ROSE MODEL SOLDIERS

This replaces all previous issues

HOW TO ORDER

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HOW TO CONVERT A ROSE MODEL

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

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

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

Of the conversions the simplest was figure (D), standing with arms raised.

The body and arms were made from the basic male figure (BAM 1).

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

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

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

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

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

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

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

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

When bending limbs to this extent it is necessary to partly cut through them. A leg is bent forward by cutting a "V" in the groin, (the deeper the cut the larger the bend,) and soldering after bending to the required position.

To bend back make the "V" cut at the base of the buttock, a right angled "V" cut behind the knee or in front of the elbow will allow a leg or arm to be bent to a right angle, only a momentary touch with the iron will be sufficient here to solder, or use araldite.

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

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

Cartridge pouches on the cross belt were filed from lead strip.

The fourth figure (A) a captive, required a little more work. The basic shape was obtained by using an American Zouave; the baggy trousers were extended by soldering down the ankles, the original shoes were simply filed down to the shape of bare feet, toes being picked out with a pointed tool.

Unwanted locating holes for equipment can be filled with either solder or araldite. The jacket was filed to resemble a waist length shirt, and cut away in front to resemble a bare chest.

The cartridge belt was added, then the arms bent as described above, and bound with fuse wire which when painted gave a realistic appearance of cord.
No.  MODEL | C | P
---|---|---
EG 1 | Officer, Pharaoh's Sardinian Bodyguard | B | N
EG 1a | Soldier, Pharaoh's Sardinian Bodyguard | B | N
EG 2 | Light Infantry archer marching | A | N
EG 3 | Heavy Infantry spearman | A | N
Special | Made from EG 2 body using plain arms and fan A 5 | 0 | 0

DRESS AND EQUIPMENT OF THE EGYPTIAN SOLDIER

THE SARDEINIAN BODYGUARD
The Sardinians were mercenaries employed as Pharaoh's personal bodyguard. They were swashbuckling, fierce-looking men with long hair and sideburns. Their helmets were bronze with ox horns. Their white shields had a black eagle. They were equipped with a shield, spear, and sword. The bodyguard was divided into four sections: front, rear, left, and right.

THE ORDINARY EGYPTIAN FOOT SOLDIER
Using mounted soldiers as cavalry, they took on the role of the ancient Egyptians. They fought on foot, often on chariots, and used both infantry and cavalry weapons. They were equipped with a javelin, long spear, and sword. The common foot soldier wore a shield, helmet, and sword. They were divided into four sections: front, rear, left, and right.

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

To make the hand hold the fan correctly, take a piece of wire the same size as the fan handle and press it in between the thumb and fingers of the hand, curving and bending as necessary to get it nicely into place. Look at your own hand holding a broom handle while doing this. When the thumb and fingers are nicely positioned, take a piece of wood and pass it against the fingers while firmly holding the wire to clasp the wire. This is always the best way to fit any part which is to be held by a hand, sword, spear, etc., for the ladies can all be fixed this way.

Those who wish to collect and paint the court ladies and musicians will find Model No. 4 of great assistance.
EGYPT
OF THE PHAROAHS
No. MODEL
GRE 1 Head of 5th Century, helmet pushed back C P
GRE 2 Nude warrior 5th Century with arm C P
GRE 3 Warrior 5th Century with arnicle shield C P

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

BASIC MALE AND FEMALE BODIES

No. MODEL
SAM 1 Male body as GRE 2, choice of heads from A
A list, bare "K" area
The bodies of these models are cast spreadlegged, and have to be bent into position as required.
The illustrations are of models made up for a dorama.

BAF 1 Woman, see hair styles a, b, c, illustrated A
BAF 2 Girl, hair as above plus A 17 A

ANCIENT GREECE (For the Beginner)

Around 2000 B.C. Crete became the Eastern Mediterranean what England was to the world during the days of her great sea power, a small island exercising great influence due to her navy. She exacted tribute from the surrounding mainland city states. (Greece by this time, and until it was finally made a province of Rome by the 1st Century B.C.) was composed of City States jealous of their independence and unwilling to combine into a nation and so lose their autonomy.

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

The people known as Mycenaeans who settled on the Greek mainland at Mycenae, Pylos, Tiryns and other centres early in 1600 B.C. traded with Crete and Egypt and soon became the cultural and military leaders while Crete declined. The Mycenaean culture was akin to that of Crete, and the flounced skirt with frontless bodice exposing the breasts as depicted on the Mother Goddess was worn not only by priestesses but by women of the King's household.

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

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

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

A list for Ancient

A 8 Arab type head with beard C
A 9 Elderly Hebrew head, braiding and bearded C
A 10 Greek head, young and lightly tanned C
A 11 Egyptian head, bald C
A 12 Egyptian young man C
A 16 Saxon young man, windswept hair C
A 17 Long page-boy wig by BAF C
A 18 Greek Arcile shield g C
A 19 Phoenician head with cap C
A 20 Greek high-plumed helmet, 6th Century B.C. C

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

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

At the bottom of Page 3 can be seen some miniature statuettes which have been created from GRE 2. These were made from the standard castings and bent to shape, the bending being helped by cutting away metal inside the bend. The small columns were cut from cane bars, and the paint tubes flattened out were used for the draperies. This is not recommended for beginners. The three models on the edge of this page are all made from the basic female BAF 1, and the three different hair styles have been used.

These models, unlike the previous ones mentioned, are comparatively simple to position. The models are cast in the same position as GRF 3 but with a head with no hair. Choose whichever wig you require: (a) long hair to waist, (b) two plaits, or (c) fied at back. The feet have plugs to fit into whichever base size you want. These figures were made up for a collection of Medallion people. The top one had the right leg bent forward and the left back to fit a walking base. She was fitted with the "a" wig and given an animal pelt around the waist, which was made from felt sheet. The coat was made from lengths of fuse wire whose ends been dipped in glue and then in fine sand to give the effect of corn ears.
THE CENTURION

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

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

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

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

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

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

THE ROMAN LEGIONARY

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

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

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

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

STANDARD BEARER (SIGNIFIER) WITH MANiple

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

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

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

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

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

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

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

THE CORNICEN AND TUBICEN

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

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

VELITE

The light infantryman (Velite) was used to balance the heavily armed legion-
ary up to about the 1st Century B.C. He wore a tunic of wool either unbleached
or vegetable dyed—so no very brilliant colours. A wolf or bear skin was worn
over a small helmet. The shield of wood covered with hide had a boss and rim
of iron or bronze. Sandals of leather. The model’s right arm is cast raised in
the act of throwing his javelin. Two pieces of wire are supplied with the model;
these can be cut to length and sharpened for the javelin and secured with
Araldite—one in the right hand, the other as if held behind shield.
MEDIEVAL 14th – 15th CENTURY

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

MKA 3, 4 AND 5 PAINTING INSTRUCTIONS:

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

The hood worn by this soldier was common in the Middle Ages and could be worn over the head like a balaclava helmet or hang behind. The long point hanging down was called a liripipe and was sometimes several feet long. The trunk hose were not knitted, but woven woollen cloth sewn to the shape of the leg thus the parti-coloured and striped hose. Originally it was found the hose fitted better if two or four shaped pieces were sewn up, and then as always with fashion someone tried the effect of using different colours in the same garment. When painting these models there is a large range of colours you may use, but remember not too bright. Many dyes were of vegetable origin and from these were obtained the greens, browns, dull reds and yellows. Blue and black dyes were available but not so common. Bright red and purples were expensive.

The soldier of this period was rather like the ‘mod’ of today, he liked to be dandy and colourful. Painting a bright red with a sombre blue (paint the patch) and either one leg white and one black, or both striped black and white, or again one yellow and one striped. The variations are legion. The armour can be treated as explained on the Roman page, but don’t make it too new, remember it would be old armour, probably cleaned by scraping with sand, and greased with waste fat from the meal. Where leather is worn it can vary from light to dark brown and from dull to glossy. Shoes and booties were made of coloured leather or cloth with leather soles.

The garnet the archer is wearing over his mail is the brigandine which was another method of home made armour. A fitted shape in padded linen or canvas which could be laced at the sides, was studded with patches of leather by rivetting, and gave some protection from edged weapons, but was unlikely to stop an arrow or crossbow bolt.
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GENERAL INFORMATION AND PAINTING INSTRUCTIONS L.X.V. 1754-63

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

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

Private the 71st Berry Regiment
Tricorne black with white braid, collar, cuffs and waistcoat crimson with brass buttons. Black stock.

Captain of Grenadiers the 53rd Languedoc Regiment.
Tricorne black with gold lace. Collar, cuffs, plastron and waistcoat medium blue, these buttons, white stock.
No. MODEL
ARI 1 Field Officer with cane E Q
ARI 2 Field Officer drawn sword E Q
ARI 3 Field Officer 'k' arms E Q
ARI 2 Company Officer with cane E Q
ARI 2 Company Officer drawn sword E Q
ARI 3 Company Officer 'k' arms E Q
ARI 4 Company Officer espontoon E Q
Congress' Own 2nd. Canadian Regiment
No. MODEL
AR1 1 Lt. Co. Officer with cane E Q
AR1 2 Lt. Co. Officer drawn sword E Q
AR1 3 Lt. Co. Officer 'k' arms E Q
AR1 4 Lt. Co. Officer espontoon E Q
Hasletts Delaware Regiment
AR1 1 Lt. Co. Officer with cane E Q
AR1 2 Lt. Co. Officer drawn sword E Q
AR1 3 Lt. Co. Officer 'k' arms E Q
AR1 4 Lt. Co. Officer espontoon E Q

The Company Officer is similar to the Field Officer in appearance but had only one epaulette. Captains on right shoulder, Subalterns on left, the tricorn can be plain or with plume. Please state these preferences when ordering.

When ordering the above models state whether you want boots or gaiters, also when ordering espontoon, state whether L or R arm.

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

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

MINIPRINT NO. 5 gives painting details for a Major, Smallwoods Maryland Regiment 1776, a Field Officer 2nd Connecticut Regiment 1776, a Captain Light Company, 2nd Canadian Regiment, Congress' Own 1780, a Captain Light Company, Hasletts Delaware Regiment 1776, a Private Continental Line 2nd New Hampshire Regiment 1776-79, a Private Artillery 1777-1783 and a Private Light Company 2nd Canadian Regiment, Congress' Own. The uniforms of these models are worn at the commencement of hostilities. Later by order of General Washington and the Board of War new uniforms were ordered, the coats were shorter in the length and the collars did not stand up, but apart from these points they were similar in appearance. After 1778 overalls were worn rather than breeches by order of General Washington. Some models you can make up and paint with small conversions.

GENERAL OFFICER 1775, MAJOR GENERAL
Make him from the ARI body using whichever arms you wish either 1, 2 or 3, not 4, an espontoon is not for Generals. The conversion is fairly easy and should not be beyond the powers of most collectors. The sash, showing between the coat just above the waistcoat pockets, has to be removed. Do this before you join the legs to the body. An ordinary penknife (if sharp) will do. Most penknives have the sharp edge of the blade rounded to a point at the end, this is ideal for the job. First make a cut into the sash on the joint at the coat edge each side. Then cut from the cut to the centre outwards, taking small cuts until you have cut down to the waistcoat. Now cut through the sash at the edge of the waistcoat on the centre joint, and clean the sash away there as before. A little piece of wire wool will clean off the scratches. Don’t overdo the wire wool or your will remove the buttons as well. That’s the worst done! The next thing is to put on the sash ribbon, which goes over his right shoulder and under his left arm. The easiest way is to take a small piece of thin paper about 1 inch square and lay it over the model, then press hard with your thumb. This will give an imprint clearly marked of the coat and waistcoat. If you draw a line from the bottom edge of the left pocket flap (this will be on your right side of the paper) through the fifth button from the top to the other side you will have the bottom of your general officer sash ribbon. Now draw a line parallel passing through the third button from the top and that is the size and shape of your sash. Cut along the lines you have drawn and along the coat lapels, and it can be stuck to a piece of thin lead sheet (an old paint tube is fine for this) and cut out, this piece is then fixed in position with Araldite or some other adhesive, and allowed to harden. The model can now be assembled in the normal way.

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

LIEUTENANT U.S. MARINES 1775.
This model can be made in exactly the same way as the General Officer, the only difference apart from the painting is that a Light Company body will be needed and a right arm with epaulette. AR 33 with the tricorn as illustrated will do or AR 32 if you want a drawn sword.

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

The tricorn black with black cockade, powdered wig black ribbon, white shirt, black stock. Coat medium to dark green, the exact colour was probably never achieved due to the fading and difficulty of dying large amounts of matching colour, so if you like it let it stand! Collar, cuffs, lapels and turnbacks white, buttons and epaulette silver. Waistcoat and breeches white. Sword belt white pipe clayed buckskin, brass buckle. Sword hilt brass, scabbard black leather brass mounted. Boots black with black canvas gaiters with black buttons. Or he can have black hessian boots. Make sure you mention which you want when you order.
AMERICAN REVOLUTION 1775 - 1783

No.    MODEL                       C. P.   A. P.
AR-7   Trooper, Baybars Dragoon 1775
PAINTING DETAILS FOR A TROOPER BAYLORS DRAGOON 1775 AR-7.
These men were the elite of the army, carefully chosen for their known
loyalty to the cause and knowledge of horses. They had to care for their
horses as well as keep themselves smart and carry out their normal duties.
The jacked leather cap had a fur cloth on top, either the tail of an animal or
horse hair, usually brown. A wide band of red cloth was wound around the
lower half of the skull cap, and sometimes yellow or white cord was wound
on this. The shirt was with black stock. Coat white, with pale blue
facings, and a pale blue waistcoat. Buff leather breeches and black boots.
Cross-belt white, black cartouche box. Steel sword hilt and scabbard.
Brown leather sword knot.

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

The painting details and instructions for making up are supplied with FG 26.

THE GIANT GRENADIER FG 1, 1730.

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

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

Shirt and neckband white.

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

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

Pochet black edged gilt, gilt oval badge.

Scabbard brown, brass tip. Musket with red sling.

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

FUSILIER 4th REGT. HERZOG KARL V WURTTEMBERG 1745.

For this figure order FG 11 with 6 1/4 Head.

Mitre cap. Brass front, lower half of back black, top half cream, three brass lines meeting on top in brass done with small blue point. Three brass grenades on black under brass ribs. Wig with queue unpowdered. Russian blue coat with black collar, cuffs, and lapels, and scarlet turnbacks. Buttons and buckles brass. Cream waistcoat and breeches. Black gaiters and boots. Cartouche box black, brass circular badge. White cross belt and waist belt. Sword brass hilt, Tridend (sword knot) white with yellow coronet, and red cone above white tassels. Musket has red leather sling.

MUSKETEER INFANTRY REGT. CROWN PRINCE HESSE-CASSEL.

For this figure order FG 11 with brown.

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

GRENADIER, INFANTRY REGT. OF SCHIEFER, HANOVER 1757-1803.

For this figure order FG 11 with XX 103 Head.

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

The white horse of Hanover on a scarlet ground outlined with yellow. The back has a green head band, with a scarlet too, and three yellow ribs to point.

The tuft green with red centre. Shirt white, stock black.
