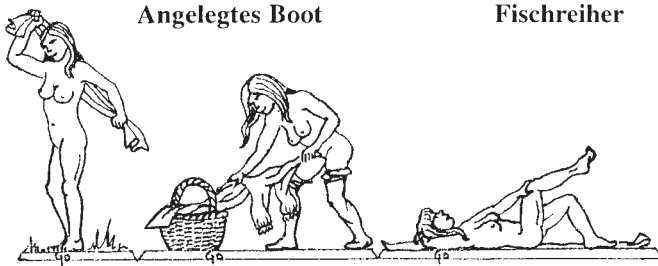
F 19
"Angelegtes Boot"



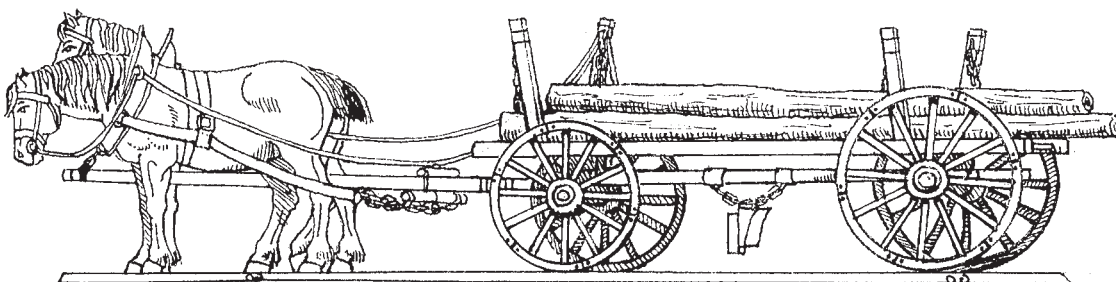
F 20 + 21
"Fischreiher"



F 25
"Angeln heute"

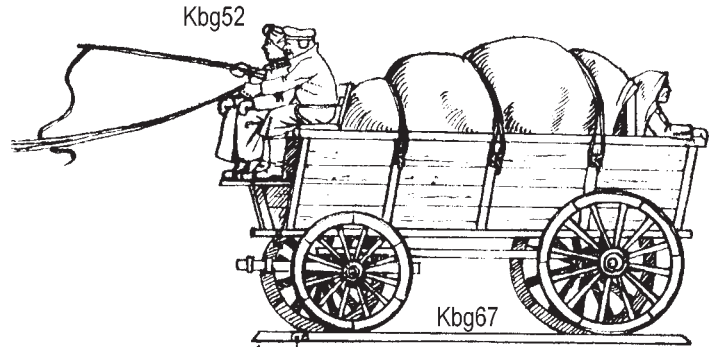
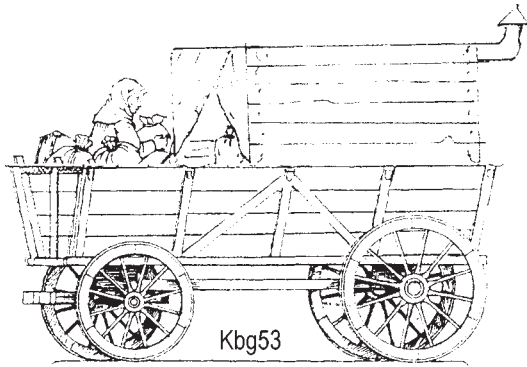
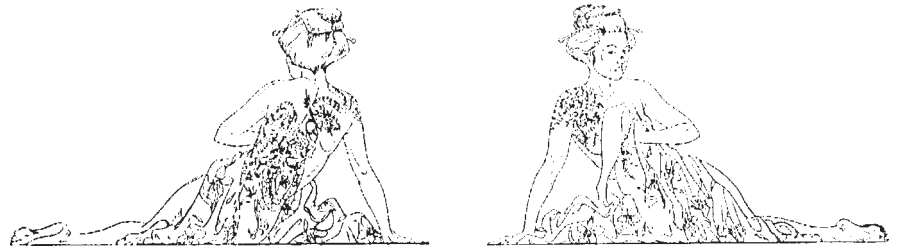


F 16, 17 + 18
Ergänzung und Ende der Serie "Überraschte Badenixen"

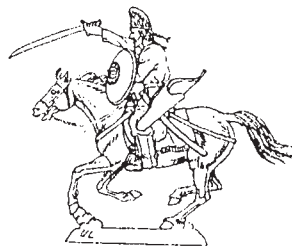


W 6
"Langholzwagen"
Ergänzung zur Serie
"Waldarbeiter"
("Die Zinnfigur" Nr.
2/2000, Seite 72)

WHAT'S NEW?



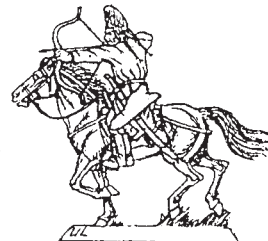
PK 1
Petschenegen-Fürst



PK 2
Vornehmer Petschenege



PK 3
Reiter mit Wurfspeeren



PK 4
Bogner mit Reflexbogen



PK 5
Bogner, Pfeil abgeschossen



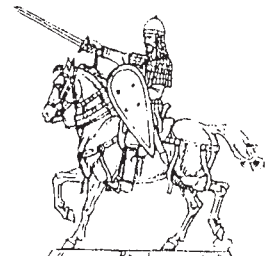
PK 6
Bogner mit Reflexbogen



PK 7
Bogner mit parthischem Schuss



PK 8
Reiter, stürzend



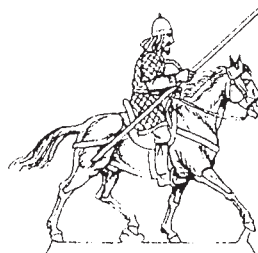
ByK 1
Offizier mit Lamellenpanzer (Klibanion)



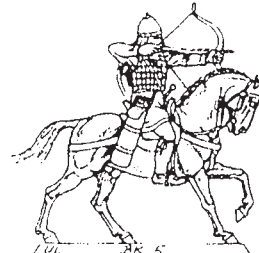
ByK 2
Fahne



ByK 3
Kavallerist mit Lamellenpanzer



ByK 4
Kavallerist mit Textilpanzer



ByK 5
Bogenschütze



ByK 6
Kavallerist, fallend

World War II in Flats or the Ramblings of a Non-Expert by Mike (Cannock) Taylor

Now should this article reach the pages of our Journal it's your fault! And I'm addressing the members of our Society who are EXPERTS and who haven't sent our esteemed editor an article just lately.

I'm NOT an expert. I'm a dabbler, a butterfly-brain, a Jack-of-all-trades and master of none. To become an expert one has to indulge in serious research and study, and soak up knowledge that can be regurgitated at will. And believe me I love to sit at the feet (figuratively speaking) of some of our flat experts when they are expounding the virtues of this or that editor; or maybe explaining how to achieve some marvellous effect with multi-coats of paint usually requiring the patience of Job – which I certainly haven't got. I also admire the flat collector who specialises and builds a superb collection of just one period of history and who at the same time gains an encyclopaedic knowledge of the campaigns and uniforms, etc., of the time.

But all this is not for me. No, I flit from flower to flower; supping nectar anywhere I can find it. And of course the place to find it in abundance is a certain place called Kulmbach. I love to go and have only missed one or two in the last 20 years. Sometimes I have gone with a substantial shopping list. But with many boxes of unpainted flats it does seem sensible these days to try and restrain oneself a little. But always at Kulmbach one discovers this or that gem that just has to be purchased. (Meanwhile your expert is searching avidly for one or two pearls of

great price to complete a set of figures carefully collected over the years.)

The articles in the Journal I enjoy most are those closely linked with a set or group of figures. Indeed such articles can easily spark me off in some new direction – but that's the joy of flat collecting!

Well you may ask what's all this leading up to? Let's get on with it! O.K.! O.K.! I go back to a visit to Kulmbach in 1999. A stand I always enjoyed looking at was the Retter stall. Sets of Retter figures were displayed in lovely dioramas – beautifully painted – a delight to see. Now, I had more or less dismissed the idea of World War II as something to get involved in. (For goodness sake! Haven't I got enough areas of interest without straying up further back alleys?) After all, the uniforms are drab and not very interesting. The war itself was particularly horrendous. No! Something to be left well alone. But then I saw a splendid diorama of some German Infantry in winter camouflage uniforms with a heavy tank painted in white. A snow scene! Now, I specialise in snow scenes. I'm not an expert you understand, but I will always do a winter scene if I get the chance. Well I just had to have this set. Ultimately I did produce one of my best dioramas using these figures (a part of this diorama appears in a photograph in Journal 58.) For years I had given up reading books about WWII. Surely nothing further could be said. Then I got hold of Antony Beevor's brilliant exposé on Stalingrad! Well one thing led

to another and I found I was reading a whole lot of new books about the War – several of them very good. So at the 2001 Kulmbach I deliberately set out to obtain some figures to make up into WWII dioramas. Sadly there was no Retter stand and I believe his figures are either unobtainable or hard to get.

So my first port of call was the Neckel stand. Those of you who visit Kulmbach know how you have to sit on a bench sifting through jumbled assortments of figures to find the flats you want at Neckel's. but it is quite good fun, and they are friendly and helpful. My plan was to create two or three dioramas, the first being the Blitzkrieg invasion of France, May 1940. Neckel have an excellent selection of German troops in assorted poses so I selected a dozen suitable ones. Another idea I had – prompted by recently read books was the War in North Africa. I really wanted some Desert Rats, the Eighth Army. But, alas, as far as I know no one makes these. But next to snow scenes I like deserts. So I had to settle for the Afrika Korps. Neckel does 24 figures, 10 in sun helmets (early part of the campaign) and 14 in the ubiquitous field cap. From the bit of research I did I noted that the troops were all either wearing one type of headgear or the other. So I purchased all 24 and decided to produce two dioramas (one of which is completed).

The Neckel catalogue has seven pages devoted to WWII figures. These include German Mountain Troops,



Paratroops, Cyclists, Motor Cyclists, etc. One page is devoted to the Italians, one to the Russians, and one to the British. Somehow, the British in 1940 uniforms are not very aggressive. Out of 36 about a dozen are falling or fallen, and 2 more are surrendering. Now, Jon Redley is a mine of information regarding the background to the flats world. He tells me that the British flats were designed/edited for the defeat of the British prior to Dunkirk (!) and obviously were created at that time. By comparison on the 4 pages of German troops only 4 or 5 wounded are shown!

There are other manufacturers who produce WWII figures and I would certainly have looked at the Retter figures if they had been available. The Golberg catalogue has several pages of figures and armoured vehicles, lorries, etc. and I acquired some of these for future use.

I did need some tanks to go with my fighting men. The solution for me and I'm certain not the only one was Tobinnus who produce some very good MkII Panzerwagens. (That's another thing by the way, I knew absolutely nothing about German tanks, so I've had to start swotting up about them. For anyone in my position requiring a bit of basic knowledge about tanks with loads of coloured illustrations I can highly recommend 'Tanks of World War II' by Jean Restayn—a French author.)

Now, I like 3-piece tanks. These are made up from three "slices" of lead, one for each set of tracks and bogies, and the third, the turret and the body of the tank, slot into these. This gives the vehicle a certain feeling of depth and solidity. (There are tanks produced as a single flat, but I am not very keen on these.)

For a change (or perhaps because I am now fully retired) I got down to brass tacks and commenced my diorama very quickly following my return from

Kulmbach. The dimensions of my box are 12"/30cm long, 5"/12cm high and 4.5"/11cms deep. Most of my dioramas end up about this size and I generally find will need about a dozen flats to make up a 3-D picture. I'll waste no time describing how to make a box as this can be found, if required, in Journal no. 52, February 1999.

Painting my figures was pretty straightforward. There is plenty of information on German uniforms of this period. I decided to use the early version with dark grey/black trousers and green/grey tunic. Some of my flats had their sleeves rolled up to the elbow.

I wanted to get the atmosphere of the time right. A hot early summer day, the irresistible surge through France of the German forces not forgetting the part played by the Luftwaffe. For the backdrop I decided on a village with a church and a factory being dive-bombed by Stukas. I also felt there was room for three Heinkel 111 bombers on a low level raiding mission.

I've tried to capture the atmosphere of the lovely rolling green countryside bathed in sunshine suddenly being submerged in the horror of war. In the groundwork I have included a smoking shell hole and a tree severed by a shell. The MkII Panzerwagen thunders forward, gunbarrel smoking. The highly trained Wehrmacht troops rush alongside with grenades, rifles and machine guns. What can stop them? In the bright sunlight shadows flicker across the grass. Throughout I have used strong bold colours which I think works well. (An unsolicited comment from Alastair Bantock was that I had captured the uniform colours perfectly, so that was very flattering!)

Now, readers who have never tried a box diorama, this was quite an easy one to do. I kept the groundwork simple

using bits and pieces manufactured for our friends in the model railway world for hedgerows and trees. As always I used plasticine – such a versatile modelling material – for my base cover and into which I inserted my figures and scenic additions.

Talking to people about dioramas I am aware that some folk really fight shy of painting the back scene – sometimes using that reason for not attempting a diorama. I am NOT an expert but I suppose I do have some skill and experience in this department. Have you an artist friend who could help?

Believe me, once you have got into the box diorama mode you'll never look back. And after all it is the perfect way to display your superbly painted flats!!!

Another bonus – only one side has to be painted.

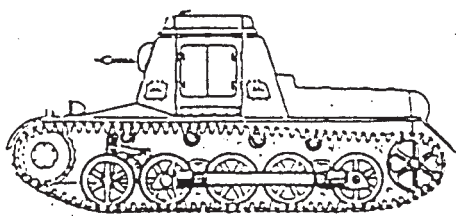
Well readers—BEWARE! Unless our Jerry Mortimore is bombarded with articles from you experts I am threatening to write a whole lot more Taylor-blurb on my Afrika Korps diorama for the next Journal.

Illustrations:

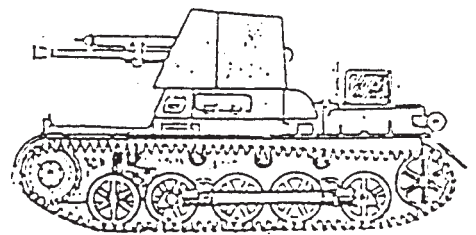
1. Infantryman pulling the pin of "Potato Masher" grenade. Code no. WH6b.
2. Infantryman with grenade and Karabiner 98K rifle. Code no. WH6c.
3. Infantryman inserting cartridge clip into his rifle. Code no. WH17c.
4. Infantryman firing rifle. Code no. WH13b.
- 5 & 6. Light Machine Gun team with 7.92mm IMG34 Machine Gun. Code nos. WH3a and WH3b.
- 7 & 8. Infantrymen rushing forward. Code nos. WH17a and WH1a.

All these pictures I have enlarged (and hopefully enhanced) come from the Neckel catalogue 1900-1945 page 63.

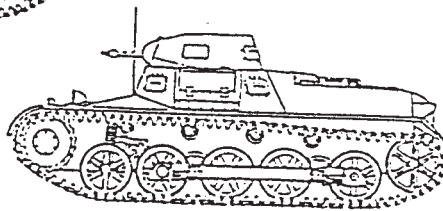




KI Pz Befw 1B

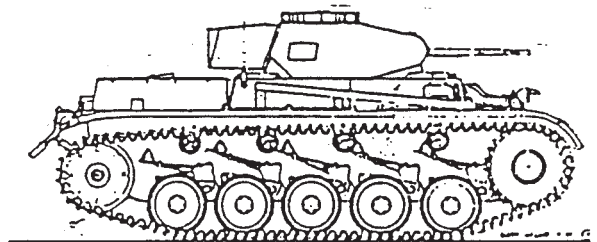


Panzerj. 1

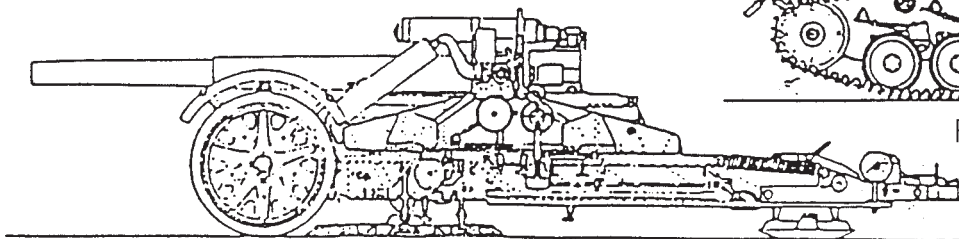


Pz. Kpfw 1B

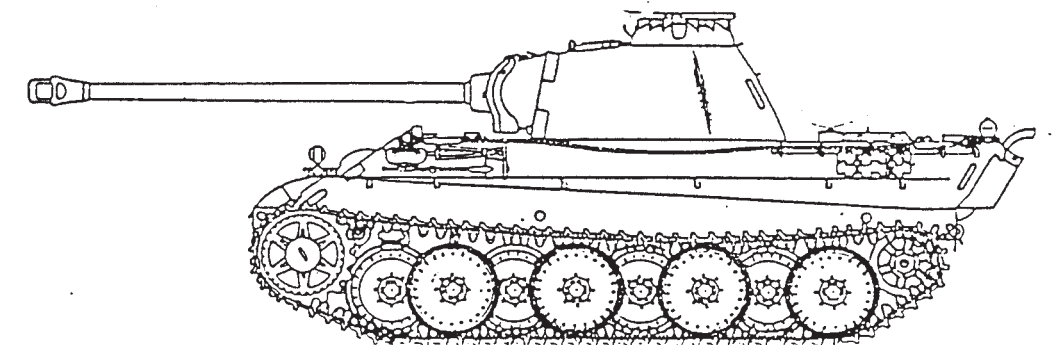
Heavy metal from Schlusser and Wohlmann catalogues.



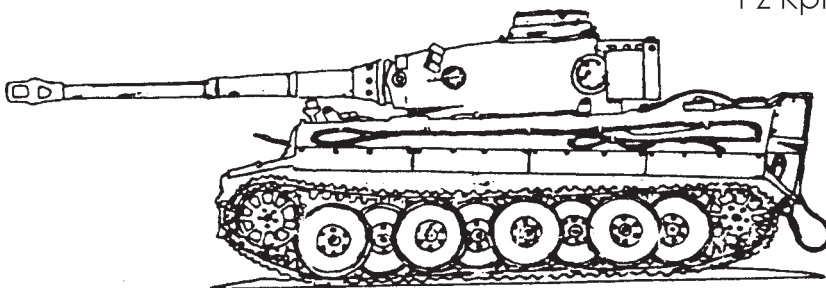
Pz Kpfw 2F



21cm Mörser K 1B

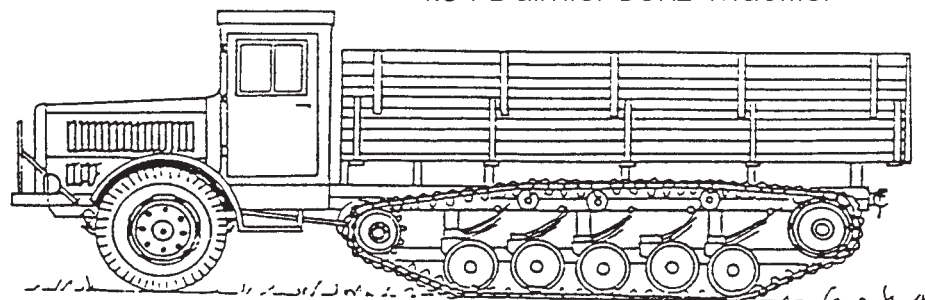


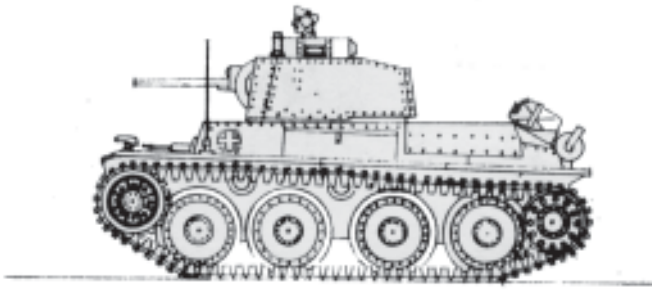
Pz Kpfw 5 Panther Ausf G



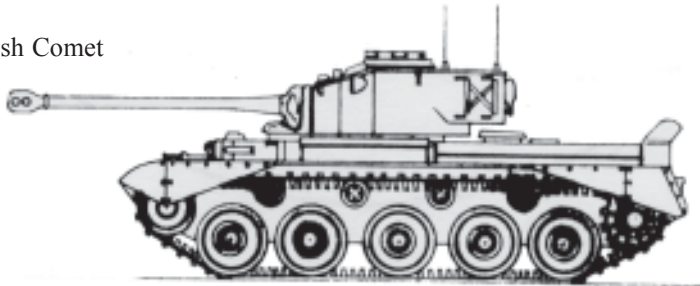
Sd Kfz 1 Tiger 1 Ausf E

4.5 t Daimler-Benz "Maultier"





Tobinnus tanks -
Pz Kpfw and British Comet



References:

“Blitzkrieg – From the Rise of Hitler to the Fall of Dunkirk” by Len Deighton. An excellent book on the subject.
“Tanks of World War II” by Jean Retayn. Publishers Histoire and Collections. (The publishers are French but the picture titles and information are in English.)

Uniform information:

“Army Uniforms of World War II” Blandford Colour Series.
“The German Army 1939-45 Vol 1 Blitzkrieg” Osprey.
These are just two of many books you might use.

Editors note: I have added some illustrations of tanks since I have a bit of space to spare.

ODDS&ENDS

From Mike C. Taylor:

On the 20th December last year my friend Carl Gruen telephoned me from America. He asked if I would contact the BFFS on his behalf and thank everyone who expressed their concern over his recovery. Carl, although recovering slowly, as he says, is fine and hopes to be back in action (in the hobby) soon. I told him if he was able to make this year's Kulmbach, I would line up a couple of girls for us. His reply was: 'Make mine about 20 years old!'

On that note I think it's okay to say Carl is making good progress.

Gianpaolo's email and website have changed to : bistulfi@orionesrl.it
<http://members.xoom.it/bistulfi/>

Wanted: Quadri Concept 75mm flat figures.

1. (LB1) Timbalier des Chasseurs á Cheval de la Garde (1er Empire).
 2. Murat and Ney. 1er Empire Etat Major.
 4. Colbert, d'Hautpol, Savary and Chouard. 1er Major 12/4 Empire.
- Willing to pay going rate plus P&P. Thank you.
Phil Haynes

Dick Jenkins has sold his moulds for the British Grenadiers to:
Michael Behring, Levenberg, Berliner Str. 23, 16259 Hohenland.

More websites for you:
Bonner Zinnfiguren (Friedrich Giessler)
Romans and viniculture:
<http://www.fg-zinnfiguren.de/>
Eisenbach Figurines
groups.msn.com/Eisenbachfigurines

DIARY DATES

One to get in your diaries - the Annual Meeting next year will be at Knowle on Sunday, June 8th 2003.

Kulmbach Zinnfiguren Bourse will be held over the weekend of 8th-10th August 2003

Euromilitaire will be held 20th-21st September 2003 at the Leas Cliff Hall in Folkestone.

-ADRIAN FORMAN - For sale

SEGOM PARIS: Mint in red carton or on card, some colour illus. Scarce. Inc postage to USA/Euro.

30mm sets: - All French historical subjects & titles.

1)“Un Mariage Noble au Xveme Siecle”. 15 piece inc groups. Colour/card.	£35-\$55-€55
2)“Les Drapeaux du Royaume de France Regt de Picardie 1500-1793”. 15.fig. card/colour.	£25-\$45-€45
3)“Les Hussards de Louis XV 1763-7.”. 18 mounted figs. B/W illus text. Card mounted.	£35-\$55-€55
4)“Fontenoy –Le Triomphe de Louis XV”. (Vernet).Deluxe blue box/colour.Many flags.18 figs	£55-\$80-€80
5)“Garde du Corps de la Maison du Roi 1745”. Black/White illus-text. Card. 17mounted figs.	£30-\$50-€50
6)“Les Chasses de Louis XV 1720-91”. 22 pieces inc groups Colour/card.	£40-\$67-€67
7)“Les Chasses de Napoleon III 1852-70”. 23 pieces. B/W illus-text. Card.	£35-\$55-€55
8)“Les Equipages de la Venerie Francaise”. 19C hunt.32 pieces inc groups B/W illus-text.Card.	£40-\$67-€67
9)“Le Premier Rgt D’Infanterie Anglaise a Waterloo 1815”. 19.fig. Red carton. B/W illus text.	£35-\$55-€55
10) Ditto but card/text mounted	£35-\$55-€55
11)“La Black Watch a Waterloo 1815”. 16 figs. B/W illus text. Red Carton.	£35-\$55-€55
12) Ditto but card/text mounted set	£35-\$55-€55
13)“The Scots Greys Charging at Waterloo 1815. 15 mounted figs. B/W illus/card.	£40-\$67-€67
14)“Les Trophees D’Austerlitz” 12 mounted + 4 foot 13 flags. Superb. Colour/card/text.	£55-\$80-€80
15)“Le Triomphe D’Achille”. Superb 6 chariot groupings + 3 foot. Card/text/colour.	£55-\$80-€80
16)“The Assyrian Kings Lion Hunt”. 2 chariots 3 mounted grouped figs + 6 Lions. Colour/card.	£40-\$67-€67
17)“Russian Cuirassiers Charging at Austerlitz”. 14 mounted figs inc flag. Red Carton.	£30-\$50-€50
18)“Chasseurs a Cheval de la Garde” 16 mntd figs inc kettledrummer, 4 trumpet/pennants & flag.	£35-\$55-€55
19)“Mounted Gendarme D’Elite.” 18 mounted figs inc kettledrums, 4 trump/pennants and flag.	£40-\$67-€67
20)“Hussards de la Reserve with Lasalle”. 17 mounted figs, inc flag, 2 trumpets, 3 captured flags.	£40-\$67-€67
21)“La Remise de L’Aigle de 1813 par Napoleon”. 30 figs + 3 mntd. B/W illus text. Red carton	£40-\$67-€67
22)“Pompieri Genie de la Garde Imp.” 2 Horse/crew carriages, 2 mounted + 12 figs. Red carton.	£45-\$75-€75
“La Mini Collection” (All with colour reproduction of painting on card mounted, cellophane wrapped).	
c)“Bonaparte au pont d’Arcole”. After Gros.	£4-95p-\$11-€12
d)“Officier de Chasseurs a Cheval de la Garde Imperiale”. After Gericault.	£4-95p-\$11-€12

*Thank you to all BFFS members that responded to my last advert, both with info, advice and trades/sales.

P.O.Box 163, Braunton. N.Devon. EX33. 2YF. Tel/Fax: 01271-816-177.

Email: aforman@freenet.co.uk

Memories in Blu: The Ferrarese Recollections by Roberto Scattolin

Part 1: Ferrara, an Historical Outline

I have always perceived – and more happily experienced – a particular linking, the strong influences and an ever-growing fascination, not to say a very special connection, for the walled town of Ferrara. The town itself extends the flowering brilliance of its architectural outline, and its centuries-old harmonious urban development, in a fertile plain located some six kilometres southwards of the line of the fluent waters of the River Po.

According to some consolidated legendary traditions, the very first denomination given to Ferrara was that of *Massalia*, and its remote origins date back to the time of its founders, the *Pelargi*¹, one of the most ancient people of Greece.

The *Pelargi* were a fierce and indomitable warlike race but, at the same time, the ablest merchants, very active labourers and potential conquerors in arms. They succeeded in developing refined commercial relations and partnerships with many centres of the Veneto, among them *Comacula*, the ancient Comacchio, and the mysterious town of *Spina*², nowadays completely disappeared.

Facing the unexpected period of decline of *Comacula*, and the disappearance of *Spina*, the *Pelargi* assembled their forces afoot and moved inland trying to locate an adequate site where to plant the foundations of a new settlement.

Such a secluded site was discovered at the point of San Giorgio, an

island amidst the great silence of a large marshy environment.

So the terms of the legend, but the origins of Ferrara were certainly very remote in antiquity, even if they do remain somewhat obscure to modern researchers.

It is almost acclaimed that the ancient Ligurians, or perhaps the Etruscans, were the first inhabitants of the largely unexplored swampy extensions.

At the time of the relentless advancing invasions of the Germanic tribes, especially after the terrific and bloody destructions perpetrated by races of Hunnish extraction led by their ferocious warrior-leader Attila³, the barbarians rapidly scattered their hordes through the northern plains of the Friuli and the Veneteia.

All was a string of devastating fires; villages and towns underwent the horrible consequences of lethal sacking and pillaging. The frightened fugitives thus escaped from the hostile incursions of the enemy cavalry parties, till reaching the line of the River Po, and even subsequently joining the primordial lake-dwellers at the point of San Giorgio.

At the time of the Longobards⁴, and then of the Franks, Ferrara appeared to be a prosperous trade centre of remarkable proportions.

The King Charlemagne⁵, after having defeated and captured Desiderius, the last king of the Longobard dynasty, presented the town to the temporal domain

of Saint Peter (774 AD). Ferrara became then a free commune; toward the middle of the XIII century (1240 AD), the princely family of the Estensi⁶ got the executive power and the military leadership in the urban district within the town walls.

With the XIV century, a golden age began for Ferrara. The generous and enlightened masters, the Estensi, gorgeously welcomed at their court poets, men of letters and artists; they renovated and significantly embellished the urban structural features of the town with magnificent palaces and admirable gardens, so to earn it the honorific title of “First Modern City of Europe”.

Furthermore, the Court of the Estensi diffused sparkling gems of humanity and culture flattering highly reputed personalities such as the learned figures of Ariosto⁷, Tasso⁸ and Boiardo⁹.

The XVI century saw the sudden flowering of such an intense and magnificent life-style that even the legitimate monarchs of France fervently aspired to become related to the Estensi aristocratic branch; and so it was that the Duke Ercole II d’Este took as his spouse no less than Renata, daughter of the powerful sovereign Louis XII.

Anyhow, such a continued display of luxury, and the easy squandering of riches, little by little impoverished the State’s revenues, and the fortune of the Estensi began a most sorrowful period of obscurantism.

Alfonso d’Este, that with skilfully



executed drainage works and outstanding canalisations saved from the marsh wide pieces of land, represented the last enlightened and magnificent *Principe* of this illustrious family which made of Ferrara one of the most authoritative state dominations in Italy.

After him, the Estensi annexed to their territorial possessions the Duchy of Reggio and Modena.



Dosso Dossi: Alfonso I

Textual references.

1. The *Pelargi* were an ancient population thought to have lived in Greece and in the Oriental Mediterranean basin (Caria in Asia Minor, Crete, Sicily), before the Hellenic people. They were known for the great fortifications they built with heavy rocky blocks (Pelargian or Cyclopean walls).

2. *Spina* was a very ancient town of Etruscan origins positioned on the Adriatic coast. The large *necropolis* was discovered in 1922.

3. Attila, King of the Huns (434-453 AD), called "God's Scourge", unified the Hunnish hordes, subjected the German populations and pushed his forces against the Western and Eastern Roman Empires. Defeated by the Roman General Aetius at the encounter of the Campi Catalauni (Chalons-sur-Marne, 451 AD), he was forced to withdraw to Pannonica. Descended to Italy, he laid siege to Aquileia and devastated the Veneto, but was stopped by the *Pontifex Maximus* Leone I at the River Mincio (452 AD).

4. The Longobards were a German population coming from the banks of the Northern Sea, and they invaded Italy (1st April 568 AD) under the undisputed military leadership of King Alboino. They founded a kingdom, with Pavia as their capital, lasting more than two centuries (568-774 AD).

5. Charles I, the Great (742-814 AD), was the son of *Pipino III, il Breve* (714-768 AD). He was crowned in Rome, by Pope Leone III, with the new title of Emperor of the Holy Roman Empire.

6. The Este were an ancient Italian princely family. They derived their name from the Paduan village given as a fief from Ottone I 912-973 AD) to the Obertenghi. The true founder of the family was *Alberto Azzo II* (died in 1097). With the adoption of his son, *Guelfo IV*, from the maternal uncle Duke of Corinthia, a family branch was transplanted in Germany, becoming the famous House of Guelph (from 1180 AD the House of Brunswick-Lüneberg), subsequently ascended to the throne of England (1714) as the House of Hanover. *Folco* (died 1128), a second son of Azzo II, continued the Italian line of the family, that made itself master of Ferrara in 1240 with *Azzo VII* (died 1264), and of Modena and Reggio (1288-1289) with *Obizzo II* (died 1293), affirmed itself among the most powerful of the peninsula with *Niccolo' III* (1393-1441), thus receiving with *Borso I* (1450-1471) the Ducal title from the Emperor Federico III (1452). Borso I and his brother *Leonello* (1441-1450) inaugurated that tradition of patronage that for nearly two centuries made Ferrara one of the most splendid centres of the Renaissance civilisation. With *Ercole I* (1471-1505), *Alfonso I* (1505-1534), *Ercole II* (1534-1559), and *Alfonso II* (1559-1597), such an highly reputed family reached the zenith of its fame.

7. Ariosto Lodovico (Reggio Emilia, 1474-1533) was the major poet of the Renaissance. Among his works, must be remembered the famous masterpiece *Orlando Furioso*. At the beginning of his career, he was in the service of the Cardinal Ippolito d'Este, then, from 1518, of the Duke of Ferrara, Alfonso I. In his name, he wisely governed the Garfagnana from 1522 to 1525. He spent the rest of his life in Ferrara, near his beloved woman, the Florentine Alessandra Benucci, married

in secrecy in 1527. Ariosto's works include the *Carmina*, the seven *Satires*, the five comedies: *Cassaria* (1508), *Suppositi* (1509), *Negromante* (1520), *Lena* (1528) and *Scolastica* (almost an unfinished work).

8. Tasso Torquato (1544-1595) was welcomed at the Estensi Court in 1565. He spent a couple of years (1577-1578) wandering in many parts of Italy, but came back to Ferrara. He was detained in a state of coercion for seven years (1579-1586) in the hospital structure of Sant' Anna. Noteworthy his works: the chivalry poem *Rinaldo the Rime*, the poem *Le sette giornate del mondo creato*, the tragedy *Re Torrismondo*, the *Dialoghi*, the *Lettere*, the bucolic drama *Aminta* (1573), the *Gerusalemme Liberata* (1575, then re-elaborated in the *Gerusalemme Conquistata*).

9. Matteo Maria, Count of Boiardo (1441-1494), a native of Scandiano (Reggio Emilia), was a famous poet. He lived in Ferrara, at the Estensi court, that entrusted him many offices. His most important work is the poem *Orlando innamorato*; he also composed a *Canzoniere*.



Titian: Isabella d'Este

Editors note: This is part 1 of a 3 part article. Parts 2 and 3 will appear in the next Journals

What's New Too

Book Review:

Kieler Zinnfiguren by Dr. Egon Krannich
 Published by Krannich. German text.
 ISBN 3-933124-10-7
 Price €34.75 from Scholtz. 141 pages.



This latest book in the series which includes works on Gottstein and F.K.Mohr is the first part of a 2-part series. As with the Mohr books, there will be a second book

with a detailed listing of all Ochel figures published mid 2003.

The book begins with a history of Kieler Zinnfiguren and Aloys Ochel. There are pictures of Ochel himself (top right), Erika Ochel, the Ochel factory and many supporters of Kieler Zinnfiguren, particularly after World War 2 and including our own Hugh Taylor (bottom right).

Then follow many details of Ochel flats, their design and packaging, well illustrated with designs, painted and unpainted flats, boxes and sets.

Finally, details and pictures of the designers and engravers who worked for Ochel, including Ludwig Madlener, Johannes Frauendorf, Ludwig Frank, Sixtus Maier - father and son, F.K.Mohr, Lucien Rousselot and Hans Georg Lecke. It is interesting to read that Frauendorf also worked for Ochel under the names H. Krebs and H. Kröger.

It has to be said that the Kieler range was huge and the quality was a bit variable. Many moulds had been well used. The figures illustrated do seem to have been selected to show off the best of Keiler.

And it has to be said that their best were very good indeed. Their series covered so many periods and subjects. Personality figures abounded, the Goths Totila and



Alarich for example. The capture of Joan of Arc, another fine set. Kieler chariots and war elephants are very good and are well illustrated in the book.

Older series in factory paint include a set of bullfighters and series based on the books of Karl May.

Certainly an interesting book, well illustrated and with a lot of information. It is a shame that the figures are no longer available, although there is mention in the book that, with an increase in interest from collectors, the story of Kieler Zinnfiguren may not yet have ended.



Prince Leopold I of Anhalt Dessau, known as the "Alt Dessauer" (3 July 1676 - 9 April 1747) was well-known for his crude sense of humour. At a ball he had a platoon of infantry march into the ballroom, correctly equipped and armed but naked apart from shoes and headdress. The soldiers presented arms and fired some salvos through the opened windows. The prince instructed the music to play again and he danced a Minuet, with drawn sword. When reproached by the Master of Ceremonies for the disturbance, he said he could not understand the excitement: "The chaps

are all present and correct." The series shows the moment the infantry fires the first volley through the open windows. Some distinguished society ladies are frightened and flee into the arms of companions or fall in faint. Some of the men are angry, others are amused and enjoy the joke.

Available from Berliner Zinnfiguren, 11 Knesebeckstrasse, Berlin
www.zinnfigur.com.
 Series no. 100/158 62 figures €79
 Scholtz figures are also available from Tradition of Mayfair.



What's New Too

The Latest From Glorious Empires.

Jacques Vullingsh has recently announced several new releases. In 54mm, there are two Napoleonic pairs: a French lancer in undress uniform pursuing a cossack (both enlarged Mignot figures) and a French Dragoon cutting down at a fallen Austrian infantryman. Also in 54mm scale are two Aztec warriors in

combat, covered in feathers, which should prove an interesting painting challenge.

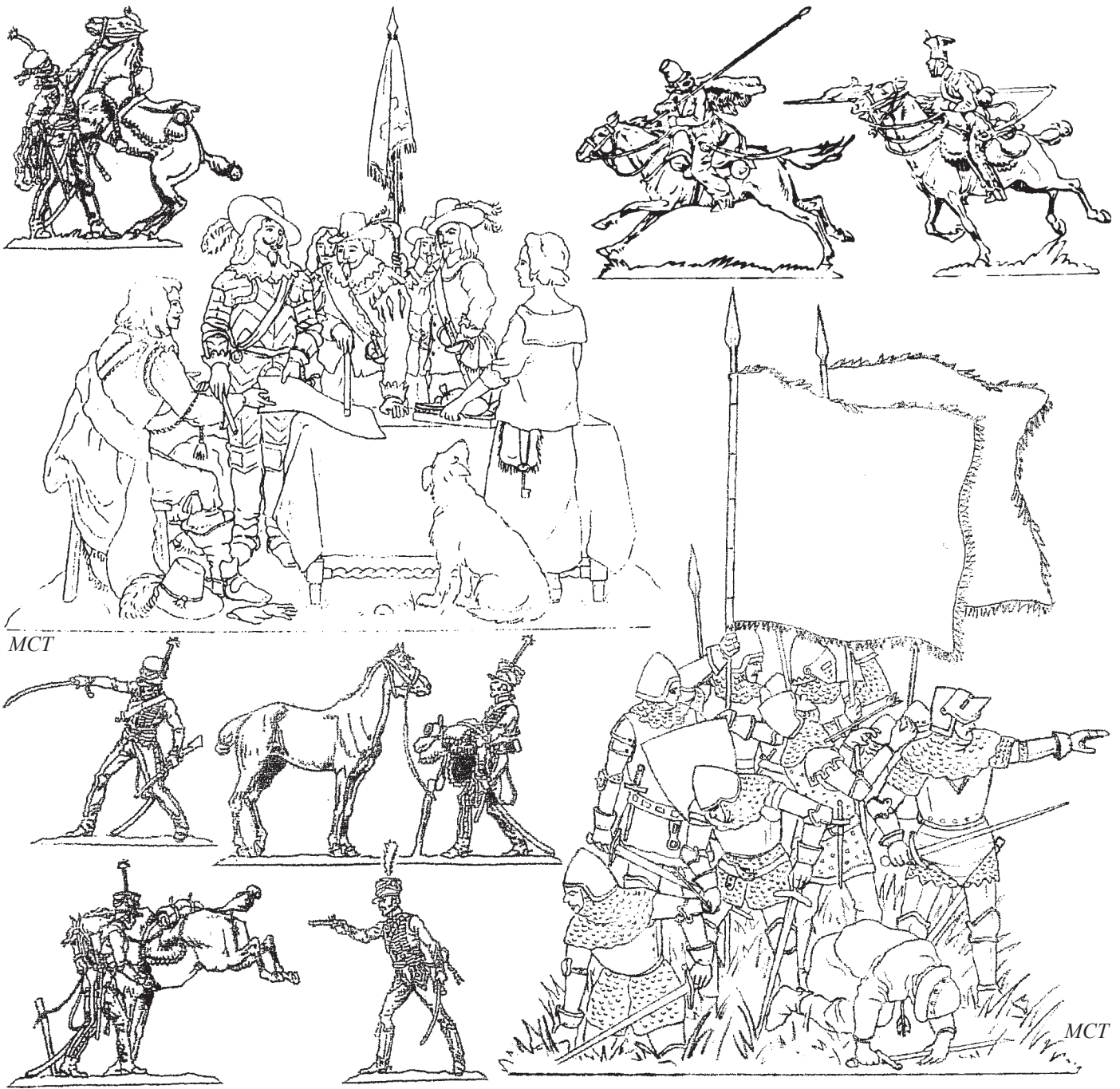
More vignettes have also been released. "Nicopolis, 1396" shows a group of knights under two large banners, under a hail of arrows. No heraldic detail has been engraved, allowing the painter to depict any conflict from this period. It would, for example, fit Agincourt, the Battle of Shrewsbury, Percy's Rebellion, Owain Glyndwr, or many others.

"Before Edgehill" depicts Charles I holding a council of war. "In Memoriam" shows three New York firefighters raising the Stars and Stripes above the rubble. An impressive 120mm

high, "Brothers" is a moving piece showing a Confederate infantryman cradling the dead or dying body of a Union cavalry sergeant. The groundwork features a kepi and a broken drum.

Lovers of 30mm figures have not been forgotten, with several mouthwatering sets about to be released. Already available is a set of French Line Chasseurs a Cheval or Hussars, around 1800-1805, saddling and mounting their horses, not all of whom are co-operative. Included in the same set are several figures fighting on foot with sabre or carbine.

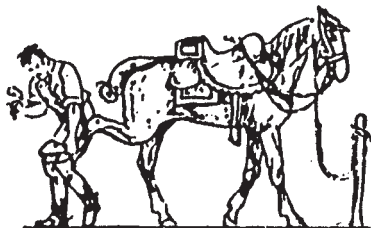
For further details, please contact Ed Humphreys



A Hidden Treasure: The Knoll Catalogue

by Gianpaolo Bistulfi

Maybe you have never heard of the Editor named KNOLL: he makes no advertisements, never exhibits at Kulmbach and that is a pity, because his catalogue is really interesting, even if dedicated almost exclusively to the Napoleonic French troops.



I discovered this Editor visiting the website of Mr. Alexander Baden, which I recommend to everybody because it is full of information and links for the flat figure enthusiasts: <http://zenk.com/zinnfiguren>.

Alexander made a meritorious work of research, reconstructing the list of all the figures of the dispersed THIEL catalogue, with the indication of the actual owners of the moulds. There is also a good number of colour plates with the drawings of the former catalogue coloured by Thiel himself.



The moulds of the former THIEL editor were shared among various Editors and, looking into the list, I realized most of the moulds were now in possession of Knoll and, after some difficulties, I obtained the catalogue.

This catalogue, even if it is more a collection of loose sheets and few pages are nearly unreadable, is fascinating, with full information about the designers and the engravers, and sometimes also the source where the figures were taken from (Buquoy). The figures are mainly engraved by L. Frank and Sixtus Maier and in many cases are really superb; the figures

produced are in general good quality, maybe because the moulds were not much used.

The most interesting feature is that the catalogue includes figures which you seldom see by other editors, ie: undress uniforms, Engineers, camp activities, etc.

Of course, you can also find popular subjects such as the French infantry figures but, in this case, you may have something special: the famous Brandt figures of marching and standing infantry, marching bands (also in mantel), including mounted officers and standards (many figures of these series have been re-engraved by Söllner and are available from Golberg).

I think a particular mention is due to the group of French engineers making a topographic measure with a pot-bellied officer, soldiers with maps and instruments. All figures superbly engraved by L. Frank (fig. 1).



In addition, there are several figures representing French artillery and medical service men in action, very realistic in undress uniform with forage caps. As for guns and carriages, it is necessary to search them in other catalogues, because in the Knoll's catalogue there is only a mortar, but tri-dimensional and rather primitive.

Again with the signature of L. Frank we find two series of French Engineers, marching and standing, complete with drummer and mounted or foot officer (fig.2).

In the series of undress figures, you will find more foot than mounted subjects: Hussars, Lanciers, Carabiniers, Cuirassiers, Gendarmerie d'Elite in a good variety of unusual postures: many of these figures are the copy of the Buquoy prints and if you have the relevant series of books you will find a precise painting

reference without too many research efforts.

Particular themes: Staff of the Duchy of Warsaw with Poniatowski, Adjutants and officers (fig.3); moreover 4 Mameluks with their rich and extravagant attire (fig.4).



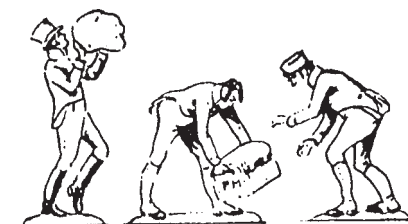
For winter dioramas, there is a wide selection of grenadiers, officers and band in mantels.

There are three mounted bands: horse chasseurs of the Imperial Guard (fig.5), Chasseurs, and Dragons; this latter series has the figures of the band to be mounted on a choice of separated horses.

For the non-military topics painters, I can mention some Napoleons and personalities of the French court, including ladies; there is also a wide series of civil subjects, I suppose designed as spectators of a military parade (these civil figures are shown in a separate part of the catalogue)

At the end, for English people tastes, there are three of Wellington's mounted Dragoons engraved by Frank (Officer, Trumpeter and Dragoon).

I hope I have whetted your appetite for this catalogue; interested persons may write (*only in German*), to: Ursula und Michael Knoll
Stauffenbergstr.13/1002
D -16761 Henningsdorf / Berlin
Germany



Figures from the Knoll catalogue.
Painted by Gianpaolo Bistulfi



fig.1



fig.5



fig.4



fig.2



fig.3



The Next Bulk Orders

New Reiger catalogue - orders before end of April 2003.

Catalogue: Price Band E

One of the first catalogues we offered in the early days of the Society was that of Karl-Werner Rieger. In the meantime, he has released so many new figures it is time we updated and released a new edition.

A large part of the catalogue is devoted to India, with Moghul infantry, cavalry and elephants, with parades and a

game of polo. From the Raj come Sikhs, Gurkhas, sepoy a heavy field gun drawn by elephants, and scenes of domestic life.

There are cavalry from the Thirty Years' War, Austrians from 1710-20, Prussian Landwehr and Freikorps, and several pages of Danish and Schleswig-Holstein troops of 1848-51 Other unusual

series include Lapps and their reindeer.

Then come larger scale figures, including an extensive range of clowns such as Charlie Chaplin and Marcel Marceau. Equestrian enthusiasts will enjoy the showjumpers, dressage riders, and jockeys in various poses, as well as a mounted figure of Murat



Hafer - orders before end of March 2003.

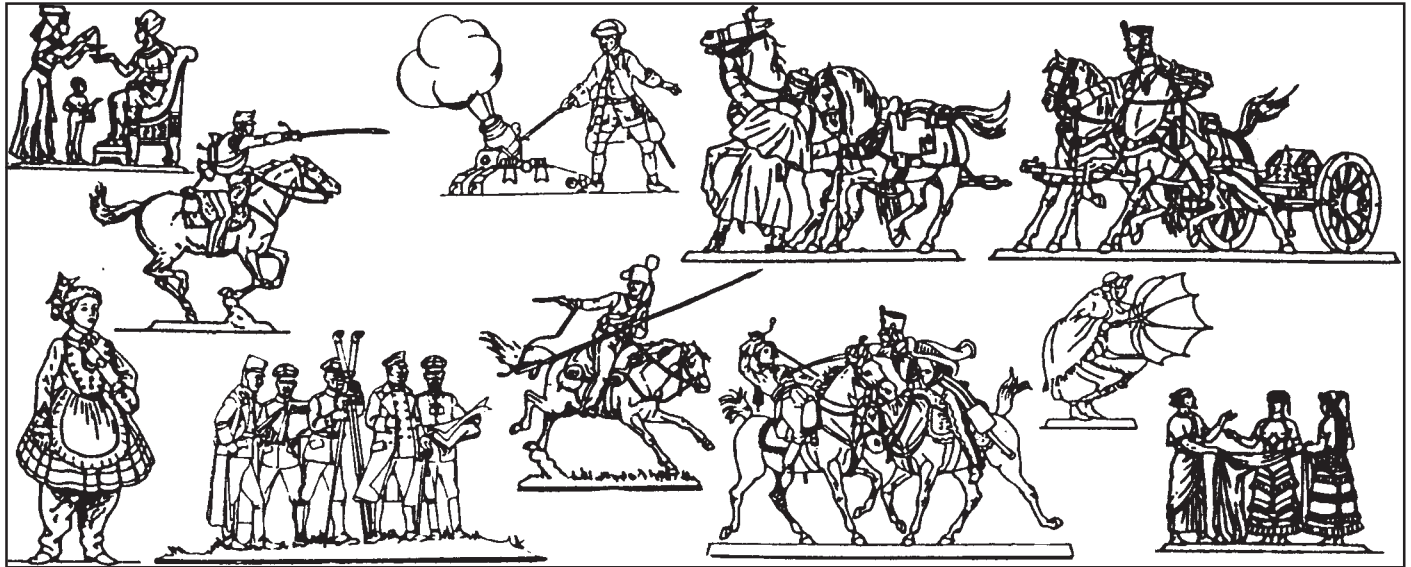
This really is a vast collection of figures to suit all tastes, but we only have room here for a brief summary. Among the Ancient sets are figures from Greek mythology, Cretans, Mycaenans, Odysseus, Romans, Assyrians, Arabs, and Egyptians. From the Exodus, we have Moses' discovery in the bullrushes, and the celebrations around the Golden Calf. Other biblical groups include Samson and Delilah, David and Goliath, David and Bathsheba, the Judgement of Solomon, Judith and

Holofernes, Susannah and the Elders, and the Dance of Salome.

There is a wide range of military figures of the highest quality. There are heavy cavalry, pikemen and arquebusiers from the late Sixteenth Century, Bavarian, Austrian, French, Hessen-Cassel troops of the Eighteenth Century, and some American Infantry of 1776. From the Napoleonic Wars, there is an extensive range of Bavarian Infantry, Cavalry, and Artillery, more Austrians, French,

Westphalians, and Cossacks.

There are many more figures from later in the Nineteenth Century, including Austrians and Danes of 1864, Bavarians and Hanoverians from 1866, and figures from the FrancoPrussian War. From around the turn of this century come Prussian, Bavarian, and Bavarian troops in Parade Dress. There are also figures in larger scales, including a very impressive set of French Cantinières of 1860.



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All catalogues should be obtained from **Michael Creese**. All prices quoted here include postage.

To use the Bulk Order System, make your selection of figures from the selected Bulk order catalogues **only** and send your order, giving as much detail as possible of page and figure number, and any title, to **Ed Humphreys**.

Only include a SAE (1st class) if you think Ed will not already have one of yours in hand. Don't send any payment until requested. Above all, be patient, as some orders take several months to come through.

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Gallery

*More pictures from Knowle, 2002, courtesy of Graham Dixey
Above, 2 dioramas by Mike (Cannock) Taylor, 'Afrika Korps' and 'Blitzkrieg'.
Below, 'King' and 'Death and her Familiar' by John Harrild.*

