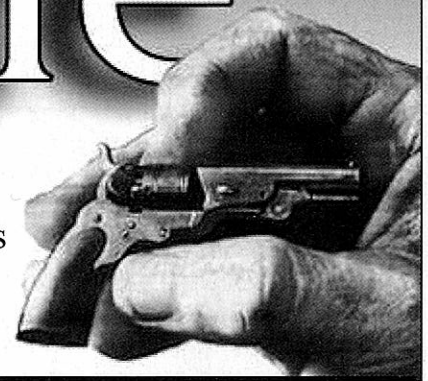


Miniature Arms

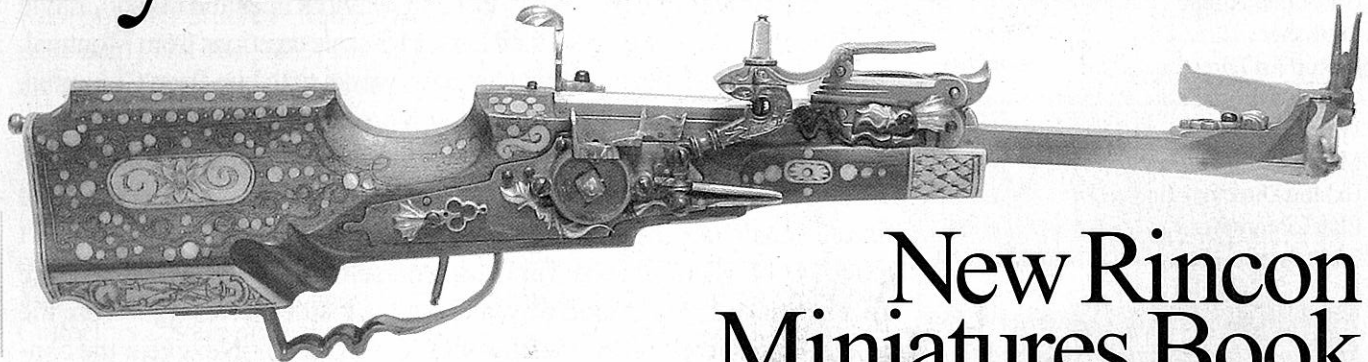
SUMMER, 2005

The Journal of the
Miniature Arms
Collectors/Makers
Society



The Worlds Biggest Miniature Arms Publication

Dyson Wheellocks

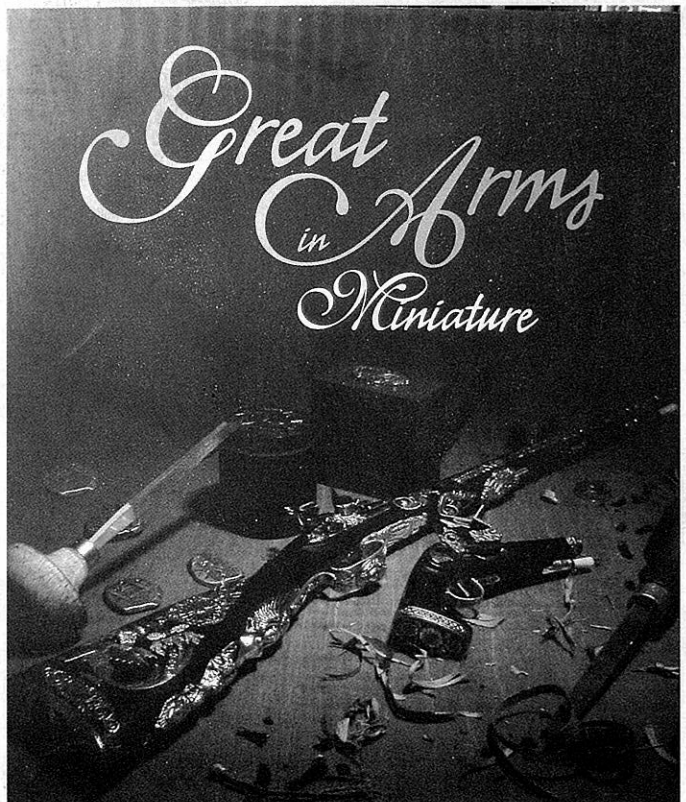


New Rincon
Miniatures Book

Marx Toys Japan

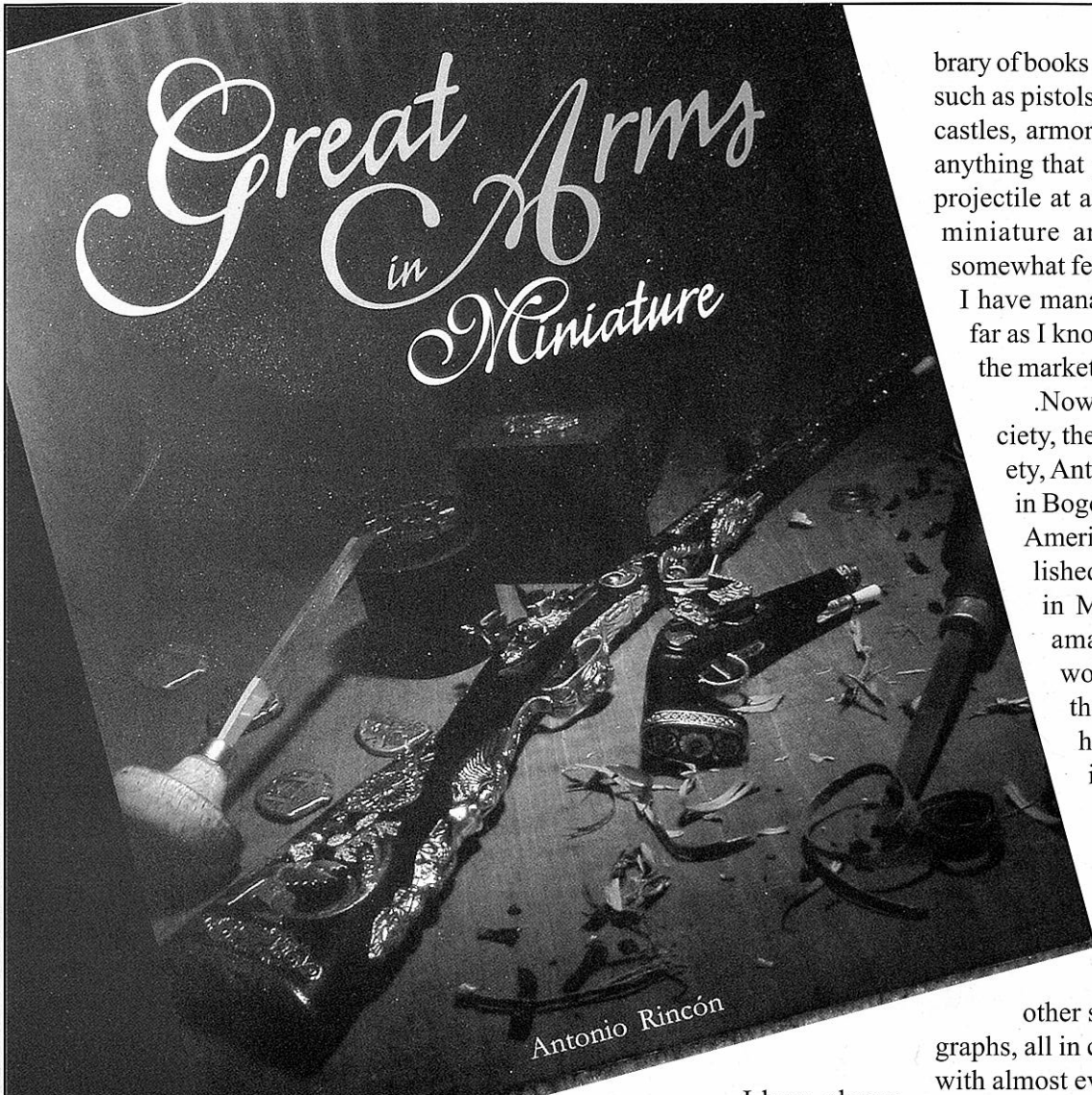


A Rare
2mm Rimfire
Kobold



*Great
in Arms
Miniature*

Great Arms in Miniature



Antonio Rincón

brary of books about military subjects, such as pistols, rifles, cannons, forts, castles, armor, catapults and almost anything that pertains to throwing a projectile at a foe. The books about miniature arms are, regrettably, somewhat few and far between, but I have managed to get, at least as far as I know, most of the ones on the market about miniature arms.

.Now a member of our Society, the Miniature Arms Society, Antonio Rincon who lives in Bogota, Colombia in South America has written and published a book, "Great Arms in Miniature." This is an amazing book about the work that he has done in the forty two years that he has devoted to making miniature weaponry.

The entire book is written in two columns, Spanish and English with one side of each page devoted to Spanish and the

other side to English. Photographs, all in color, are used lavishly with almost every other page having one or more on it and they are all devoted to pieces that Antonio has made.

I started to count the number of

I have always been a lover of books and as a lover of miniature arms, over the years I have accumulated quite a li-

Such a Man, Such a Book

by Ralph Koebbeman



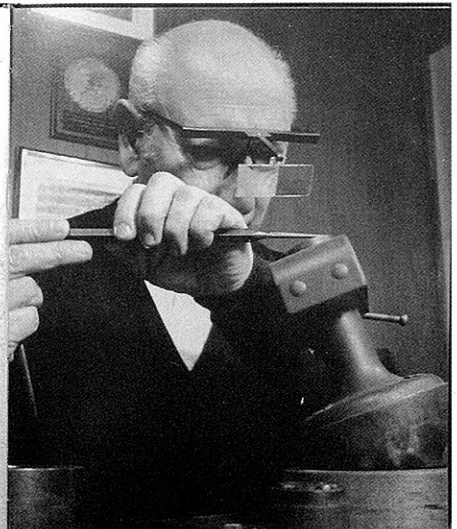
y Brad Masfield, de Nueva Berlin (Wisconsin), ha estado por años en un trabajo, documentando con fotos el trabajo que ellos le dan a una pieza elaborada totalmente a mano. Y es que Rincon no es un aficionado en serio. Por fortuna, sus logros como representante de varias firmas de condiciones y de manufactura industrial a las pequeñas industrias a esta profesión, que es su pasión, también le confiere el título de autoridad en la materia, que resulta en un libro que puede decirse que es un homenaje a un artesano y a un aficionado sobre la revolución histórica de las armas. Este libro, que cuenta la historia de los de Antonio Rincon, es probablemente el primero por una persona que trabaja con las armas artesanales, desde hace por los últimos cincuenta y tres años con las armas de fuego del siglo XIX.



Brad Masfield of New Berlin, Wisconsin has been on Antonio Rincon's waiting list for some time, documenting the highly professional work of his hands-on pieces.

Antonio Rincon does not produce in series. Fortunately, his income as representative of various tool and industrial machinery companies have enabled him to dedicate himself to this profession, a regular passion that has brought him the distinction of being recognized as authority on the subject, and is reflected in his perfect replica which illustrates the history of arms manufacturing, American and otherwise alike.

This book, which portrays the wonderful work of Antonio Rincon, takes us on a historical journey. It begins with the weapons and pieces through medieval times to the modern day.



photographs in the book but gave up on the chore after several pages. He must have over two hundred! He writes the book in the third person format, so he never writes "I", it is always "Antonio Rincon"

The book is divided into six sections; the first tells the story of the author, how he got started, about his mentors, how his interest grew, the places where he has exhibited. I am flattered that he mentions an article I wrote for the Society's news magazine. The book also mentions that our Society's members, Kenneth Whitchard and Brad Maxwell are customers of Antonio's work. Of course, he does a little self promotion by including quotes from various sources. One such: "We have not seen anything like this in England," from an English reader gives you the idea.

The second section is labeled Iron Weapons in which he talks about hand held weapons such as lances, axes, halberds, partisans, mancachers, maces and flails. The book does not give any indication that these pieces were the first ones Antonio made and then worked up to more serious, more complex and more beautiful pieces later on. The book however, does have photographs of at least one of each of these models and detailed close ups of most of them. I particularly liked the spring loaded mancatcher that would fasten around an enemy's arm or neck and render him hors de combat!

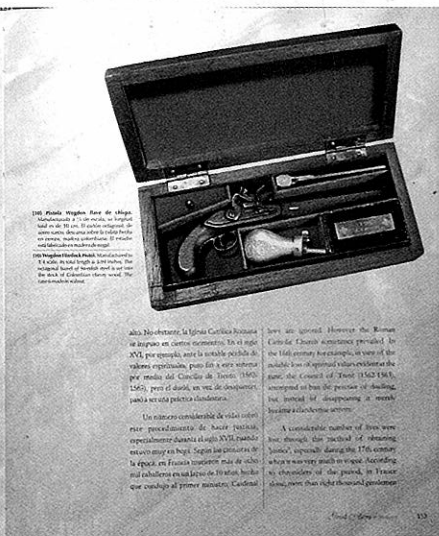
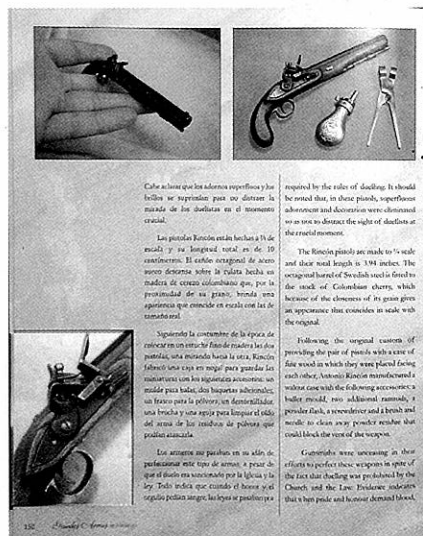
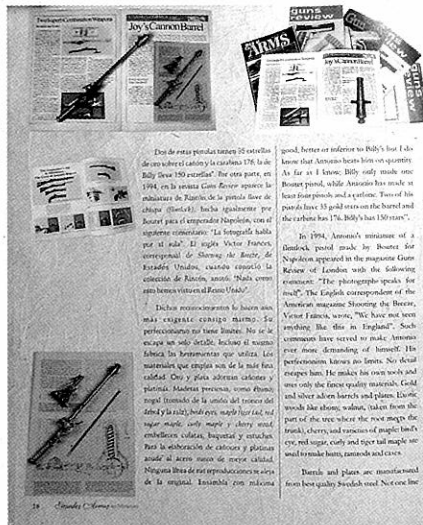
The third division shows miniature reproductions of siege weapons; catapults, ballistas, trebuchets and assault towers, these usually were heavy duty machines and were very large engines which were used to knock down the walls of a castle or the walls surrounding a city.

The fourth section of the book talks about cannons of the early types, these shown were a bombard,

an Italian bombard, a bombard with palisade, a culverin, a German field piece, an 18th century field piece, and an English field cannon, ending with a naval cannon of the 1750's.

After these weapons comes firearms, starting with matchlocks, wheel locks, flintlocks, duelling weapons, luxury weapons and percussion weapons. In between these items Antonio gives fascinating little vignettes, such as a history of dueling, going back to its beginning in Roman times, or before and its decline and end in the 1800's. One of the little tidbits he relates is the story of the duel between, and I quote, "M. de Grandpre and M.

Le Pique, suitors to Mademoiselle Tirevit, of the Imperial Opera. Both were in love with the lady and decided to dispute their love from the heights. To carry out their eccentric plan, they had two balloons made. Each one with his respective second boarded his balloon and when they reached a height of 800 feet and a distance of 65 yards, the order to fire was given. Each had agreed to only fire at the balloons, not at each other. Le Pique missed and Grandpre hit the target. The loser's balloon fell to the ground killing its two occupants. Grandpre triumphantly reached the ground to find that the object of his infatuation, Mademoiselle Tirevit, had



completely disappeared.” In spite of this ridiculous duel, during the 17th century in one period of ten years in France, 8000 men were killed in duels.

Antonio also talks about his love affair with the work of master gun smiths, such as John and Joseph Manton, Samuel Nock, Nicolas Boutet, Wogdon and others. All in all he has made six pairs of dueling pistols in one third and one fourth scale (as well as many other types of pistols and rifles) To show his attention for detail and ornamentation, here is his description of a pair of dueling pistols that he made, patterned after a pair that Boutet made. Boutet was the special gun maker for the French Emperor, Napoleon. “The precision in the details of these miniatures is admirable. The total length of each pistol is 5.12 inches. The stocks are made of maple from the United States and along them are beautiful inlays and engravings with scroll designs as well as a Greek frieze and the silver fleurs-de-lis that adorn the butt-plates. The steel barrels, 3.15 inches long, are octagonal and ‘swamped’, meaning that they open out at the mouth. Two gold rings decorate the mouths and

inlays of gold and silver ornament their whole length. Diamond shapes, floral designs and other designs let the matt blue of the barrels stand out and contrast with the darkness of the wood that supports them, making these pistols special collection pieces.

A wooden case 6.69 inches long, lined in red leather, guards: the pistols; a canister for oil to lubricate the mechanisms; a bullet extractor; two ramrods; and a mallet to drive the balls into the barrel, as they were an exact fit so as to avoid the escape of gases. Also forming part of the accessories were: an additional ramrod for cleaning powder residue from the bore; a hammer with a cutting edge to sharpen flints; a silver powder flask with automatic measuring device and engraved baroque designs; a screwdriver decorated in the style of Boutet with a fleur-de-lis of silver on its African ebony handle”.

The last part of his book deals with ornamentation and in my estimation, this is where Antonio and his book leave all the rest of miniature makers in his dust! The outside of his guns – oolala! The decoration work is fantastic. Castings of the faces of ancient gods, fleur-de-lis, stars, en-

gravings, full figure metal work, anything you can think of in gold, silver, brass or what have you, are all grist for Antonio’s fertile imagination. Of course I am not privy to all the works of all the miniature makers, but from what I have seen of other makers works, none can come close to Antonio’s decorative efforts! He is fantastic!

Our editor, Bob Urso has asked me if I would review this book while he was on vacation and he would do the photographs for this article when he returned. I am sure that when you see what he adds you will agree with my thinking that the amount of work Antonio has done and the book he has written are both facets on miniatures that are simply amazing. I do not have any idea as to the price Antonio has put on this book, I presume it will be quite high, but if you feel you can afford it, don’t hesitate, just buy it. It is a book that every serious collector of miniature firearms must have on his shelf.

ED. The book is published in Columbia. You can, however, get more information by emailing the publisher at baideas@hotmail.com



Rincón también fabricó a 1/6 de escala una pistola Enfield de uso militar, sistema percusión (foto 20), que corresponde a los años comprendidos entre 1853 y 1860 la época más próspera de esta fábrica. Durante ese tiempo, Enfield estuvo a la cabeza en ventas e incluso desplazó a dos personajes de gran trayectoria: el estadounidense Samuel Colt y el inglés Robert Adams, pues los ingleses, a partir de 1856, decidieron no exportar más armas reglamentarias para el ejército a particulares y prefirieron hacerlo a la fábrica de Enfield, que no sólo vendía para Inglaterra sino también para América. A principios de la Guerra Civil Americana, en 1861, los Estados Confederados tuvieron que importar armas de Enfield y Enfield fue la fuente más beneficiada.

La pistola Rincón, como la mayoría de armas militares, es muy sencilla. El cañón redondo tiene un calibre de 8 milímetros. Este se fija a la culata maciza por medio de un pasador. Un detalle destacable de esta pistola es la ballesta que mantiene fija la bayoneta a la culata, lo que permite que sea introducida dentro del ánima del cañón sin soltarse del arma. Rincón logró reducir a milímetros este mecanismo que Enfield diseñó para evitar la pérdida de la bayoneta y

1860, the outstanding period of this factory. During that era Enfield took the lead in sales and even displaced two other great manufacturers of arms, the American Samuel Colt and the English maker Robert Adams, since from 1856 the British army ceased to order regulation issue arms from individual producers and preferred to contract the Enfield factory for these. Enfield not only sold weapons to England, but also in America. At the beginning of the American Civil War in 1861, the Confederate States had to import arms from Enfield and Enfield was the armory that benefited the most from this.

Antonio Rincón's pistol, like the majority of military weapons, is very plain in its design. The round barrel has a calibre of 8 millimetres. This is fixed to the solid stock by means of a tack. One notable detail of this pistol is the hinge that keeps the ramrod attached to the stock, allowing it to be introduced into the bore without being separated from the weapon. Antonio Rincón reduced to minute proportions this accessory, which Enfield designed to avoid the loss of the ramrod



(20) Pistola Enfield de uso militar, sistema de percusión. El cañón mide 3,15 pulgadas, tiene un calibre de 8 mm. El cañón es redondo, el tipo de ballesta que mantiene fija la bayoneta a la culata, lo que permite que sea introducida dentro del ánima del cañón sin soltarse del arma. Rincón logró reducir a milímetros este mecanismo que Enfield diseñó para evitar la pérdida de la bayoneta y

(21) Enfield Percussion Shotgun Military Model. The barrel of this gun is 3.15 inches long and has a calibre of 8 mm. The barrel is round, the type of hinge that keeps the ramrod attached to the stock, allowing it to be introduced into the bore without being separated from the weapon.

por ende del arma, pues sin la ballesta era imposible introducir la bala dentro del cañón. La culata es plana de bronce y tiene una argolla que en su momento se empleó para asegurar la pistola al cinturón.

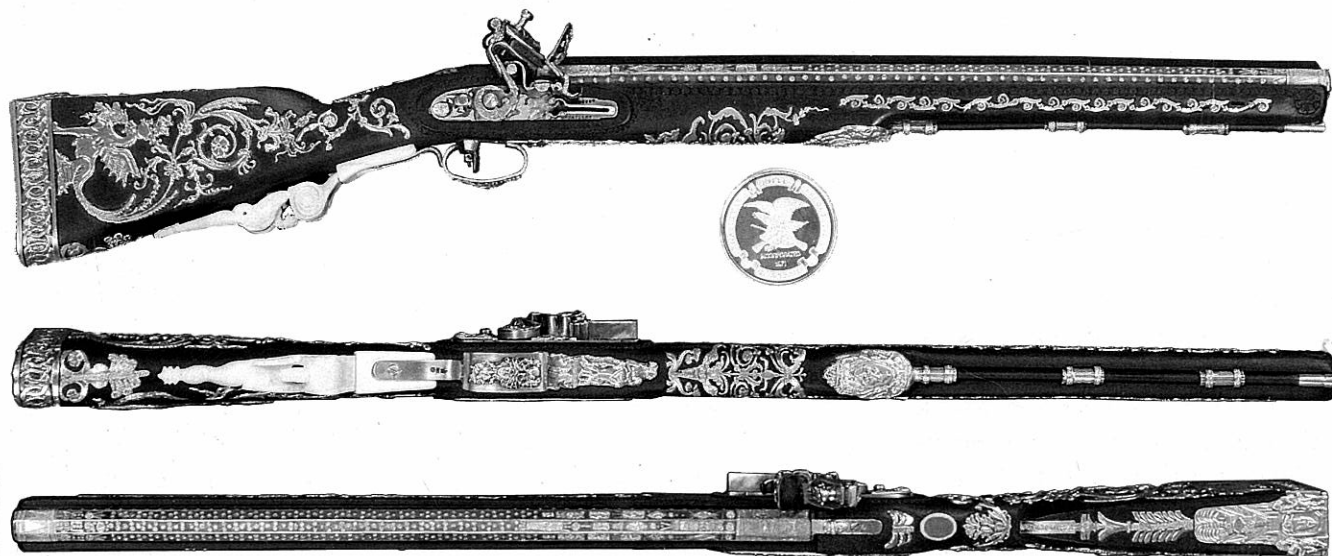
Igualmente, Rincón manufacturó a 1/3 de escala una elegante escopeta de cacería inglesa de doble cañón, sistema de percusión (foto 21). Dos pernos, dos fusos y dos gatillos conforman la llave que funciona a la perfección, a pesar de su mismo tamaño. El mecanismo de la llave es de acción trasera y se protege una platina de metal, adornada con un soberbio grabado. Los cañones, de acero sueco, situados uno al lado

and consequently of the weapon itself, since without the ramrod it was impossible to load the balls into the barrel. The bronze butt-plate is flat and has a ring that was used to secure the pistol to a belt.

Likewise, Antonio Rincón manufactured at 1/3 scale an elegant English Double-Barreled Percussion Shotgun (photo 21). Two hammers, two nipples and two triggers form the lock, which works in perfection in spite of its minute size. The lock mechanism is back action and protected by a metal plate adorned with a simple engraving. The Swedish steel barrel,

From Bogota, Colombia, Antonio Rincon presents,

A 1/3 Scale Gold Mounted Carbine, Boutet Desing, in Honor of My Friend Ralph Koebbeman.



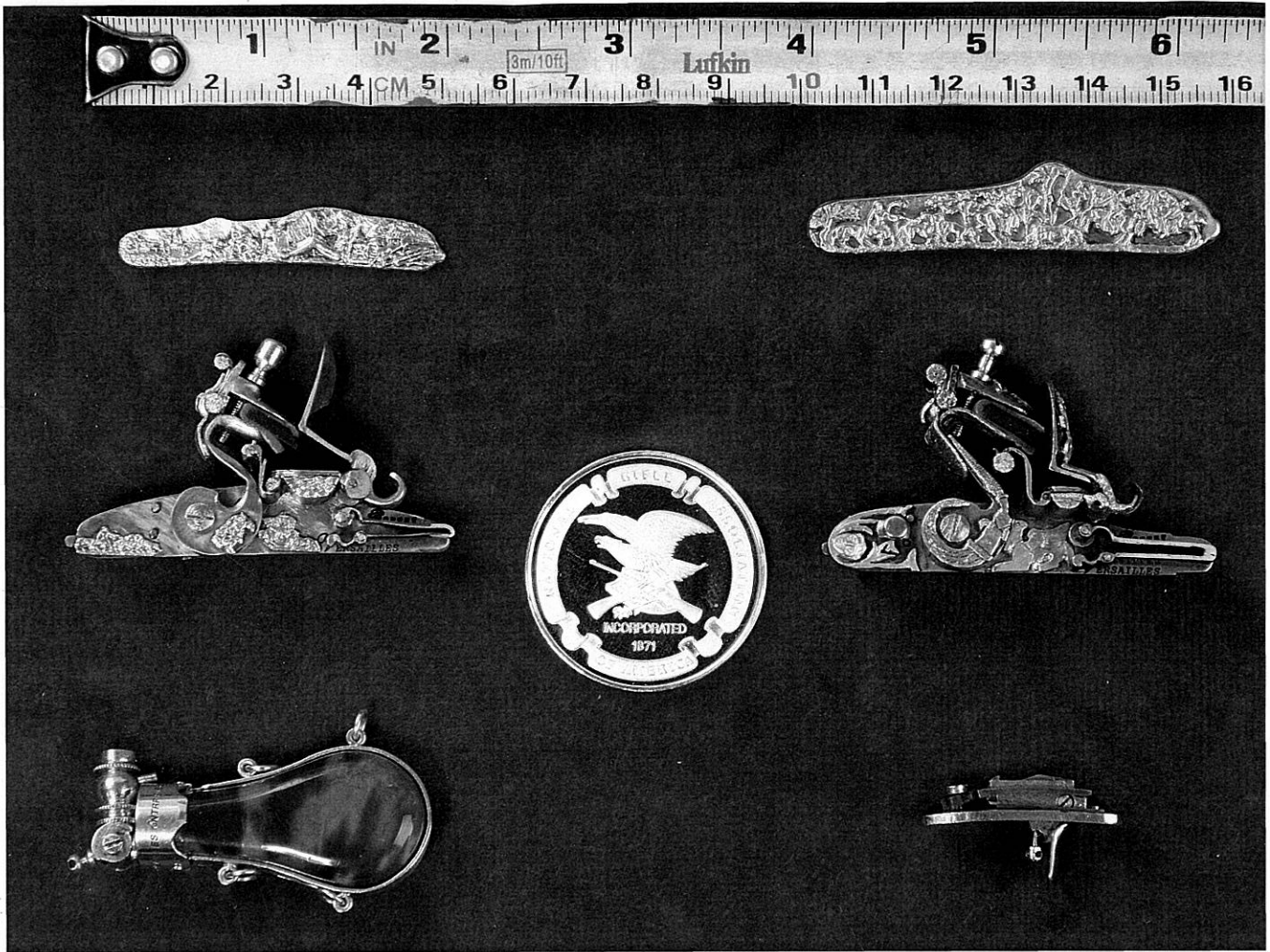
This carbine was exhibited in the NRA show held in saint Louis Missouri, April 13 – 15 2007 and will be auctioned at Greg Martin Auctions of New York and San Francisco. It was totally hand made by Antonio Rincón using the finest gold, ivory, silver, ebony, tortoise shell and silk filament velvet cloth materials.

The over-all-length is 15 inches, with a 9 inch octagonal hooked-breech barrel, poly-groove rifled to approximately .18 caliber, and stippled to a fine granular ground along the entire length. It is decorated at the breech with an elaborate damascened panel of engraved gold-work depicting panoplies-of-arms, crossed canons and flags, classical motifs of Grecian-styled urns ushering forth clouds of incense, and Masonic symbols of flaming orbs. It is struck six times with the cartouches of Nicolás Boutet, Jean Le Clerc, and

BC (unknown), LC B
LC NB BOUTET BC

At the muzzle are two gold panel-sections connected by an orderly array (*semée*) of 398 five-pointed gold stars, of one 32 of inch, and numbered on the right-most flat between two stars 216. The touch-hole is lined with a large oval panel of gold. The barrel is finished with a finely polished steel fore-sight and blade rear-sight, and has an engraved, polished-steel breech tang with high-relief gold-work. The lock-plate is polished-steel and inscribed: *Boutet a' Versailles*, with high-relief gold-work depicting sphinx and classical faces. The pan has gold drapery, and the lock set a swan-necked cock with gold high-relief putti carrying a smoking torch. There is a screw-adjustable set-trigger. The gold counter-plate depicts a medieval boar hunt with three mounted riders and one

man on foot thrusting boar-spears into the defeated boar while attendants hold hunting dogs off to the side. The stock is carved from Zaire, Ebony with molded borders, foliate flourishes and intricate scrolls. It is extensively inlaid with engraved gold panels. The butt stock has complicated panels depicting a mythological bare-breasted sphinx *dexter sejant issuing* forth fire and smoke, and surmounted by a flaming orb, within a surround of gold-work panels forming delicate scrolls, meandering foliage and decorative embellishments. A gold escutcheon plate at the wrist is set within a frame of carved ebony. The pistol-grip is formed as an elaborate carved ivory female dragon-form (wyvern or sea-serpent) beast breathing fire over a scroll which forms the base for the trigger guard strap. A cheek-piece carved with high-relief scrolls is surrounded



by an intricately carved doughnut-shaped insert of ebony at its terminus and embellished with finely carved rope and floral molded borders. A gilt-silver butt plate is decorated with a Medusa Head, Classical Armor, Small Dragons and Foliate motifs, and is struck three times with silver-maker's hallmarks. It is set off by an elaborate brocade of pierced gold concentric circles. The butt plate mounting screws are polished and engraved.

The solid gold trigger guard, is struck with maker's hall marks and the rear-strap is decorated with the Medusa Head at bow, a pair of pseudo-ancient Egyptian dogs'

heads at the juncture of the bow and strap lead to a figure of the goddess Diana, who with her bow and hunting dog completes the trigger guard fore-strap. The gold fore-end cap is decorated with a fox with its paw caught in a trap (after paintings by **Jean-Baptiste Oudry**, 1686-1755). The oval medallion-form held within an eagle's upswept wings form the frame for that panel.

Above: Parts shown actual size. At the bottom of the picture we can see the powder flask, and set-screw trigger.

Below the left side of the Boutet.

