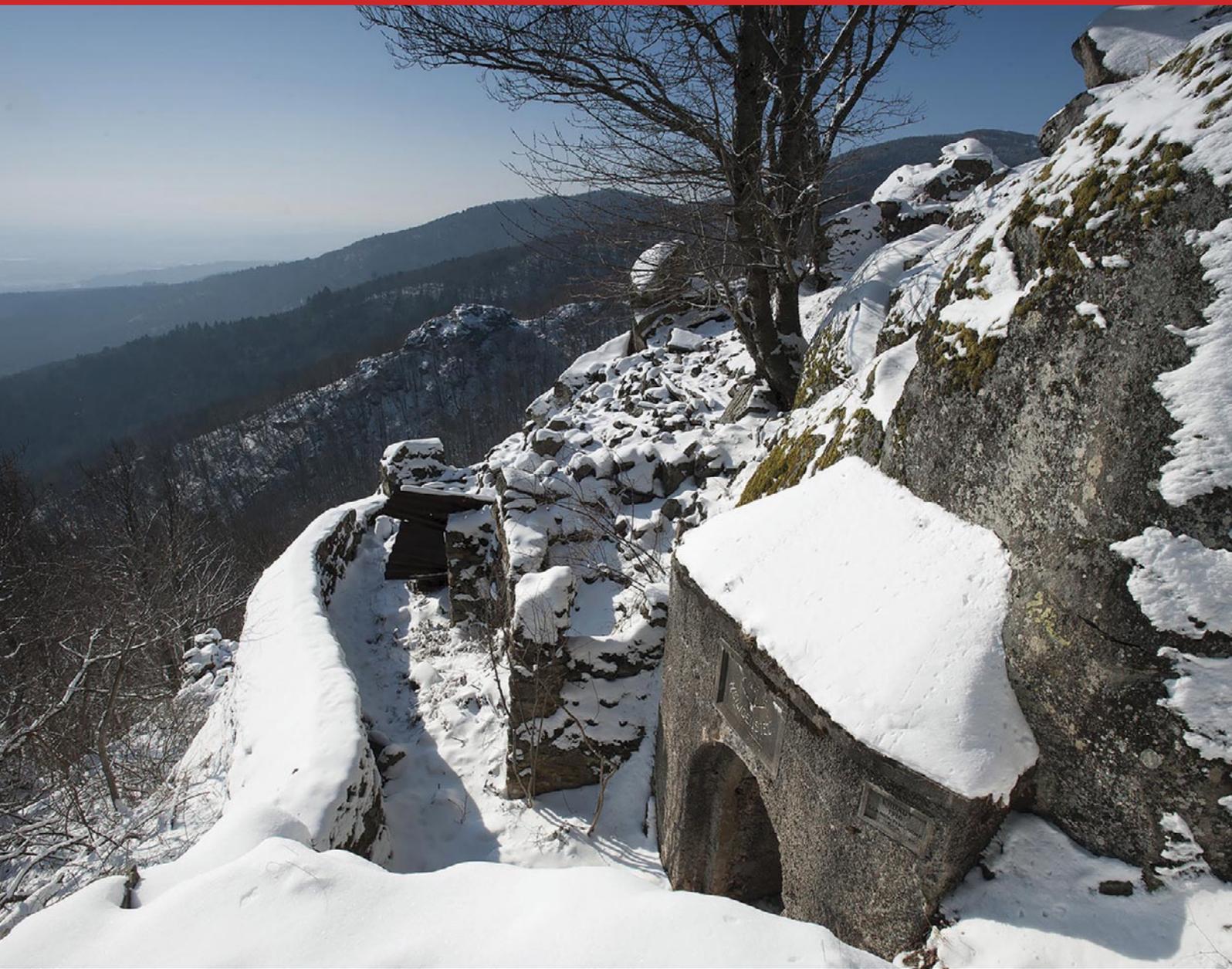




DESPATCHES

the magazine of the International Guild of Battlefield Guides



IN THIS ISSUE:

Understanding the Accreditation Process - A Candidates Guide

Researching The Battle of Britain

'I See No Ships' - Naval Camouflage

PLUS

Live on Screen - Getting it Right

AND

Terms and Conditions -
A Practical Guide

FIELDguides

NEWaward ANNOUNCEMENT

Fellow Members, this year we are adding a new award to our collection - The Old Bill Award. I wish to publicly thank longstanding Honorary Members, Tonie and Valmai Holt for donating this lovely new award. The criteria and ethos for the award are outlined below and this information is also located in the awards section on our website.



Award Ethos

The Old Bill Award goes to the Guild Member who habitually displays, to the benefit of the Guild, Old Bill's qualities of steadfastness and good humour, both in adversity

Cover image: The Heiligenstedt bunker is a complex of tunnels in the rocky outcrop of the Mittel Rehfelsen on the eastern flank of Hartmannswillerkopf (HWK) in the Vosges Mts. With its strategically important position overlooking the Rhine valley HWK was a bitterly contested position throughout the war and today its trenches and bunkers are the most extensive and best preserved on the Western Front. ©Mike Sheil

and in times of good fortune. The trophy was donated by Tonie and Valmai Holt.

Qualification Period

This is an annual award which, where possible, will be presented at the Guild Annual Conference and AGM – however, the award is not restricted to events or a contribution made in-year. The recipient may be recognised for their contribution or achievements made over a number of years.

Qualification Criteria

The Old Bill Award is restricted to Guild Members. Any Guild Member may nominate a potential candidate to the Secretary for consideration by the Guild Management Board. Final selection of a recipient will be made by the Management Board.

Selection of Award Winner

The award recipient will be selected by a Board vote – the nominee with the most Board votes will receive the award.

Presentation of the Award

The Old Bill Award will be presented by the Chairman on behalf of the Membership at the Guild Annual Conference and AGM.

FIRSTcontact:

Guild Chairman Mike Peters	Guild Secretary Tim Stoneman	Guild Membership Secretary - Tony Smith
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 www.instagram.com/guild_bg

Material for publication in the Spring edition of 'Despatches' must be with the Editor no later than 15 March 2021. This is a deadline and submissions should be sent as far in advance as possible.

All material should be sent via Guild Secretary Tim Stoneman at: secretary@gbg-international.com

Contents



P2	FIELDguides	P27	PRESENTATIONguide
P5-8	MUSEUMS & HERITAGE <i>In a Period of Crisis</i>	P28-29	THE LONDON TROOPS MEMORIAL
P9-12	NATIONAL MEMORIAL ARBORETUM <i>The Special Forces Memorial Grove</i>	P30-31	THE GUILD'S CENTREPIECE
P13-14	TRUTH OR A GOOD STORY <i>Football and the Christmas Truce</i>	P32-35	NAVAL CAMOUFLAGE
P15-21	EVERY PICTURE TELLS A STORY <i>Deutschland Erwache: Part One</i>	P36-38	GUILD ACCREDITATION PROCESS 2020
P22-26	RESEARCHING THE BATTLE OF BRITAIN <i>An Examination of Sources & Merits</i>	P39-41	BATTLEFIELD BRIEFS <i>Part One</i>
		P41	MEDALguide
		P42-43	GUIDEbooks

EVENTguide 2021

- 30 Jan - GBG Annual General Meeting - Online - more details to follow.
- 9-11 Apr - Malta Recce, Defence of Malta during WW2 - The theme of the recce is the defence of Malta during WW2, with the emphasis being on the Explosive Ordnance Disposal capability of the Islands - Bob Shaw - rtmshaw@hotmail.com
- 16-21 May - Portugal Recce, Duke of Wellington's campaigns - For more information contact Graeme Cooper - graeme@corporatebattlefields.com
- 11-12 Sep - Special Forces Recce, Poole - The theme of this Guild recce is the development of Special Forces capabilities during WW2 and will study the Special Operations Executive, the Auxiliary Units, the Special Raiding Force, Special Forces Communications, air support to SF operations, MI9, the First Aid Nursing Yeomanry, the COPPs and Operation Frankton - Bob Shaw
- 1-5 Nov - Guild Recce, Somme, France - David Harvey
- 3 Dec - Christmas Lunch - more details to follow. Andy Thompson

This full programme of events has been planned for this year, in the expectation of a more positive social atmosphere as the Covid-19 vaccines roll out and government's restrictions ease. However, the continuing influence of COVID-19 restrictions upon plans cannot be predicted. Therefore members are encouraged to consider their opportunities to hold more localised events in line with the appropriate restrictions to that locality.

The forecast for Guild events into 2022/23 is a very varied offer. These include; a weekend in Cardiff looking at 'Shooting through the Ages' and visiting the Firing Line Museum and castle, studying Great War preparations at Cannock Chase, WWI & WWII advances in air warfare at Castle Bromwich including 605 Squadron and Spitfire Production. A recce of the Great War conflict at Verdun, France is also proposed.

OPENINGshot:

THE CHAIRMAN'S VIEW

Hello Fellow Guild Members and Guild Partners, welcome to this special AGM issue of *Despatches*. I hope that it finds you and your families in good health, perhaps even vaccinated and anticipating a return to the battlefields in the coming year? On behalf of the IGBG Management Board, I wish you all a happy, healthy, and prosperous New Year.

This has been a challenging year for all of us. The Management Board has worked hard to maintain the IGBG's momentum and stability through what have been unprecedented times for our Guild. We have proved to be a resilient organisation that has adapted quickly and innovated effectively. The virtual AGM is an obvious example of just how innovative we can be. That said, we have also listened to members and taken the opportunity presented by quarantine related savings to return to the well-proven format of a paper magazine. A one-off printed issue of our magazine will hopefully reach you, wherever you are before our virtual Annual General Meeting on 30 Jan 2021. I will be interested to hear your thoughts on print versus digital format. We will be discussing the advantages of each format and the respective production and circulation costs; all views are welcome.

Turning to the magazine, we have a packed copy of *Despatches* for you this time around. I must thank everybody who has shared articles, reviews, and images with us. As you can see, we have an amazing cover photograph contributed by the ever generous Mike Shiel. In addition, we have some informative and useful trade-related articles from Chris Finn, Marc Yates and Merryn Walters. Our Ten Questions, 'Meet the Guide' feature introduces Canadian Member, Phil Craig. I would like to feature much more from our international members, there's a challenge to you all out there in quarantine – It would be great to have a really cosmopolitan *Despatches* Spring issue. I would love to hear from our international members from every corner of the globe. I know that you all have an article, or a review tucked away somewhere, please dig them out for our next issue.

Obviously, we can't, much as I would like, ignore the pandemic that is blighting all of our lives, and our ability to visit and work on, the battlefields that we all love so much. The latest wave of pandemic restrictions are another unwanted setback for all of us. In spite of this, I hope that after our virtual AGM you will agree that the IGBG has gone from strength to strength and emerged from the doldrums of 2020 in a strong position ready for the inevitable recovery that must surely follow the pandemic.

The spread of subjects covered by our articles reflect the way in which so many members have battled through the past months. There are of course no articles

from members reflecting on their busy touring season. We do however have an abundance of features on domestic history, much closer to member's homes, and museums. Iain Standen's piece on Bletchley Park and the museum sector provides us all with some informed insight as to how the heritage industry is coping with COVID-19. Many members have taken the opportunity to discover local history, and their regional battlefields. We also have a wealth of column space on Accreditation, self-improvement and the innovative ideas that have flourished throughout the lockdown period.

Importantly, in spite of the economic downturn in the travel industry, new members continue to join our organisation. We can also see that we have had our greatest ever surge of members applying themselves to the accreditation syllabus and gaining their badge. This I predict will be time well spent when the Brexit negotiations start to focus on employment qualifications, trade by trade – Membership, Accreditation, and ETOA membership can only strengthen an individual guide's position. If you are enduring quarantine with time on your hands, it can't hurt to go for your badge, can it?

All of this indicates to me that the IGBG remains a resilient group of likeminded and helpful people who are looking beyond the current challenges that blight the world, and our own much loved vocation. We can all make the best of the current situation by taking the opportunity wherever we can, to learn new skills, develop our research, and help each other to get through to the time when we can all meet on our favourite battlefields again. We all advertise our passion for what we do, and the history that we share, now is the time to channel that passion and energy into planning for the future, and above all else, helping and encouraging each other.

Good Luck, and Good Health to you all and to your families wherever you are. I look forward to seeing you all at the virtual AGM, and to the day when we can all gather together again and share our knowledge, friendship and experience. Meanwhile, I urge you all to do what you can to support each other at distance. We have done very well so far, lets maintain our momentum and do whatever we can to make the most of the coming months both individually, and collectively.

There has never been a better time to make the most of your membership. I hope that you enjoy reading your magazine.

Mike Peters
Chairman



MUSEUMS AND HERITAGE IN A PERIOD OF CRISIS

Iain Standen

As I write this short reflection upon life in the museum and heritage world in 2020, the environment is moving fast. Readers may be looking at this article in very different, and as the media announce the possibility of a viable coronavirus vaccine, hopefully less constrained circumstance. In the meantime, for the second time in seven months, the museum and heritage attraction of which I am the Chief Executive, has closed to the public. Looking out on empty grounds and wandering the silent buildings and exhibition spaces, it is easy to see why this year has been a difficult one, but of course, any member of the Guild will be only too aware of that! Personally, I have not been on a battlefield since 2019 but instead have been trying to do my 'day job', as CEO of the Bletchley Park Trust, under these very challenging circumstances. As, it must be said, have all my peers running museums and heritage sites, both large and small, in the UK and across the world. My aim in this short article is to give a taste of life in museums and heritage attractions during this unusual time. I will reflect on these places that many readers will frequent, and like old friends, often hold dear, doing so largely through the lens of the experience at Bletchley Park.



Bletchley Park's iconic Mansion (Courtesy of Bletchley Park Trust)

Life Before COVID-19

Bletchley Park, or 'BP' as it was known to its staff during World War Two, tells the incredible story of the struggle to break Axis codes and ciphers during World War Two, and the game-changing intelligence this produced. Over the last nine years I have had the pleasure and privilege to hold my current role and, as I will outline below, it has been a period of great change both at Bletchley Park, and in the wider heritage world.

Since 2012 my team and I have been working to grow and develop Bletchley Park as a heritage site and museum. Starting with a set of rather shabby seventy-year-old buildings and an eclectic collection of artefacts, it is now a world-class offer. With this has come a growth in visitor number, from 120,000 a year in 2012 to some 280,000 in 2019, and very importantly as an independent museum, a commensurate growth in income. This journey has required a multi-stranded set of activities, from restoring and renovating old buildings, creating informative and accessible exhibitions, devising and delivering an award-winning learning programme, instilling a very high standard of customer service, and ultimately delivering a great visitor experience.

At first glance this might all seem straight forward, albeit involving a lot of hard work, but it becomes a little more complicated when one considers that most museums are charitable entities whose purpose is public benefit. Thus, the need to listen, reflect, and respond as appropriate, to the demands, opinions, and predilections of, often well-meaning, and well-informed stakeholders is very important.

Notwithstanding this need to be responsive, the basics of a good museum is storytelling that is accessible in its widest sense to all, regardless of who they are, where they come from, their background, levels of education etc. This means removing the barriers to engagement with the museum and its content, but still retaining its essence and story. Recent makeovers of some well-known institutions which are, I suspect, dear to the heart of many members of the Guild, will testify to how attempting to meet these demands can produce an outcome that is not necessarily to everyone's liking.

Of late the external demands have become even more complex and difficult. Debates have, and are still taking place, around the legacy of colonialism, repatriation of collections, inclusivity, and cancel culture to name but a few. Some have been brought to the fore and exacerbated by the current crisis, but some of the underlying issues will need to be addressed. Museums cannot stand still and must progress in how they interpret the stories they tell for new audiences and generations whose preferred ways, and technologies, for accessing information and learning, differ to those many of us grew up with. The dilemma for museums is to balance all these demands. It is slightly invidious to single out one or two examples as good or bad but let me just highlight some examples of where lessons can, and have, been learned.

The National Army Museum, which I am sure is a much-loved friend to many readers, went through a major development and reopened in 2017, with some criticism. In trying to engage as wide an audience as possible, it succeeded in alienating many of its traditional visitors. But credit where credit is due, in the last two years it has worked hard to make up for this in a series of very well-executed temporary exhibitions on a variety of subjects including Special Forces and the British Army in Germany.

As some will know, my favourite period of history, and the battlefields of which I have had the privilege to guide, is the American Civil War. As recent debates over Confederate statues and memorials have highlighted, issues around the causes and consequences of that conflict remain very much alive. But in several



Bletchley Park's Bombe Breakthrough exhibition (Courtesy of Bletchley Park Trust)

museums and visitor centres related to the war some great work has been undertaken in recent years to address these. At Gettysburg for example, the location of the largest battle of that war, the visitor centre expertly places the battle in the context of the causes and outcomes of the war without losing sight of how that tumultuous battle itself was fought and the experiences of the participants.

Finally, my own museum. We have worked hard to make sure that the intellectually challenging and technically mindboggling story of Bletchley Park is told in a

manner that can be understood by as wide a range of visitors as possible. The Bombe Breakthrough exhibition opened in 2018 about Alan Turing's Bombe machines is a particularly good example. A key part of this has been the use of voices of veterans in the exhibition to put the human element in the story. But also, as is exemplified by our most recent new permanent exhibition about BP's contribution to the D-Day campaign, is setting BP's somewhat esoteric subject matter into the wider context of World War Two. With these exhibitions providing a high quality and accessible offer to visitors, it was with great frustration that we, like our peers, faced the challenges of 2020.

Surviving the COVID-19 Crisis

In March 2020, as the COVID-19 crisis began to take hold, it became clear very quickly that drastic measures would soon be in place. But despite knowing they were coming it was devastating to me, my team, and the wider museum sector, when we all had to close our doors and move into lockdown. The financial impact of this was immediate as all museums, to a greater or lesser extent, rely on income from visitors. In the case of nationally funded and free museums this comes via secondary spend in shops and cafes, in independent museums from the purchase of entry tickets and is supplemented by secondary spend. Without this income, those museums that had them, dug into their reserves to pay staff although fortunately they were soon able to access the government's Coronavirus Job Retention Scheme (CJRS). As a result, many staff were furloughed and most activity stopped. In BP's case we furloughed 85% of staff and only kept a security



The author shows HRH The Princess Royal around Bletchley Park on a COVID Secure visit in October 2020 (Will Amlot, courtesy of Bletchley Park Trust)

presence on site and senior leaders and managers working, albeit, from home. The CJRS was later supplemented by the Department for Digital, Culture, Media & Sport (DCMS) Culture Recovery Fund (CRF) and both have been vital to the survival of the museum sector.

Once the new working practices were in position the next stage was to plan for reopening, only this time with a COVID-19 Secure environment. With the retail sector having reopened first, it pioneered and implemented many of the mitigations that the heritage, tourism, and attractions sectors would also adopt. Specific sector guidance did eventually emerge and when, on 4 July 2020, we did open, all the infrastructure, processes and procedures were in place and the staff trained. The reception from the visiting public has been tremendous. The feedback in almost all museums has been that the COVID-19 Secure measures have been reassuring, and those visitors that have returned have had a great day out. But therein lies the rub, in that visitors have not returned to any museum or heritage site in anything like the numbers pre-COVID. DCMS recorded that at the end of September 2020 the average weekly total of visitor to all DCMS funded national museums was just over 19% of the previous year's equivalent figure. This is largely because many of these establishments are London based and rely heavily on overseas who, of course, are not visiting. For those out of London the situation is a little less bleak, but for most visitor numbers remain at best around 50% of those experienced in 2019, with noticeable drops in the older visitor demographic. We can only hope that the much-vaunted vaccine arrives soon!



D Day exhibition immersive experience (Andy Stagg, courtesy of Bletchley Park Trust)

Like any crisis there were opportunities to make consequential improvements or modifications to business. The government direction that, to manage capacity, all visits had to be pre-booked resulted in the nirvana to which many of us with online ticketing systems had aspired. Knowing how many visitors to expect each day is invaluable for capacity management, to forecast catering needs, and to manage cash flow. It has also allowed the collection of a great deal of invaluable audience data. First, the obvious contact information that enables an organisation to follow up a visit with a questionnaire to monitor visit satisfaction. But second, and strategically much more important, is data that allows organisations to understand much better who their audiences are, or are not, and how they might adapt their offer accordingly. We can only hope that post-crisis visitors will continue, in large numbers, to pre-book their visits.

Throughout the lockdown many museums moved a range of activity online. For staff, working from home became the norm which, when your business is involved with places and things that remain where they are located, presents a challenge. Nonetheless we all moved to Zoom, MS Team, Google Chat or whatever became the chosen platform, and managed to continue the behind the scenes activity. As so often happens in such circumstances, necessity became the mother of invention. This has ranged from online

exhibitions to online talks, presentations, and conferences. I am sure many readers will have participated, and enjoyed, many of the varied offers that have been available, but like getting out on a battlefield, there is no substitute for going to a place.

Where the crisis will take us remains uncertain. Most museums recognise that they have a responsibility to their audiences and remaining open and accessible is a crucial part of this - a lesson other national institutions, much used by Guild members, might perhaps bear in mind! The impediments in the way now are an ongoing challenge but, as Churchill would have said, we must KBO.

In concluding I suggest that there will be lessons to be taken from the current crisis. There will be positive things to have emerged that will endure, and things that can be improved. Despite the difficulties, the museum and heritage sector remains vibrant, responsive and, in most cases, very much alive to its audience and its responsibility for the preservation of our heritage. So, when museums reopen again, please take some time to revisit your much-loved old friends.

Iain Standen is a long-standing member of the Guild, holding membership number 28 and Badge 24. For the last nine years he has been the Chief Executive of the Bletchley Park Trust.

GUIDING AT THE SPECIAL FORCES MEMORIAL GROVE - THE NATIONAL MEMORIAL ARBORETUM

Christopher John

We are living in strange and difficult times. The current pandemic has meant for almost a year now we have been virtually unable to tour abroad. Despite hopes raised in the summer of a limited return to normality the severity of the long predicted 'second wave' has dashed those hopes for the foreseeable future. But do we have alternatives? How many have considered bringing a group to some of the many areas in Britain. After all Guild members have regularly have organised 'Recce' weekends in the UK, both as stand-alone events and adjuncts to the AGM and other meetings.



One such place for a day's visit or a half day tied onto another venue is the National Memorial Arboretum, (NMA) situated in the centre of England in Staffordshire, where these days I satisfy my guiding instincts as a weekly and special events volunteer. I am sure many Guides will be fairly familiar with the site, the magnificent national Armed Forces Memorial with 16,000 names engraved of all service personnel who have died in service, combat, aviation or training accident whatever cause. The 300 different memorials mostly to units of the armed forces.

But one might query how suitable is that to describing battle history as opposed to regimental, naval, unit or more general historical descriptions. Well there is a favourite area of mine within the NMA which is far more related to specific battle action and description which is often overlooked on visits as situated away at the far less visited end. That is the **Special Forces Memorial Grove**.

The Special Forces Memorial Grove is unique at the NMA as it is the work of one man, Mike Colton who has developed and planted the Grove and fundraised for memorials, the SAS shelter and particularly the Pegasus Bridge Memorial since 2003. Initially with friend Paul Scarfe (both ex- Royal Green Jackets) and wife Annette, Mike took over a long, thin, bare space approx. 100 meters length x 20 metres wide between the River Tame and a gravel workings settling pond. Sadly, Annette passed away in 2013 and the path

through is now Annette's memorial way. From the pictures then and now one can see how the Grove has matured with trees, shrubs and memorials both to individuals and specific campaigns.

Memorials here commemorate specific actions or forms of service, and many individuals involved and so relate more easily to battlefield guiding.

Visit the website **Who Plants Wins**, this sets out how the grove is divided into garden spaces, the themes and actions of each with each individual memorial and some background information listed.



In the Beginning! Mike Colton in 2003 and the bare plot of the Special Forces Grove. Note pillbox behind, still there!



Who Plants Wins, Mike, weaponry and a very different Grove in 2020.

Walking through several larger memorials and areas are immediately visible.
 To the left on entry, not so much special forces but a dedicated bench carved out of a large tree trunk, to Dr John Macrae and the poem that established the poppy as the symbol of the Western Front and then Remembrance, "In Flanders fields the poppies blow, between the crosses row on row." The bench has quite a history, in the worst flood of 2007 it disappeared down the Rivers Tame and Trent to be left stranded on a Burton on Trent playing field!



A wooden Star of David with a conifer growing through the centre, grown from a cone picked up at Auschwitz by Annette. A memorial to the female members of the SOE captured in occupied France and subsequently executed.

A memorial plaque and garden to Operation Jubilee, the Dieppe Raid.



A cold afternoon in March 2020, at the Dieppe Raid Memorial, immediately before first Lockdown. A Guild weekend recce party listen to member Charmian Griffiths tell the story of her father, Captain Pat Porteus VC and his part in the action.



A light stone pyramid to Popski's Private Army, one of the fore runners of today's SAS. In the rear the main SAS sunlounge, with dedications to many who served and died inside.



Past the sunlounge a canoe shaped bench and plaque, Royal Marines Boom Patrol Detachment, Operation Frankton, the Cockleshell Heroes.



Also Operation Mincemeat 'The Man Who Never Was.'

Further along a wicker goose sculpture in the Falklands Resistance area dedicated to an over looked group the Falkland Islanders themselves who tried to gather intelligence to rely that back to London and guide British Forces on re-entry. Also, to the three Falkland Island ladies sadly killed by 'friendly' fire.



Then to the furthest and newest memorial the magnificent stainless steel memorial, 'Peggy' the Pegasus Bridge memorial, three Horsa gliders in perspective size within a letter S, for swift, stealthy, silent. The money for this was raised by an appeal headed by Mike over a number of years being unveiled in 2018.



Author at 'Peggy' Remembrance Sunday 2020.

And just outside and around the Grove are other memorials of potential interest. The Combined Operations memorial opposite the entrance, at the further end the Western front stone, the 36th, Ulster, division and the English Football Association's Football Remembers memorial to the 1914 Christmas Truce (above left).



2014, The Duke of Cambridge unveils the FA's memorial to the 1914 Christmas Truce.

As guides looking for alternative venues we can surely craft a few hours guiding bringing the story of battle and action to life here. A visit is highly recommended, with an accompanying donation to Mikes funds.

The NMA remains open at present to pre-booked visits only, see their website for full details.

For other information on visiting or regarding the NMA contact author Chris John on cejb75@gmail.com.

Visit Mikes website at www.whoplantwins.info

MYTH OR TRUTH FOOTBALL AND THE CHRISTMAS TRUCE

Steve Smith

A new hashtag has appeared on social media since the Great War Centenary started in 2014. Duff History has become a watchword for challenging certain myths about that war and the Christmas Truce of 1914 has become one of those subjects. First of all, please don't think that I'm challenging that it never happened, I'm not, I'm just challenging one aspect of it.

British and German troops did come out of their trenches and meet in no-man's land between Messines and Richebourg. This is fact and there are numerous accounts from the time that confirm this. One of the main reasons they did it was to bury the dead that had lain out in no-man's land, especially when the British had launched a very localised attack around Ploegsteert on 18th December which had failed with heavy casualties.

But, what is not as easy to confirm, is the notion that both sides played football against each other. Certainly, many of the veterans who were there that day refute this and there are few primary sources that mention this occurring.

We do have accounts from German soldiers from Infantry Regiment 133 who played a basic game against the 2nd Battalion Argyll & Sutherland Highlanders on a frozen meadow at Frelinghien.

... Then a Scot produced a football ... a regular game of football began, with caps laid on the ground as goalposts.

However, we do not have anything concrete from the 2/A&SH to confirm they played against the Germans and, with that mentioned, it has not been helped because we also have accounts from veterans



Albert Wyatt, 1st Battalion Norfolk Regiment, who was present for the Christmas Truce.

recorded later on who fabricated their participation, which when scrutinised, it's found that their battalion wasn't even present for the truce!

Lance Corporal Albert Wyatt, 1st Battalion Norfolk Regiment and Company-Sergeant Major Frank Naden of the 1/6th Cheshire Regiment both wrote about a basic game being played off the Messines-Wulverghem road. These accounts appeared soon after the event and are considered the most accurate sources when we look at football and they became the background story behind the famous Sainsbury's advert on 2014.

But sadly, we still have one massive myth to it being played at St Yvon near Ploegsteert. Here, historically, we know that all efforts to play football between the two sides were suggested or proposed but never actually happened. And yet all of these accounts have been leapt upon by others to prove that football was played between the 1st Battalion Royal Warwickshire Regiment and Infantry Regiment 134. So much so that UEFA placed a memorial to this fictitious act at Prowse Point in 2014. This memorial was put there against the advice of an expert and has now become a tacky shrine for people to lay footballs and team scarves at a site where nothing happened!



The Duff History UEFA Memorial at Prowse Point where no football was played between the British and Germans.

Soldiers playing soccer in No-Man's Land during the Christmas Truce in 1914.
Universal History Archive
/UIG/Getty Images



The site where the Germans from RIR 16 met men from the 1st Battalion Norfolk Regiment and the 1/6th Battalion Cheshire Regiment.

Sadly, this myth is still kept alive by football fans and teachers. The reason I say those two is because they seem to be the largest groups who still post up images of where they have either taught their class 'unwittingly' duff history, or where a football fan or group post up the infamous picture of soldiers playing football in Salonika in 1915, or they post up a picture of the memorial at Prowse Point as they

proudly wrap a team scarf around it or place a football in the tray below it.

As a battlefield guide and author, I must try to ensure that what I am writing about and showing groups is what is truth and myth about football and the Christmas Truce. Because as a historian has warned in the past when he's challenged duff history is, ...*let's get it right for history's sake.*

EVERY PICTURE TELLS A STORY

DEUTSCHLAND ERWACHE: Part one

Tonie and Valmai Holt

In 1986 we wrote a book (now totally out of print) called '*Germany Awake!*'. It told the story of the Rise of National Socialism and of Hitler's Nazi Party. At that time, we were also compiling the *Stanley Gibbons Postcard Catalogues*, so the book was liberally illustrated by the contemporary postcards we had collected for both publications. These postcards are now topical again as that period of German history is getting a great deal of attention with the upcoming anniversaries, and we are scanning our cards to the Mary Evans picture library.

The cards brought back many memories for us of our battlefield tours to the Ypres Salient, Munich, Berchtesgaden, Nuremberg and Berlin. So in this article we will use some of them to illustrate our story, which follows Hitler from his birthplace, through his WW1 activities, through places relevant to the rise of National Socialism, to the site of the great rallies, to his bolt-hole in the Alps and his final days – to all of which we ran battlefield tours.

1. 'Deutschland erwache' (Germany awake) features on a Swastika-shaped stand. c 1930.



After the failure of his Munich *putsch* in November 1923, Hitler was jailed and used his confinement to write *Mein Kampf*, an autobiography which charted his political ideology and antisemitism. By the time of this photo's publication, the Nazi party had over 150,000 members and the picture shows a Brownshirt SA team electioneering in Bad Oeynhausen, for Hitler and the

Nazi Party to win seats in the Reichstag. They have an impressive Swastika -shaped stand. The symbol is of Sanskrit origin, meaning 'all is all'. It was also used by the Teutonic Knights and, before Hitler adopted it in 1920 for his Nazi Party, was universally regarded as a good luck symbol.

We now follow Hitler's career from his birthplace to his death.

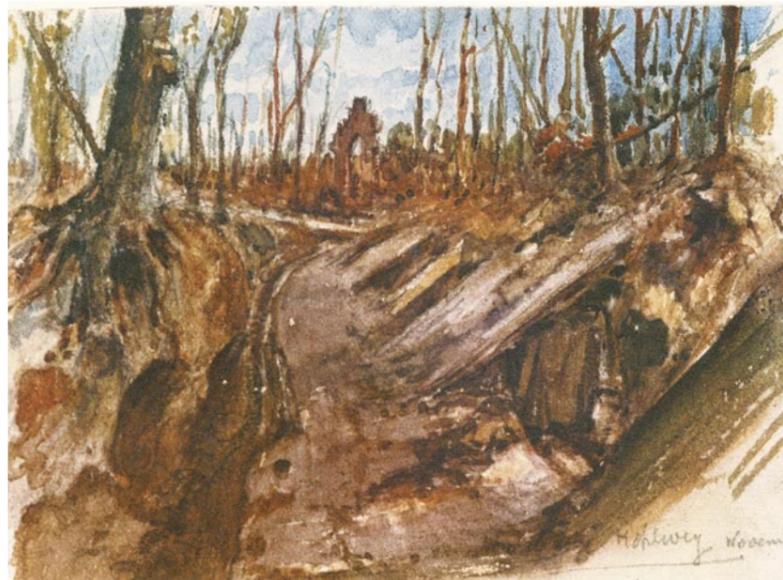
HITLER IN THE YPRES SALIENT IN WW1

2. Hitler in the Field on the left, wearing a Pickelhaube. c 1914.



Hitler had, of course, served in Flanders with the 16th Bavarian Reserve Infantry Regiment. The picture shows him on the left wearing his *Pickelhaube* in a dugout near Ypres in December 1914.

3. 'Hohlweg bei Wytschaete 1914' painted by Adolf Hitler.



The Bayernwald. In our early days of touring the Salient in the late 1970s, the Bayernwald site near Wijtschaete was operated by the idiosyncratic M. Becquart who lived in, and owned, a somewhat haphazard museum on the site. He was continually in the process of digging trenches. At one of our visits he proudly presented Valmai with a muddy button which, he claimed, belonged to Hitler's trousers. What is true is that Hitler drew a watercolour of the nearby 'Hohlweg bei Wytschaete' in 1914. He was more than the 'house painter' as presented by Allied propaganda and in 1936 *Esquire Magazine* ran an article illustrated by his paintings. Now this interesting site has been carefully excavated and several original bunkers, mine shafts and trenches have been restored.

4. Messines Church. Hitler was treated in the medical centre in the crypt below the church.



The Church at Messines is another site with Hitler connections. He had volunteered in August 1914, joining his regiment in Munich. He arrived in the Salient in time to take part in the First Battle of Ypres and was twice recommended for the Iron Cross Second Class. He was stationed at nearby Bethlehem Farm, was wounded in the arm and treated in the Church crypt which was used as a German Field Hospital. In the Fourth Battle of Ypres he was temporarily blinded during a mustard gas attack on 15 October, having won the Iron Cross First Class. Hitler was treated in the military hospital at Pasewalk in Pomerania and on 19 November 1918 he was sent back to Munich.

Many of Hitler's WW1 experiences were vividly described in his autobiography, *Mein Kampf*. A particularly memorable section describes an early morning march into battle in 1914. On our tours we used many recordings – of songs, letters,

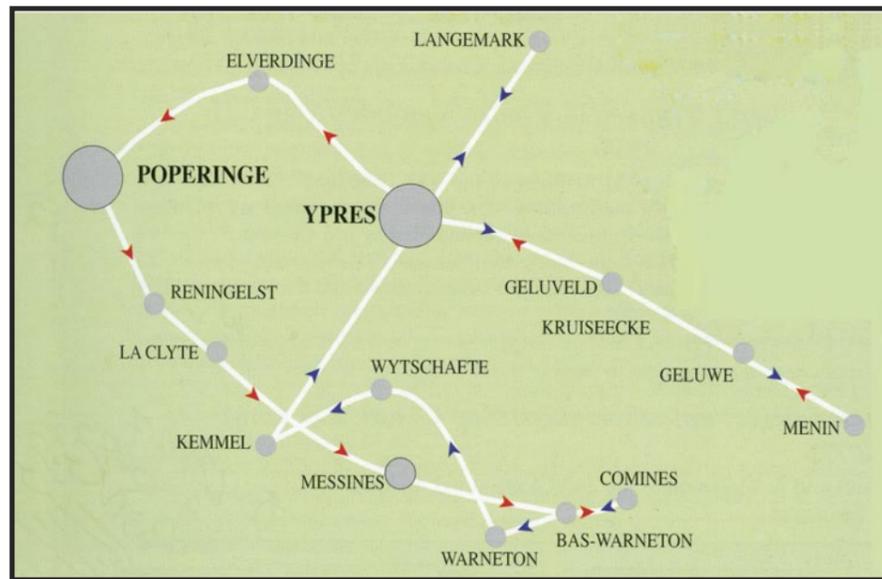
memories etc to set the scene, and for the following Hitler extract we found a student in a London drama school who had a very strong Austrian accent. (Valmai's father, who retained his strong North Welsh accent, made a very plausible Lloyd George, so much so that an elderly couple hearing it on one of our tours were heard to remark how good it was to hear Lloyd George's voice again!).

"And then came a damp, cold night in Flanders, through which we marched in silence, and when the day began to emerge from the mists, suddenly an iron greeting came whizzing at us over our heads, and with a sharp report sent the little pellets flying between our ranks, ripping up the wet ground; but even before the little cloud had passed, from two hundred throats the first hurrah rose to meet the first messenger of death. ... and just as death plunged a busy hand into our ranks the song reached us too and we passed it along: Deutschland, Deutschland uber Alles, uber Alles in der Welt".

During his battlefield tour of the Salient on 1 June 1940, Hitler visited the *Langemarck German Cemetery* as he claimed to have fought in that area, though there is little proof that he did. The idea is known as 'The Langemarck Myth'.



5. Hitler after his visit to Langemarck German Cemetery. 1 June 1940.



6. The Route of Hitler's 1940 Battlefield Tour of the Ypres Salient

MUNICH TO BERCHTESGADEN VIA BRAUNAU

This tour took us to three important landmarks in Hitler's WW1 career.

1. In Munich we visited:

a. **The Feldherrnhalle.** This was the scene of the *Munich Putsch* of 8/9 November 1923, when Hitler and Ludendorff marched into the centre of the town ahead of some 3,000 NSDAP (Nazi Party, National Socialist German Workers' Party, *Nationalsozialistische Deutsche Arbeiterpartei*) members. As they approached the *Feldherrnhalle* - the vaulted archway erected in honour of great military heroes - they were fired upon by the police, scattering the marchers in all directions. Hitler and Goering were wounded, and several party members were killed, but Ludendorff kept on marching until he reached the great monument. A Memorial to the Fallen was later erected and annual ceremonies were held here on November 8. The flag that was spattered by the blood of the fallen became hallowed and was known as the *Blutfahne* (Blood Flag), playing a central role in later ritualistic ceremonies.

b. **Bierkeller.** Meetings were held by the NSDAP in the *Burgerbraukeller* to plan the 1923 Putsch. However, the *bierkeller* that best retains its original form and atmosphere is the *Hofbrauhaus* and this is where we would take our group to get the feeling of those days - aka to have a great time singing and drinking quantities of beer! On one memorable visit Tonie was challenged by a very hostile, drunken ex-SS soldier to arm wrestle. It all ended amicably and the SS man taught the group to sing 'Ein Prosit' which continues with a hearty 'Eins, Zwei', countdown to 'G'suffa' which means 'take a big swig'.

c. **Hitler's Houses** - are not currently open to the public but are photographable from the outside. After his imprisonment in 1920, Hitler first rented an

apartment at 41 Thierschstrasse followed later by another room for an office. A plaque was erected by the Munich Council in 1936 stating that Hitler lived

7. Hitler and Chamberlain after the signing of the meaningless 'Peace document' in Munich on 30 September 1938.



in the house from 1 May 1920-5 October 1929. He then moved to a large, posh apartment at 16 **Prinzregentplatz**. Later the Nazi Party bought the entire building. Hitler's niece, Geli Raubal, aged 20, moved into the apartment and the story goes that he had a romantic relationship with her. When her body was found in the apartment on 18 September 1931, dead from a gun shot, (which was thought to be a suicide), Hitler was devastated and left her room exactly as it was.

After Hitler became *Fuhrer* the apartment was also used for important meetings, notably the meeting with British Prime Minister, Neville Chamberlain, on 30 September 1938. It was their third meeting to try and resolve the 'Czechoslovakian Crisis' (Hitler's threat to take over the Czech Sudetenland). Chamberlain returned to Croydon waving the meaningless piece of paper which he maintained guaranteed "Peace in our time."

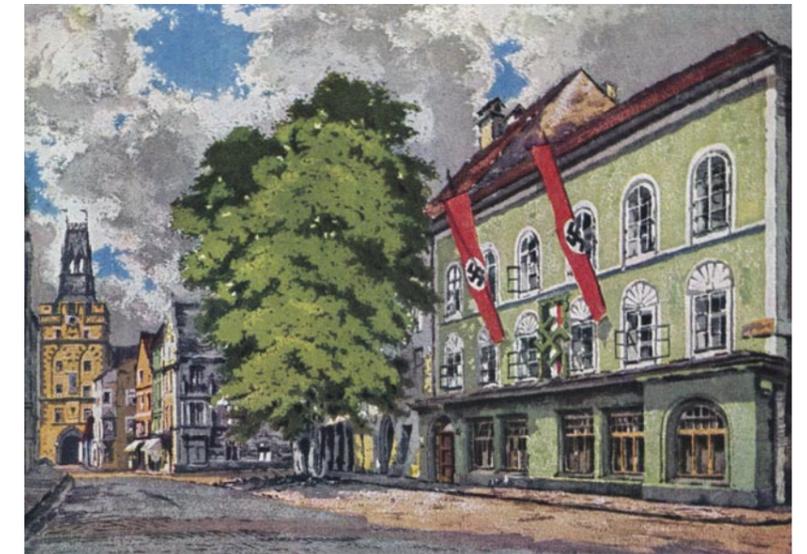
Today the building is occupied by the Munich Office of Finance.

d. **The English Garden.** It is here that Unity Mitford, one of the six famous Mitford sisters (among them Diana, who married the British Fascist leader, Sir Oswald Moseley), attempted suicide by shooting herself in the head. In today's terminology Unity, who seemed to be obsessed by the Nazi party, came to Munich and 'stalked' Hitler. Eventually they met and Unity became part of Hitler's inner circle. He paid for her flat in Munich, she often accompanied him to Berchtesgaden and even sat in his box at the 1936 Berlin Olympics.

Unity was distraught when Britain declared war on Germany on 3 September, hence her attempted suicide - which she survived. She was treated in Germany (paid for by Hitler), then in Switzerland and finally, with the bullet still in her head, returned to England in January 1940. There she was carefully watched until her death on 28 March 1948.

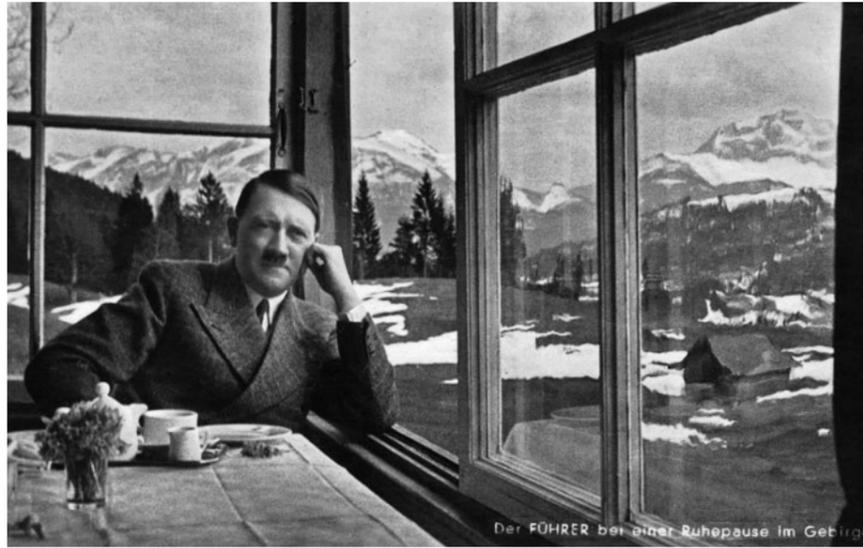
2. **In Braunau** we visited Hitler's birthplace. It is a small, attractive town on the banks of the River Inn and the Hitler House is shown in this 1930 postcard with Swastikas flying. Hitler was born here, the third of six children, on 20 April 1889 when the building was a guest house in which the family rented rooms. In May 1945 the building became the responsibility of the US Army. It later passed through many transitions. In 1952 it was rented by the Austrian Republic to house the town's public library, then became a day centre for people with learning disabilities. In April 1989, the 100th anniversary of Hitler's death, the Braunau Mayor erected a memorial

made with stone from the Mauthausen Concentration Camp. It bears the (translated) inscription 'For Peace, Freedom and Democracy. Never again Fascism. Millions of the Dead warn us.' The building then remained empty from 2011 and the Austrian Government decided to demolish it as it had become a shrine for Neo-Nazis. The latest (June 2020) plan is to re-design it for use as the local Police Station, an idea which has caused much controversy. It was a very popular stop with our groups as there was a magnificent patisserie not far from the Hitler birthday house. Just writing about it we can smell the very enticing fragrance of the mouth-watering cakes.



8. Hitler's birthplace, Braunau.

3. **Berchtesgaden.** In the early twenties Hitler began to feel the need for a quiet bolt hole and was drawn to the beautiful mountainous area of the Bavarian Alps and to this town near the Austro-German border which was the favourite resort of the Bavarian monarchy. In 1929 he bought a house called Haus Wachenfeld half-way up the Mount Kehlstein and rebuilt it with the money he earned from *Mein Kampf*. It was enlarged in 1933 when Hitler became Chancellor to accord with his new importance and was renamed The Berghof (Mountain House). It had a superb view from 'The Great Room' with its huge window which, in its majesty, reminded Hitler of the Wagnerian music he so loved. In 1936 he was the honoured guest at the Bayreuth Festival and was friendly with Richard Wagner's descendants. Wagner died in 1883. He was deeply anti-semitic and his rousing music suited the Nazi philosophy. As we drew towards Berchtesgaden, through the magnificent mountain scenery, we played the evocative strains of *The Ride of the Valkyries* in the coach and it was impossible not to feel stirred by the combination of sensations. Briefly one glimpsed the effect it would have had on Hitler.



9. Hitler enjoys a quiet break in his beloved Berghof.

Gradually Hitler and his favourite Nazi officers (such as Goering and Bormann) took over a large part of the mountain, including the Hotel zum Turken and the Platterhof Hotel, commandeering local homes. The area was guarded by the SS, and the thousands of visitors, eager to see Hitler, were stopped at a gateway a distance away from the complex. He seemed delighted to greet his adoring admirers – especially children who belonged to groups like The Hitler Youth. At its peak in the 1930s the number of visitors reached 5,000 a day and Bormann converted the nearby Platterhof Hotel into a 'National Hotel' to accommodate them.

Eva Braun, Hitler's mistress, mostly stayed in the area from 1936 and Hitler spent more time there than in his Berlin HQ. He hosted many prominent visitors, e.g. British Prime Minister Lloyd George in March 1936, The Duke and Duchess of Windsor and the Aga Khan in October 1937, Neville Chamberlain on 16 September 1938 and Mussolini in January 1941.

On 25 April 1945, RAF Bomber Command made several bombing waves on the compound, inflicting considerable damage – though not to the Berghof. Hitler was in Berlin at the time and Goering was there but survived. After the raid the entourage abandoned the area and the SS further destroyed the Berghof and other buildings.

The US 506th Inf Regt (part of the 101st Screaming Eagles Airborne Division which took part in the Market Garden operations) occupied the compound on 8 May 1945 and took great pleasure in looting the remaining

items, such as the wine in the huge wine cellar.

The remains of Hitler's mountain retreat continued to be a shrine to the Nazis and of interest to military historians, despite being further destroyed by the Bavarian Government in 1952. We were extremely fortunate to have taken our tours to this area in the early 1980s when, especially to local guides, places like the Berghof could be identified and the ruins climbed over. Our guide was obviously very close to Paula, Hitler's youngest sister, born on 6 January 1896, who occasionally used the old form of the family name – Heidler and he told us

much about her life.

In the 1920s Paula moved to Vienna, working as housekeeper in a Dormitory for Jewish students. She later worked for an insurance company but lost her job when it was realised who her more famous brother was. When war broke out Hitler made her change her surname to Wolff (sometimes recorded as Wolf) and supported her financially from time to time. Paula then worked in a military hospital and became engaged to Erwin Jekelius, a highly regarded psychiatrist and neurologist in Vienna. He became one of Hitler's chief euthanasia officers who was later purported to have caused the death of some 4,000 people in gas chambers, including many children. Hitler objected to the engagement and sent Jekelius to the Eastern Front. He eventually died in a Soviet POW camp in 1952.

Though obviously loving and admiring her brother, Paula never joined the Nazi Party and only



10. Hitler 'working the crowd' on his 50th birthday, 20 April 1939.

met him irregularly. During the closing days of the war she was driven to Berchtesgaden - it is said on the orders of Martin Bormann. There she was arrested by the US Intelligence in May 1945, questioned but later released. After several moves, she came back to Berchtesgaden in 1952, where, known as Frau Wolff, she was protected by old SS members, and died in 1960. Our guide was remarkably knowledgeable about the whole Nazi complex and even took us to Paula's grave in the Bergfriedhof in Berchtesgaden/Schönau where she was buried under the name Paula Hitler.

Another site which were fortunate to be able to visit was The General Walker Hotel. In 1952 the American Army took over the ruins of the Hotel Platterhof, restored and enlarged it as an Armed Forces Recreation Centre and renamed it. In 1981 our group was welcomed by the American director and we were taken down the steep stairs to the entry to the incredible system of tunnels and bunkers that ran below all the main buildings in the Nazi complex, including Hitler's Berghof bunker. Many of the walls were covered in graffiti and swastika signs. Some of its spacious rooms were used as a military hospital after the April 1945 bombings. At the time of our visit they were in poor condition and littered with debris but today, although the hotel no longer remains, they have been renovated and are approached from the Documentation Centre, erected near the old Hotel Platterhof in 1999.

Today there has been an effort to stem the growing flow of Neo-Nazi sympathisers through the whole Obersalzberg area. Plans were made to enlarge the Documentation Centre in 2020. The intention was to stamp out the concept of a Nazi shrine and to emphasise the true story of Hitler's anti-semitism. There was also a need to correct the impression of a pleasant occupant of the Berghof, who roamed the area in his Lederhosen with his German Shepherd, Blondi (a gift from Martin Bormann in 1941), chatting happily to the many visitors.

The rise of Hitler story will continue in the next edition of 'Dispatches', covering Nuremberg and Berlin



11. Remains of a bunker near the Berghof. Photo by Tonic Holt. 1980.



12. Tonic Holt recording our guide with our group in Hitler's mountain retreat on the Obersalzberg in 1980. Photo by Valmai Holt.



13. Gasthaus Hoher Goll, used by Nazis as an admin office and guard house controlling entrance to the Berghof. Picture taken from the General Walker Hotel in 1981 by Tonic Holt.

RESEARCHING THE BATTLE OF BRITAIN – AN EXAMINATION OF AVAILABLE SOURCES AND THEIR RELATIVE MERITS

Christopher Finn, Accreditation Director

I was planning to run a Seminar on sources at the January 2021 Annual Conference, as we have not paid that much attention to ‘tradecraft’ for some time. However, as we can’t do that, I am going to cover the same issues in this article. I’m going to use the Battle of Britain as, whilst it is not a battle in the traditional guiding sense, the generic lessons about the use of sources are clearly discernible.

There are many ways to classify sources, the most common being primary and secondary sources. There is sometimes a presumption that primary sources are ‘good’ but secondary ones are ‘bad’ ones for a guide to use – I will show that this is far from the case. ‘We could also consider sources being either intellectual (written or spoken) or physical. ‘But physical sources such as archaeology or artefacts also have to be interpreted, so are subject in turn to the same biases as purely intellectual ones. ‘I am not going to go into the various ideas about historical biases here – but the subject is well worth researching if you are planning to do Assignment 6.

The historian E H Carr offers the following view on historical facts and their interpretation:

*“It does not follow that, because interpretation plays a necessary part in establishing the facts of history, and because no interpretation is wholly objective, one interpretation is as good as another, and the facts of history are in principle not amenable to objective interpretation.”*¹

In other words, one interpretation can be more accurate than another, but it is up to us as guides to do our ‘due diligence’ on what we put over to our clients and audiences. ‘In the Accreditation Process, Knowledge is defined as:

The relevant military history (When? Where? Why? Who? What? How? Impact?) and the Battlefield from the three key perspectives: historical, topographical and archaeological, with material placed in context to enable appropriate conclusions to be drawn.

So, what are the sources available to us if we wish to guide or talk on the Battle of Britain? For many guides,

after reading a secondary source (even Wikipedia) to get a broad sweep of the subject, the first research port-of-call is the War Diaries. In the RAF’s case these are called the Operational Record Books (ORBs), also known as the Form 540s, with their detailed appendices. The ORBs for Fighter Command and the relevant Groups (including No 60 Gp which controlled the radar chain) are available in TNA². Some are better than others, No 11 Gp’s having particularly detailed appendices (where most of the statistics are to be found). But they are written by humans and so subject to potential bias. One would, for example, have to be very cautious about how No 12 Gp, under AVM Trafford Leigh-Mallory, assesses the effectiveness of its ‘Big Wings’ in view of the controversy that surrounds their use. Individual combat reports are also available (in digitised form) from TNA. These are official documents and primary source material. But they are also notoriously inaccurate, particularly in terms of over-assessing the effect of any individual or collective attack on enemy aircraft. After one sortie Sqn Ldr Leathart, OC 54 Sqn (Spitfires) said:

“Sighting some smoke trails I led the Squadron up to 28,000 feet in pursuit. I saw 3 HE 113’s painted a dark colour with yellow wing tips.”

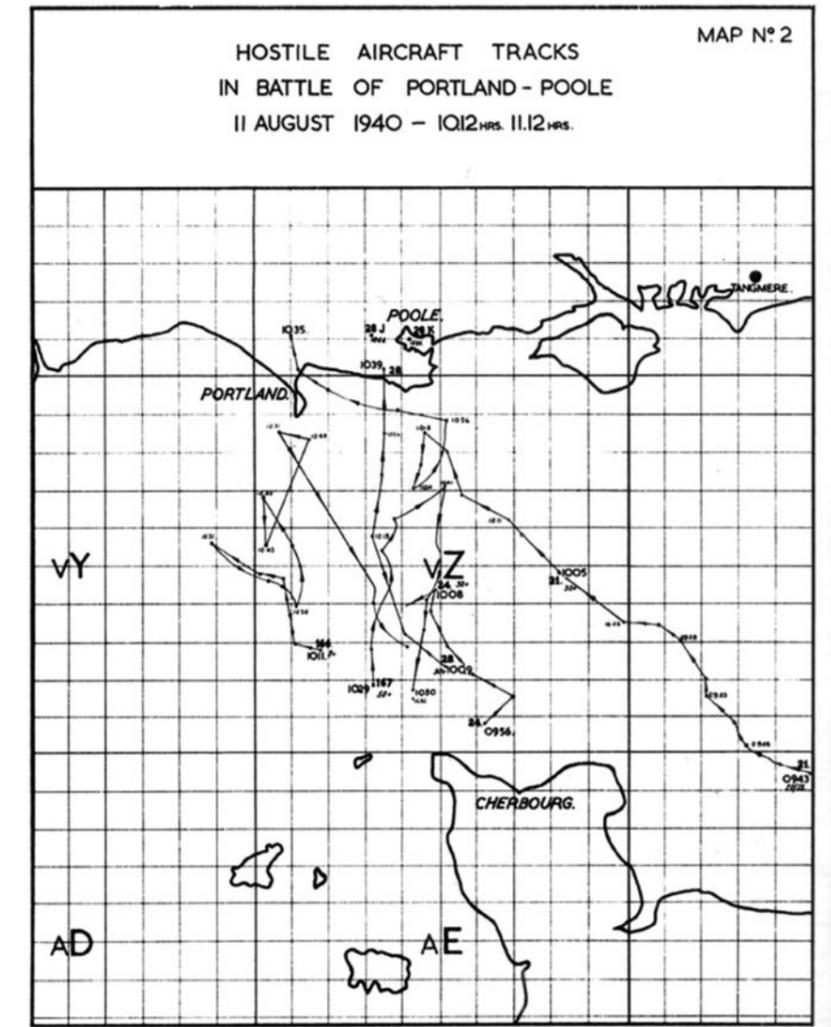
There was no such aircraft as the HE 113 in the Battle of Britain; it was a propaganda myth that had become an enshrined belief! So, we really have to treat ALL written, or oral, sources the same way. We need to ask: Who wrote it? When did they write it? What was their knowledge of the subject based on? Why did they write it? and Who was their intended audience? The same logic holds good for films, photographs and paintings.

For me the best starting-point is not the ORBs but the Air Historical Branch (AHB) Narrative³. Writing the Air Defence of Great Britain (ADGB) Narratives during the war T C G James, who had been invalided out of the Army in 1942, based them largely on British official documentary sources to which he had, almost, unrestricted access. One of the most important sources were the Command, Group and Sector controllers’ ‘track charts’ which recorded exactly what was known by the air defence system of the German Air Force’s (GAF) attacks and our responses.

As these do not now survive in any comprehensive form James’ narrative is the only authoritative, minute-by-minute, description of the Battle existing today. A key element of all the AHB Narratives is that they have the sources listed in the margins opposite the relevant text. This makes it comparatively easy to find them in the TNA Catalogue (a black art at the best of times). The appendices are also a mine of information. For example, Appendix 10 is the No 11 Group Instructions to Controllers dated 27 August 1940 which states *“direct offers of assistance from 12 Group have not resulted in their squadrons being placed where we had requested!”* ADGB Vol I covers the development of Fighter Command, the whole air defence system and the impact of the air battles in France in May and June 1940. It is therefore essential pre-reading if one is to fully understand Vol II. But Vol II has two major gaps. The first, which James acknowledges, is the lack of German information; GAF losses are based on RAF Intelligence assessments. The other is that signals intelligence (SIGINT) in any form is ignored, as it is above the classification of the original document.

There are two other Official Histories which fill-in the details of the development and operation of ADGB throughout the war. These are SIGNALS Vol IV (Radar in Raid Reporting) and Vol V (Fighter Control and Interception). The former also contains a detailed narrative of the functioning of the radar chain during the GAF attacks on it, and their effects; the latter, how the information obtained from the system was managed and used.

Turning to aircraft and aircrew losses, there is one secondary source that is authoritative: *The Battle of Britain Then and Now, Mk V⁴*, edited by W G



Chain Home Track Chart

Ramsay. Extensively researched in the archives of all the nations involved in the Battle, and first published in 1980, it has been updated as more information comes-to-light. Losses are covered by day, air force, unit, aircraft, crew and, where possible, a brief description of the cause of the loss is included. So, you can often collate losses on both sides in any specific engagement. The summary tables show that RAF Intelligence did a very accurate job of assessing the GAF order of battle and its losses, confirming T C G James’ assessments of them.

But this book also brings us to the ‘Elephant in the Room’ of WW2 historiography; the role of ULTRA, intelligence obtained from German signals traffic encoded by the ENIGMA machine. On p5 the Editor makes the statement that Dowding and Park (AOC No 11 Gp) *“operated their aircraft in the most suitable way in the light of the knowledge that they knew in advance what the Luftwaffe was planning to do.”* This is based on Gp Capt F W Winterbotham’s book, *The Ultra Secret⁵*, which first exposed ULTRA as a significant WW2 intelligence source. Whilst

Winterbotham was intimately involved in the distribution of ULTRA intelligence the book is an un-sourced memoir written 30 years after the event; he, for example, gets the RAF senior commanders in France in May 1940, and their roles, wrong and quietly ignores the reduction in the ULTRA 'take' to and from the GAF once they settle-in to their airfields in France. But Ramsay does not do his 'due diligence' and grossly over-states the tactical impact of ULTRA on the Battle, reading far too much into Winterbotham's fairly bland statements. In 1979 the Official History of British Intelligence in WW2 was published. This⁶ is very summary and high-level, and makes the point (p173) about the effect of the GAF moving to landlines reducing markedly the higher-echelon traffic that had previously been passed using Enigma and decoded as ULTRA. It is also a very good summary of the different intelligence sources available during the Battle and their relative merits.

There are also some valuable *Bletchley Park Trust Reports* written, in the late 2000s, by Bletchley Park staff such as Sir Arthur Bonsall. One, by P

Wescombe, is a useful short summary of RAF SIGINT and the limitations of ULTRA in the Battle of Britain⁷. This leads us on to the role of 'low grade' SIGINT in the Battle of Britain, a subject completely ignored by most authors. The role of RAF Cheadle (Staffs) and its subordinate 'Home Defence Units' (HDU) on the South Coast was first covered in Aileen Clayton's *The Enemy is Listening*, published in 1980⁸. A German-speaker, Clayton was one of the first WAAFs listening to GAF fighter VHF traffic and providing immediate tactical intelligence to HQ 11 Gp and its Sector Stations during the Battle. She also describes the role of RAF Cheadle, listening to the GAF bomber morse traffic on MF and HF. This provided timely, advanced raid warning, estimates of raid size and often the units involved. And it was this source, not ULTRA as Winterbotham suggests, that provided the RAF with an accurate order-of-battle for the GAF in the West for most of the war.

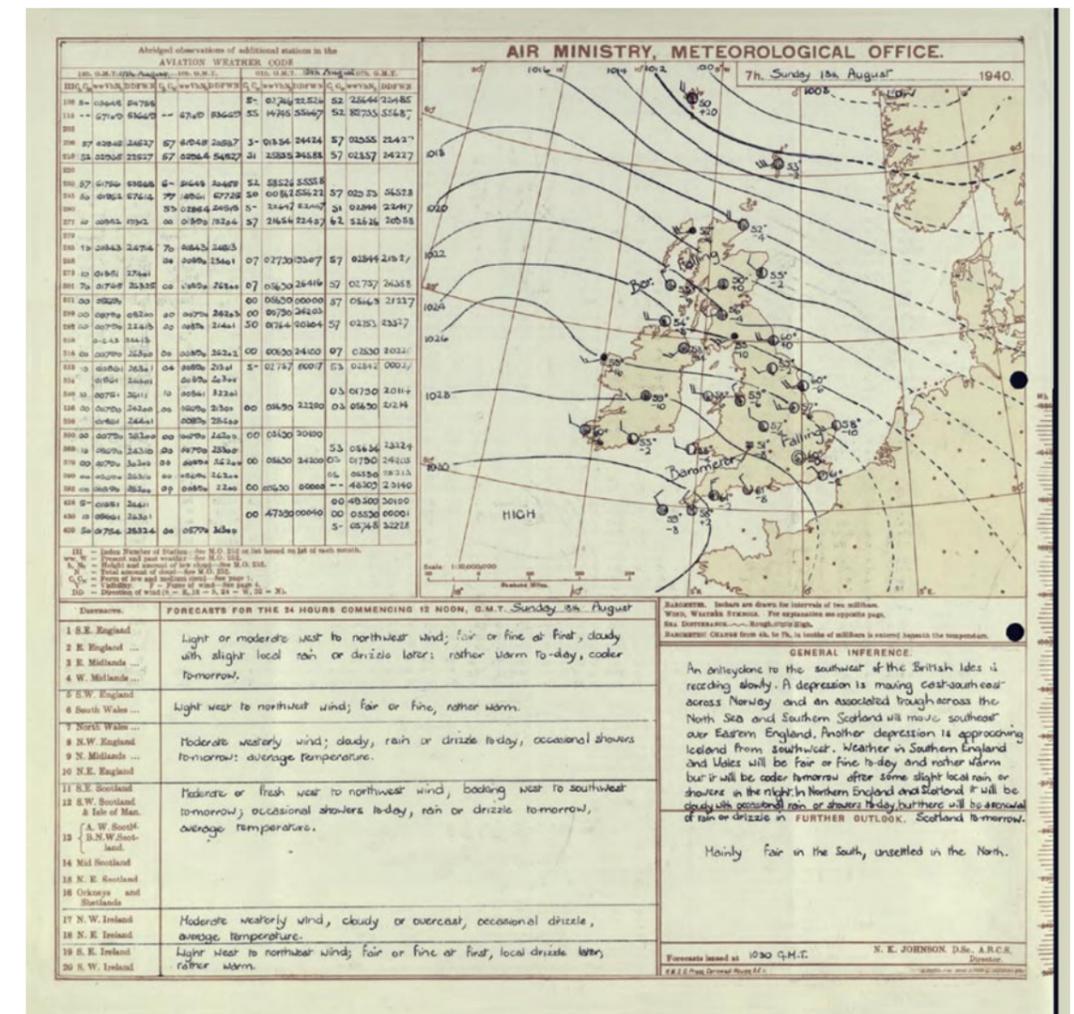
This is made clear in the Government Code and Cypher School (GCCS): World War II Official Histories. A multi-volume series covering all aspects of GCCS activities and SIGINT, this was originally classified Top Secret ULTRA. Although not in published form it is available at TNA in the HW 43 series. It covers ULTRA in Battle of Britain but does not go into details of what was passed to Dowding, via his personal GCCS Liaison Section. There is also a lot of detail on the function of RAF Cheadle and the HDUs in producing tactical SIGINT during the Battle. The information is, however, split over a number of Volumes so the researcher has to start with HW43/62 which covers the Content, Index and Sources for the whole series. It is not surprising, however, that key parts of the GCCS Official History that refer to the RAF Section at Bletchley Park were clearly written by Bonsall, as they are repeated by him in various Bletchley Park Trust Reports.

What of the later secondary sources? The following three have their values: *The Battle of Britain – Five Months that Changed History*⁹, by James Holland could be described as a 'popular history.' It is readable, covers the May-June France battle well and has some useful anecdotes. But it is almost all from secondary sources. Stephen Bungay's *The Most Dangerous Enemy*¹⁰ – A History of the Battle of Britain is a more detailed and technical appraisal than Holland's. It is well referenced and has an extensive bibliography. Then there is Alfred Price's *Battle of Britain – The Hardest Day – 18 August 1940*. This tells the story predominantly through the eyes of

about 100 interviewed witnesses. Put together, these three very different sources provide a good overall picture of the Battle. The same cannot be said for *The Battle of Britain 1940 – the Luftwaffe's Eagle Attack*¹¹ by Douglas Dildy. This Osprey Campaign study purports to tell the story from German eyes, using interviews of captured German commanders immediately after the war. However, these sources are not cited in detail. The author deliberately ignores UK official sources and so has a very poor understanding of how Chain Home and the ADGB system actually worked. There is no mention of British SIGINT at all. An anti-British agenda stands out clearly throughout the book – but that comment could be taken to reflect my bias on the subject!

To provide counter-evidence to this two other sources stand out. *Building Radar*¹² by C Dobson takes the Official Histories cited earlier and adds some meticulous research in the RAF and Ministry of Aircraft Production files (amongst others) in TNA. Well sourced and with an excellent bibliography, this is a key reference book to the Battle. The other source is a memoir: *The Eyes of the Few*¹³ by Daphne Carne. Carne was one of the first WAAFs to be trained as Chain Home operators and served at the Rye site throughout the Battle. Her descriptions of how the system operated and exactly what information the operators were passing up to Fighter Command stand out for their authenticity.

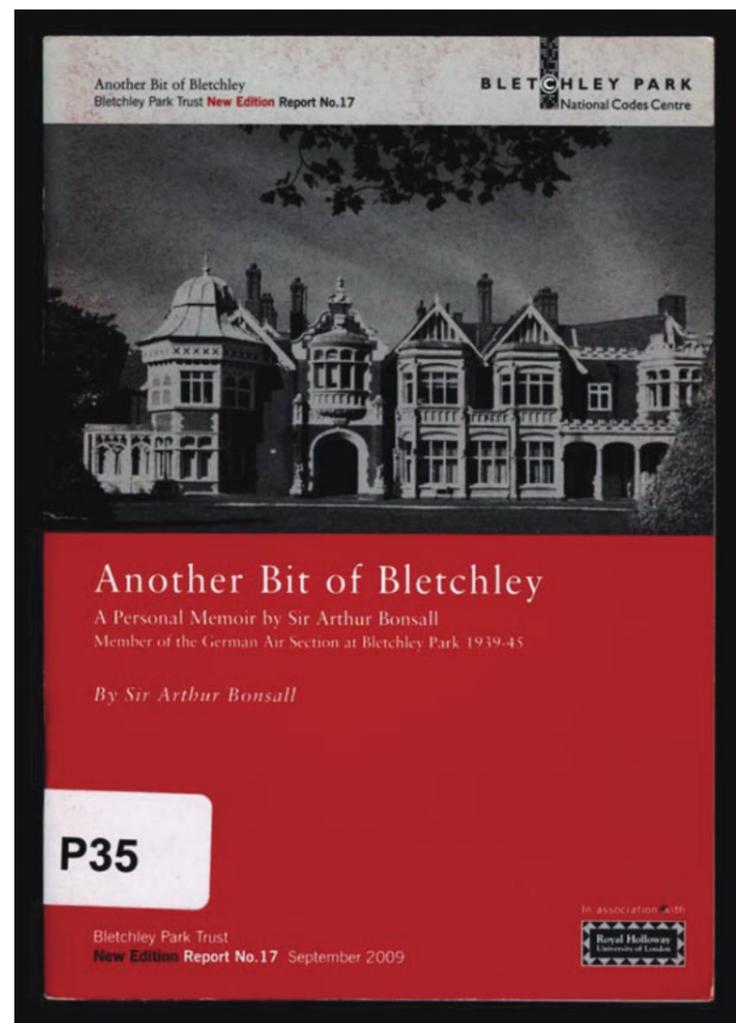
As a published oral history, *The German Aces Speak – World War II Through the Eyes of Four of the Luftwaffe's Most Important Commanders*¹⁴ should be a valuable source. Galland's interview gives an interesting perspective on the attitudes of the



Air Ministry Synoptic Chart and Weather Records

GAF's senior commanders, and there is some good tactical and technical comment. However, one is left with the very strong view impression his narrative is pitched at being what he thinks the interviewer wanted to hear at that time of the recording.

But what evidence is there of the topographical Perspective of the Battle? The Battle was fought as much from the Ops Rooms as in the cockpits, and some of these still survive. The Filter Room at Bentley Priory, the 11 Gp Bunker at Uxbridge and the Digby and Duxford Ops Rooms still exist – but as restorations, so they are themselves only secondary sources and individuals' interpretations of the other sources. Bentley Priory is also an example of why one must treat museum interpretations very cautiously as sources. Its exhibition on Dowding amounts to a hagiography and its specially commissioned film shows Spitfires taking off from airfields in France at the start of the May 1940 battle¹⁵. However, we have detailed knowledge of the environment in which the Battle was fought. The UK Met Office has recently released digitised copies (pdf) of the Daily Weather Reports for the UK, by month¹⁶.



Bletchley Park Trust Report No 17



Bf 109 E-4

Official records, these are primary sources listing the observations made at each reporting station. A key is included in each day's 4-page document, but it needs a level of expertise to interpret. They are also not wholly accurate as most cloud heights are 'observations', ie estimates, and not direct measurements.

So, we finally come to Archaeology. We could put the Ops Rooms into that category. There are many memorials and burials which are evidence of the Battle but not of how or why it was fought, so I would discount them as archaeological evidence in this particular case. There is also quite a lot of Chain Home archaeological evidence remaining. A number of transmitter towers remain, the only complete one being at Great Baddow. But this has been moved from its operational site at Canewdon to Marconi's research site near Chelmsford. Other parts of sites still remain, such as the Site Wardens' cottages, and some tower plinths, at Poling. But these only tell us where the sites were; they offer little if anything about how they operated. The same is true of the airfields.

However, there is one other set of artefacts from the Battle that could fall into the category of Archaeology and that is the aircraft themselves. There are original, often painstakingly restored, examples of Spitfires, Hurricanes and Bf 109s still flying today. Some of the best analysis of them is contained in the various Haynes Manuals¹⁷. The history elements are usually predictable and shallow. But the technical analysis is always highly detailed. Perhaps the best bits are the detailed descriptions of flying the aircraft. It does depend on the experience of the pilot, but Dave Southwood's description of

flying the Bf 109 is, because of his experience as a Test Pilot, quite outstanding.

I have shown that there are many different types of sources available for someone planning to guide the Battle of Britain. However, irrespective of their type, some sources can be incomplete, contradictory, inaccurate or sometimes downright dishonest. Others are impeccably researched and/or compelling in their veracity.

So, when trying to work out how best to 'explain the pros and cons of the (at least three) selected types of sources both within and between types'

I hope this article will provide some methodological pointers for Assignment 6 candidates.

Footnotes

- ¹ E H Carr, *What is History*, Penguin Books, London, 1961, p27.
- ² The National Archives, Kew.
- ³ Published as: *Air Defence of Great Britain, Vol II, The Battle of Britain*, T C G James, Frank Cass, London, 2000.
- ⁴ *The Battle of Britain Then and Now Mk V*, W G Ramsay Ed, Battle of Britain International Ltd, Old Harlow, 1989.
- ⁵ *The ULTRA Secret*, F W Winterbotham, Widenfield & Nicholson, London, 1974.
- ⁶ *British Intelligence in the Second World War - Its Influence on Strategy and Operations. Vol 1*, F H Hinsley, HMSO, London 1979.
- ⁷ *Bletchley Park and the Luftwaffe*, P Wescombe, Bletchley Park Trust (BPT) Report No 8. (Unclass), Bletchley Park Trust & Royal Holloway College, 2009.
- ⁸ *The Enemy is Listening - The Story of the Y Service*, A Clayton, Hutchinson, London, 1980.
- ⁹ *The Battle of Britain - Five Months that Changed History*, J Holland, Corgi, London, 2010.
- ¹⁰ *The Most Dangerous Enemy - A History of the Battle of Britain*, Arum Press, London, 2000.
- ¹¹ *The Battle of Britain 1940 - The Luftwaffe's Eagle Attack*, D Dildy, Osprey, Oxford, 2018.
- ¹² *Building Radar - Forging Britain's Early-warning Chain 1935-1945*, C Dobson, English Heritage & Methuen, London, 2010.
- ¹³ *The Eyes of the Few*, D Carne, Macmillan, London, 1960.
- ¹⁴ *The German Aces Speak - World War II Through the Eyes of Four of the Luftwaffe's Most Important Commanders*, C Heaton & A M Lewis, Zenith Press, Minneapolis, 2011.
- ¹⁵ *The Battle of Britain - Five Months that Changed History*, J Holland, Corgi, London, 2010.
- ¹⁶ <https://library.metoffice.gov.uk/Portal/Default/en-GB/RecordView/Index/626309>.
- ¹⁷ Spitfire, Hurricane, Bf109 and Merlin Engine, Various authors, Haynes Publishing, Yeovil, Various.

PRESENTATION *guide*

There's been a surge in the promotion of webinars, virtual tours, online lectures and the like over the couple of few months. That's a good thing for general awareness, but it's also a great thing for anyone who's starting to think about re-shaping their business model for 2021.



Yes, we're all experiencing the fallout of Covid. However, with a glass half-full approach, we also have an opportunity to reconsider 'stand where they stood', what it actually means to today's audiences, and how we might approach this moving forwards. It's a challenge though, for some more than others.

What do you do, if you're invited to do or take part in one of these presentations – online – and it's really not your thing? How do you level up (awful phrase), how do you ensure your delivery will meet the required standard? Let's be clear, this is less about being overlooked for these events if you don't make the grade first time round, it's about the damage you will surely do to your own 'brand' in the process. In the field is one thing, because your work is rarely recorded. But if your presentation style online comes across as being amateur, or naïve, then you will start losing future business.

My day-job involves helping people to communicate more effectively, so I'm often asked to coach speakers one-on-one. I have to help them deliver an exceptional presentation even if they don't want to or don't have much experience on camera or at a lectern. It often comes as a surprise to discover there's a bit more to it than being an expert and knowing your stuff.

With that in mind, these small insights may be useful. If they seem like old hat, then, for the record, my toughest gig is never the CEO who's dyslexic or the 'noted expert' who insists on cracking jokes that never make the audience laugh but might lead to prosecution one day. It's always the person who THINKS they can present well and struggles to accept there's any room at all for improvement...

- Know your stuff but know the structure for your stuff, too. Without good structure, you're winging it. I won't go into logos, pathos, and ethos here. Suffice it to say, without a logical structure, the most capable audience will lose track of what you're saying. Quickly.
- Bear in mind, audiences turn up to learn something or to enjoy themselves. That's it. That's their motivation. They rarely wear badges to declare which aspect is most important though, so you

have to deliver experience as well as expertise. Every. Single. Time.

- If you're not a performer, fake it. Find a pun, find a factoid, be dramatic even if you don't want to be, just for a few moments. You may not enjoy being your fifteen minutes of fame, but guess what? It doesn't matter. The audience's view of you, does.
- Check your background, check your buttons. Online, on a stage, on a stand; washing-up, washing machines; washed-out pictures on study walls ... the only thing more distracting than someone's flies being undone is a busy background, drawing attention from the main event.
- Get to know your tech. Learn how to mute. Unmute. Change screens. PRACTICE. Record a minute of yourself in front of your 'amazing' fake background. You'll be surprised how many of backdrops make you look amateur or, worse still, give you a fuzzy hairline (or no hair at all).
- Don't waste time. Unless you're sure of a big reveal (spoiler, these rarely work), your biggest concern is engagement. Context is important, it's true, but get to the point. Tell them what you're going to tell them, tell them, tell them what you told them. Don't mock this, it works.

Being a good guide is as much about putting on a good show as it is about delivering the facts in a professional way – this is an uncomfortable truth, but it is true. Staff rides and children with special needs, for example, are completely different audiences. Each one merits a specific approach, and 'engaged' looks very different in both cases. What's common to every situation though, is that your audience is there to hear from you.

An audience will always be kind to someone who grabs their attention from the start, but it's unlikely to be so forgiving when it's forced to sit through eight minutes of preamble, twelve minutes of minutiae, and a summation that's accurate but analytic in the extreme. What people always remember is whether or not they enjoyed the time spent in your company. For all the right reasons, the ability to make every presentation memorable is in your gift.

Merryn Walters

THE LONDON TROOPS MEMORIAL

Francis Mullan

As we wander through the Bank junction perhaps concentrating on the 'Bank of England' or heading towards Cornhill it can be easy to bypass the interesting and thoughtful 'London Troops Memorial', directly outside the front of the Royal Exchange.

At the conclusion of the Great War of 1914-1918 and the Armistice of 1919 the City acted on instinct to honour, commemorate and memorialise the men and women of the Regiments associated with the City, who served, fought and fell in this 'war to end all wars'.

A memorial to express the loss and suffering felt by an agonized nation and a traumatised City of London would need thought, consideration, and longevity. Its appearance, and location, must please the city grandees; satisfy the current, and appease future city planners and architects.

Leading sculptors Alfred Drury and William Silver Frith, and Architect Aston Webb were commissioned to create the memorial directly outside the Royal Exchange. At a time when this area needed a face lift, a drinking fountain and the Rowland Hill statue were relocated, and tacky looking advertising boards at the entrances to the Bank underground station were all removed.

Inspiration came from the 'Great March of London Troops', on 5th July 1919, where soldiers



from some of the privileged regiments marched from Buckingham Palace to the Guildhall, later described as 'A triumphal epic that will never fade from the records of the City'.

A Portland Stone 'Lion Pillar' flanked by men of the 'The London Regiments', in full marching order' was preferred with the £7000 cost raised by public subscription, and with assistance of leading Livery Companies and Banks.

Never intending to be a monument to victory, the memorial has an allegorical representation.

Two life-size soldiers, of non-specific rank, are cast in Bronze. One an infantryman of the Royal Fusiliers. A

young man depicted in a relaxed pose gazing serenely towards the Mansion House. Comfortable in his service cap, leaning on his small magazine Lee Enfield Rifle, with bayonet in scabbard on his belt. His calves encased in tightly bound puttees above his boots, awaiting the order to shoulder arms and march on.

The other slightly older, facing Cheapside. Bearing the badge of the Royal Artillery on his cap. A series



of ammunition pouches in a bandolier across his chest, with rifle, at the informal 'stand at ease'. His boots protected and spurred, as if ready to mount up, limber a team of horses and lead his troop and gun carriage away to battle.

A comprehensive list of the City and County Battalions is displayed as well as nursing and voluntary organisations with the city crest clearly and prominently displayed.

On a foggy morning on 12 November 1920, the memorial was unveiled by HRH the Duke of York, later King George VI, the day after the ceremony for the burial of the Unknown Warrior at Westminster Abbey. Soldiers from the Royal Fusiliers (City of London Regiment) and the 1st and 2nd London Divisions were on parade, with a guard of honour from 3rd Battalion the Grenadier Guards at the Mansion House. The service, attended by the Lord Mayor, civic dignitaries, ex-servicemen and many Londoners, was led by the Bishop of London.

The memorial was met with critical approval, a leading article entitled

'Our London Soldiers' extolled the bravery of the men who came 'from counting-house and shop, from the far-reaching suburbs or the thronged urban centre'.

The sculptures perfectly represent the nature of the men of the city in this period. And as the 'Our London Soldiers' article concluded:

'This memorial beyond its immediate purpose of commemoration, will serve as a stimulus to the sense of unity and the sense of duty now growing in our vast and diverse population'.

The London Troops memorial would become one of over three hundred memorials within the City, and one of over 100,000 public memorials erected in the United Kingdom to commemorate both world wars. The memorial had an acknowledgment to those lost in the Second World War, added in the 1940's, but it remains predominantly a Great War Memorial.

Now a hundred years old and a grade II listed memorial, it is a poignant reminder of the loss and sacrifice of a generation now passed.

So tarry awhile as you pass by, and as you look out on the city perhaps give thought to these men and women and the words of noted classicist and author of epitaphs 'John Maxwell Edmonds', who penned the immortal phrase.

*'When you go home, tell them of us and say.
For your tomorrow we gave our today'.*

THE GUILD'S CENTREPIECE

Graeme Cooper

After repulsing a French night attack on the Medellin hill, Wellesley, wrapped in his cloak, slept on the summit with his soldiers. The dawn of the following day, 28th July 1809, witnessed the ferocious peninsular battle of Talavera. Having driven the French from the field, Wellesley on learning that Soult was fast approaching with a large army was forced to withdraw to Badajoz leaving his dying and wounded to the mercy of the French.

Many of the wounded from both sides were reported to have died in the stubble fires that had been ignited by cannon shot. A great number of wounded took shelter from the roasting Spanish heat in the shade of 'The Hospital Tree', a cork oak now on private land owned by the Medinilla family, who once lived in the house on the summit of the Medellin.



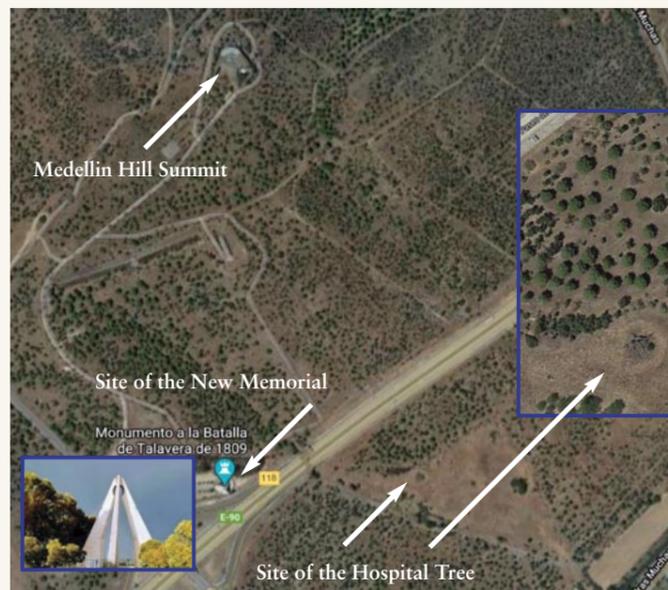
The Hospital tree in 2002



Above: Current 'Badged' Members of the Guild above the Talavera battlefield in May 2008.
L-R: David Winn, Tom Dormer, Mike Peters, Frank Toogood & Mike Sheil. The Medellin Hill stands prominent in the middle distance above the new reservoir which has flooded the northern side of the battlefield.

The Hospital Tree's Survival

Back in the 1980's the planned route of the new motorway bypassing Talavera to the north required that 'The Hospital Tree' had to be felled. On the morning of the felling a young boy from the town stood by the tree to halt the operation. The construction company owner was informed that progress had stopped and met the boy who explained the history of the tree. Fortunately, the construction company owner was a historian and he immediately halted the operation telling the boy that he had the weekend to present evidence of the tree's existence at the time of the battle. The boy ran home and told his father who engaged with the town's authorities and local historians. Two days of frantic research followed and on the Sunday, evidence was secured from Marshal Victor's memoirs. It referred to the tree providing the only large patch of shade on the battlefield under which the wounded could obtain some relief and stated that the wounded of both armies were treated under the tree. After Talavera, Wellesley became Viscount Wellington.



The New Monument



A court ruling saved the tree and as a result the new motorway was re-routed to the north thereby saving the complete structure of one concrete motorway bridge. The construction company's owner then up ended the three saved bridge stanchions and constructed the new memorial to the battle some 50 meters from where Wellesley's field hospital was sited in July 1809.

Names of all the British, French and Spanish regiments that fought in the battle are listed on the stanchions. The new motorway now curves around the tree's location, which until 20 years ago was looked after and preserved by the Martinez family which continued to harvest the cork bark every ten years. The 'Hospital Tree' now with legal protection is estimated to be at least 400 years old.

The Tree's Demise

The last cork-oak harvest took place in 2003, the Year of The Guild's launch. Antonio Medellina son of the then current owner presented the Guild with a piece of the Hospital Tree. The Centre Piece was designed and crafted by Royal Air Force craftsmen at RAF Marham where the Guild was raised. In 2006 the tree was struck by lightning and since has gradually decomposed. The Guild now possesses the only remains of the tree.

Right: The Cork-Oak Bark and the effect of lightning.



Those who raised the Guild

Richard Homes, the Guild's first Patron hoped that 'the bark on the plinth would symbolise the longevity of the Guild.'

Below: Tom Dormer atop the Medellin from where Wellesley viewed the battle.



The Guild Centre Piece



Presented to The Guild of Battlefield Guides on the Occasion of their Annual Dinner at Royal Air Force Uxbridge 29th November 2003 by



'Those who raised the Guild'

Matthew Bennett
Mike Booker
Tim Bowden
David Buxton

Alain Chissel
Jon Cooksey
Graeme Cooper
Peter Hewlett-Smith
Bill McQuade

Christopher Newbould
Wade Russell
Tim Saunders
Chris Scott
Steve Smith

Will Townend
David Warren
David Winn

NAVAL CAMOUFLAGE

James Porter

I submitted this article in the hope that it will prove interestingly different to 'Despatches' normal fare (naval battlefields are usually difficult to visit!). Readers are probably familiar with varieties of camouflage and the principles of its application to soldiers, vehicles, buildings and aircraft, but perhaps not to ships. Even today, despite radar, some navies consider camouflage paint schemes useful in littoral waters.

Let me begin with a definition of camouflage as it applies to ships. The US Navy Handbook on Ship Camouflage of 1937 defines it thus: 'Ship camouflage refers to modifying the appearance of a ship by paint, structural changes, artificial lighting and other expedients for the purpose of producing effects of low visibility, deception or confusion'.

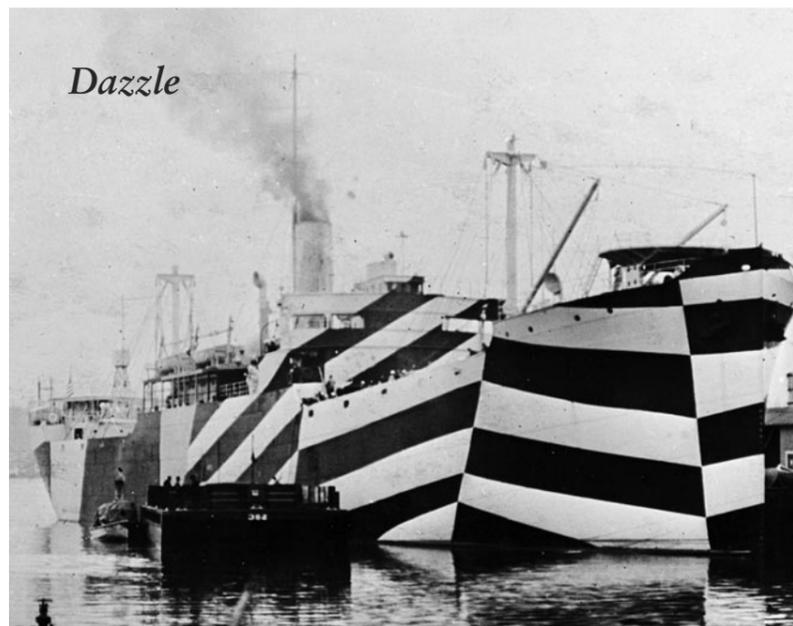
A decade before WW1 the Royal Navy recognised that warfare at sea was likely to change and repainted its major warships from the Victorian black/white/buff to overall grey, while destroyers – expected to largely operate by night – were painted black until 1915. At the outset of WW1 there were haphazard and uncontrolled experiments with camouflage across the fleet. But it was the grievous losses of merchant shipping to U-Boats which caused the Admiralty to introduce convoys and to investigate camouflage as a priority. A RN Camouflage Section was set up at the London Royal Academy and camouflage schemes were investigated in controlled conditions using ship models on a viewing range. In general, the findings of the RN's research was that low visibility camouflage schemes were only effective at long range, because at shorter range a ship simply could not be hidden. At shorter ranges deception or confusion schemes should be applied. The critical range was judged to be 6,000 yards: below that range different paint colours could be discerned, beyond that range all colours appeared to blend with the horizon.

Confusion. The leading exponent of confusion schemes was a Royal Naval Reserve officer called Norman Wilkinson, a peacetime artist. Wilkinson developed what became known as 'Dazzle' camouflage, and a wonderful variety of schemes based upon his principles followed. To a U-Boat captain trying to judge his shot based on only a few seconds exposure of his periscope,

the results could be very confusing, as can be seen in the photo of a merchant ship! At least that was the theory....post-war analysis could not definitely establish that dazzle schemes had saved ships, but it did confirm that crews of camouflaged ships felt safer and enjoyed higher morale.

Low Visibility. During the inter-war years camouflage was neglected by the RN and at the outset of WW2 all RN ships were painted grey. Camouflage began to be applied on a very British, ad hoc basis.

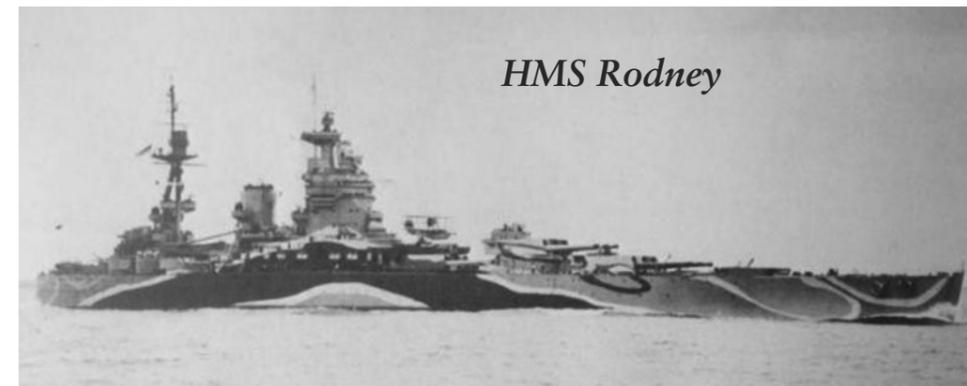
- Encouraged by C-in-C Western Approaches early in 1940, Lt Peter Scott (the naturalist son of Scott of the Antarctic) designed a camouflage scheme based on his study of nature. He had concluded that any camouflage scheme can only be effective in one condition of light only. His solution was a basically white overall colour broken up with pale blue and pale green panels. This 'Western Approaches Scheme' was intended to achieve minimum visibility from a surfaced U-Boat at night. Interestingly, it bore parallels to the Luftwaffe's



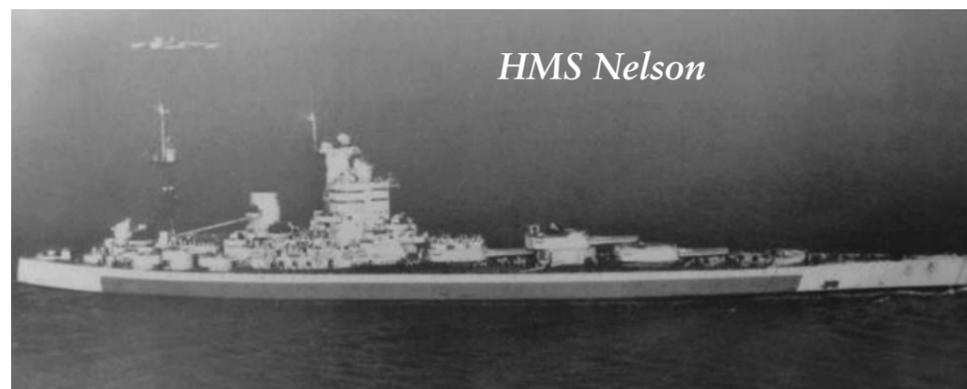
Dazzle

introduction of mottled grey instead of black to their night fighters paint schemes. The fact is that night is rarely completely black: there is always some/much moonlight, often reflected off clouds...and a black ship or aircraft will stand out clearly.

- The early and mid-WW2 Admiralty Disruptive Schemes were designed to reduce daytime visibility with different colour panels of which at least one would blend in with the background in any one condition of sea and light. The other panels would assist deception by appearing sufficiently fragmented as to impede or delay recognition or judgement of heading (see photo of HMS RODNEY). At long range the colours were intended to diffuse into a single overall tone that would match the background colour of sea or sky. Much artistic and scientific expertise was brought to bear on the camouflage schemes for major warships such as battleships, which had individually tailored schemes. But, as with WW1 dazzle, there was no real evidence for its effectiveness, and doubts were increasingly expressed towards the end of 1943.
- Indeed, the RN (following earlier US Navy practice) began to replace early disruptive patterns with a simple two-tone scheme whereby the ship was painted an overall light grey. A darker blue/grey panel covering roughly the central 75% of the length of the ship's hull was painted from



HMS Rodney



HMS Nelson

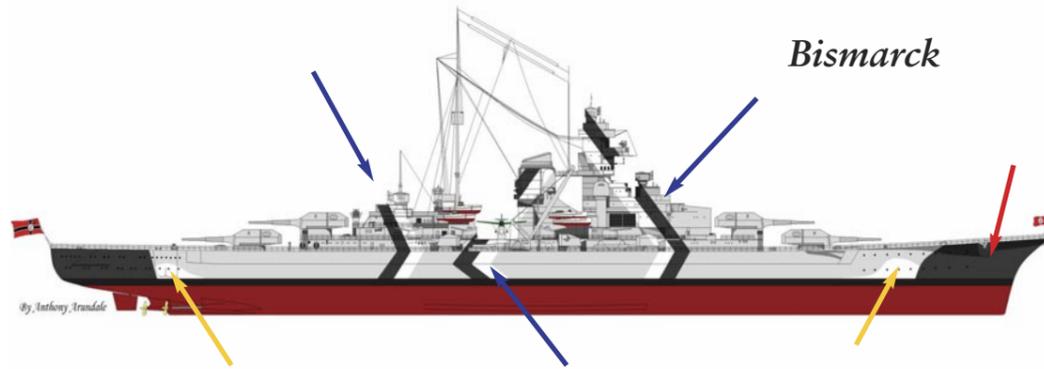
waterline almost to deck level. The effect was to make the ship less apparent at long range and/or in poor visibility by blending with the horizon. It was known as the Admiralty Standard Scheme (see photo of HMS NELSON).

- Meanwhile, Lord Mountbatten, commanding the 5th Destroyer Flotilla, had noticed that one particular ship in a convoy he was escorting tended to be difficult to see at dawn and dusk. That ship was a Union Castle line vessel painted in the company's lavender/mauve/grey colour. So Mountbatten had his ships painted what became known as 'Mountbatten Pink'. Analysis, however, showed this to be no better than standard grey, and worse if a little too much red was in the paint mix. You can check this ('Purkinje Effect') yourself by watching two objects, one painted blue and one red, as it gets dark: the red object will begin to look darker...and thus be easier to see at night.

Deception. In order to successfully hit a target at sea, be it with a shell or torpedo, an enemy had to know your range, speed and relative heading. Before effective radar he could not know these things for certain: he had to estimate them – and camouflage could deceive him.

- In both World Wars all navies used optical range-finders – based on either the stereoscopic or co-incidence principles. The Germans (and US Navy in WW2) used the stereoscopic system in which

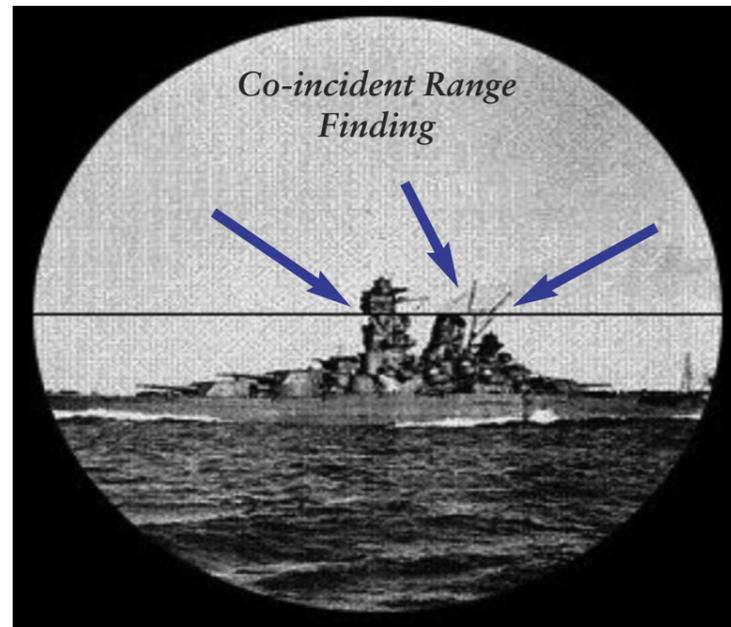
two complete images of the target were focused together by the range finder operator. The RN used the co-incidence system which involved the operator bringing together two halves of the target ship image which had been split into an upper and a lower part. The operator had to pick a clear vertical part of the target's superstructure (mast, funnel etc), and then slide two images together. In WW1 (and in one or two ships in WW2) canvas 'baffles' could be rigged to defeat this,(5) but, unfortunately for the RN, the German stereoscopic system was not fooled by this. In WW2, the Germans used



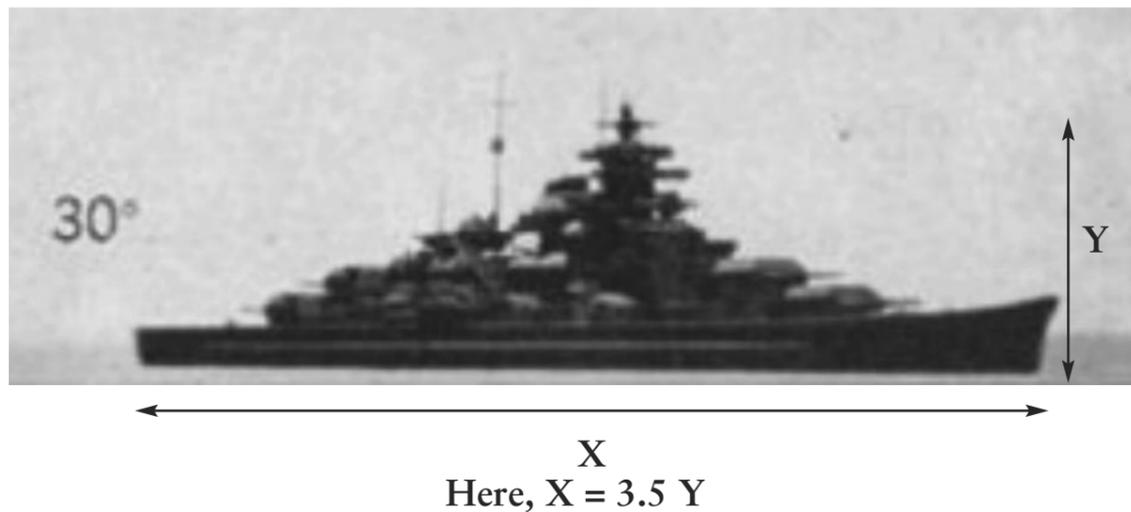
- Breaking up vertical lines
- Counter shading to 'shorten' ship
- False bow and stern waves

paint to achieve the same thing (see image of BISMARCK).

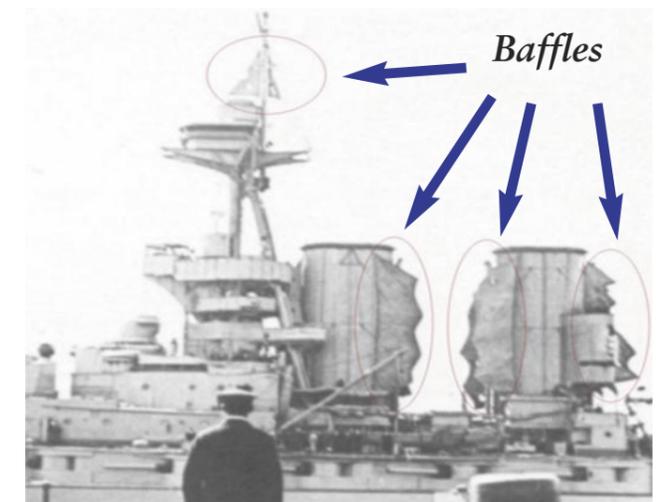
- The simplest way to deceive an enemy as to your own ship's speed is to paint a false bow wave and stern wave. This has no effect at high speed, of course, when there is a natural bow wave, but at moderate or slow speed this camouflage can make a ship appear to be travelling at a considerably higher speed (see BISMARCK image again).
- The third important component of the fire control solution on a ship is to accurately measure or estimate the rate of range change ('Rate') to your target. Two ships firing at each other will rarely be on parallel courses, and so the range between them will be constantly increasing or reducing. One or both ships may well be zig-zagging which accentuates the problem.



When $X = 7Y$, Enemy Inclination = 90 deg
 When $X = 3.5Y$, Enemy Inclination = 30 deg



The ship's fire control equipment will provide a prediction of Rate based on current measurements, but it is only a prediction. There is also a device called an inclinometer which is fed with the estimated length (X) and height (Y) of your target and calculates its relative angle based upon trigonometry (if inclination is 90 degrees and $X=7Y$, a value of X as $3.5Y$ means the target is at 30 degrees). However, the inclinometer alone cannot tell if the angle is toward or away. Finally there is the eye of the gunnery officer...but it can be fooled! Looking again at the image of BISMARCK, note how the darker paint at bow and stern makes the ship appear shorter than it really is (especially combined with false bow and stern waves).

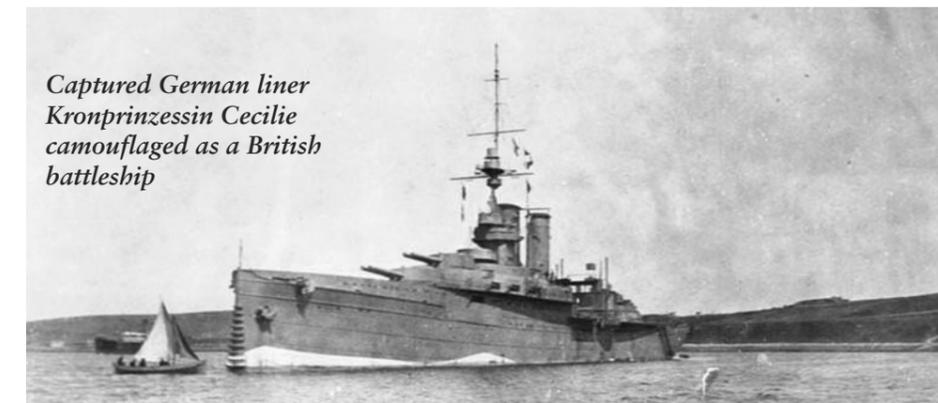


Miscellaneous Camouflage Schemes. Space precludes going into the many other types of camouflage used at sea in any detail. I shall simply list some of them:

- **Disguise.** Adding an additional funnel or gun turret; converting old merchant ships with plywood to look like battleships; b...y big camouflage nets! Or even (in WW1 in Turkish waters) a British submarine captured a fishing boat and lay alongside, trimmed down so that only the conning tower was above water!

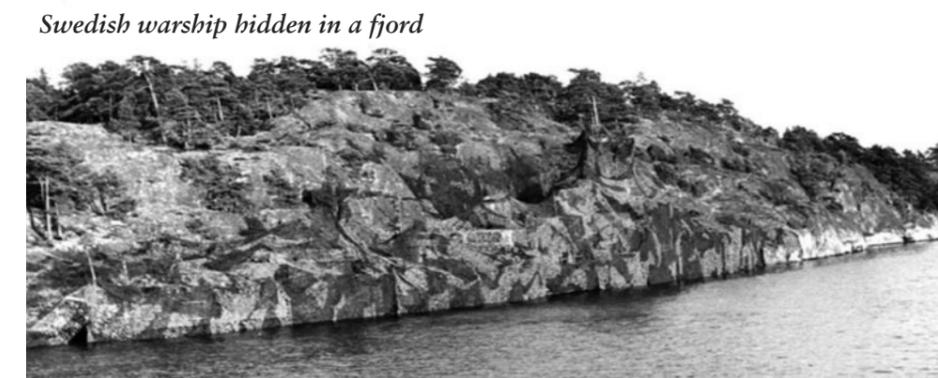


A British submarine captured a fishing boat and lay alongside



Captured German liner Kronprinzessin Cecilie camouflaged as a British battleship

- **Counter Shading.** Painting the under sides of gun barrels or other areas constantly in shade a light colour so that they are less visible.
- **Aircraft Carriers as Battleships.** As WW2 progressed, it was realised that aircraft carriers were more valuable than battleships, and air attack was the gravest threat. Being large, the carriers could not be hidden from the air, but the Japanese painted the deck of at least one carrier to resemble a battleship in order to lure away aircraft hoping to bomb a carrier.



Swedish warship hidden in a fjord

THE GUILD ACCREDITATION PROCESS 2020

Christopher Finn, Accreditation Director

The Management Board has decided that this issue of *'Despatches'* will be in hard-copy, and that it will be made available to interested parties in the tourist and guiding industry, as well as the membership. It is therefore appropriate that, as the Accreditation Director, I write a broad piece on the Accreditation Process, focusing on its development this year. 2020 has been a year to remember, or more probably not for most people, but it has been a very significant year for the Guild's Accreditation Process. But, before I go into that it is worth, for the external audience, giving a short overview of what the Accreditation Process is.

The Accreditation Manual, which is the underpinning document (and a by-law of the Guild) describes it thus:

The Accreditation Programme is operated by the Guild to assess members who are seeking Accredited Guide status. The Programme is designed to ensure the establishment and maintenance of quality and the setting of high standards for the practice of Battlefield Guiding. The award of the Guild Badge indicates that the holder is an experienced battlefield guide who has demonstrated a verified professional level of expertise through Validation.

Validation is a Peer Review by experienced Guides and of experienced Guides. Validators are all volunteers and give of their own time freely - candidates for the Badge are equally volunteers. By joining the Guild and the Accreditation Programme members are accepting the Guild's ethos, standards and processes.

The terms Battlefield Guide and battlefield guiding should not only be seen in their traditional senses. A Battlefield Guide is anyone who uses historical locations and their attached histories to educate, teach or train their respective audiences.

The Accreditation Process has been set at National Vocational Qualification Level 3. It comprises nine submissions, known as Assignments. Six are written and three delivered in a live environment. To pass any assignment the candidate has to demonstrate a number of Skills to a set minimum standard. To gain Accredited Member status, and be awarded the 'Guiding Badge', the candidate has to pass all nine assignments. The Skills fall into four categories:

Knowledge: the relevant military history (When? Where? Why? Who? What? How? Impact?) and the Battlefield from the three key perspectives:

historical, topographical and archaeological, with material placed in context to enable appropriate conclusions to be drawn.

Presentation: communication skills and style - the ability to:

- Convey information effectively in a manner applicable to delivery in the field rather than a classroom.
- Vary presentation methods to make the story easily received and understood by different audiences.

Duty of Care: customer care – relating to the conduct of tours on the ground and issues affecting learning and enjoyment, which may be administrative.

Business: battlefield guiding as a business - an awareness of marketing and business planning. Guides are usually part of a business organisation using specific business competencies in developing and running their own or someone else's trading company. As well as towards their clients, guides also have responsibilities to themselves and their employers.

Assignment 1 requires the candidate to deliver a time-limited talk about a battle, or a part of a battle. This has to be passed before they can progress to the other assignments. The broad guiding background of the members and candidates means that all the assignments are generic in nature. Therefore, the Accreditation Process is not a set of examinations at the end of a syllabus-based course of training and/or education. It is a practically-based assessment programme with the more academic, research, elements focused on what a practicing guide needs to know in order to construct their presentations and supporting materials.

The validators are all Accredited Members who go through a graduated training programme, and are all subject to a constant quality control process.

So, what of 2020? The first major development of the Accreditation Process was a change in the way we assessed whether or not a candidate had achieved the minimum standard in any particular Skill. This was brought about by an analysis of the 2019 pass-rates and reasons for failure. These were, for Assignment 1 in particular:

Inadequate historical and military knowledge, beyond that of the candidate's immediate subject.

Poor preparation including, but not limited to, not meeting all the stated requirements of the assignment.

It was obviously time for a fundamental review of the process. The starting point was to define more clearly what being an Accredited Guide meant.

I started by using the entry standard of a practicing guide. I took this to be someone who was an enthusiast, possibly starting into guiding, and who was able to take a standard text and tell a story from it. Looking at various educational taxonomies I came to the view that DESCRIBE was the best verb to define what our entry-standard guide generally did. When one looked at the 'Evidence' required in the previous Accreditation Manual it was clear that the Accredited Member operated at a higher level than the entry-standard. Here the verb EXPLAIN seemed to fit well, taking us a step beyond simple description. ANALYSIS moves that on to Fellowship or Chandler Trophy level. Where this led was to a matrix of Skills and Standards, tailored to each Assignment with, for example, the first Skill of Assignment 1 being:

ASSIGNMENT 1

SKILL		BELOW STANDARD	TO STANDARD	ABOVE STANDARD
K1	Selects relevant knowledge.	A basic knowledge of the historical information available for his chosen battle and period is evident in the delivery of the talk and when answering questions.	A sound working knowledge of the historical information available for his chosen battle and period is evident in the delivery of the talk and when answering questions.	An in-depth knowledge of the historical information available for his chosen battle and period is evident in the delivery of the talk and when answering questions.
		The impact of terrain and/or the environment on the battle is not considered.	The impact of terrain and the environment on the battle is considered.	The impact of terrain and the environment on the battle is explained in detail.

A Skill that is demonstrated to Below Standard is one where the candidate has only described things, or has ignored them totally. A Skill demonstrated 'To Standard' is one where the candidate has explained all aspects required. Put together they should:

Enable a candidate to check whether or not their submission is too standard.

Give validators clear guidance whether or not to award a YES against that particular Skill.

It will be interesting to see how candidates have performed after these changes were brought in, in April 2020, when I compile my Annual Report for the year.

A second development, partly as a result of the first Covid-19 Lockdown in UK was a surge of written assignments, by candidates nearing completion of the programme. As a result, we have already awarded 11 Badges at the time of writing (mid-November) with another 3 potential ones by the end of the year, bringing the total to 14. The annual average is 5!

The third major change in 2020 was already, slowly, happening when it was forced on us by Covid-19. This was the move to on-line delivery of the three 'live' assignments. We had been doing this for nearly seven years, for candidates outside North West Europe, using Zoom. We kept just a small team of experienced validators to do this as we often had to respond 'on the fly' when, for example, an Indian candidate's video failed (due to Bandwidth limitations) and we had to resort to 'voice'. When it became clear, in March, that we were unlikely to be able to do any live validations for at least a year the Management Board agreed that we had to expand the on-line validation programme to all candidates, and potential candidates, as soon as possible if we were to keep the Accreditation Programme going.

Two early additions to the team were David Wilson, from Australia, and Dudley Giles. After watching a couple of Assignment 1s using Zoom Dudley proposed that Demio was a much better

platform for that assignment. After a few trials and a demo run by Dudley we held the first Demio Assignment 1 on 6 June and have used it another 10 times since. Now, nearly all the established validators are 'checked-out' on Demio and Zoom and all new validators in-training will do this as a matter of course.

Assignment 5 concerns 'problems on tour.' Here two validators put questions to the candidate to test their responses to various scenarios. This is very easy to do on Zoom as it is just a conversation between the validators and the candidate with the verifier, an experienced validator who monitors the validators' standards, also present. Any audience members, who must be Accredited, watch with their cameras and microphones off, which removes a significant distraction from the candidate.

Assignment 6 is a presentation from the candidate about sources and their uses on tour. Originally, the candidate had to provide copies of his sources either as a powerpoint presentation or a pdf file and lead the validators through them during their presentation. Learning from the on-line talks many of us have been watching and delivering we are now allowing the candidate to present their source materials in Zoom using powerpoint via the shared screen function. This has proved to be a very effective way of presenting the assignment, particularly as only the candidate, validators and verifiers are visible on-screen.

This does beg a question for the future. Within North West Europe we have always had opportunities to do the 'live' assignments at: the Annual Conference; Guild Core Events; and at dedicated Validation Days. The home locations of members, especially validators and verifiers, is such that there are just four viable 'validation communities.' These are in: Central Southern England; the Midlands; East Anglia and London; and the Netherlands. We had already accepted for a candidate in the Shetland Isles that flying to England for the live assignments was neither practical nor affordable. So, the Management Board has accepted that we won't be able to stuff this particular Genie back into its bottle. Therefore, once the Covid-19 restrictions are fully lifted we are only going to make doing the live assignments in a face-to-face environment mandatory for those living in England, South of Manchester and East of Taunton, and will provide sufficient opportunities for those candidates. That is not to say that candidates living outside those bounds, the Netherlands' members in particular, will not also be able to undertake the live assignments at Guild events, of course they will and that still remains the preferred way for many members.

If all that was not enough, Tim Stoneman who had

been the Validation Secretary for over five years, moved 'upstairs' to become the Guild Secretary and a member of the Management Board. Fortunately, Andy Johnson, an experienced validator, stepped into the role and we have achieved a fairly seamless transition of responsibility (at least that's what we tell people).

In conclusion, this has been a very difficult year for us all, for the Guild as a whole, and for the 24 Accredited Members who deliver the Accreditation Programme to the Membership. That we have not only kept the wheels on the Accreditation bus, in the face of the Covid-19 restrictions, but made rapid changes and what will be lasting improvements to the Programme is due to the hard work and inventiveness of all the validation team, and I thank them for it.

I hope this article has given a useful update on the Accreditation Process to all the Membership in a way that is more readable than my next Annual Report will probably be to most of you! It may even encourage some more members to have a go at it; if so please contact Andy Johnson, valsec@gbg-international.com

Turning to those companies, educational establishments and other organisations in the broader, and international, Guiding community I hope this article has also been of value to you. The Guild's Accreditation Programme continues to develop, in order to keep being relevant to the Membership and to the broader Guiding industry. So, when you see an Accredited Member wearing their Badge when guiding, or as a part of their advertising, you can be assured that they have earned their Accredited status through completing a rigorous assessment process that emphasises the broad range of practical guiding skills. If any external agency, or Guild Partner for that matter, has any questions about the Accreditation Process please feel free to contact me at accreditation@gbg-international.com

NEWmembers:

New members who have been welcomed to the Guild between Autumn 2020 and the date of publication.

John Barker	Wayne Sear
Adam Culling	Seth Spencer
Bart Howard	Mark Tomlin
Simon Massey	Mike van der Dobbsteven
James McFarlane	Robert Wilde-Evans

BATTLEFIELD BRIEFS - PART ONE

Marc Yates, Governance Director

THE IMPORTANCE OF HAVING TERMS AND CONDITIONS (T&C's)

This is the first of what will be a series of articles on legal issues facing a battlefield guide. In today's world, like it or not, providing any form service potentially exposes the provider to legal obligations and thereby legal risk against which one should seek to mitigate.

Battlefield guides are no different to any other service provider and it makes no difference whether you are paid for your services or not, whether you are employed by a tour operator as a self-employed contractor or engaged by a client direct. For the reasons set out in this article, you really do need to have a form of contract with T&Cs which apply to the party or group with whom you are agreeing to provide your battlefield guiding services, and any other linked services or products like travel, transport, food and accommodation.

How is a contract formed?

Broadly speaking, a contract is formed when your offer to provide battlefield guiding services is accepted by your client. The T&Cs of that contract will be those which are agreed at the time the contract was formed, or in the absence of an agreed set of T&Cs at that time, the law will impose implied terms and conditions based on a number of factors and the circumstances which applied at the time. There is likely to be a huge difference between what you might have hoped to be in your standard T&Cs designed to mitigate your legal risks and what the law and the courts will imply in the absence of agreeing separate terms. Indeed, you are likely to find that the implied terms favour your client rather than you.

Therefore your first objective in concluding the contract to provide your services is to make your T&Cs known to your client before he or she accepts your offer so that their acceptance and the conclusion of the contract is on the basis of the T&Cs which you have offered.

If you sell your services directly off your website (i.e. your client can book a tour without communicating with you personally), you need to ensure that the client 'ticks' the box within your online booking process that he or she has accepted your T&Cs and the booking is made on that basis. Also make sure that your system automatically sends a copy of the agreed T&Cs to the client with the booking confirmation.

"What if I am not paid for my services and I am providing them free?"

As already said, it should make no legal practical difference. Although under certain legal systems, where consideration (which has a technical legal definition) is a pre-requisite for the formation of a contract, and it is inadequate for such purposes (which could be as a result of inadequate terms and conditions being considered and agreed), nonetheless the proximity and relationship between you and your client may still create legal obligations and liabilities.

Under such obligations imposed by law, you may be found to owe a duty of care towards your client and/or his or her group and it could give rise to a claim in damages in the event of a breach by reason of your negligence or recklessness. In those circumstances, you would only have the very restricted exclusions and limitations of liability that the basic law provides.

In conclusion on this point, if you are contemplating providing free tours, it is suggested that you should always seek to conclude a contract subject to your T&Cs and seek to mitigate your risks and limit your potential liabilities accordingly.

"What about if I am employed by a tour operator? Do I need my own terms and conditions?"

If you are genuinely employed as an employee of a tour operator (as opposed to being contracted as a self-employed contractor), then it is not you but your employer who is providing the guiding services to the client and arguably under your employment contract, you would expect to be fully indemnified by your employer and its insurers for any negligence on your part. In those circumstances, as an employee, reading your employment contract is an important thing to do to ensure that your employer does not deliberately or inadvertently expose you to personal risk.

If you are employed as a self-employed contractor (and not as an employee), then it is suggested that

your starting point should be the offer of your services to the tour operator on your own T&Cs.

It is recognised however that a tour operator may well have their own T&Cs for employing self-employed contractors, and in those circumstances, you will need to very carefully make sure that the tour operator's T&Cs provide you with equivalent protection that you would have achieved under your own set. It may well be that you will need to seek to add or amend a tour operator's T&Cs before signing off on your agreement with them.

Even if you are happy to sign up to the tour operator's T&Cs, make sure that you have your own set for those other occasions when you might do some guiding directly for some clients or pro bono. And finally, if you are using a tour operator's T&Cs, make sure that you are covered under the tour operator's own insurance policy as a self-employed contractor as it will not automatically follow in the absence of express terms! (Insurance and adequacy of cover will be covered in a later article)

“What specific things should be included in my terms and conditions?”

Your own specific T&Cs will need to be tailored to the way in which you conduct your own business or guiding activities. There is not a simple set of standard terms that one could say was appropriate for all battlefield guides.

Having said that, there are several areas which you should consider including in your T&Cs:

- When is payment for the services expected and due? You want to be able to terminate the contract in the absence of payment.
- What happens if the tour is cancelled (or deemed cancelled where full payment is not made or there is a no show)? The terms will normally make a distinction between cancellation by the client and where you need to cancel the tour.
- You should build some flexibility into the services that you provide to cover the situation when you may need to vary or amend the tour for reasons beyond your control or upon reasonable grounds. You do not want the client claiming that you have breached the contract by reason of the variation of the tour.
- Provisions that you expect from your client and/or their group as regards behaviour whilst on the tour. You want these so that as a last resort, you can remove a person from the tour group where these terms have been breached and you need to do this, for example, for safety reasons or to protect the interests of other clients.
- Your expectations as to disclosure by your clients as to any health conditions from which they may be suffering and which if they suffer whilst on the



The lithograph reproduced above (with kind permission of the Daumier Register © www.daumier.org – source Daumier Register no. 1356) is by the 19th century French artist Honoré Daumier, who often portrayed lawyers in his work. The translation of the text is “My dear man... it is really quite impossible for me to take on your case.... you are missing the most important piece of evidence.... the cash to pay my fees”. Being kinder to lawyers, the latter could be replaced by “your terms and conditions”!

tour, are likely to be disruptive to the tour itinerary and to other clients. Linked to this are your expectations / requirements that clients have their own insurance cover for illness and /or other losses that might be suffered whilst they are on the tour.

This may also be connected to a limitation of liability that you might want to set so that the client seeks compensation from their own insurance first – see the next point below. If you ‘require’ clients to have their own insurance, it is recommended that you do not undertake to check or review the terms of it as this creates further legal risk for you if you get it wrong and the appropriate level of insurance cover is not in place.

- Setting a limitation of liability on your part if you are in breach of your contract with your client. Whilst you cannot limit or exclude liability for death or injury, it is quite common to seek to limit the liability to a multiple of the price paid for the tour (I have seen three times which would seem a fair limit)
- Setting out your rights to use your client's personal data (this may also be in a separate Privacy Policy

that you apply to all your clients). Connected to this, it is worthwhile setting out in the contract whether you can use photographs etc. of your clients on tour in marketing material you may publish on your website, social media or elsewhere.

- How the client can complain and how you will deal with any complaints.
- Whether and how you comply with the requirement to protect client funds under any travel package regulations.
- Set the governing law. This will usually be your home jurisdiction as you do not particularly want the client to be able to sue you in any other country where jurisdiction may be founded in the absence of an express choice and where you would find it practically difficult to mount a defence.

In conclusion

Creating your own set of T&Cs may seem to be a daunting proposition. However, thinking about the potential risks of when things could go wrong or

there could be a misunderstanding between you and your client, is a good starting point. Look at what others have done and do not be afraid of picking bits from different examples so that it fits with your business or activities.

Seek appropriate local legal advice and try and keep the T&Cs brief and to the point and if in doubt, use language that you, and therefore your client, will understand.

Finally, under the Code of Conduct which is binding on all Guild members, there is an expectation that every Guild member undertaking guiding activities, does so under T&Cs which are agreed with his or her client. There is no excuse for not having any T&Cs!

Nothing in this article constitutes legal advice and the reader should seek appropriate legal advice in the jurisdictions where they are resident and/or operate in formulating the terms and conditions under which he or she seeks to operate.

MEDALguide

The 1914 Star, often called the ‘Mons Star’ was awarded to troops who served in France and Belgium on the strength of a unit or who served in either country from the 5th August 1914 to midnight on the 22nd/23rd November 1914.

The majority of the 378,000 medals produced were awarded to officers and men of the British Expeditionary Force – the ‘Old Contemptibles’ sent to France soon after the outbreak of the war. The medal was announced in November 1917 (Army Order 350).

The instigator of the award was King George who had requested a decoration to recognise the service of the BEF in 1914. He was so interested in this award that he put forward his own design for it. Unfortunately, it was rejected as it too closely resembled the Kabul to Kandahar Star awarded in 1880 and which some of the men in the BEF were still wearing!

In 1919, after most men had been demobilised it was announced that a bar or clasp would be awarded to those ‘officers, warrant officers, non-commissioned officers and men who had actually served under fire or were on duty within range of the enemy's mobile artillery’ between the two dates. Approximately 350,000 bars were manufactured. This bar had to be sewn onto the medal ribbon and the holes in the bar were so

small that special ‘1914 Bar’ needles were sold by military tailors and Post Offices to enable the bar to be sewn on!

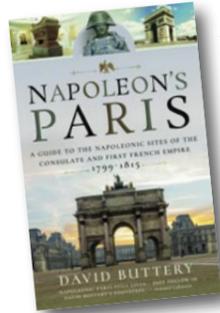
Whilst the medal is often called the ‘Mons Star’ its award was not limited to those involved in the Mons actions and the retreat from Mons. Individuals serving in various other units also received the award. For example, twenty-two medals were awarded to personnel in a medical unit based at The Lady Doctors Hospital at Claridges Hotel in Paris! War correspondents, private motor drivers, YMCA personnel and interpreters were also awarded the medal as were Belgian Agents – essentially spies - who were in the employ of the Volunteer Service attached to the British Army in France.

The medal was never awarded singly and was always accompanied by the British War Medal and the Victory Medal.



Tony Smith

GUIDEbooks:



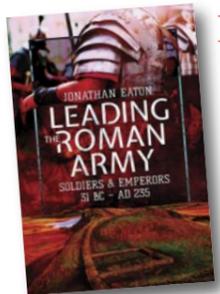
NAPOLEON'S PARIS A Guide to the Napoleonic Sites of the Consulate and First French Empire

By David Buttery

Occasionally our itineraries allow us to give more depth and context to our core battlefield visits. The Waterloo guide for example, jumps at the chance to do just that in Paris or Brussels. Well in the post-pandemic, Brexit resolved world, you may well find yourself with the opportunity to tour in Paris. If you do, I strongly suggest taking a copy of this new guidebook in your knapsack. It is pretty hard to fault the content or the presentation – maps, chronology, narrative and pictures are all available to the reader in abundance. Ideal for tour planning and as a last-minute reference on the day should you need it.

Review by Mike Peters

Published by Pen & Sword
RRP £14.99
paperback, pp248



LEADING THE ROMAN ARMY Soldiers & Emperors 31BC- AD235

By Jonathon Eaton

Jonathon Eaton offers a fascinating and often overlooked aspects of the Roman Army during the Imperial period. Using archaeological, literary, numismatic and epigraphic sources he emphasises the very personal, often crucial relationship between emperor and soldier. It considers how the network of military hierarchy, stretching from Rome to the remotest outposts of the Empire sustained the 'moral component' from commanders through centurions to its legions. Largely drawn from the authors PhD thesis, 'Leading the Roman Army' is a welcome addition to the library of Roman History, its standalone chapters helpfully build to the books thoughtfully presented conclusion whilst successfully walking the line between academic study and engaging read.

Review by Clive Harris

Published by Pen & Sword Books
RRP £19.99
hardback, pp200

EXTREMES OF FORTUNE

The Story of Herbert Martin Massey CBE DSO MC

By Andrew White

We so often hear about the 'Greatest Generation', the men and women who fought World War II. Many of the veterans I met over the years were embarrassed to be described in that way. So many of them had what they called unremarkable wars. Well, this biography by GBG Member Andy White really does tell the story of one exceptional man and his equally remarkable experiences spanning both wars. This is an extraordinary story, pitched at the just the right narrative level, with the optimum level of detail and a well-paced tempo. Andy White manages to cram in, his subject being wounded in three separate conflicts, including being shot down by fighter ace Werner Voss, being almost killed in Palestine in 1936, before later being shot down again during the RAF's second Thousand Bomber Raid. Massey's dramatic final wartime chapter, played out in German captivity at the notorious Sagan Camp. His role in the Great Escape, and in bringing the news home of the subsequent executions is rightfully highlighted in this well-crafted biography. I thoroughly enjoyed reading about one brave man and his Extremes of Fortune.

Review by Mike Peters

Published by Fighting High Ltd
RRP £19.95
hardback, pp184

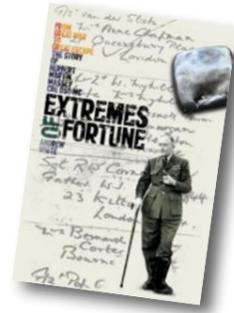
ARTILLERY WARFARE 1939-1945

By Simon and Jonathan Forty

This is a valiant attempt to present what is a huge and complex subject in a single compact volume. It does I think, succeed in its aim. In just over 200 highly illustrated pages the vital role of artillery in the Allied victory in WW2 is examined and explained. The diversity of roles beyond classic field artillery is well covered, chapters on Anti-Tank, Anti-Aircraft, Decoy Artillery, Coastal Batteries and Self-Propelled Guns make this a comprehensive read. An excellent entry point to the subject.

Review by Mike Peters

Published by Pen & Sword Ltd
RRP £25.00
paperback, pp223



FIGHTING FOR LIBERTY

Argyll & Monmouth's Military Campaigns against the Government of King James

By Stephen M Carter

What an interesting book. It's full of detail of a fascinating time, and Helion were wise to spot a gap in the market as the tale of Argyll's 1685 rebellion in Scotland has, to the best of my current knowledge, not been told before in an easily accessible book. I have never delved into these events and so lapped it all up, especially the battle descriptions. The wealth of detail is impressive and the appreciation of ground demonstrates that the writer has spent time walking the little-explored sites of the conflict. To combine the two campaigns of the Argyll and Monmouth Rebellions in the one book was a strange decision as there is enough material here for two volumes. I found the frequent shift in focus from Western Scotland to South-west England and vice versa rather disconcerting. It may help readers understand what the king in Whitehall was dealing with, but I found it distracting.

The book is excellently illustrated with an amazing array of contemporary prints from the author's own collection, simple and comprehensible computer-drawn maps by the author and a wonderful set of coloured plates – uniforms by Patrice Courcelle and flags by the well-known vexiologist Dr. Leslie Prince whose artwork appears to go from strength to strength. These illustrations will be a godsend to wargamers.

However, the book can be somewhat of a puzzle, due mainly I think to the writing style, several inconsistencies and perhaps a confusion of target audience. I was never sure whether this work is aimed at being a scholarly debate or a dramatic narrative tale for wargamers, battlefield tourists and general history enthusiasts. There were some nuggets of discovered research and a good bibliography, but in telling his very dramatic story Carter has a tendency to say what he believes people said and what they were thinking, or the exact moment they realised something. It adds to the exciting tale but leaves one wondering if that is precisely what occurred.

There are, for the more academic military historians, several challenges which look exciting. For example, the assertion that unit deployment was in five ranks with the fifth rank being specifically for reserved fire. I was aware this was the role of the third rank by the 1740s but not of it as a feature of the 1680s. Carter indicates that this and his subsequent unit frontage computations came from a drill book called *The Abridgement* by John Bull. My searches for this reference drew a blank. I know of *The Abridgement* put out by the printer John Bill which Monmouth so championed when he was Captain General that it was nicknamed *Monmouth's Drill Book*, however, I believe Bill's book advocates the six rank system. Carter includes a contemporary print of bodies of shot arrayed in five ranks, although in the background they are in nine (p.44), and later

(p.75) they are six ranks deep. In neither case is the source stated beyond the prints being in the author's collection. If challenging accepted belief, then everything needs to be grounded in referenced traceable evidence, especially if a depth-dependant frontages argument is used to create a different battlefield story. Similarly, the creation of hitherto undocumented units, such as a government army grenadier battalion and a rebel brigade of scythesmen, requires more proof for their deployment on Sedgemoor than a belief such formations had been created previously or a passing reference to a document in a far-off Jamaican library. Why these plausible units have not been discussed in earlier publications also needs teasing out. Such things are certainly food for thought but lacking proof they must remain only interesting possibilities. In my opinion Carter puts cases but it all remains unproved and if you are going to "commit high treason" as he says he is doing in his preface, he really should give clear, unequivocal evidence.

Carter's interpretation of the Battle Sedgemoor is also interesting, although I remain unconvinced by his frontages due to the assumption of five deep formations. The story follows the established sequence of events, makes points that are intriguing, and offers hitherto little-known incidents. It seemed very exciting with new discoveries and new material but I found myself frequently going to the footnotes for references only to be disappointed. For example on p.208 we are told of the reorganisation of Wade's Regiment in Bridgwater but seeking to see where I can read this for myself I am told "This is my assumption..." Similarly on p.209 we are told that Lord Grey orchestrated and led a cavalry assault upon troops at the lower pluncheon crossing point. It is described in graphic detail yet the footnote states, "...if this ever happened." Consequently I am forced to wonder which other things presented as facts in both parts of the text are indeed unfounded? Couple this with reporting actual words of command given at precise moments in the action and using terms I am not sure of (for example when did 'Halt' replace 'Stand' as a period drillbook order?), and stating it all as fact when verbatim reportage was virtually unknown (apart from scaffold declarations), leads me to be somewhat sceptical. It is a narrative told in an engaging and enjoyable way but I am wary of taking the content at face value.

Far be it for me to pour water on any attempt to ignite interest in the events of 1685. The book is worth reading and the eye-candy, both contemporary and modern, is excellent and delightful, but I would regard the text with a degree of circumspection – that is unless more proof is forthcoming. The whole book needed an editor to identify its audience, spot inconsistencies and help solve problems whilst steering it to being a much better book.

Review by Dr. Christopher L Scott

Published by Helion – Century of the Soldier Series
RRP £29.95
paperback, pp354

10 Questions:

Name: Phil Craig

Age: over 50

Nationality: Canadian

Home Location: Keswick,
Ontario

Tour Company: Liberation Tours
(co-owner with John Cannon,
chief historian and lead guide)

Validating: If I get the time, yes.



In each edition of *'Despatches'*, we will be introducing a member of the Guild. In this edition, it is Phil Craig.

- 1. How long have you been interested in battlefields and what was it that initially attracted your interest?** I have been interested in battles and battlefields since the age of 10 when I stood in my grandmother's garden in the south of England hand-flying a model Spitfire, recreating The Battle of Britain, sound effects and all. My sister had to fly an Me-109, which I had perforated with dozens of hot-needle bullet holes and she always crashed in the turnips. And somehow, she still loves me. The answer to the follow up question has to be my admiration for those who were willing to give up their lives for something they believed in. I have never got over that ... and I hope I never will.
- 2. Have any experiences stood out?** In the museum that I built with my business partner, John Cannon (The Georgia Military Museum) we had on display a metal match box belonging to a local WWI soldier. On it there should have been two local pictures of Stratford-on-Avon but the back panel was missing. Five years after putting it on display a person completely unrelated to the first donor walked in - "I found this in my parents drawer. Any use to you? It was the missing back panel. Go figure.
- 3. What do you enjoy the most about battlefield guiding?** A glass of red wine at 5pm. No seriously, I truly enjoy helping people understand on the most intimate and personal level just what happened in this place. Not to mention the intense pride and respect I have for those who put on the uniform.
- 4. What is your favourite stand, location or battlefield and why?** Would have to be Forme d'Aquino, Liri Valley, Italy. Three Canadian Regiments and one British tank regiment perished there. Bravery? In spades.
- 5. Which battlefield would you like to visit in the future?** Stalingrad.
- 6. What have you enjoyed the most about being a member of the Guild?** The wonderful amount of information and camaraderie that is available.
- 7. If there was a fire and you could only save one battlefield-related book or prop, what would you save and why?** Probably Martin Middlebrook's, *'The Somme Battlefields'*. It has been with me on so many research trips and is held together with tape over tape over tape.
- 8. What type of group do you think is the most challenging to lead on a tour?** A group of fellow historians. At the welcome dinner on my very first Western Europe Battlefield Tour some fifteen years ago, I asked the guests if they read military history? The first response, "I'm a PHD in Military History and I publish military books." Had to put some pillows between my knees so the guests couldn't hear the knocking.
- 9. What's the best tip, story or nugget of information you have been given by a fellow battlefield guide?** If a question is asked and you don't know the answer - don't bullshit. Honesty is always the best policy.
- 10. What is the funniest or most dramatic thing you have seen on tour?** When visiting the Gothic Line on last year's Italian Battlefield Tour, our guests bought me a pair of Valentino Rossi speedos and challenged me to model them. Now, I've seen big speedos and I've seen small speedos and these were small - very small. At the farewell dinner in Venice, having fortified myself with an extra glass of red, I slipped off my shorts and delivered the brief a la Rossi. The laughter added fifteen minutes to the brief but the bonding was worth it. We'll see them all again on a different tour.