

# The Ontario Model Soldier Society

Founded 1962  
www.omss.ca



Brig. Gen. Darrell Dean (Ret'd)  
Honorary President

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## Newsletter for April 2024

### Next Toronto chapter meeting

**Sunday, April 14<sup>th</sup>, 2024**

Branch 643 Royal Canadian Legion, 110 Jutland Road, Etobicoke

Doors open at 11:00 am, **meeting starts at 12:30pm**

This month's presentation will be "Toy Soldier Collecting"  
by guest speaker Stuart Hessney

### Next Ottawa chapter meeting

**Tuesday, April 30, 2024**

at The Barley Mow, 1541 Merivale Road.

The Show and Tell topic will be announced later



### Next OMSS Virtual meeting

**Tuesday, April 16 @ 7pm**

Virtual meetings are open to all OMSS members.

Contact Bob Thompson at [Thompson\\_robert@rogers.com](mailto:Thompson_robert@rogers.com)  
for an email invitation to the next meeting or more details.

**Stuart Hessney live**

**April 14, 2024**

**Royal Canadian Legion  
110 Jutland Road  
Etobicoke, Ontario**

**Doors Open: 11:00 a.m.**

**Presentation: 12:30 p.m.**





## PRESIDENT'S MESSAGE

While we are two months away from On Parade, your Executive has worked hard to ensure a quality experience for all at the Annual Show and of course, the monthly meetings. Where else would one find a society where the regular meetings at the Legion are held at no extra cost to the vendors and attendees. In other words, there are no tables or entrance fees. The goodwill between the Society and the Legion is such that the doors are open to us much earlier than the official start of the event. This is a bonus.

The quality of the guest speakers is first class, with a healthy range of subject presentations. Our colleagues in Ottawa scored a home run by hosting The King of Toy Soldiers, James Opie. The delivery and content of his lecture were outstanding. Had we witnessed the event in person instead of Zoom, he would have been given a standing ovation at the conclusion.

April will mark another home run, this time for OMSS Main Branch, with Stuart Hessney from Toy Soldier Magazine as our Special Guest Speaker. This will be a live event in Toronto, though there may be a Zoom link to Ottawa should there be a need. I ask each and every member, where possible to attend on 14<sup>th</sup> April at the Legion on Jutland and Islington. Maybe we can convince the in-and-outers to stay and kindly support the Society further by resting for a couple hours.

On the subject of attendance, the numbers have steadily improved this year with 34 members giving their time to listen to Scott Dummit's excellent lecture in March. I would like to see double this number in April, to at least show the Society's appreciation for Stuart.

Finally, Ken and Erika Osen have committed Britains Toy Soldiers to On Parade 2024 and while the writing is not on the wall, at least it is on the arm, my arm. I ask that we, as a Society and individual collectors show as much support and appreciation as possible, at the Show and beyond. Their journey from Chilicothe is long and Britains has always been a good friend to the OMSS. Their figures have reached high quality if not connoisseur status. I would argue the latter, and I must declare, that there is no conflict of interest on my part in promoting Ken and Erika's company.

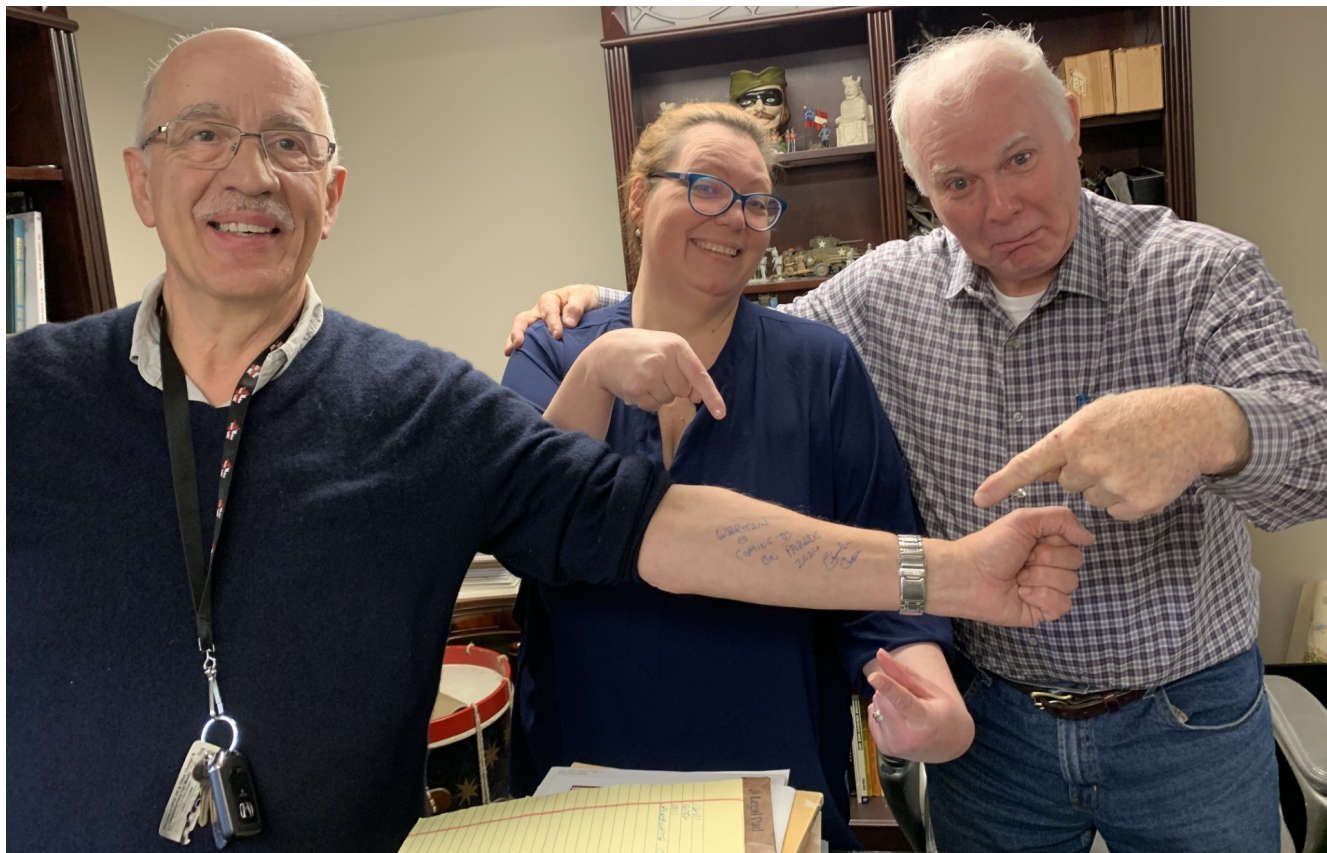
## **2024 On Parade Update**

Jim Qualtrough, On Parade Chair

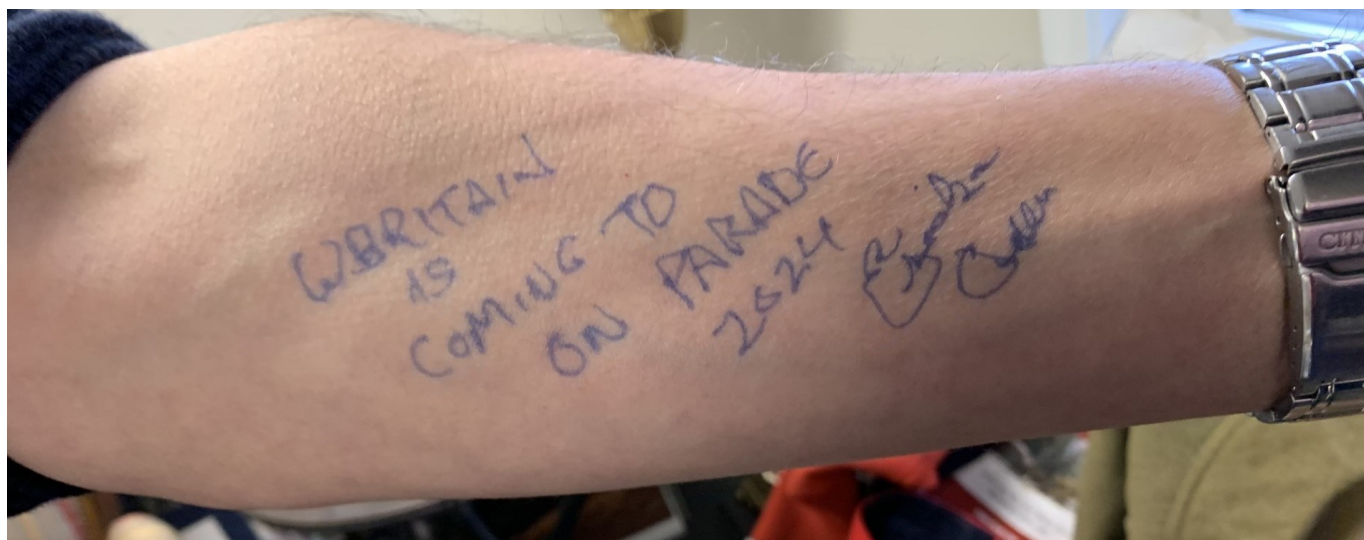


A reminder for vendors to confirm their tables with payment to [omss@bell.net](mailto:omss@bell.net). Also, as you read in the president's message, it has been confirmed that W. Britains is coming to the show again this year. Ken and Erika will have a designated area specifically for their company to highlight their world-renowned model soldiers. We are working on a workshop guided by Ken and Erika with more details to follow! As far as competition and displays, we are super excited with the size of our new venue and encourage all members to bring something to display and an entry or two in the annual competition. Let's make this the best show ever!!

## THE WRITING IS ON THE ARM!



It is confirmed, Ken and Erika from Britains Toy Soldiers will be attending On Parade 2024. To solidify their commitment, Erika put it in writing on Andy's left arm during his recent visit to Chillicothe.





## Toronto's March Speaker

Scott Dummitt presented a fascinating history of the manufacture of toy soldier "royal" figures. The presentation included 'royals' from around the world that have been immortalized by a toy soldier in their likeness.—



## Toronto chapter's Painting Workshop

will return for the May Toronto meeting

Plan to drop in and learn a few tips and tricks.



## OMSS Ottawa Chapter Report - March 2024

Submitted by Tom Wright

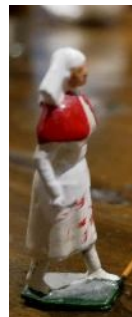
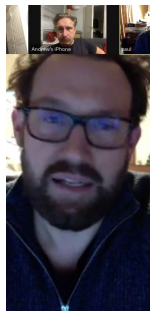
Hello Gents!

The OMSS virtual meeting was held on Tuesday, March 19th. Here Keith Richie indicated that he will have more to say about judging at On Parade in the long edition of the OMSS April newsletter. From England, Andrew told us that he has now located a number of the 'Nostalgia' moulds including others, and he should be able to start casting from these in the near future.

The topic for this meeting was box art and packaging of toy and model soldiers. This was a joint presentation by Eric Shaw and Rob Thompson. Eric covered the box art of model and toy soldier sets such as Tamiya, Zvezda, Match Box, Italeri, Historex and others. Bob broke his examples into categories such as, Iconic Cover Art and Packaging (instantly recognizable to the generation that grew up with it), and Unique Above & Beyond Art and Packaging amongst others. He covered manufacturers such as Britians, Mignot, Kilia, RIKA, IMPERIAL and many others. Finally, Andrew and Paul had a discussion about custom toy soldier sets that customers could order from Britians in the 1930's.

At the Ottawa in-person meet, held March 25th, we heard that the Walkley Armoury show is 'a go' for Sunday, June 2nd, 2024. Also, at this meeting we found out that there should be nearly 10 people from Ottawa going to 'On Parade', and only 2 vendor tables are left.

For the Ottawa show-and-tell, Kelley brought out two 110 year old pre-WWI Britain's toy soldier sets: #126 Royal Horse Artillery in field service order, and #15B Mounted Infantry. Steve brought out the steel masters he turned for model canons while in university, and a tin truck his dad had as a boy. Doug had three items including two nurses made by Britain's in the 1950's for Woolworth's of Canada. Doug painted red on their aprons for extra realism. Egor brought out a metal kit figure that he assembled and his friend painted. It was of Yermak Timofeyevich, who captured parts of Siberia and gifted these lands to Ivan the Terrible of Russia in the 16th century. Rob brought out a number of books including: 'Jacob the Famous Goose of the 2nd Battalion Coldstream Guards - A true story'; and Queen Mary's Dolls' House. It houses a doll's house set of toy soldiers custom made by Britain's. Under 10 copies of these custom sets were made, and James Opie of the BMSS owns one of them.





## Passages

We are saddened to advise members of the recent passing of another long time member.

**Peter Reading** February 25, 2024

Peter had a lifelong interest in military history, having joined the OMSS in 1983 and was also a member of the British Model Soldier Society. Peter was a member of the Royal Regiment of Canada, where he attained the rank of Captain.

The screenshot shows the YouTube channel page for 'The Ontario Model Soldier Society (OMSS)'. The channel has 161 subscribers and 29 videos. A banner for 'For toy soldier collectors' indicates new uploads on Saturdays at 7 p.m. ET. A 'Subscribed' button is visible.

Mark Silverthorn continues producing more great YouTube videos for members enjoyment.

**New videos include several chapters of James Opie from the British Model Soldier Society** presentation at a recent OMSS virtual meeting.

James Opie is a long time collector and leading authority on Toy Soldiers. He has authored many Toy Soldier related books, including The Great Book of Britains. He has also worked as an “expert” with Auction Houses for the preparation and evaluating of many important collections.

Also be sure to check out several short videos Mark has produced on a variety of interesting hobby related topics.

Check back regularly for new videos, a new video becomes available every Saturday at 7pm ET.

Simply go to YouTube and type in “**Ontario Model Soldiers Society**” or “**Scott’s Soldiers**” (of OMSS Ottawa chapter) in the search bar to find the channel you are interested in.



“The value of a man resides in what he gives and not in what he is capable of receiving”  
Albert Einstein

The newsletter is edited by Scott Milburn.  
News items, notices and upcoming events can be submitted to [scottm33@live.ca](mailto:scottm33@live.ca).

Articles must be submitted no later than 14 days before monthly meetings.  
Articles that cannot be accommodated will be forwarded to the Journal Editor.





## Thoughts on Competition Entries for the OMSS “On Parade” Show (Part 2)

*Keith Ritchie, Head Judge*

In the first part of this article, I discussed the “connoisseur” category, with three sub-categories (connoisseur, matte and gloss) for competition entries, their characteristics, and how they would be judged. These are figures made (scratch-built or from kits) and painted by the entrant. These are what we see at shows like the Valley Forge/East Philadelphia and the Chicago MMSI shows.

Many of our members are now collectors more than modellers now. There is also the 1/6 figure category that evolved around 2000. In our On Parade show, we allow for displays of manufactured figures (and which would include figures not painted by the entrant themselves) and for 1/6 figures. However, the MMSI-based International Standard does not fit these categories directly – mostly with respect to the fact that painting was not done by the entrant or may not be as dominant factor in the display of the figure.

Below, I deal with competition displays of Manufactured figures and 1/6 figures. I also provide comments on some specific matters that I have thought about, based on the information passed on to me as well as on my own experiences at shows, museums, symposiums, my own collecting, and my discussions with many – from the OMSS and in the hobby.

This is to try to provide some more guidance for members planning on submitting competition entries into our On Parade show.

### ***Manufactured Figures***

As noted earlier, the OMSS allows for displays of manufactured figures. However, these are not judged similarly to assembled and painted figures entered under the “connoisseur” category. For obvious reasons, the painting of the displayed figure or figures is not judged, as the painting was not done by the entrant; the skill and quality is controlled by the manufacturer.

This is not to say that the painting is totally irrelevant. The quality of the figures will be assessed as part of the overall quality and detail of the display. And it is the display that is the key feature here; it is the display of the manufactured figures which is the demonstration of the entrant’s research and knowledge, planning and execution in displaying the group of manufactured figures that will be assessed.

In many instances, the figures will be displayed as part of a diorama, to put the figures in a historical context. In other situations, the entrant may use related material, such as books, record albums, drums, headgear and other militaria, to augment the display of the figures. This is not different from how some connoisseur figures may be displayed, but the weighting of factors will differ. Since the entrant did not assemble and paint the figures, the painting of the figures is not judged in itself per the standards used for “connoisseur” figures in any of the sub-categories. However, the quality of the figures will be considered when judging the diorama or display as a whole.

One comment that I will make here is that it is expected that the entry will not just be a manufactured figure, or a set, or even a group of manufactured figures without some diorama or display to put a story or context to the display of figures. The basis for this is that it is the diorama or display which demonstrates the effort, the research and knowledge, and the skill that the entrant has made to display the figures. A display of manufactured figures without a diorama or display is suitable for non-competition display but not for competition display.

Dioramas may be made by the entrant, but may also incorporate manufactured accessories, facades, buildings, and other features. This is in addition to the figures itself. Dioramas may also be permanent, in that the figures are fixed in the display, and we have seen where the diorama is sealed in a case. In other instances, the figures may be placed on the diorama. Any approach is acceptable. What is important is the overall presentation – does it invite viewers, retain their interest, does it tell a message or story, and is it reasonable or plausible (more on this later). Finally, do the figures and the diorama fit together – in other words, do they complement each other (in terms of historical accuracy, scale, detail, etc.)?

For displays, we see where entrants may display the figures with books, militaria (uniforms, headgear, drums, insignia, etc.), music albums, etc., to present the figures so as to put them in context and to communicate a message or story. There may or may not be a diorama. As with the diorama, the display will be judged as a whole, and based on the same criteria discussed above.

## Thoughts on Competition Entries for the OMSS “On Parade” Show (Part 2) *continued*

### 1/6 Figures

The 1/6 category is the most recent category. It is probably the most niche category. I have a fair bit of experience here and will state that it has both differences and similarities to traditional toy soldiers and to model soldiers.

1/6 figures were a continuation from the original G.I. Joe introduced by Hasbro in 1964. G.I. Joe itself was a boy-oriented response to a certain other toy – which I don’t need to name. (However, I will note that G.I. Joe hit the big screen first.)

1/6 figures are possible figures with multiple articulation, primarily made of plastic. Clothing is primarily cloth, with belts, boots, helmets, weapons, and other accessories primarily made in plastic. G.I. Joe was introduced as a U.S. soldier (take your choice of Army, Navy, Air Force or Marine), but introduced soldiers of other nationalities several years later. Other occupations, like astronauts and Mounties, were introduced as well. G.I. Joe continued, but increasingly became more of a collectible item.

In the 1990s, competitors started up, with some offering soldiers of other nationalities and periods than were available for G.I. Joe. Eventually, body shapes started to differ from the standard G.I. Joe one. The 1/6 hobby really started to take off around 1999. Dragon Action Figures were introduced by Dragon, an established plastic model manufacturer based in Hong Kong. Dragon Action Figures were not the only manufacturer, but they and some other manufacturers, in my view, presented a major step forward in the quality of the figures, uniforms and accessories. Dragon was assisted in their decades of experience in the plastic model hobby, and many of their offerings starting in 1999 were directly based on WWII figures from their 1/35 kits. They were assisted by their existing research, which included that of Ron Volstad, a Canadian artist and militaria collector, whose art was used on 1/35 kits and then the 1/6 figure boxes.



1/6 RCMP –custom made by unknown artist

1/6 figures are possible figures, with cloth uniforms, plastic or metal helmets, rubber, vinyl or pleather belts, webbing and footwear, and plastic or metal weapons. Head sculpts varied but were sculpted and painted by the manufacturer. Helmets were pre-painted, and may have other features (insignia, “roughing”). A “wood pattern” was applied on rifle stocks, but, initially, there was little other detailing or weathering of uniforms and equipment. One feature of the 1/6 figures was attention to insignia, such as on uniform lapels and breasts, headgear, shoulder straps, and sleeves.

This changed gradually, due to detailing those collectors (myself included) started to do, as well due to pressures from competitors and from collectors’ expectations. There was a lot more detail on equipment, weathering was shown on boots, helmets and even uniforms. Weapon metalwork showed gunmetal, and sometimes blackening or Parkerizing. Several manufacturers started to introduce more details (e.g., wooden shafts for shovels and entrenching tools, metal weapons with movable parts) – these had mixed success. Finally, the quality and detail of head sculpts improved over time.

Some manufacturers, including Dragon, also offered accessory sets of uniforms, weapons and equipment early on, to allow for swapping of gear (“kitbasing”). Also, eventually, other equipment, weapons, including larger AA and AT guns, and vehicles (bicycles, motorcycles, jeeps, halftracks and even small and medium tanks) as manufactured and pre-painted offerings.

Eventually, Dragon and some other model manufacturers started to offer plastic kits of some of the offerings. This allowed collectors who were also modellers to make, detail, and paint their own versions of these kits. The kits ranged from infantry weapons (rifles, machine guns, panzerfaust and PIATs, radios, tripods, bicycles, jeeps and kubewagons, to AT guns and even tanks).

This was not going on in isolation, as evolved a small “cottage industry” to provide gear for collectors to customize figures, or to build or enhance models. Insignia were common. Kits for halftracks and tanks were offered by some. Other gear was offered. One supplier, Tony Barton, offered unpainted head sculpts; continues today with unpainted head sculpts and kits for guns, bladed weapons, and other gear. Finally, I will note that some innovative 1/6 modellers started to do their own thing, with Ontario collectors being prominent in this. Probably before the toy soldier hobby in general, 1/6 modellers started to embrace 3D printing.



## Thoughts on Competition Entries for the OMSS “On Parade” Show (Part 2) *continued*

The 1/6 hobby hit its peak around 2013. Economics (the price of oil – used for plastics, and labour) as well as saturation in the collector market led to a decline. 1/6 figure manufacturing continues, but for a smaller and niche market. Figure and equipment quality has improved, but with material price increases.

What does this mean for 1/6 model entries for competition?

The approach is similar to that for manufactured figures. First, a display of a figure or set of manufactured figures straight “out of the box”, without customization or display (diorama or other material to provide some background or context) is not suitable for competition.

We expect that there will be kitbashing, detailing, or other features that demonstrate the effort, research and knowledge, and skill that the entrant has shown.

I have seen displays where the figure is fixed in the display. The effect is similar to that of a connoisseur figure. In many cases, figures may not be fixed, but will be posed suitably, often in some position and as part of a diorama or some other way of displaying the figure or figures.

For a single figure display, it is expected that there will be an attention to detail (insignia, weathering, equipment) beyond what comes straight out of the box. Many times, figures – both out of the box, or kitbashed, may be displayed with equipment, vehicles, and weapons which may be scratch built or made from kits, and which are painted by the entrant. Repainting and detailing of equipment and weapons is also allowed. Repainting of headsculpts is possible, but uncommon in my experience. Painting of unpainted head sculpts (e.g., Tony Barton’s offerings) have been displayed in past competitions.

Finally, we have seen examples of scratch-made uniforms (services and nationalities) not offered by manufacturers.

These are all allowed, but it requires some adjustments to the criteria. The figure, including head sculpt (except if custom painted or repainted by the entrant) and the uniform (primarily cloth) will not be judged for painting. Nor will stock painting, weathering, and detailing “out of the box”. However, detailing with insignia, or detailing, repainting, and weathering done by the entrant to enhance and customize the figure or equipment will be assessed for painting.

The challenge faced by the judges is in understanding what may be manufactured and pre-painted versus what is customized or built from a kit. (This is not unique to 1/6 – toy soldier companies like Tradition of London have long offered some of their sets as pre-painted gloss or matte sets, or as unpainted metal kits, and Britain’s new offerings of unpainted resin figures and vehicles, in their Campaign Miniature line, of previously released pre-painted figures and vehicles, poses a similar challenge.) It is incumbent on the entrant to truthfully provide information on the work done to assist judges, and to inform viewers, of the effort and skill done.

A comment on kitbashing generally. Any form of customization is a form of kitbashing, in that it changes the figure from what is straight “out of the box”. A single change qualifies. However, in practice, often more should be apparent, and my experience is that this is the case. Also, combining kitbashed figures with scratch built or kit-based models is a better means of demonstrating the effort and skill of the entrant. This leads to the fact that 1/6 figures will be judged in the context of their display overall, with respect to the skill and effort in the presentation of the figures and other equipment, and in attention to detail (due to the larger scale, and with more attention to insignia, etc., similar to what may be applied for larger-scale figures and busts in the connoisseur category).

This discussion is based on a section under the same name in the 2004 MMSI International Criteria where the authors, including Shepherd Paine, explained their reasons for not including “historical accuracy” as a separate judging criterion. In general, I agree with their rationale, although I would not have described it in quite the same way that they would. I also think that their explanation was done in the context of judging traditional connoisseur kits as made or assembled and painted by the entrant.

Further, their assessment, while reflecting decades of experience, also reflected the knowledge of the time, the resources, and the state of the hobby (both for modelling and for collecting) up to that point in time.



Custom 1/6 James Bond by  
unknown artist

## Thoughts on Competition Entries for the OMSS “On Parade” Show (Part 2) *continued*

### *Some Final Thoughts*

There are three areas that I want to offer some thoughts on, regarding “historical accuracy” and documentation and reuse.

### *Historical Accuracy*

There have been changes. Matte figures, mostly in a slightly larger scale (60mm (1/30) versus 54mm (1/32)) have become prominent, largely in the last 25 years. The quality and detail of manufactured figures, particularly matte, has improved. While we

have seen the aging and loss of veterans and their stories, there has also been more information and research into collection and preservation of militaria. Globalization of the economy and of communications has led, in my view, to better information with wider dispersal and “testing”, as well as providing hobby resources less available several decades ago. Computer-based technology (CAD, CAM and now 3D printing for commercial and personal use), is another technology. Finally, technological advances in plastics, resins, lead-free metals, photoetching, paints, solvents and other materials have occurred.

The hobby has changed. This is not a criticism of the “old-timers”. They were very knowledgeable and capable and did a lot that we can only admire. We have advanced following in the footsteps of these giants, taking advantage of these informational, economic and technological changes.



So what do we mean by “historical accuracy”? I interpret it to refer really to “historical plausibility” or “historical reasonable”. It is not that we can know what is “historically accurate” in most instances. Some examples are useful. The most famous painting of the 1759 battle on the Plains of Abraham is “The Death of General Wolfe” painted in 1770 by the Anglo-American painter Benjamin West; the scene in the painting has been also converted in several sets of toy soldiers by John Jenkins. The issue is that the scene is certainly fictionalized, not only with respect to the first nations warrior, but even with respect to the uniform of Wolfe and likely other British soldiers, given that they had crossed the St. Lawrence and then scaled up the heights to reach the Plains of Abraham right before the attack.

“Scotland Forever!” (commonly referred to as the “Charge of the Scots Greys”) is another example. It was painted in 1881 to represent the charge of the Scots Grey cavalry at Waterloo in 1815. While it is based on observations of cavalry training maneuvers, it is likely inaccurate. There had been a rain the night before the battle, and the advance was through farm fields, so that the charge was not a compact charge, but more of a quick walk.

This just touches the surface. Even in visiting battlefields, we must recognize that time, weather, and nature and even human “preservation” efforts mean that we do not always know how the terrain appears.

Let us also consider uniforms. Do we have accurate renditions of British (or Canadian) Khaki for WWI and WWII uniforms? What about for feldgrau (Field Grey)? My understanding is that there is a general difference between feldgrau in WWI versus WWII, but my research in the 1/6 hobby is that there are many differences even in WWII German uniform. Several factors are identified, including manufacturer, material, quality – and then there is fading due to sun and weather and general wear and tear.

We therefore must consider what is *reasonable* or *plausible*.

Let us start off with some obvious violations. We would not expect any British soldiers from the mid-18<sup>th</sup> century onwards to be wearing lilac-colored tunics, nor French soldiers to have tangerine-coloured uniforms. Not unless you can provide support for this, or you can make it clear that this is a hypothetical or fantasy scenario.

Let us consider further this situation of fantasy figures and displays. For obvious reasons, “accuracy” cannot be applied in judging these. In this case, we have to apply some assessment of what we (or any reasonable person with adequate background) would consider as being realistic if it did occur.

As a final comment, I will note that the issue of “historical accuracy” can mean different things based on the category and the scale of the figures in the display. As discussed above, for larger scales, such as 1/6 figures or large-scale figures and busts, greater detail and detail on insignia will be more important than for smaller scales. This does not mean that these details are impossible in smaller scales, but it is harder. One example that I will point to is camouflage uniforms, mostly from WWII onwards.

## Thoughts on Competition Entries for the OMSS “On Parade” Show (Part 2) *continued*

Based on my work in 1/6, I recognize the difficulty in depicting, in particular, German WWII camouflage patterns (both Heer and Waffen SS), and that even 1/6 camouflage patterns are representations of the real thing.

What this means (and articulated in the various articles I have written in recent newsletters), “historical accuracy” is not a specific criterion in itself but will be a factor in assessing the construction and painting of connoisseur figures, and of dioramas and figures in a display as a whole. And it will be applied on what is reasonable or plausible based on the display, and it will take into account the scale and detail of figures in the display.

### **Documentation**

There is a lot of detail that I have tried to communicate in the two parts of this article. In an earlier article, I have highlighted the time restrictions that the judges will have to assess all the competition entries. I have also pointed out both similarities and differences in the various categories. I have also noted that, while judges will bring their experience and knowledge to bear, they are human and they are not omniscient. I have pointed out in this two-part article that it is not always apparent that a figure is made (assembled and painted) by the exhibitor or is a manufactured figure or set.

While the judges will apply our skills at assessing under what category a figure or display should be judged, and probably will get it right most of the time, we may not always be able to comprehend what the exhibitor has done, and what is the effort, skill and research that the exhibitor has applied.



Please help us out. On the competition entry card, provide succinct but sufficient information. Alternatively, provide other information, prepared beforehand, that can help us to know if it is a kit, or is customized, and what has been done. Also, make it clear that the card is there and that we can see it is intended as a competition entry. Without it, the display will be considered a non-competition display and will not be judged.

And be accurate and truthful in the provided information. From my perspective, the connoisseur categories are for where the painting is by the exhibitor. Figures painted by someone else are not your own work. It is not to say that they are not allowed, but that such a display should be assessed similar to a display or diorama with pre-manufactured figures. This is not a hard a fast rule. An example would be a diorama with one or more figures made and painted by the exhibitor, but where there are additional pieces that are part of the diorama itself. I recall some WWI trench displays from an On Parade show several years ago, where all of the details – barbed wire, duckboard, ladders – that were integral in the display may or may not have been done solely the exhibitor, although it is certain that they were detailed in some way, and were very consciously integrated into the diorama in order to exhibit the figures in their historical context to best effect.

In the absence of adequate documentation, the judges will make their best effort to understand the display and judge accordingly. However, expecting that we will be judging numerous entries with limited time, we will not spend efforts to seek out the exhibitor for explanation of the display. The onus is in the exhibitor to help us to understand the display. I note that this can also help other viewers to understand and appreciate your work.

### **Subsequent Use of an Entry**

One rule that I have come across in the documentation is that an entry used in a show is ineligible for to competition entry in a subsequent show unless there is substantive modification.

I agree with this rule, as it means that an exhibitor cannot just rest on their laurels for, say, an awarded entry in subsequent shows. It promotes further development of displays by the exhibitor and creates a level playing field for all exhibitors.

What I have been uncertain about is what constitutes a substantive modification or enhancement. I think that this may come up more with displays or dioramas with premanufactured figures, with 1/6 figures and with scratch-built displays. I don't think that this will occur much with connoisseur figures, although if the judges determine that a figure was entered in a previous show, they will disallow from competitive judging.

I think some judgement and reasonableness is necessary here – by the exhibitor and ultimately judges on how to judge it. It may be that a person may use some figures – manufactured, even painted by themselves, and out-of-the box or kit-bashed 1/6 figures in a display – previously used, but if the diorama is materially different from the previous work is allowed.



## Thoughts on Competition Entries for the OMSS “On Parade” Show (Part 2) *conclusion*

After all, the diorama will be judged as a whole, which will include an assessment of how the figures do integrate into and complement the display. But the critical element is the difference in the display as a whole. This will be an assessment of the judges, on their own or with consultation with the show chairperson or members of the OMSS executive at the show.

This points back to the discussion above on Documentation – if there could be doubt, the exhibitor should recognize this beforehand and document on the Competition Entry sheet or other provided documentation how the entry is substantively different from previous show entry. Else, they risk disallowance.

### ***Final Thoughts***

There is a lot in the 2-part discussion. But, to my mind, it is necessary. It is helping me to coalesce my thoughts, and to also educate new judges. It is also intended to help exhibitors to plan for their entries, including preparation of documentation to allow their entries to be judged appropriately and accurately.

I think this also helps to identify the range of displays that the OMSS allows in its shows – a range wider than that allowed in many similar model shows.



It helps to identify why having this range of categories has also resulted in different approaches for judging entries in each category. There are similarities about there are also equally differences. A connoisseur figure is different from a diorama of manufactured figures or kitbashed 1/6 figures.

This lies behind our common statement that we want and encourage entries, and that your entry will be judged by the criteria, and not against others (with the exceptions of the Best in Show and the People’s Choice awards).

Finally, while this is a lot of material, it has been condensed from a lot of material inherited from past judges and updated with my more recent experiences and knowledge. This is not, to my mind, any real change in course. I respect the work done by previous judges and inputs from past members – anything new here is evolutionary.

Good luck, and we want to see your entries at the On Parade show in June.

### ***Important dates in history—April 17 1982***



Prime Minister Pierre Trudeau and Queen Elizabeth II signed the “Proclamation of Constitution Act” establishing **The Canadian Charter of Rights and Freedoms** as part of Canada’s new constitution.

# CHARTER TOP 5 FACTS ×× 5 +++

# CHARTER

The Charter has served as a model for human rights protections around the world. Among others, South Africa and New Zealand looked to the Charter when drafting their Bill of Rights.

# 1



# 2

Section 15 of the Charter (equality rights) came into force 3 years after the Charter, so that governments had time to ensure their laws and policies respected everyone's equality rights. – 1982 (Charter signed into law) to 1985 (Equality rights came into force)

According to Statistics Canada, Canadians rank the Charter of Rights and Freedoms as our most important national symbol, beating out other symbols like hockey or the beaver.

# 3



# 4

The Charter has been to outer space. Canadian astronaut Marc Garneau took a copy of the Charter with him on one of his missions.



The Charter has been translated into 23 languages including Hindi, Japanese and Ukrainian. It's also been published in English and French Braille.

# 5

