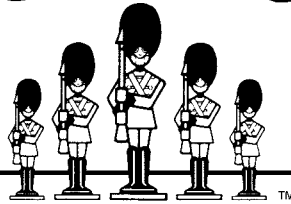


Fall
2023

The Journal for Collectors

Volume 47 Number 3
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Periodical Postage paid at Pittsburgh, Pennsylvania.

POSTMASTER: Send address changes to:

Old Toy Soldier

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Old Toy Soldier (ISSN 1064-4164) is published quarterly for \$40 per year.

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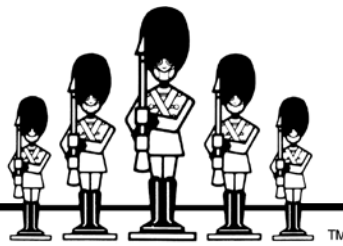
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Old Toy Soldier is printed by

Kreider Printing

Pittsburgh, Pennsylvania, USA

Specialist Contributors

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Stan Alekna, Dimestore Figures

Norman Joplin, whatever takes his fancy

Correspondence, including Manuscripts, Trade and Toy Soldier Marketplace Advertisements and all general inquiries, should be forwarded to:

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P. O. Box 13324

Pittsburgh, Pennsylvania 15243-0324

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IN THIS ISSUE

VOLUME 47 NUMBER 3 - FALL 2023

ARTICLES

POLAR EXPEDITIONS IN THE PLAYROOM..... 7-14

By Steve Sommers

ANOTHER AMERICAN

DIMESTORE MYSTERY 39-40

By Stan Alekna

KINKELDEY A GERMAN-AMERICAN STORY

ABOUT VERY EARLY, GERMAN-MADE,

SLATE MOULDS 29-36

By Gisbert Freber

WILLIAM FEIX TOY SOLDIERS:

BRINGING THE EUROPEAN TRADITION

TO AMERICAN-MADE TOY SOLDIERS 53-60

By Will Beierwaltes and John Stewart

ITALIAN SPACE TOY FIGURINES 45-51

By Luigi Toiati

BRITAINS SET 19—

THE WEST INDIA REGIMENT 67-69

By Bill Anderson

FEATURES

Subscriptions/Advertising 2

Editorial 5

Auction Preview 20-21

Reconnaissance and Readers' Messages 23-28

Show Report..... 15-19, 41-44, 70-71

Auction Review..... 61, 63, 65

Toy Soldier Market Place 72

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ISSN1064-4164

ON THE COVER

Drygalski Expedition: Freeing their ship from the ice – Heyde's depiction of one of the early polar expeditions

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EDITORIAL

September has always been an important month in the Toy Soldier Collectors calendar. There were some concerns about this year, due to the trials and tribulations of the Chicago Toy Soldier Show which has always been the first date to be put into in my personal diary. However, I am delighted to report despite these problems, its successor, the Chicagoland show, stepped into the breach. Other show reports from England and Italy, also show that the hobby is alive and well. It would be great to get reports of other US shows. Please do keep us all, up to date with your events and other messages and finds.

As the Fall approaches, and our thoughts turn to roasting chestnuts in front of an open fire, spare a thought for those intrepid explorers who just over 100 years ago planted their flags on the North and South Poles, often at great risk to life and limb. Steve Sommers article, on how these events were portrayed by toy soldier manufacturers (especially from Germany), leads off another bumper issue.



Steve contrasts such expeditions into the unknown with the more recent race into space, and the moon landings. Luigi Toiati's piece takes up the space theme, although this genre of toys is as much about fantasy as science fact.

Regular contributor Stan Alekna chips in with another Dimestore mystery, while Will Beierwaltes helps to fill

a gap about another important US maker - Feix. This article highlights the significance of that company's connections with Germany.

Gisbert Freber's piece also continues that theme, with a fascinating tale of discovery of some very old slate moulds, originally from Germany but transported to the USA over 100 years ago. He will continue this story in our next issue.

Bill Anderson rounds things off for this issue with another article focusing on Britains' representation of famous regiments, this time featuring the West India Regiment.

PS - While making final checks on this issue before going to press I could not help but notice the similarity of the figure highlighted in Will Beierwaltes article (Figure 14) with Stan Alekna's Mystery figure. Not identical, but maybe there is some connection here?



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POLAR EXPEDITIONS IN THE PLAYROOM

By Steve Sommers

Sixty years ago, excitement focused on a leap into Space, a journey to the moon, and then stepping out for a few brief moments before returning home. One hundred years earlier, like our “space race”, the world’s imagination had been captured by other scientific journeys. The most dramatic was probably the race to the Poles. The history of exploration of the Poles involved both competition and scientific investigation. One thread was the search for a sea route across the far North Atlantic. Another was to determine if the Poles were on land or ice. Third, and the most dramatic, adventurous individuals and their countries wanted to be the first to reach the Poles.

The 1600s started three centuries of exploration for a northwest or northeast passage through the Arctic as a route to Asia. The process encouraged the mapping of Greenland and exploration of Arctic regions by ship and land. Between 1850 and 1930 there were dozens of explorations sponsored by governments and individuals. This article looks at the most important and how they were presented in German made lead figures for children’s play.

In the mid-19th century there were two north polar expeditions led by Carl Koldewey. One was in 1868 exploring the eastern coast of Greenland; the other was a year later. In 1869 Koldewey’s ship *Germania* wintered at Sabine Island. During the fall and spring the crew made a number of sled trips to explore islands in the region. In July 1870 *Germania* continued exploration of the northeast Greenland coast. Due to engine failure, the *Germania* turned south and arrived in Bremerhaven, Germany in July 1870.

Their supply ship, *Hansa*, had been separated from *Germania* in the fog in September of 1869; *Hansa* became stuck in pack ice and was slowly crushed; its crew survived after finding shelter in a Moravian mission; they were home by September, 1870. Many expeditions that followed experienced the same problem of their ship being crushed by ice, and survived only

by good luck. It would not be long, however, until toy makers began aiding children’s imaginations in recreating these stories.

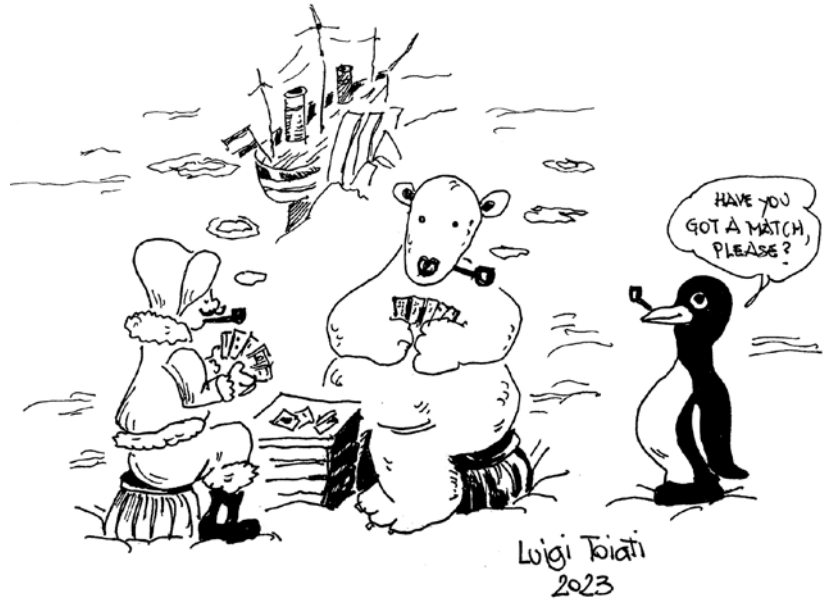
1892-93 Erich von Drygalski

Perhaps the earliest Heyde boxed set of Arctic exploration is in Markus Grein’s collection. The set may have been inspired by the infamous sinking of the *Hansa* or the Drygalski expedition to Greenland. The set contains figures on wire skis, precursors of the flat metal skis in later sets. Included in the set is a three-masted ship with a smokestack; the icebound toy ship was cradled by pieces of metal representing the slab

ice seen trapping ships in paintings of the time. Two icebergs were also made from cut tin rather than the papier mâché used in Heyde’s later sets. Contents include a small open boat pulled by three men. All figures are dressed in the same canvas-looking, brown clothes as in some later sets. There are also bits of imitation green bushes in the box. Interesting is a unique sled pulled by a reindeer; this transport is still used in northern Scandinavia. All this could suggest a Greenland connection. Perhaps the Heyde set’s best link to the Drygalski expedition is that the icebound ship flies a German tri-color flag.



Drygalski expedition: Heyde boxed set, Markus Grein collection



POLAR EXPEDITIONS IN THE PLAYROOM (Continued)



Drygalski expedition: Ice-locked ship



Drygalski expedition: Camp scene



Drygaslki expedition: Moving equipment



Drygalski expedition: Trying to free the ship from the ice



Drygalski expedition: Reindeer powered sleigh

1893-95 Fridtjof Nansen

In 1879 James Gordon Bennett, owner of the *New York Herald*, made front page news of Stanley's search of Africa for Livingstone. Hoping for another triumph, he sponsored a search for the North Pole by the ship *Jeannette*. Ice wrecked the ship, but the idea inspired Norwegian Fridtjof Nansen. He speculated a ship built with a round hull to withstand the pressures of the ice might take advantage of the slow flow and be dragged to the Pole. This was the dream of this scientist-hero having just skied across Greenland in

1890. In 1893 his specially designed, three masted, steam powered *Fram* was ready. She departed on June 24, 1893; but by September the *Fram* was locked in the ice. A year later, having drifted only 300 miles, they calculated that the ice flow would not carry them to the Pole.

So, rejecting their first method, in March 1895, Nansen and Frederick Johansen set off another attempt for the Pole with dogs, sleds and two kayaks. The kayaks would be used to cross open water as they anticipated broken ice. Again, they

came within 240 miles of the Pole when conditions forced them back. They ate their dogs and a bear to stay alive. After more than a year of suffering, by June 1896, they stumbled into the English base at Cape Flora. Ironically, finally free from the ice, their ship *Fram* also returned. All were treated as heroes. Their story encouraged others to try for the Pole.

Haffner made a very impressive boxed diorama; it is clearly labeled the Nansen expedition. It included semi-round vignettes directly from the expedition

POLAR EXPEDITIONS IN THE PLAYROOM *(Continued)*

report including attack by a polar bear, a hut, canoe, sleds even walrus, and, of course, their Norwegian flag.

Heyde catalogues simply listed their sets as North Pole or South Pole. Thus, their response to the Nansen expedition may simply have been an unnamed set that included a ship flying a Norwegian flag, plus dog sleds, a map and compass table, a cooking fire, men on skis and possibly a polar bear attack. These pieces appear in collections, but without any box identification.



Nansen expedition: An advertising card from Pfeiffer & Diller like other “give aways” in Britain and the USA.



Nansen expedition: This shows a camp before Nansen's trek toward the Pole



Nansen expedition: This set likely portrays the Nansen expedition because the figures and vignettes are echoed in another Nansen named set. Note the ship cradled in ice (made of paper), which became a typical Heyde feature.



Nansen expedition: A special boxed set by Haffner (note the Nansen's Nordpol-Expedition label on the fold down flap.

Image and research courtesy of Alfred R Sulzer.

1909 Robert E. Peary and Frederick Cook

In the following thirty years there were three dozen unsuccessful North Polar expeditions, but none compared in popular excitement with the rivalry of Americans Robert Peary and Frederick Cook. Peary organized eight missions

between 1886 and 1908. In 1908 he finally sailed on the ship Roosevelt to conquer the North Pole. It is said that he dreamed of becoming another Christopher Columbus. On March 9, 1909 he and five companions left with their dog sleds from Cape Columbia, Greenland. He claimed that on April 6, 1909 he had reached the North Pole. On

April 27, he was back in triumph on the Roosevelt. Some, however, found his speed hard to believe.

In a challenge, Frederick Cook claimed that he had reached the Pole on April 21, 1908, the year before Peary. America went wild! This was encouraged by competitive, sensationalist New York

POLAR EXPEDITIONS IN THE PLAYROOM *(Continued)*

newspapers, The Herald Tribune was for Cook and the New York Times for Peary. Strangely, neither Cook nor Peary had managed to record specific measurements to prove their case.

A French publication illustrated the conflict picturing a Peary-Cook wrestling match. Antarctic penguins were somehow shown as their North Pole audience! Ultimately, the U.S. Senate voted to resolve the conflict in Peary's favor. Apparently despite the notoriety, no figures related directly to the expedition.

Cook and Peary expedition: The race to the



Cook and Peary expeditions: There seem to be no figures to represent the Cook Peary competition, although their images do appear in advertising and cartoons as shown here.



North Pole

ponies and dogs died; the men became exhausted. To survive, the team turned back 97 miles from his goal. After his fifty-day return, Shackleton burned his hut to signal his location; by good luck he and the Nimrod reunited. In June 1909, Shackleton arrived back in England as a hero despite having failed to reach the Pole. A toy maker commemorated this achievement; their set included ponies, dogs, men, the Nimrod, and Shackleton giving a victory wave. At first glance the figures depicting his success look like Heyde production; however, there may be controversy. Kneeling figures and some walking ones are not on bases as are identical Heyde figures in numerous other sets. In this group the most famous figure of Shackleton waving his hat is on a square base. In

other Heyde sets the figure appears without a base. Even more striking, the ship Nimrod is totally unlike any of Heyde's ships in their Arctic sets. All of this could mean that the Nimrod scene was created by a collector, not the Heyde factory. Nonetheless, it is a wonderful set suggesting the beginning of his attempt at the pole.

Shackleton's second attempt at the Pole raised him to an almost mythological status. The voyage of his appropriately named ship Endurance was chronicled by his photographer Frank Hurley. On January 10, 1915, The Endurance became icebound; by October she was crushed and sank. Then the hero's journey began. The crew escaped in three lifeboats. Five

The Antarctic and the South Pole

1908 Ernest Shackleton

Perhaps it is not surprising that after this comic and controversial end to the race to the North Pole, world attention would shift south. Probably the most important of the attempts to reach the South Pole was made by Ernest Shackleton of England. He made two dramatic, not comic attempts. His first was from the small ship Nimrod. After a year in preparation at Antarctica's McMurdo Sound, in January 1908 he made his planned polar attempt. He used both Manchurian ponies and sled dogs for his 72-day trek to the Pole. The



Shackleton expeditions: This is another of the advertising cards showing one of the scenes of the first futile attempt to reach the South Pole with motor vehicles and ponies

POLAR EXPEDITIONS IN THE PLAYROOM *(Continued)*



Shackleton expeditions: Heyde's version of the Shackleton expedition - the full scene with his first ship the Nimrod.



Shackleton expeditions: Taking scientific measurements



Endurance frozen in pack ice-January 1915

Shackleton expeditions: Stamp commemorating Shackleton's Ship (the Endurance) still holding strong against the ice



Shackleton expeditions: The ironic fate of the Endurance.

days later they reached Elephant Island. Soon Shackleton and five men set out for help on a stormy, 800 mile journey to South Georgia Island. Miraculously, they survived and after four months of efforts by Shackleton the rest of the crew were also rescued. There are at least two, three-masted Heyde ships that might be the Endurance; one flies a British flag. If correctly part of a set, can you imagine what other figures might have come with an Endurance set?

Roald Amundsen and Robert Scott
Further competition to first reach the South Pole strangely links to the North Pole competition. Roald Amundsen had been planning his own attempt to be the first at the North Pole. When he heard of the Peary-Cook fight he postponed further Arctic exploration. Then Amundsen set off for the Antarctic to compete with Robert Scott for first at that Pole.

Amundsen reached Antarctica on January 14, 1911. In March he set up supply stops for his route to the South Pole. On October 20 he and

four skilled companions began their trek, averaging thirteen miles a day; dogs pulled their sleds. On December 14th, 1911 they reached the Pole. After three days there, they left supplies and a note for Scott; they knew Scott was on his way to the Pole. After ninety-six days, on January 25, 1912, Amundsen was back in triumph at base camp. It is not surprising that the greatest toy commemorating the event is a board game, loved by the European public, and endorsed by Amundsen himself. Robert Scott's plan for the Pole was an enormous undertaking of fifty men, ponies, dogs and two motor sleds. In

POLAR EXPEDITIONS IN THE PLAYROOM (Continued)



Amundsen expedition: Board game



the end all failed him. Scott reached the Pole on January 16, 1912. He wrote: "The worst has happened... the Norwegians...are first at the Pole." Then Scott and his four companions began their harrowing return; no one survived. A search party found his body and journal the following November.

Heyde did not commemorate either Amundsen's joyous or Scott's tragic news from the Pole.

Richard Byrd's *Little America*

Perhaps Heyde's finest South Pole set is Richard Byrd's *Little America*, of 1928-30. This set was featured in a previous article in this magazine by Harry Kemp (Winter, 2023). In 1928 Richard Byrd's first of five Antarctic expeditions was established on the Ross Ice Shelf. Byrd's goal was scientific research, but also to fly over the South Pole as he had done with the North. Their support ship was the *City of New York*. For exploration Byrd had three aircraft. The largest was a Fokker tri-motor named for his pilot friend, Floyd Bennett; two others were smaller single engine planes. Byrd's *Little America* was a great success. To increase publicity, the lead-up included a competition for a Boy Scout to join the expedition. The winner was a 19-year-old Eagle Scout named Paul Siple, who went on two of Byrd's Antarctic missions. (Paul was not represented in the set, however.) The Heyde figure previously representing a waving Shackleton was used as Richard Byrd, with a U.S. flag in his hand.

Many of the set's figures wore heavy white clothing. There was a tin building with a Little America banner across it; it was made in two sizes. Dog sleds and penguins, as in the Shackleton set, were in this Byrd "super set". A radio operator, a pole for signal flags, a red rescue tent and even a searchlight appeared. His supply ship *New York* steamed between icebergs. Most of all, Byrd's airplane was there, but it was not the tri-motor that made the real Pole crossing on November 28, 1929. Perhaps for Heyde's economic reasons, the plane was the same one used in Heyde's airport sets with skis substituted for wheels. One "display set" included two planes, one on skis another with wheels; typically, only one with skis was included in the set. The airplane in Heyde's Byrd set was crafted with a spindle above the wing

so that the airplane could slide along a wire; this allowed the toy in play to simulate flight.

Beyond the toy shelf, Richard Byrd's successes at "Little America" were chronicled in film, broadcast on radio, and played in board games. Scientifically, it opened the door to permanent exploration on Antarctica. It should be noted that although Byrd opened the door to exploration by flight, it did not end the danger and tragedy. There were two unsuccessful Italian Zeppelin flights toward the North Pole in 1926. Both the *Norge* and the *Italia* ended in tragedies trying to land at the North Pole. Finally, in 1948 a Russian team landed their airplane at the North Pole and claimed the right to have officially walked at the Pole.



Byrd expedition: Heyde's *Little America*

POLAR EXPEDITIONS IN THE PLAYROOM (Continued)



Byrd expedition: Heyde's *Little America*, detail, note smaller house and cargo ship "New York"



Byrd expedition: Signalling



Byrd expedition: Dog powered sleds as well as aircraft



Byrd expedition: Another encounter with the locals



Byrd expedition: One of his aircraft, but not the tri-motor that crossed the Pole



Byrd expedition: Another view of the aircraft used in the expedition "in flight"



Byrd expedition: Maintaining the aircraft

POLAR EXPEDITIONS IN THE PLAYROOM *(Continued)*

Sets by other manufacturers

Before WWII, European composition figure makers Pfeiffer, Tipple-Topple and Elastolin made Eskimo figures. In the 1950s and 60s, Arctic ski troopers were produced in metal by Britains Ltd., American Dimestore companies, and European composition figure makers. The Winter 2000 issue of Old Toy Soldier focused primarily on winter articles. Allen Hickling, the toy castle expert wrote "Snow Castles", picturing examples from the great European makers. Don Pielin and Ron Hillman explored American Dimestore winter troops in metal and paper. In the Christmas spirit, OTS reprinted a December, 1954 article from the North London Press on Britains factory production.

Our article Arctic Dreams (OTSN, Volume: 23 #4) was a brief survey of winter figures from Heyde to Mignot. Special attention was given to Timpo's dog sled team and copies of it. Emphasis was on photos of figures from Authenticast, Taylor & Barrett, Japanese, and French firms plus Castresana of Spain. In that article little attention was given to the history of Polar exploration. Soon plastic figures dominated the market. Britains Herald, for example, responded to the trends with a see-through box containing a spectacular dog sled team loaded with accessories.

Dominating the USA toy market were Marx Playsets. Notably, these

imitated the elements that had been defined thirty years earlier in Heyde's "super sets". As an example, in 1958 Marx introduced their Arctic Explorer Playset. It included a tin building, four plastic igloos, three-dozen highly detailed plastic explorers and Eskimos, dog sleds, Kayaks, and a play mat. Animals mixed polar bears and penguins, walrus and seals to allow for Arctic and Antarctic settings.

Today, we all know, we'll get old figures at a few shows and auctions; maybe find a good piece at a local "flea market" or on Ebay. For a child nowadays, though, there aren't many toy shops selling toys that teach history at toy shop prices.



Timpo arctic set



CBG set: A French expedition

Acknowledgments:

Gisbert Freber:
Roald Amundsen game,
advertising images

Markus Grein:
photos of various sets and figures

Steven Sommers:
historical research

Alfred Sulzer:
Haffner Nansen boxed set photo

SHOW REPORT

CHICAGOLAND RISES LIKE A PHOENIX FROM THE ASHES

By Rob Wilson

When Roger Garfield announced the sad news that the Chicago Toy Soldier Show for 2023 was to be cancelled because of the intransigence of the Hyatt hotel, where it had been held for almost 40 years, it was a body blow for all those in the hobby. Collectors looked forward to this, the most important event in the Toy Soldier collecting hobby, which it appeared was to be no more. Many feared the worst, but then stepped forward Matt Murphy of Hobby Bunker, in the nick of time. With the support of Roger Garfield and his family, as well as many other people, Matt managed to organise the new Chicagoland event,

which continues the long tradition which started back in 1980 when the five founding members of the Old Toy Soldier Newsletter OTSN partners - Steve and JoEllen Sommers, Joe Wallis, Don Pielin, and Roger Garfield - organised the first show.

Matt approached the Marriot Hotel in Schaumburg, whom had previously hosted similar events for the Military Miniature Society of Illinois, they were quick to step into the shoes vacated by the Hyatt and put on a great show at short notice. Speaking with many dealers and collectors it is clear that it has been a

resounding success, with Matt already pencilling in the dates for next year. While a few people had obviously been put off by the uncertainties generated by the cancellation of the CTSS event, the new show was very well attended, many people attending from overseas, as well as from all parts of the USA.

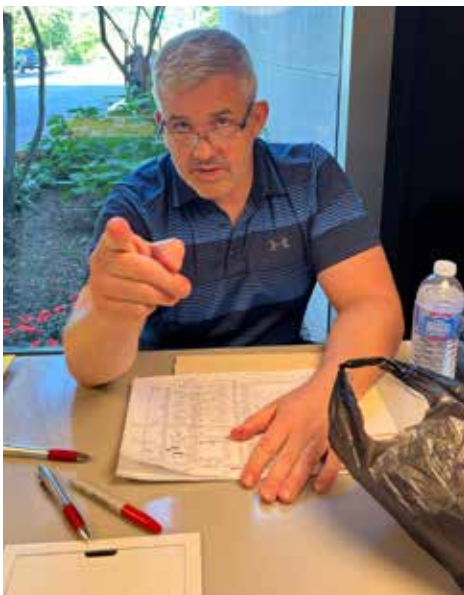
The accompanying images provide a small taste of what those attending enjoyed, while in the Reconnaissance section we highlight just a few of the treasures to be found. Make sure you book early for next year!



Bill Beierwaltes



Dime Store Cornucopia



The new Boss Mat Murphy



Steve Boyka and Joe Saine

SHOW REPORT (Continued)



Will Beierwaltes and Scott Morlan



The Pielins at the show with a picture of Don



Dan Jones



Magnificent siege scene from 30 Years War using Elastolin figures
by Per Nussbaum



Bill Murphy



Frank Way trading in his room



Scott Morlan discusses toy soldiers with a new collector

SHOW REPORT *(Continued)*



Rob Wilson, Gisbert Freber & Ray Haradin with large scale figures



Heavily laden beds in every room



Francois Beaumont and Mark Young



Joe Saine's Emporium



The Garfields



More Dimestore



Ken Osen and Partner (Ericka)



The doors are open

SHOW REPORT *(Continued)*



Bob Bailey



Bill Graver



Julie Abraham from Treefrog Treasures



Jo and Steve Sommers



Francois Beaumont at his table



Ray Haradin



Joe Saine



Joe Wallis

SHOW REPORT *(Continued)*



Elastolin castle under siege



First in line - the early bird



The show underway



The line stretches into the lobby



Hobby Bunker tables



Linda Pielin and Jack Wilson with picture of Don Pielin



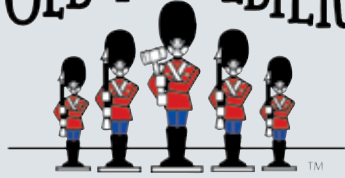
Plastic soldiers galore



Heyde large scale Arabs and Napoleon by George Fouille

AUCTION PREVIEW

OLD TOY SOLDIER



AUCTIONS USA

EXPLORING TOY SOLDIERS

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AUCTION PREVIEW (Continued)



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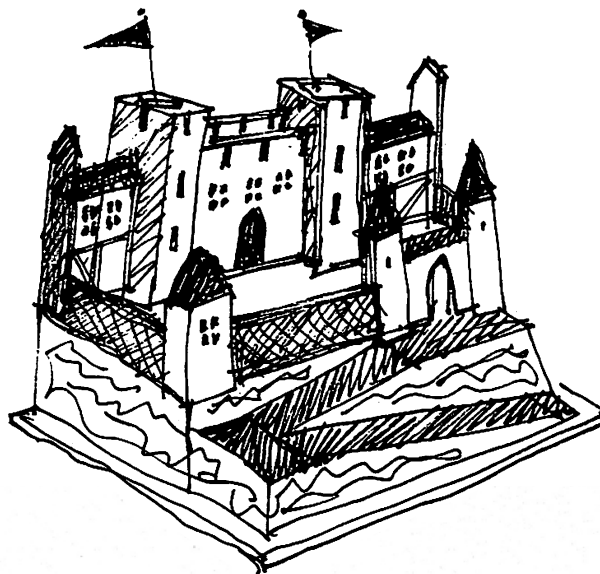


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RECONNAISSANCE AND READERS' MESSAGES

CHICAGOLAND CORONATION FIGURES - ARTICLE UPDATE

By Will Beierwaltes

Following up on my recent article on British Coronation figures (OTS 46(2), 2022), I had hoped that one of the modern manufacturers would produce a commemorative figure of King Charles in Coronation robes. Well, my hopes were realized by an unlikely source; the artistic couple of Benjamin Zerbib and his wife Helen, most well-known as the “toy soldier doctors,”

whom have presented workshops on repairing toy soldiers and provide that service at recent shows. Well, appearing in their alter identity as “Figurart Atelier et Collections” they brought to the show their own limited line of very original figures representing Charles. These included a 60 mm portrait pair of King Charles and Queen Camilla in full coronation robes, waving

to their adoring subjects. They also produced a figure of a British page from the coronation, and two additional portrait figures of Charles, one in his kilt and another in a very British trench coat. They are really beautifully done and a rare treat for any collector of the rich tradition of British Coronation items.

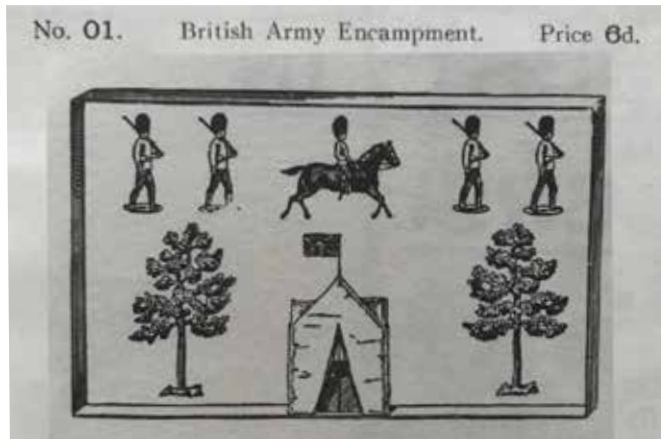


Charles and Camilla together with the Duke of Edinburgh



Also spotted at the Chicagoland show were these figures by the same maker depicting Queen Elizabeth and her corgis.

RECONNAISSANCE AND READERS' MESSAGES *(Continued)*



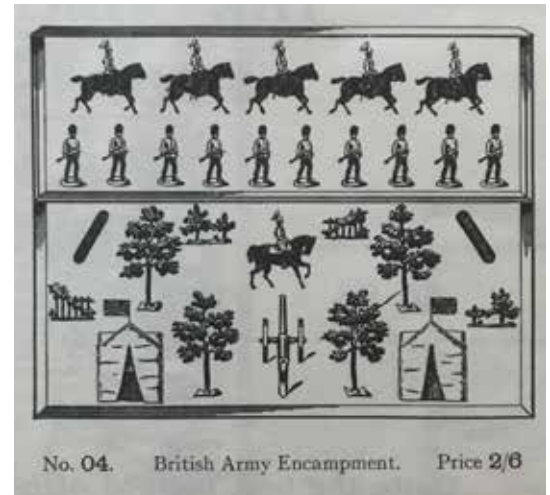
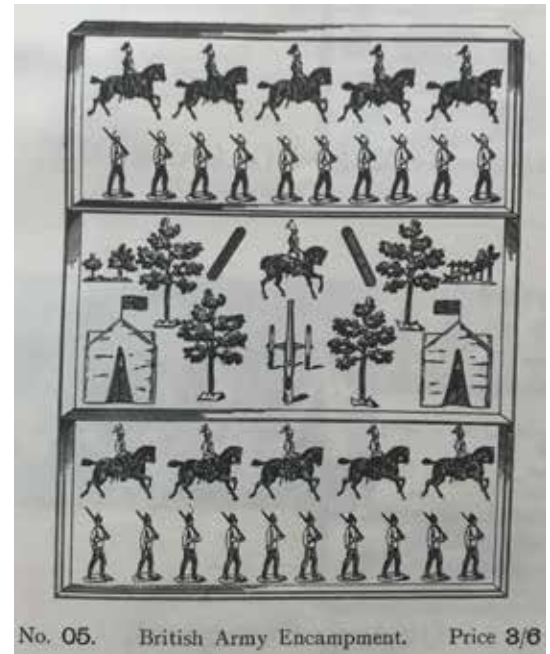
Norman Joplin wrote in regarding the Britains b-sized article, as well as the large Herald set referenced in the Reconnaissance section of the last issue.

Regarding the Herald set, Norman notes that this is British Army Military Presentation box set #H7998, issued circa 1956, adding that it did appear in the Herald catalogue. It was not a special order as such, although any young boy receiving such a large set must have regarded it as special indeed! Norman says that he has owned two in the past, with both Herald and Regiments of All Nations labels.

On the b-size topic Norman noted that the 1915 Britains catalogue included images of a number of display sets using these small sized figures. One of these is the large set featured in the article (Set no. 04). The catalogue also shows two smaller sets and two larger ones as

shown in the accompanying images.

The smallest set (No. 01) contains just 5 figures, a tent and two trees, retailing for just 6d in 1915. The next set up (No. 02) is more or less double the size, but with only 8 figures. It retailed at 1/- (12d). Set No. 03 is not illustrated. Set 4 is the one featured in the previous issue and contained essentially 4 rows and 16 figures. Cavalry accounted for 6 of these and there was now an artillery piece. Set No. 5 expanded this to 6 rows, including 20 infantrymen and 11 mounted figures. Finally, set 6 increased the number of rows to 8, with a complement now of 20 infantrymen and 12 mounted figures as well as two pieces of artillery and 4 tents. The author has never seen one of the two larger boxes. They must have been quite fragile, as a result few have survived. Has any reader seen examples of these, especially the giant one?



RECONNAISSANCE AND READERS' MESSAGES (Continued)

Norman also found the interesting image shown here in colour of a set entitled "The Army Flying Corps". This set, marketed under the trade name of EIMCO, contained a "penny toys", tinplate, miniature zeppelin style airship, 3 b-size figures painted in blue uniforms, together with 2 Infantry of the Line and 2 cavalry figures, plus trees and bushes.



Harry Kemp sent in the following image wondering who these blue coated figures were meant to represent.

While they could be Royal Artillery or Royal Marine Artillery they seem to be included in the image of the set provided by Norman. Maybe they are intended to represent the Royal Air Force?



Will Beierwaltes sent in a photo of a rare boxed set by George William Wood from his "Soldarma Series", which was covered in the three recent articles by Richard Forrester on "the forgotten manufacturer." This set features British Infantry lying, firing in khaki with peak-

ed caps in 62 mm scale, still tied on to its original tie card. Note there is no written description of the contents on the box lid, but an excellent illustration of the figures inside, circa 1914. There is no set number visible on the box.



Continuing the b-size theme, Harry Kemp sent in the following image of small size figures by Reka. They depict the 6th Dragoon Guards, Carabiniers.

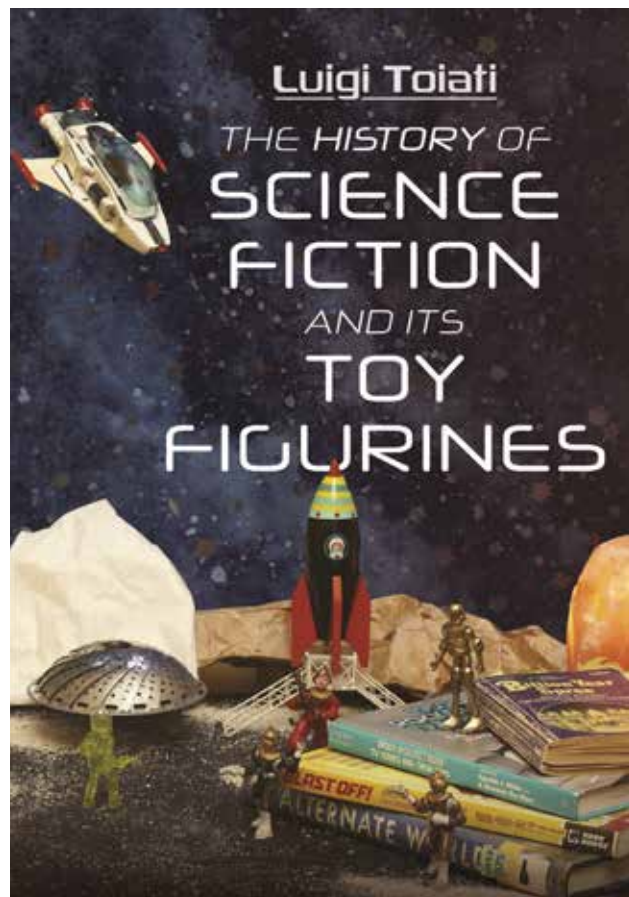
There are markings on the right side of the horses. On the blanket behind the mounted figure is Reka, on the edge England and below a very clear Baker. By the rider's right foot it looks like 1914 and below that 12 and possibly the initials JS.

But even with 7 figures to look at I can't be sure. I have two similarly marked gilt figures.

They are contained in a bright purple box, with a beautifully decorated label, predominantly in orange, with some tantalising that is hard to read. This is for a full set of 5 figures as indicated by 5 sets of three tie holes punched through the tray itself.

New book on SF Figures

Luigi Toiati has just published a new book on Science Fiction and related toys. Science fiction, as the name suggests, is the combination of science and fantasy. In addition to a literary form, it also encompasses film, TV, comics, toys and especially in the context of this magazine the much beloved toy astronauts and other figures such as aliens, monsters and their related equipment. The term science fiction was first coined by publisher Hugo Gernsback around the first decades of the last century to refer to the predominantly 'space' adventures covered in his magazines. Space stories invaded radio, cinema, TV. As a result toy figurines were initially, predominantly space-related, later evolving into other more outlandish themes. Luigi's lavishly illustrated book covers both the history of literary Science Fiction and the toy figurines inspired by this genre. His article in this issue focuses on Italian made figures, but the new book contains much more. We will produce a full review in the next issue.



RECONNAISSANCE AND READERS' MESSAGES (Continued)

Another example of Britain's Giant Set 2081 surfaces in England

Regular readers will know that I have had a fascination for Britain's largest sets, including Set 2081. This was a very limited edition sold to commemorate the Coronation of Queen Elizabeth II in 1953. Wessex Auctions in the heart of the Cotswold's offered a virtually complete example in October 2023. Most of the figures were in very good condition, with just a few flaws. The auctioneer's description was as follows:

Boxed Britains Historical Series Queen Elizabeth II Coronation Procession Set, the set including around 200 metal figures (featuring mounted examples) and Coronation coach, with assembly instructions; plus 3 x Queen Elizabeth II souvenir programmes and The Sphere 'The Funeral Of King George VI'. (Figures generally gd, with the odd paint chip, a small number with heads detached; tatty box).

In fact, apart from a few lid edges missing, the box was in pretty good shape, including all the inner packaging.

The top layer included two trays with tie cards probably for the Sovereign's Escort and the Attendants to the State Coach, as well as the coach itself. Underneath these the box was divided into 12 compartments without tie cards, in which the other figures were loosely packed. From the photos available the set appears complete, although a precise count is difficult.

Obviously visible from the photos are around 200 pieces, including the complete coach, team and passengers (10), 116 Life Guards and Royal Horse Guards, and around 75 Attendants, Marines and Irish Guards.



Overall, the set seems closest to the one auctioned by OTS Auctions on December 2nd 2017, although with a few more pieces, or the one from the Mike O'Donnell collection sold on April 17th 2021.

The Wessex Auctions lot (estimated at a very modest £100-200!), went under the hammer for £5,000, plus commission charges of around 25%. This amounts to around \$7,550 in total at current exchange rates.

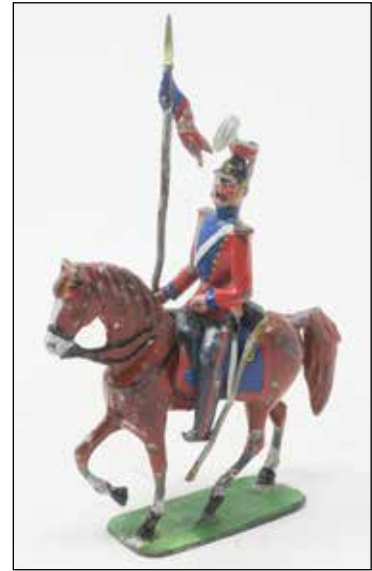
RECONNAISSANCE AND READERS' MESSAGES *(Continued)*

Some special finds at the Chicagoland Show

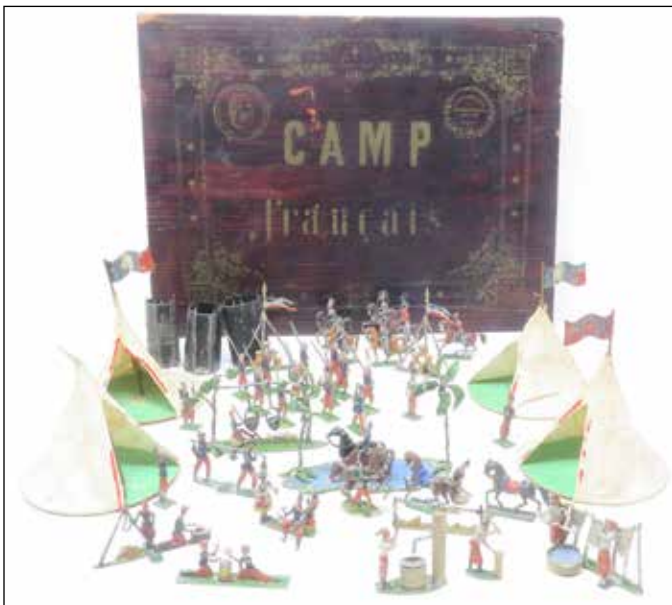
The following images show just a few of the treasures spotted at the 2023 show.



Krause 65mm Chinese infantry in original box



A 54mm Lancer, probably by Ammon



Early French camp scene probably by Allgeyer in its original box



Rare early CBG figures from a large 4 row display set depicting the visit of the French President to St Petersburg in 1897.



Wollner personality figure, Kaiser Wilhelm in its original box



Mechanical soldiers from the mid-19th Century



Paris Office French cavalry trumpeter in service dress



A fine example of a Sentry Box figure King George's Very Own Lancers

KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS

By Gisbert Freber

It was at the OTS Show in Chicago in 2008 when Don Pielin approached me about some very old slate moulds from Germany that he had discovered. These were designed to produce an interesting range of flat figures and related scenes. Soon afterwards, I had the opportunity to take a closer look at them. I was completely thrilled, as I realised that the moulds represented the typical themes of the very early years of the manufacture of tin figures.

There were moulds covering the following subject areas:

- Railway - Civilians in 1850s period dress;
- Harbor with ships;
- Circus riders;
- Garden scene;
- Market scene;
- Pigeon/dovecote;
- Animals;
- Village scenes;
- Horses in pasture;
- Sheep farm;
- Hunting scene
- Soldiers of the 18th and 19th centuries
- Battle scenes;
- Camp scenes, including tents, trees and other accessories; and last but not least,
- English Coronation Coach and related figures.

Since there were also some painted original castings from the 19th century, I was able to get an impression of the quality of the figures, and my enthusiasm only increased.

Don Pielin found out from the previous owner of the moulds, Fern Breitner, that he had purchased them from a Reverend Peter Lampert. Although Peter Lampert was from Brooklyn, NY, he regularly went to North Carolina in the late 1970s to visit Fern Breitner's wife's candy and gift shop in Ashville, NC. One day he showed Breitner the moulds and figures and asked if he could do something with them. Reverend Lampert told him that the moulds were from his grandmother's



sister Amelia Adami, who worked as a chambermaid for Eugenie, the wife of Napoleon III. Amelia was married to the Danish architect Hansen, who is said to have constructed several boulevards in Paris. When Hansen died, his widow came to America to live with her sister and brought the moulds with her. Peter Lampert recalled that he played with figures cast from the moulds as a child. The moulds and a number of castings later came into his possession, but by the 1980s he was no longer interested in keeping them and decided to sell.¹

That sounded a bit like a fairy story! Could the moulds really have gone first to France and then to the USA? But the story continued...

Regardless of the provenance, Fern Breitner bought the moulds because he was a skilled craftsman and his aunt dealt in antiques and could sell the figures that he could make from them. Whether this idea was ever realised in practice we do not know!

In any case, in 1987 Fern Breitner showed some of the moulds to somebody at the Cooper Union Museum NY. (part of the Smithsonian).

There it was recognised that these were German tin figure moulds from around 1850. The Museum was very interested in acquiring them, but only as a gift! Fern Breitner did not find this a very interesting proposition, so he took them back home. He tried contacting the Phillips auction house in NY, but this did not get him anywhere.

At some point, a while later, the moulds came into the possession of Don Pielin. He contacted me and said: "Since these are undoubtedly German moulds, they belong in Germany" and that is why in 2008 he offered to sell them to me. We came to an agreement, and after a while the moulds arrived at my house. There were 80 slate moulds in total, engraved on both sides. These allowed the casting of more than 400 figures, groups and accessories. As I began to unpack and look at them more carefully, the tin figure manufacturer Söhlke came to mind, as they dealt with many of the same themes as the moulds I now owned.

We know of a pattern book from around 1859 from the Söhlke tin figure manufacturer in Berlin, which was founded in 1819. There is a reprint of

KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS *(Continued)*



Statue series: Picture from Söhlke, Berlin - pattern book, from circa 1856



Statue series: Old painted original casting from the Kinkeldey mould



Statue series:
Picture of a slate mould engraved by Kinkeldey

this, which I immediately got hold of. I was astonished to see how many figures made from the present moulds were depicted in color.

In the text of the reprint, Prof. Dr. Czeguhn and Dr. Schraudolphⁱⁱ state that between 1873 and 1875 over 1000 slate moulds were sold by Söhlke to the tin figure company Ernst Heinrichsen in Nuremberg. However, early figures from the 1830s are mostly missing from the full stock of moulds. The conversations that followed with Schraudolph and Czeguhn were very informative, and the story slowly became more and more exciting.

Could the moulds I had now acquired be Söhlke's missing moulds from the 1830s? Or, had these perhaps been

engraved again, precisely because they were already missing?

The year 2020 brought Covid19, with the consequent restrictions that meant that nobody was allowed to leave their homes and public museums, etc, were closed. This gave me the idea of creating a virtual museum with my collections. As a consequence of the pandemic I had gained a lot of time at home. I got started straight away.

On this newly created website, among other things, I posted the history of the moulds from the USA and uploaded pictures of them all and the many figures that could be cast from them.

Then there was a surprising development on the topic in which four people played an important role. They were:

- Dr. Grobe, the current owner of the Heinrichsen tin figure company;ⁱⁱⁱ
- the Swiss collector Alfred Sulzer;^{iv}
- Bernhard Schwarz, the Operator of a toy figure manufacturer database on the internet;^v and
- casting/mould expert Florian Wilcke.

When comparing notes with the inventory of Dr. Grobe, it turned out that she had moulds that I did not have, as well as missing moulds that I now possessed. In addition, various moulds were present in both her and my own inventories. She also noticed that, while some figures were often identical, in many other cases the USA moulds looked different to the Söhlke moulds. This suggests that another manufacturer might be involved, as there was no copyright

KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS *(Continued)*



Pigeon/dovecote Series:
Picture from Söhlke pattern book



Pigeon/dovecote Series:
Original old painted casting from the
Kinkeldey pigeon/dovecote mould

protection around 1850, and the different manufacturers often copied each other's figures without a care in the world, producing practically identical figures.

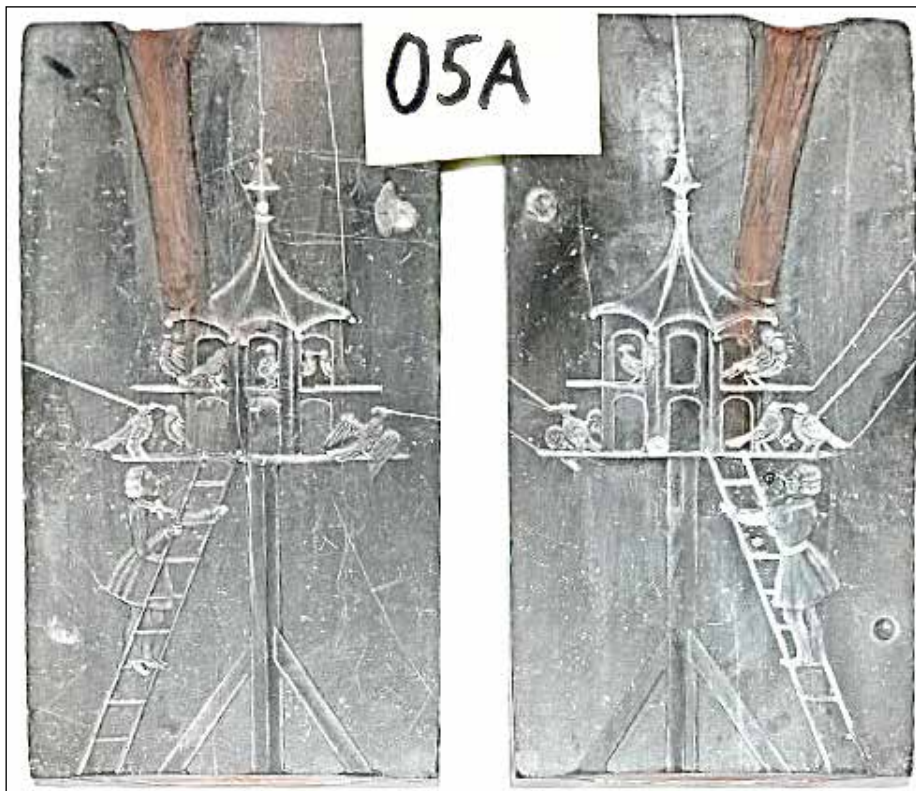
A closer examination of the casting moulds revealed that small changes were often made to the figures compared to the the Söhlke Pattern book/Catalogue. Also, there were some additional types but others were also missing. There were also references to templates from other manufacturers, such as Ramm, Lüneburg (with its horses in pasture and cattle pasture figures and also important types of knight / tournament figures).

In fact, when the moulds were re-examined closely, the engraving "Kinkeldey Stettin" was found on one mould. Now events accelerated, and suggestions about references to a manufacturer Traugott Kinkeldey followed, both from Sulzer and Schwarz. Things took off. Schwarz found out that Kinkeldey worked as a manufacturer and engraver in Stettin (now Szczecin, Poland), in 1851.

Johann Carl Traugott Kinkeldey was born on May 12, 1814 in Schweidnitz. He went to Stettin, learned the craft of pewter casting, and later became a master pewter caster. He made flat figures and engraved the casting moulds himself.

Schwarz also determined that Traugott Kinkeldey travelled to America with his wife Friederike on the passenger ship Elida on August 15, 1856, and arrived in New York on September 29, 1856. This made it clear that Lambert's story about the links with the French Queen, etc, which sounded so interesting, were probably not true!

The full set of moulds in my possession contains figures from German, English and American history. Kinkeldey first sold his figures in Germany, and probably also in England. Later, after his emigration, he also engraved figures



Pigeon/dovecote Series:
Picture of the slate mould engraved by Kinkeldey

KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS *(Continued)*

specifically for the American market in the USA. He also expanded his existing series by engraving additional figures. However, this development is another story, which will be discussed in Part 2, to follow in the next issue of this magazine.

Illustrations of the moulds and other figures by Kinkeldey can be found at:
<https://www.gisbert-freber.de/formen/>



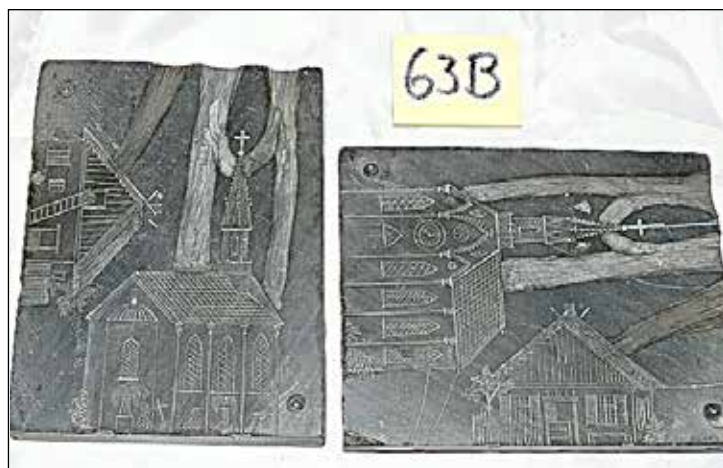
Village scene series: Picture from Söhlke, pattern book with church, house and hay cart



Village scene series: Original old castings from the Kinkeldey mould, with church, house and hay cart



Village scene series: Original old painted castings of different pieces.



Village scene series: Picture of the slate mould engraved by Kinkeldey - church and house

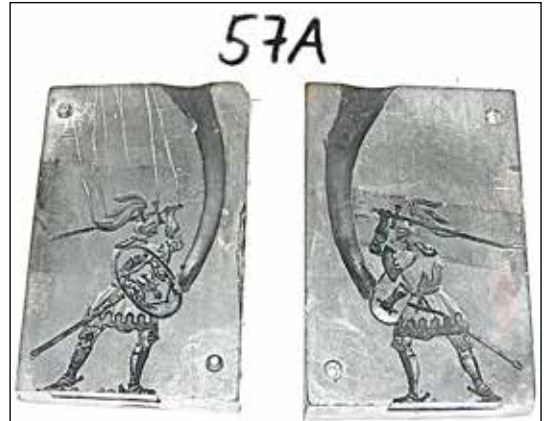


Village scene series: Picture of some different old original painted castings

KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS *(Continued)*



Tournament Series: New castings: Knight with halberd, and knight with sword, including from the reverse side, showing patina of age finish



Tournament Series: Slate mould engraved by Kinkeldey, knight with sword



Tournament Series: Picture from the Zinnfiguren - pattern book from Ramm, Lüneburg. circa 1860, knight with sword. This series was copied by Kinkeldey exactly from Ramm!

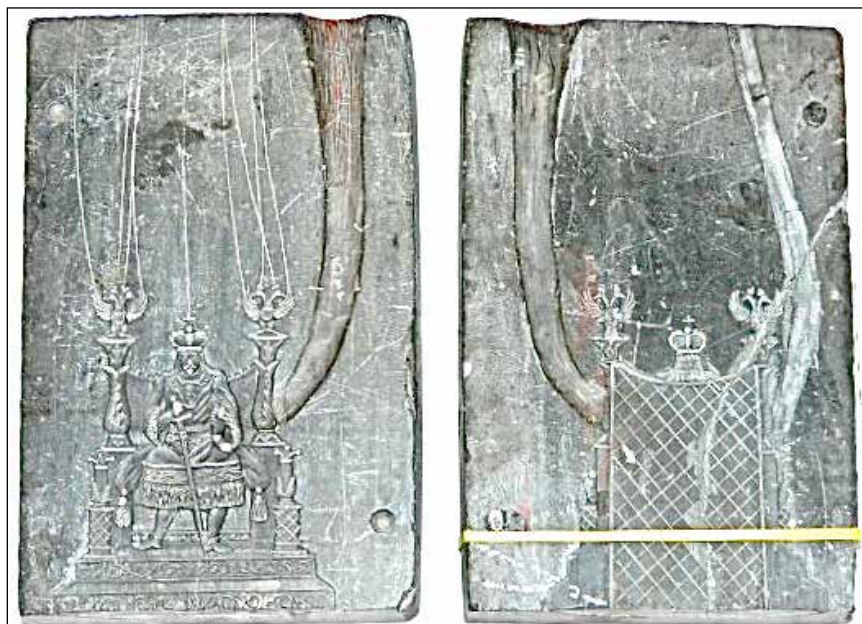


Tournament Series: Picture from the Ramm pattern book, knight with halberd.



Tournament Series: Picture from the Ramm pattern book, King on his throne.

Tournament Series: Slate mould engraved by Kinkeldey, King on his throne. In the base plate of this mould the engraving "T Kinkeldey Stettin" is clearly visible.



KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS *(Continued)*



State Coach Series: - This Coach from Kinkeldey is a perfect copy of the Söhlke State Golden Coach. The latter was originally used by Söhlke to depict the Opening of the British Parliament. It is not clear why this example of the coach is painted in blue. Possibly, Kinkeldey intended to depict another event using the same coach. This is an example of an original coach made by Kinkeldey, from the mid-19th century, in its original blue finish.



State Coach Series: Close up detail showing figures in the blue coach.



State Coach Series: Picture of old original figures of the State Coach (possibly intended to represent Queen Victoria and Prince Albert) - from the slate mould engraved by Kinkeldey.



State Coach Series: - This model of State Golden Coach with figures was made by Söhlke, Berlin. It is clear that it was intended to represent the Opening of the Parliament because it came in an original box with label as shown in the next image! This coach was the blueprint used by Kinkeldey to make his copy of the coach.

KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULDS *(Continued)*



State Coach Series: - This image shows the original box that the State Golden Coach with Figures was made by Söhlke came in, with the label "Gold State Coach" for the Opening of the Parliament.



State Coach Series: Close inspection of the moulds makes clear that Kinkeldey intended to copy the Golden State Coach. This picture shows the Crown for the English Gold Coach in one of the original moulds engraved by Kinkeldey. This piece is missing (broken off) in the example of the blue painted coach in the picture above.



Children playing Soldiers Series: Picture of old original figures made by Kinkeldey, Garde Cuirassier on rocking horse and Prussian soldier with pickelhaube, circa 1850.

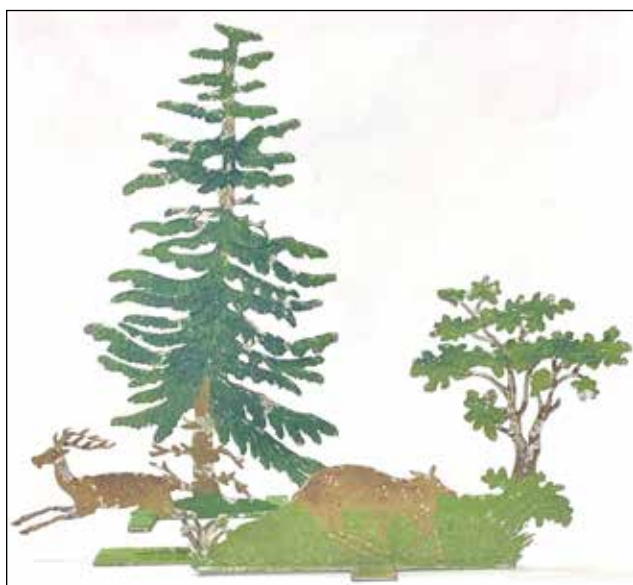
KINKELDEY A GERMAN-AMERICAN STORY ABOUT VERY EARLY, GERMAN-MADE, SLATE MOULD *(Continued)*



Children playing Soldiers Series:
Slate mould by Kinkeldey.



Harbour series: Picture of some different old original painted figures from the Harbour series by Kinkeldey.



Hunting series: Picture of old original painted figures from the Hunting series by Kinkeldey.



Picture of a variety of newly cast figures from the old Kinkeldey moulds.

FOOTNOTES

ⁱAccording to a transcript from Fern Breitner's wife, who owned a gift shop in North Carolina.

ⁱⁱDr. Erhard Schraudolph and Prof. Dr. Ignacio Czeguhn are collectors and authors of many articles and books about old flat figures.

ⁱⁱⁱZinnfiguren Ernst Heinrichsen, for more information see: <http://www.heinrichsen.de/>

^{iv}Alfred Sulzer is a well-known Swiss collector of old flat figures and author of books on that subject. His lifelong personal collection of flat figures is since 2023 part of the Germanisches National Museum in Nuremberg.

^vBernhard Schwarz, Extensive database of lead figure manufacturers, see: <http://www.zinnfiguren-bleifiguren.com/>

^{vi}Florian Wilcke, Expert and author about flat figures and casting moulds; for more information, see: <http://www.zinnflori.de/>

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- 2) the revised ***Armies of the World, Britains 1925-1941***, now has 852 color photos and 771 pages;
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All three books are user-friendly and provide an annotated catalog of Britains military and civilian lines. They describe color schemes, changes in sets' configuration, years they appeared, Company History, Identification Hints, Glossary, and Index/Finding Aid.

Prices, including postage, for these hardcover books:

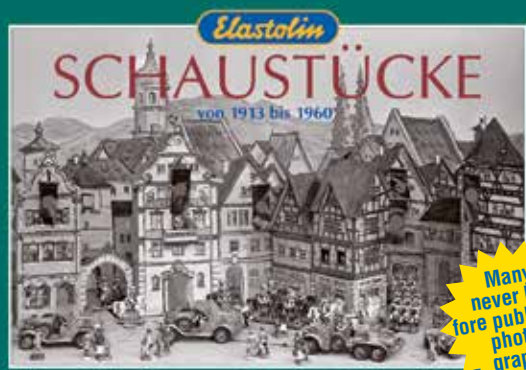
Soldiers of Greater Britain is \$75 for U.S. orders, \$105 for Canada and \$125 overseas; ***Armies of the World*** costs \$89 for U.S. orders, \$135 to Canada and \$155 overseas; and ***Regiments of All Nations*** costs \$60 for U.S. orders, \$90 to Canada, and \$110 overseas.

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ELASTOLIN DIORAMAS 1913-1960

This book is already the 2nd photo guide on Hauser/Elastolin show-room dioramas. Represented are many of never before published original photographs of dioramas built for Hauser/Elastolin in the period between 1913 and 1960. The documentation's themes are ranging from military scenes and political events via zoological highlights and Wild West topics to certain examples of the early post-war period. The editors were able to share their treasure of high quality old original black-and-white photographs with the readers community on quite a high-quality standard and added also some more recent photographic documentations. 112 pages, hardcover, 21 x 30 cm. Price 39.00 Euro plus postage; within Germany 3.00 Euro; 5.00 Euro within the EU; Non-EU and World the real shipping costs.

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All items are listed in a price chart.

This book is a completely reviewed and extended edition of the standard publication from 1993 about the Elastolin figures and accessories (4 cm to 7 cm and other sizes) of the company Hauser. All hard-plastic themes are compiled together in one volume. All items are listed in a price chart and in pictures. Many almost unknown models are documented. Exact description of various versions. The themes range from ancient Romans, Normans and Vikings, Medieval Knights and Wild West to soldiers from the periods of the 18th and 20th century, as well as castles, camps, African Safari, domestic and wild animals, farms, zoos, circus, tales figures, advertising and special edition figures, mechanical toys and Bild-Lilli (the proto-type of all Barbie dolls). For the first time and only in this publication one can find 15 additional Elastolin dioramas and scenic arrangements from various historical series. Size 21.5 x 29.8 cm, 208 pages, more than 1,000 objects whereas 500 are in color photographs. Price 45.00 Euro. Shipping: EU 5.00 Euro. Non-EU and World the real costs.

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FIGUREN MAGAZIN

is Germany's outstanding magazine on composition and plastic figures and related accessories. Each issue is packed with information on old and recent productions, and contains articles written by authors not only from Germany but also from other countries. FIGUREN MAGAZIN's main focus is on "Lineol" and "Elastolin", but also refers to other German and foreign manufacturers.

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Subscriptions rates: Europe 33.00 Euro, Overseas (Air Mail) 39.00 Euro (prices include shipping and postage). Contact:

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ELASTOLIN DIORAMAS 1960-1983

The most beautiful original dioramas of the famous German toy figure company Hauser. This book on Elastolin will delight both modellers and diorama builders. Due to the great collection of impressive photographs any knowledge of German language is not required. The book is nothing less than a pictorial tour de force of dioramas. All shown dioramas are products of the artist Josef Tonn. Their themes and topics range from the times of Romans, Vikings, Normans, Huns, medieval knights and the Wild West to the battlefields of soldiers from the 18th and 19th century. Castles, farm and zoo scenarios are shown as well as Safari settings. "Elastolin Schaustücke" has 144 pages, mostly in full colour (some double paged photos!). Size 23 x 30 cm. Price 39.00 Euro. Shipping: EU 5.00 Euro. Non-EU and World the real costs.

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ANOTHER AMERICAN DIMESTORE MYSTERY

By Stan Alekna

I recently acquired the item pictured below because I knew that it was an unusual, seldom seen Dimestore figure, about which very little was known. I had no idea that gathering information about the piece would be so difficult.



Barclay Bgx

I have taken the liberty of assigning Bgx to the figure as the "O'Brien" reference number.

I had a Bgx in my own collection and I always considered it to be an early Barclay Bg figure, affixed to a composition base, in a pose that was like life-size statues seen in public parks across our nation, many years ago. I assume that most of these statues have been torn down in keeping with the current movement to rewrite history, but I digress.

The mounted figure alone is 2-9/16 inches tall, a little shorter than Richard O'Brien's description of Bg which has him at 2-3/4 inches. He does sport a "French" style cap, per Richard's description.

The two-tiered monument base is made of an unknown, composition material that was intended to represent concrete, which was the material used for many of the bases of full-size statues. The bottom tier measures 3-1/4 inches wide/across and the total height of both tiers of the base is 2-inches.

In researching every toy soldier reference book that I own, I could not find a photo or description of this figure. So, I emailed a photo of it to twenty-five advanced toy soldier collectors and Dimestore dealers who I know, to see if they could shed any light on it.

One collector replied that he had three of them and he was sure that they were made by BRITAINS under the label of "statue in the park". When I ran this commentary past an advanced BRITAINS collector/expert in the U.K., he responded that he was certain that it was not a BRITAINS product. A couple of others responded that they either owned one or had seen one at some time in the past but offered no information about its origin or identity. Barclay did sell some figures to second parties who, in turn, modified them in some way and then sold them to other markets.

For example, Barclay sold B110 cooks to a second party who added the hourglass timer and marketed them to kitchenware dealers.



B110a



B110a with second party label on base

I had a B110a in the original, second party box in my personal collection.

Barclay's double decker bus, BV34, with "WELCOME TO OUR CITY" stenciled on both side of the bus, may have been sold as a memento to visitors at concession stands, in larger U.S. cities. Not all BV34's have the stenciling.



BV34

ANOTHER AMERICAN DIMESTORE MYSTERY (Continued)

Barclay's BV88, vacationers in a convertible, with "WORLDS FAIR OR BUST" stenciled on the hood, could very well have been ordered by The 1939 Worlds Fair Administration for subsequent resale at the Fair. Very few BV88s have the stenciling but one is pictured on page 112 of Richard's 3rd edition. Not one of the twenty-five Dimestore experts who I contacted for a photo of this variant had one with the stencil. Many had BV88s without a stencil.



Common B37a and super rare B37

B37, cadet painted as a wooden soldier, may have been created to be sold at stage presentations of the Nutcracker Suite since the timing of their debut was about the same. They obviously were not a big seller, since an original B37 is one of the ten rarest of all American Dimestores, in my opinion.

Above is a Barclay ORDER SHEET, dated March 25, 1941, which confirms the order of a dozen "Item no. 200 (O'Brien Bm) Jockey on horse" to the Delaware Auto Assn. in Wilmington, Del. A very unusual sale but further evidence that Barclay participated in bulk sales to secondary parties. Note the heading on the order sheet that proclaims that Barclay was a "Manufacturer of METAL TOYS and NOVELTIES".

Barclay order sheet of bulk order in 1941

So, it's not unreasonable to speculate that Barclay sold Bg figures to a second party who mounted them on a composition, pedestal base, and who then sold them to parks, libraries, and museums, who in turn sold them to the public as mementos, at their concession stands.

Because Barclay's marketing model targeted five-and-dime, chain stores, it would however be unlikely that Barclay fabricated the composition pedestals, affixed a gold painted Bg, and marketed the mounted figures directly to parks and other civic institutions.

And so, we have yet another Dimestore mystery that will probably never be solved.

If anyone has any information or opinions on this interesting and mysterious figure, please call, email, or write to me.

This is my 12th OTS article since I published the book of my first 42 OTS articles, in August 2018.

While the hobby of collecting American Dimestores may be in its twilight years, as are many of us, there are still treasures to be found and mysteries to be resolved!

Please consider submitting an OTS article on any unusual/variant Dimestore figures or vehicles in your collection.

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SHOW REPORT

EUROMA2023

By Francesco Marchiandi

For another year the Hotel Parco EUR hosted the EUROMA2023 event, organized by the Alfa Model Club. As usual, this led to an excellent result, with participation by model making competitors (who are the main part) and other participants, including the Commercial Sponsors.

However, it should be noted that, despite the influx of the public and “sellers”, times have changed, and despite the interest shown, regarding toys, there is evidence of the discomfort that the economic and geopolitical situation brings to light; uncertainty is tangible.

The show remains very good for the model makers, especially those engaged in the different categories in competition and for the producers/dealers of all sorts of related models and related equipment. It was a little less exciting for those interested in old toy soldiers. However, this may be about to change (see below the news for next year).

Since I was a modeller before becoming a collector, starting many years ago with the old Hinchliffe 28mm models, I was struck by a small and graceful diorama representing a small group of Guard Cossacks; I hope this photo pleases our readers too.

But let's now focus our attention on what was available in the Toys sector. Stefano Allorini (SAIMEX company) welcomed visitors with his large stand right at the entrance to the Commercial Sponsors hall.

As always it was very well stocked. It offered a wide range of figures. Worthy of note, I would highlight two South American brands, the first of which, Stefano is a co-founder, while for the second he is the official importer.

The first, named MAGICO ARGENTINA, has in its catalogue colonial groups from the Italian army.



Russia. Cossacks of the Guard, Russian campaign of 1812



The author at Stefano's stand



Italian colonial troops of Magico Argentina

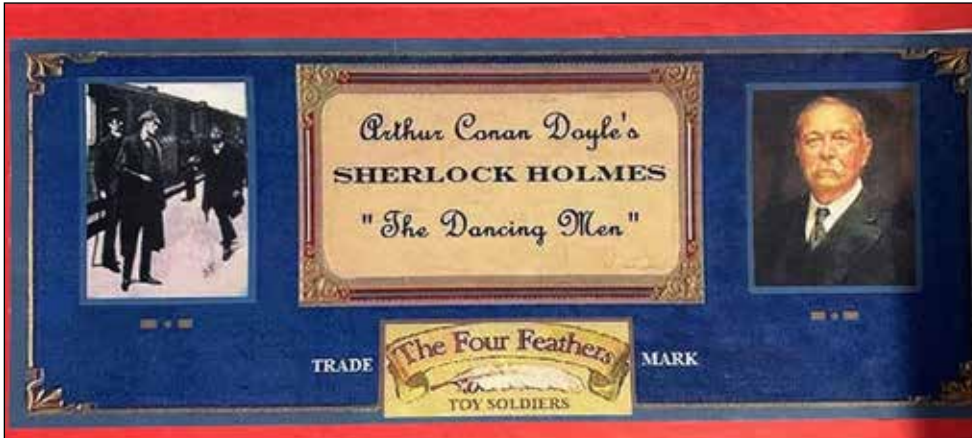
SHOW REPORT *(Continued)*

The second brand (named EL TEMPLARIO), in contrast, produces, among others, two series of narrative origin (based on adventure books by Italian writer Emilio Salgari and detective stories such as Sherlock Holmes). These were having good sales success, rewarding creative vivacity and Stefano's commercial initiative.

For any orders, please follow the SAIMEX website: <https://www.saimextoys.it/>

Among the interesting surprises of this year's show, I would mention the Italian production of MILIT MODEL, Luca Cullati's brand (also on Facebook). This range offers unusual figures relating to Italy in the two World Wars.

Finally, obviously there was no shortage of old toy soldiers on offer, including Britains, CBG, etc.



Box SHERLOCK HOLMES by El Templario



Sherlock Holmes by El Templario



Box THE MYSTERIES OF THE BLACK JUNGLE



Nun with gas mask, WW II, by Milit Model

SHOW REPORT *(Continued)*



THE MYSTERIES OF THE BLACK JUNGLE



Box of Giovani Italiane - girls of the fascist youth, by Milit Model



Musicians of various corps during WW I by Milit Model

Here are some examples.



Italian light infantry, second version with small head and beige base by CBG



USA Air Force, Britains 1950-60s



Italian WW I artillery, probably an old transformation based on Schneider pieces

SHOW REPORT *(Continued)*



Overview of the stands of the author and his friend Andrea



Overview of another stand with a variety of offerings



Britains Italian Infantry in colonial dress

Regarding the next show in 2024, I can announce news that to us collectors of old toys sounds like music to our ears.

In fact, the organizers of the Alfa Model Club have decided, for various reasons, to keep only toy and model soldiers and fantasy model figures in the competition, thus eliminating AFVs, planes, ships, etc.

It is very likely that new categories dedicated to TOYS will be introduced in the competition, as always hoped; the appropriate regulations are therefore being studied.

New display cases will be purchased to set up the display of rare and particularly valuable old toy soldiers, whether it comes to organizing an ad hoc competition, and/or simply to display the out of competition ones, and greater emphasis will also be given to the commercial part.

As always, security services will be ensured from the Friday evening before the official opening of the event.

Everything suggests greater attention to the collecting toys side. Arriba EUROMA2024!



Overview of the commercial hall, just opened.
In 2024 the number of stands is destined to increase!

ITALIAN SPACE TOY FIGURINES

By Luigi Toiati

'Italian space figures are some of the most imaginative of the 1950s ... most desirable and highly sought after for collectors' - S. Mark Young, OTS

Sci-fi movies and comics (and sporadically TV series) were very intriguing arguments in Italy to us children, relieved by the Marshall Plan, seduced by the American myth of the 1950s and fed by the illusion of the national boom of the 1960s. The future was like plasticine in our hands, and sci-fi toy figures were new heroes to aspire to. In February 1958, the publisher Torelli of Milan started a series of sci-fi comics drawn by Tacconi and Coppola, La Pattuglia del Cielo (The Sky's Patrol). Suddenly, we children had our figures to play with, in many materials. Italian sci-fi figures produced in the 1950s and 1960s have in my opinion the charm of toys, and together represent the Italian makers' efforts to stray from traditional toy figure sculpture that was still linked to naviete.

ISAS (Ennio Marchi) of Bagni di Lucca had astronauts in hollow rubber, circa 1950, produced by a hollowcast process similar to Wm Britains', made by pouring rubber, latex and powder of Florence – or scagliola – in a clay mould, removing the excess after three or four hours drying. They were some 10–12 cm high, nicely painted and animated, with transparent plastic helmets and strange weapons and fittings.



Italy, Isas rubber astronaut with radar-like machine (Alphadrome)



Even if they were not my preferred figures – partly because, like every child fed with Catholic-Manichean principles, I was disappointed by the absence of 'enemies' –, I still remember their pleasant smell, the rubber's softness under my fingers (which became dangerously glue-like in summer) and their excellent painting. I used to buy them in a dusty old shop close to the Pantheon, which is now a squalid tourist restaurant. The material used in their manufacture did not allow them, alas, to remain well preserved, which makes figures in good condition very rare today.

Around the 1970s came the first Italian experiment of 9cm tall swoppet figures, with pumpkin-like heads, separate weapons and capes. Weird aliens



Italy, ISAS or Nardi swoppet aliens (Soldatini Spaziali)

indeed, perhaps by **ISAS** or **Nardi**. Several brands at this time tried their hand at swoppets. These were also offered as a premium by Il Corriere dei Piccoli magazine, while others clearly copied from Cherilea were sold with a stunning spaceship by **Tibidabo**.



Italy, Tibidabo Spaceship ca'60s-'70s with recast Cherilea astronauts (courtesy Orazio di Mauro)

Rovello-Porro, which co-produced pickles and preserves, together with toy soldiers (yes, you read that right – call it Italian creativity!), made circa 1953 three 65mm composition Martians, possibly inspired by George Pal's movie *The War of the Worlds*, with 'very vibrant' painting and 'superb ... quality of sculpting' (S. Mark Young). We note here – as in many other figures worldwide inspired by the movies – the peculiar hook-shaped, crab-like hands. That shape was perhaps aiming to allow Martians also to grasp some of the brand's juicy cherries or slices of pineapple directly from the can, according to the principles of marketing-mix!

Torgano was a very prolific brand of plastic figures, which included some from the Flash Gordon saga, with 8cm figures in Bakelite in different painting variations and removable helmets. This included an athletic robot, resembling the Tin Man in *The Wizard of Oz*, as well as unusual flat spacemen, robots and Martians in coloured plastic. An early hard plastic series in the 1950s consisted of three Martians and three

ITALIAN SPACE TOY FIGURINES (Continued)



Italy, Rovello Martians, very rare (courtesy Orazio di Mauro)



Italy, Torgano, Flash Gordon spaceman (WorthPoint)



Italy, Alpia Aliens (Alphadrome)

Earthlings in various colours (height 7cm), followed in the 1960s by a production in more perishable plastic, in gold and silver grey, (height 6.7cm), and finally in the 1970s by figures in hard plastic, in various colours and height (again 6.7cm tall). A series of eight two-dimensional hard plastic figures produced in the 1950s in various colours is now universally attributed to Torgano, even if some figures bear the mark 'Plastix', in relief above the base or engraved under it. Consistently with other brands, in the early 1950s a parallel 3.5cm series was also produced, consisting of three hard plastic figures in several colours.

Made from Bakelite again were the **Alpia** aliens, funny creatures with large protruding eyes and either

various terrible weapons or antenna on their head. A large propeller on their back actually rotated. They were in metallized colours – bronze, silver, emerald, etc. Alpia produced a set of eight spacemen, a bazooka man and four aliens. Around the 1950s, the brand adopted two sizes – 4.5cm and 7.5cm – labelled 'Alpia Made in Italy'. The figures were made of hard plastic, presumably Bakelite again. This makes them very difficult to find intact today, which is further complicated by the fact that their helmet was specially shaped and therefore cannot be replaced by others. We know of a series of twelve figures in 7.5cm, accompanied by a 9cm-long space cannon, which resembles a wartime anti-tank gun, with stars on the armour to indicate its 'astral' destination.

In the 1960s, some other brands preferred polystyrene. **Co-Ma** of Milan (an acronym of the surnames of the inventors Cortesi and Mauri) was one of the most prolific Italian companies that converted to making toys in 1951, thanks to their patenting of a new thermoplastic product based on synthetic resins called Poliglas. They operated until circa 1980. The brand sold circa 70mm figures in coloured plastic, such as the human patrolmen, with separate helmets. These were fantastic figures indeed, with nice poses and spacesuits resembling those in old comics, and came in two scales, circa 70mm and 45mm. The heroes were the Pattuglia Marziana (Martian Patrol); among the foe, called the Pattuglia Selenita (Selenite Patrol), odd goggle-eyed aliens peep out. The latter had large caricature-like heads, and one is more likely to feel tenderness than fear for them. Both series were in attractive transparent or fluorescent polystyrene in both sizes, sometimes matt, and there is also a rare early production of spacemen in metallic green. The boxed figures were usually arranged in six different poses, and there could be a mixing of heroes and enemies in one box. Not infrequently, the same title was given to different packages, sometimes irrespective of their content.

In parallel, a very suggestive transparent series was also produced; a yellow one today attracts high prices if in mint condition in the box and with all transparent helmets, even if the rarest of all would seem to be the one in metallic green, not transparent. Sometimes these rocketmen were menaced by a disquieting ray-pop-gun included in some boxed sets.

Few brands were as heavily copied, apart from perhaps the American ones. Some detergents offered these figures as a premium, thus we children insisted, to the point of obsession, that our mothers buy 'that' detergent and not another. One of Co-Ma's most beautiful sets was 20,000 Leagues Under the Sea (by EG, circa 1966) from the homonymous movie, inspired by the Jules Verne novel. I must confess

ITALIAN SPACE TOY FIGURINES (Continued)



CoMa spacemen, Italy ca 1960 (Courtesy Mauro Di Mauro)



CoMa Selenites (Alphadrome)



Italy, Texas (APS Politoys) catapult missile-thrower goodies (soldatini-ado.blogspot.com)

that today I am still thrilled just by its sight, with small-scale spacemen with separate helmets, recycled as Captain Nemo's divers, and a smaller Nautilus submarine ship. My own Proust's syndrome immediately puts me back in my childhood bedroom with these figures, shining in their transparency, displayed on my table (fat children use a table to play with toy figures, slim ones do it on the floor/carpet!), ready to fight horrible creatures from the sea, such as plastic crocodiles or dinosaurs! The figures came in six different colours, both transparent and non-transparent.

Where once stood the glorious warehouses that churned out the wonderful Spacemen and Selenites for the joy of us children, today stands an inglorious residential area.

Baravelli sold 54mm painted and unpainted soft plastic Apollo Project-like astronauts, but without a transparent visor on their helmet. This brand often copied other brands. In the

space figures field, its favoured source was likely Marx from the USA. Both its 1970s series, *The Spacemen* and *The Intrepid Astronauts* (their English titles), were copies in white plastic of Marx's *Moon Base Astronauts* and *Space Capsule Astronauts* of 1962.

Texas, whose name was consonant with the Western themes then in vogue and also successfully produced by the brand, was a subsidiary of the Milan-based APS Politoys (1955), later Polistil. In accordance with popular science fiction films of the time, its bizarre Martians had lobster hands and insect eyes, dog and frog snouts, and looked very similar to cartoon characters; perhaps 'just the result of individuals or creative teams who were simply having fun' (Alphadrome). The source of inspiration for these figures was comic books and films. According to M. Young and D. Lepers, their features were linked to the 1953 cover of Ron Turner's pulp magazine *Tremor* and to films such as *Invaders*

from Mars. Note how we Italians too suffered from a phobia about the Red Planet, and, by extension, about the 'Reds', an infection obtained directly from American mass-media, and extended in those times to politics too. In propaganda, every little bit helps!

Human spacemen were also very animated, usually armed to the teeth and in boots, with a helmet echoing Romans (and Archer figures too). The bases were detachable and embossed with stars and planets, and a small plastic tip that snapped into a circular base made the figures looks like they were suspended in space or ready to fly. 'The figures were sold individually and in



ITALY CHROMOPLASTO ALIENS (Alphadrome)



ITALIAN SPACE TOY FIGURINES (Continued)

header bags and were also included as giveaways in Italian products such as Campo dei Fiori butter' (M. Young and D. Lepers, OTS). There were twelve figures in soft plastic per group. This brand also offered nine different spaceships and about five atomic weapons, some with identical designs to US firm Lido's Captain Video series. Some others were originals, such as the Solar Fighter on working wheels or the Galaxy Commander launching rockets through a spring.

Chromoplasto produced a set of six plastic aliens, plus a larger hooded central figure, all brightly painted in a combination of blue, red and yellow, equipped with an incredible armoury of space weapons and arranged in a cylindrical perspex box.

Harbert of Milan, was a toy company active between the 1960s and early 1990s, responsible for the distribution in Italy of famous US toy brands, such as those produced by Kenner and Mego, and many soft plastic astronauts 'with familiar Hong Kong poses' (Alphadrome), often packed in a transparent plastic bag with an illustrated top card that left something to be desired, I am afraid. In the 1960s, this brand also released (or distributed?) a 'Ring Hand' series (the name given by the hole in the subjects' hands), consisting of four plastic figures circa 7cm high with the same basic uniform, coloured orange, purple, blue and bright green, to differentiate their vocation. The figures thus became interchangeable, and could become policemen (blue), firemen (red) and other corps, simply by modifying the accessories, which were always separate from the figures. The space figures were multi-accessorised: backpack with helmet (looking like a bell!) and belt, radio antenna and radio, rifle and atomic pistol. Helmet, backpack and belt were in one block; a kind of swoppet, if you will. Underneath the base is the title 'MPC'.

Around the 1970s, the still-in-business **Dulcop** (founded 1957) produced a single set of six very detailed



Italy, Dulcop (Philux)

astronauts in plastic, either painted or unpainted. It has been noted that apparently these figures were inspired by Russian cosmonauts because of their space helmets. Like those by some other brands, some of these astro/cosmonauts were more adventurous than others, brandishing a disquieting ray-gun – or is it a camera? Dulcop first sold their figures painted, but when the figures were reissued in the 1980s, they were unpainted, and a number of figures were not reissued (Stadt's Stuff).

According to the website Atlantic Mania, **Atlantic Giocattoli Milano** started producing mostly boats and speedboats. In the autumn of 1971, the first H0 scale toy soldiers appeared on the market in the first four packs of the Soldiers of Italy 10000 series, and such was its success that the brand soon established itself in Europe and North America, so much so that it produced series dedicated to the international market until circa 1988.

Between 4 April 1978 and 1980, Atlantic made some plastic figures in 2.5cm from Japanese science fiction 'manga' cartoons: Captain Harlock (according to the English translated version, Endless Odyssey); and a Grendizer series of the same size, plus some large action figures (circa 18cm) of the same character, also known in Italy as the popular UFO Atlas Goldrake robot, whose cartoons were broadcast in Italy by the national television network Rete 2 TV. The Captain Harlock series consists of four packages, including the captain's heroes and their Base, and Albator and his followers and their Base. Sets included sixteen figures,

about 2.5cm high, unpainted: both Space Bases are today practically unobtainable. Additionally, a nice Captain Harlock's spaceship, Alkadia, was available. The front of the packs bore the Atlantic logo, the quantity of the contents, the name and image of the subject. Both Actarus and his friends appear, as well as enemies from Vega. There are twenty-two figures per box, always in HO 00 scale. The series also appeared in a diorama box, with terrain, HO 00 figures and both Goldrake and his enemy Golgoth in a larger scale.

The Space series, probably produced towards the end of 1980, consists of four packages: Legionari Spaziali (earthlings), Mostri Spaziali, (Space Monsters), a Space Hopper and a game, Battaglia Spaziale (Space Battle), including both opponents, a battlefield and rules. The astronauts were in 40mm scale, and from the 'soviet' shape of their helmets one could legitimately call them cosmonauts rather than astronauts. Although they wear suits like their contemporaries, they wield futuristic weapons. The box consisted of eight figures. Atlantic also offered chubby, and vaguely caricatured, aliens.

The larger Galaxy series (from 1978 to the early 1980s) contains a space man (Sky Man), a space woman with baby, some aliens, robots and vehicles, made in a soft plastic (as in the swoppet figures from Britains or Timpo). Most boxes included comic booklets describing the setting and characters of the toy line. There were at least seven characters, each character consisting of several plastic parts in a random colour, from ten basic

ITALIAN SPACE TOY FIGURINES (Continued)



Atlantic, Goldrake-Actarus and his friends (ebay)



Italy, Suci Muggio containers of perhaps shampoo and puffed rice (Alphadrome)



Italy, space oddities, Zax - detonating rockets (Soldatini Spaziali)

shades, in four different packagings. The blue basic one had the characters in different colour combination; the snap-together version was in a kit, to be assembled and painted. 'The "Galaxy Story" edition was the most expensive: the action figures were larger, and the kit came with two one-colour characters. The cover also opened like a book and contained a short comic book story. Finally, a "shooting" edition was produced, in which an accessory, not available in the other versions, was supplied. This was a weapon capable of firing bullets. Only for this edition, two additional characters were sold: Hypnos and Sloggy' (Davide Longoni, La Zona Morta.)

Atlantic was appreciated for its military and historical series, but this new series apparently didn't appeal to model enthusiasts or collectors, who found it a bit ridiculous, nor, it seems, to children, as it wasn't even inspired by any TV series or films. Nevertheless, it managed to carve out a small space for itself in the history of toys of the late seventies, and we have always been fascinated by its alien appeal.

The **Suci-Muggio** company, a manufacturer of toys et alia (nice little plastic tea services), was pleased to flirt with Co-Ma of Milan, reproducing its figures as hollow plastic containers of not indifferent dimensions. So the child tired of a long trip with his family on the motorway around 1966 – in a blazing Fiat 128, a solid Fiat 500 or an old but still efficient Topolino – would have as a reward, at the first stop in an

autogrill, a nice Martian, 21cm high, in semi-transparent plastic, full of tasty sweets. These were copied by Co-Ma, or under its licence, who knows, which would have been rather unlikely in those times. Other versions of these hollow giants are also reported as containers for both shampoo and puffed rice, often produced for export.

Since we are more or less entering the field of Italian space oddities, let's continue with this singular space exploration, if you like, such as **Aerogiocattoli Giolitto's** (Alessandro Quercetti and Roberto Giolitto) amusing space parachutes, and their flying saucers, which, incidentally, whistled when launched in the air. This brand is still going strong and exports all over the world. The well-informed Facebook post by Honda CB certainly describes it better than I could: 'From Quercetti, we remember the legendary "TOR", a toy missile that used an elastic sling to be launched up to a hundred metres high: a delayed opening mechanism allowed, at the end of the ascending flight, the release of a parachute for re-entry into the ground. Today the Tor is still in production and it is said to be the most sold Quercetti toy in the world with about 14 million pieces...'. From Giolitto we remember instead, among many others, the mythical "Eolo" parachutist and the "Medusa" spaceship, perhaps the first example of missile with parachute for the re-entry of the capsule placed at the tip.'

In the second half of the last century, Italian children (and apparently they

were not the only ones) showed a marked odd predilection for divers. Perhaps this was because of their close resemblance to astronauts, perhaps because of an obscure association between the depths of the sea and those of space, and between oceanic monsters and those of the cosmos, aliens included. Consequently, they played with them (as did I!) as heroes of one or the other, and also with submarines and the like. We have already given the example of the Nautilus game, with the astronauts recycled as Captain Nemo's divers, from Co-Ma of Milan.

The most popular submarine prototype circulating in my country at that time – and often also used as spaceship by us children – was made of hollow hard plastic by the British brand Tresco (circa 1955), with counterweights inside that made it sink, and a small tube into which you had to blow to make it resurface. Since divers, in about 7.6, 7.5 and 7.4cm, were often included as premiums with Tide and Vel detergents, children became what in marketing are called 'persuaders to buy', pestering their mothers to buy only those products – which at the time were real gold mines of figurines of all shapes and sizes. In general, what remains on these figures is the patent number printed on them, not the brand name.

From 1940 onwards, the **Zac** company produced deadly 14cm-high detonating rockets, with brass nosepiece, wooden body, cardboard fins and detonating capsules inside. They were launched

ITALIAN SPACE TOY FIGURINES (Continued)



Plasten, Italy (Alphadrome)



De Carlini Blown glass Italian Santa-spaceman, ca 1960 (WorthPoint)

into the air and made a deafening noise on impact with the ground. My father vowed to give me a good thrashing if he ever found one in the house: after spending four years in the war in Yugoslavia exposed to much more deadly explosions, I think his peremptory order was more than justified.

We have seen how premium figurines were (and still are) very much in vogue. The children's magazine **Il Corriere dei Piccoli**, for example, has a long tradition of them, including well-sculpted, swoppet, plastic space figures of unknown manufacture, 12cm high, which in 1970 were offered with the purchase of the magazine. The examples, reported by the inestimable soldatini-spaziali.blogspot.com, are four figures with three basic colours – yellow, red and dark metal. As we have seen, the tradition of premium cards, which were inevitably intended to condition the purchase, covered many categories, from waxes to detergents and chocolate.

I would now like to introduce some figures that are certainly extravagant, and a bit out of the subject matter here. I am referring to a small series of glass space figurines produced in the 1960s by the **Soffieria De Carlini** glassworks in Mantova, northern Italy, founded in 1947 and still in production. These figurines, complete with helmet and equipment, and including an Astronaut Father Christmas, were used to decorate the Christmas tree, and among comet stars and coloured balls that might have resembled planets. They certainly gave a futuristic touch to Christmas. Why, you may say, should

we put them among toy figurines? Well, apart from their intrinsic playfulness, they were certainly – and I say this without fear of being contradicted by my peers – an object of play. We children in those post-war years played with a bit of everything. Quite the opposite to today's plethora of offerings – which not only in my opinion disintegrates the child's imagination, losing it in an ocean of obsessive reproduction – the children of those years enjoyed an infinite space of imagination.

Everything could be played with, including Christmas tree figurines.

May I give another example? My grandfather, a carpenter, received a present for me from the famous actress Anna Magnani, for whom he was working. This was a wax Christmas tree figurine representing a small snowman. At Christmas, its whiteness shone on the tree; afterwards, I played with it continuously, inventing fairy tales and stories with other characters of all scales and shapes. Today, this figurine is still with me: it is now an old man, it can no longer climb the Christmas tree and I have retired it from my games, but it still stands proudly, like an Italian version of a Chelsea Hospital Pensioner, in a corner of my showcases.

Two further brands, far from being extravagant, were undoubtedly futuristic, modern and, dare I say it, prescient. Regarding the first, **Plasten** of Milan was 'a courageous little company, now forgotten, (which) still lingers in the memories of some, such as myself, as a faint legend' (Giampiero Freguglia). The game box for its Lunar

Battle contained, according to Soldatini Spaziali, the following: a game scene – 50x57cm, three Earthlings, an Earth rocket, Selenite leader, car with radar, car fighter, car with lunar motion and lunar car. All game components were in resin; the Earthlings measured 7cm, the cars 9cm.

The second brand, which was out of the ordinary at the time (and perhaps I dare say still is), was undoubtedly **Edison Giocattoli**, with its 'Project TH3'. Perhaps it was precisely this extraordinariness that led to its demise. In addition to the company's action figures – a rather rare commodity in 1970s Italy –, they offered electrically operated components, such as a mechanical arm that shoots bullets, laser weapons, etc. Moreover, echoing the distant space costumes in vogue among American children in the previous three decades, the experiment was made of providing the child with equipment that would lead him to identify with the heroes of the Project. Unfortunately, however, as noted elsewhere, no reference was made to any popular science fiction hero or saga of the time, but instead to a narrative plot that was exhausted within the series itself. The series, produced by Edison Giocattoli towards the end of the 1970s, consisted of five characters (Thur, Thanos, Thitan, Duke Thyron and Black Genius) and some plastic components, which, when assembled, made up electric space war machines, powered by stylus batteries. In addition



Plasten, Italy (Alphadrome)

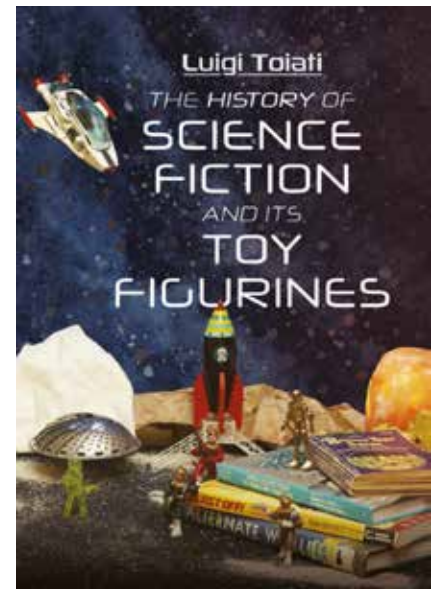
ITALIAN SPACE TOY FIGURINES (Continued)



Edison Giocattoli's 'Project TH3' (Lady-Toys FLIP)



Italy, unknown, sand form moulds (Internet)



The History of Science Fiction and its Toy Figurines

to the five characters there were four pistols, a gun, a rifle, a set of armour and 3 helmets with child-sized masks.

In the second half of the last century, as everywhere else, other products were also distributed nationwide in the Italian peninsula, including mainly items 'made in Hong Kong'. We thus saw thousands of blisters of plastic unpainted spacemen, mainly copied from American brands. Just as an example, consider the Men in Space blister distribute by 3G of Florence. This contained two plastic Marx figures and one hard plastic spaceship. This was marketed in the 1970s. Another example was the Space Set by the prolific LP (echoing the homonymous French brand).

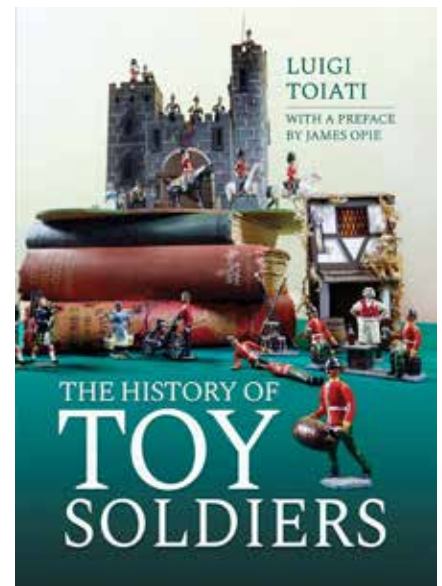
Despite paper figurines having always been a national Italian passion, I have not been able to find any traces of them, other than in today's sporadic 3D productions, alongside pop-up books, which have been around since the 1960s. Perhaps the passion for space coincided with the years of the advent of plastic figurines, and therefore no paper ones were produced in the field of space. And perhaps today, as the

interest in paper figures wanes – in Italian children at least – and the galaxy of offers of space figures in other materials increases, such interest seems close to zero, apart from the ubiquitous pop-ups. I will thank collectors more expert than myself if they can contradict me and will be happy to meet Italian paper space figures that I do not know.

To bid a final fond farewell to those days, let me show you a humble toy, which Italian children on scorching summer beaches used to build, as an alternative to sandcastles, sand spaceships!

Interested readers will find many more examples of this kind of thing in my book 'The History of Science Fiction and its Figurines', by Pen & Sword.

Luigi Toiati, semiotician, also owned the brand Garibaldi & Co. Toy Soldiers together with his wife Monica. He now enjoys retirement, still producing toy soldiers for himself and some little or less little fans. He has recently completed his second book for the Publisher Pen & Sword, following up on the earlier 'The History of Toy Soldiers.' He lives in Rome with Monica and a lovely crazy kitten, Milù.



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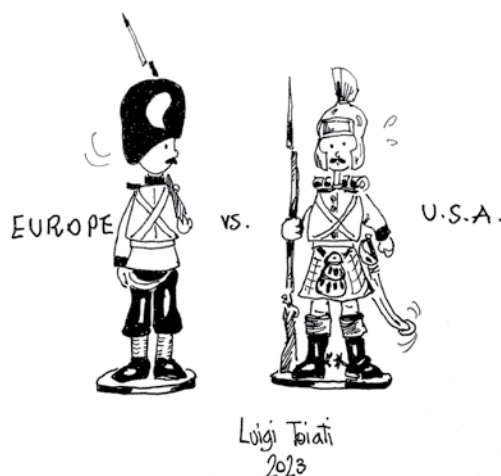
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WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS

By Will Beierwaltes and John Stewart

The toy soldier company named after its founder "William Feix" was one of the very first metal toy soldier manufacturers in the United States. Before progressing on to the history and production of this early American master, we should point out that most of the seminal research into William Feix has been done by the late Richard O'Brien, American specialist and collector Bill Nutting, and Len Richards. Their books on collecting Toy Soldiers, and various articles in the *Old Toy Soldier Newsletter* have given us valuable clues as to the historical progression of this manufacturer. In this article we will try and put together all that we have learned, as well as present a number of illustrations of figures, many previously un-seen, to pique your interest in this pioneering American manufacturer.

Nutting's research suggests Wilhelm (anglicized to William) Feix was born in Austria in 1866. My own independent



ancestry research only confirms this. He immigrated to the United States in 1888 at the age of 22, and apparently began working in the metal trade, either due to experience back in Austria (he would have certainly been eligible for an apprenticeship long before coming over) or connections made in the United States. O'Brien has found him in the 1900 census described as a "manufacturer of metal", though this

is sufficiently vague as to what he was actually making (probably a variety of things).

Imported metal toy soldiers were generally for the children of rich families, as they were expensive and typically sold in high-end venues. Feix's idea of producing American-made toy soldiers was apparently to make available the quality and allure of the European toy soldiers to American children at a much more reasonable price. By 1903, it appears Feix had started producing toy soldiers at 58 Troutman St. in Brooklyn, NY. Interestingly, this address is close to the Brooklyn business address of Charles W. Beiser, founder of Eureka American Soldiers and the American Soldier Company (1898-1927). O'Brien found an advertisement in a 1903 issue of "Playthings" magazine that illustrated the iconic Feix trooper "on guard" in spiked helmet along with their unique officer, pointing and holding a sword across his body. This suggests Feix started toy soldier production in 1902 or '03. Ancestral records suggest William Feix died on May 14th, 1925, but the company continued production (presumably by other family members) at least until 1927 or possibly 1928. Feix was registered to appear at a 1928 toy fair, but O'Brien suggests these entries may be from someone who obtained the molds or old stock. There is no record of William Feix toy soldiers after 1928.



Figure 1: Comparison of the German Heyde hollowcast (left) to both the Feix (center) and the Britains Ltd (right) early Germanic mounted figures.



Figure 2: Comparison of Feix sailors with French-made sailors (from similar German molds)

What makes the toy soldiers of Feix and also Eureka unique in American production was that they were made in hollowcast, a technique producing a lighter hollow metal shell of a figure from a brass mold that allowed the solid core to be poured out preserving the outer shape and integrity of the figure. Prior to Eureka and Feix, what little American metal production existed was from simple cavity molds, mostly of German origin, that produced a solid-cast demi-round figure. For example, the Schneider/Schiercke molds later sold

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*



Figure 3: Original Feix box saying only "Fine Enameled Pewter Figures."



Figure 4: Examples of American Uniforms (Germanic style) in the Spanish-American war

for home casting (1904-late 1920s). It is quite obvious that Feix and Eureka, like other toy soldier makers from England and France, were purchasing excellent brass hollowcasting molds for their soldiers from Germany. For Feix, the connection was Heyde of Dresden. Perhaps Feix used his old-world connections to tap into the availability of these molds, possibly having them made to his specifications.

We know that toy soldier folklore suggests Britain's Ltd. invented hollowcasting, but that is highly unlikely. One only need to look at the early "Germanic" production of their figures in their earliest years to see the German influence. Note Figure 1 which compares the German Heyde hollowcast to both the Britain's and the Feix mounted figures and you will see they are all pretty much the same. Besides, knowing Britain's' aggressive history for protecting their production, it seems even less likely they would share something as valuable as hollowcasting with their competition if it were already theirs. So, it appears that Heyde (and probably other German makers) were willing to sell molds, as well as their

soldiers, as part of their business model; providing a European tradition to American-made toy soldiers. A great example is the group of French sailors (Figure 2), manufactured and sold in France, which bear a striking similarity to the Feix sailors.

The actual American production of hollowcasting molds in the United States would not begin until the arrival of the Russian ex-patriot Henry Kassel, who was a sculptor and had learned the art of making hollowcasting molds in England before immigrating to the US in the 1920s. O'Brien documents that he began working with Lincoln Log, and then JE Jones, to make their new truly American made molds for a new generation of American-made toy soldiers.

What makes the early Feix figures stand out is the paint finish, all very much in the German tradition and of highest quality. The early paint, at least up to 1907, and probably up to the beginning of World War 1, was wonderful, but clearly began to slip and become less detailed and crude in later years of production. As is apparent in the many

illustrations of this article, the artistry of the detail and colors of their best figures was superior to post WWI painting as well as to that of other makers who were able to purchase or pirate Feix molds.

William Feix worked strictly as a wholesaler. While Feix sold his soldiers and sailors in attractive boxed sets, he never put his company name on his boxes. Note that the label in figure 3 says only "Fine Enameled Pewter Figures." To date, no one has ever found a Feix catalog, as they would have only been made for selling direct to retailers. O'Brien discovered in a 1908 issue of Playthings magazine an ad from William Feix (without illustrations) suggesting a widely expanded available line of soldiers and sailors. Another ad appeared in a 1909 issue. Again, Richard O'Brien scoured the contemporary trade publications and found a number of advertisements featuring Feix sets and figures from other retailers. O'Brien found the American toy distributor Owens-Kreiser listed Feix figures in their catalog as their only toy soldiers from 1919 until 1927, but they disappeared from the catalog after '27. Richard

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*



Figure 5: Examples of Feix soldiers in Blue and Montana hats. The center figure is either later production by another company using Feix molds or a bad copy



Figure 6: Examples of Feix soldiers in Khaki and Montana hats. The figures on the far left and 5th from the left may be later production by another company using Feix molds.



Figure 7: Examples of Feix Spanish-American war era sailors in various color permutations.

also reported in a 2005 article in the OTSN that he had uncovered a heavily illustrated advertisement in a 1915 Butler Brothers catalog. This listed four different presentation sets of Feix ranging from 5 to 32 figures, and two more, including one with a cork gun, which may also be by Feix.

This is interesting in that Charles Beiser was locked in to presenting his Eureka sets as novel target games with a cork gun (or in their Britains game sets sold in England, a projectile-firing model cannon) to knock over the figures

hinged to the baseboard and then flip the board to stand them back up. In contrast, Feix figures were typically sold just as a set of toy soldiers, letting the child's imagination decide what best to do with them.

The period prior to the first World War seems to have been the zenith for Feix production, and the variety of castings we illustrate in this article may well reflect the acquisition of new molds expanding the line beyond just new paint schemes. Just prior to Feix initiating his production, the US was involved

in the Spanish American war (1898) which involved the US Army, Navy, and various militia units (precursor of today's National Guard), including Teddy Roosevelt's "Rough Riders." (Figure 4). Both the dress uniform (dark blue tunics, light blue trousers and black pickelhaube helmet), as well as the new winter dress (Figure 5, dark blue tunic, light blue trousers and Montana hat) and summer uniforms (Figure 6, khaki uniform with Montana hat) were featured by Feix. You can see both variations in illustrations of the Rough Riders at the battle of San Juan Hill. He also incorporated some of the gaudy and colorful uniforms of the east-coast militia units (most notable infantry and cavalry dressed in red or grey tunics), seen prior to the edicts of uniformity for all military (National and Guard) units by the US military in 1909. Spanish American war sailors in either blue winter dress or white summer dress uniforms, with a wide-brimmed hat were also produced (Figure 7). The Feix Spanish troops wore only dress uniforms with dark blue tunics and maroon pants with a black spiked helmet (Figure 8), though while fighting in Cuba they actually wore a white undress tropical uniform.

Beyond the Spanish-American War (1898), Feix produced some really attractive figures from the Russo-Japanese War (1904-1905). These included distinctive castings "on Guard" in green (Russians) and blue (Japanese) with officers (Figure 9), cannons with their national flag colors painted over the stars and stripes casting, and tents flying the national flags of each country. Feix made a very distinctive cannon that fired by a spring-loaded mechanism (Figure 10) and was in a filigree, garrison-mount housing, that was cast flat (in a basic 2-piece cavity mold) and folded up on the sides to hold the barrel.

They also offered horse-drawn artillery, with a more sophisticated gun and limber pulled by Feix/Heyde style horses. Besides the examples

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*



Figure 8: Examples of Spanish (dress) uniforms during the Spanish American war



Figure 9: Figures from the Russo-Japanese war. These sets included cannons and tents with the national flags painted on each. The Japanese officer is unusual



Figure 10: Feix basic cannon (in garrison mount). Note the flag on the right side and the eagle on the left of the mount. All are spring-loaded and can fire a projectile.



Feix horse-drawn artillery – Plumed helmet

Feix horse-drawn artillery – Spiked helmet



Figure 11: Two different examples of Feix horse-drawn artillery.

illustrated, the Detroit Historical society has one of these horse-drawn artillery units in a display of marching Feix figures (in red tunics and spiked helmets) in their “streets of Detroit” display in the toy shop window. We would suggest that this gun and limber combination was purchased directly from Germany by Feix, to be pulled by his cavalry horses cast with the appropriate teamster tack. They are quite unusual, while the single gun garrison-mount gun is more commonplace. Figure 11 shows two variations; one horse-drawn gun team with the riders dressed in spiked helmets, and another in plumed helmets. It is likely that the expense and trouble of getting these items to incorporate into their line made them limited (and now unusual), and promoted the advent of the more common gun on a garrison mount which could be easily cast in their home facility.

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*

It is notable (and important) that Feix figures represented soldiers in the contemporary uniforms from prior to World War 1. These were the styles popular in the imperial period, with very American touches (e.g. the Montana hat). Feix never produced a distinctive American doughboy figure, despite their ubiquity through and almost a decade after the first world war. So why no doughboys? The USA were in the war only 2 years (1917-18). Remember, Feix's molds all came from Germany, and to procure brass German molds of military figures during or after the war, with all the draconian limitations placed on the German economy, getting such molds, especially custom-made, would have been quite impossible.

After the war we see a number of small pop-up companies start producing toy soldiers, including figures in American doughboy uniforms. It is likely that some of these from the 1920s were able to procure some molds from Germany, but



Figure 12: Comparison of the Feix officer (right, sword across the body) to the Pearleytoys/Soljertoys copy (left, sword down).

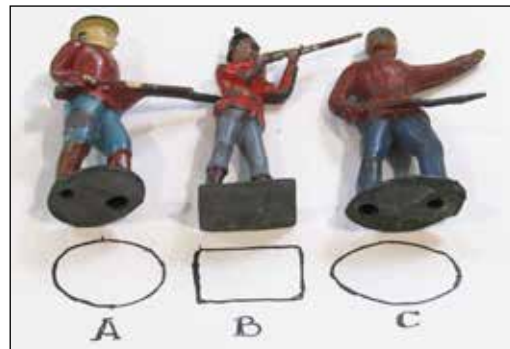


Figure 13: Comparison of the early version Eureka/Beiser rounded oval base (A, 22x17 mm) with the post-1908 Britains-for-Beiser and Eureka/Beiser hinged base (B, 21x13 mm) with the Feix oval base (C, 27x17 mm).



Figure 14: Hollowcast mounted American soldiers attributed to Feix (?) but inconsistent with their other castings.



Figure 15: Heyde German-made hollowcast mounted figures using a similar horse, but with more diverse uniforms and equipment. These are basically the same figure with a head swap (most likely on the brass mold), different painting and added sword, bugle or lance. Note the second figure from the lower left; a dead-ringer for Feix except for the lance.



Figure 16: Unusual smaller scale (48mm) mounted Feix cavalry.

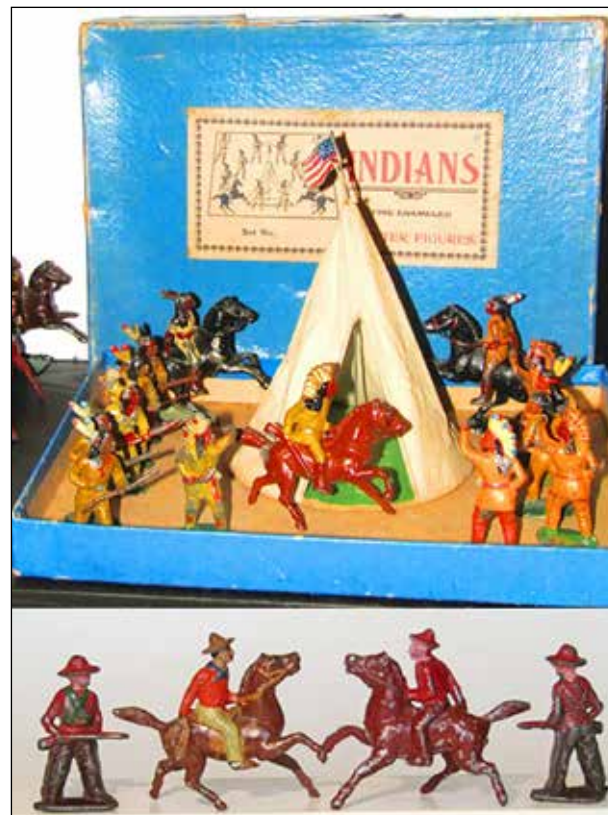


Figure 17: Feix cowboys and Indians (native Americans).

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*



Figure 18. The Feix mounted Arab.



Figure 19: Examples of the Feix campaign tent.



Figure 20: Feix infantry and cavalry outfitted in grey color permutations.

many were often crude copies of German figures made in solid cast in simple cavity molds for which the technology was readily available in the US. One such company was George Grampp (1908-1945). His soldiers were initially crude solid castings in the style of Heyde. Since he could make his own simple cavity molds, he could readily adapt them to portray the doughboy uniform. We have been told that later in his production he actually made some fairly nice hollowcast figures, but we have never seen these identified.

O'Brien's research documents the short-lived (1922-23) Christies' Metal Toy and Soldier Company which apparently used several molds of German origin, including the Feix-like marching sailor and two Native American Indians; chief and brave. Bill Nutting suggests the way to identify these Christies figures is to look for painting with "metallic" paints for the uniform and very flat paint on the bases. In perspective, keep in mind that Christies was a small 2-man operation only lasting over a year, so their production was likely very limited compared to 25 years of production by Feix.

Another contemporary American company was Theodore Hahn (1921-1927). Hahn also had a number of similar castings after the war, and a number of Doughboy-style hollowcast figures that O'Brien suggests had their origin, not from Germany but from France. Another company linked to Feix is Pearleytoys/Soljertoys (1928-1936) who copied the distinctive Feix officer pointing with his left hand, but with his sword pointing down (see Figure 12), and also made Indian braves which look like they are from old Feix molds. Their production coincides with the demise of Feix, suggesting they were a good candidate for procuring some old Feix molds. One other company named "Noebel, Widmann" or also called "Maiden America" (1915-1918) produced mostly solid Heyde-like or demi round figures from German cavity molds. In a 1917 Playthings magazine advertisement they illustrate four sets of figures including soldiers, sailors and cavalry. The sailors and some of the cavalry appear to be Feix figures, so either

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*

they also obtained some of the German molds, or more likely purchased figures directly from Feix to make up their own sets.

The foot figures of Feix were pretty limited in their scope, including their universal soldier “on guard” with bayoneted rifle, a marching figure “advance arms”, the pointing officer, a marching officer with a sword at the carry, a fifer, a drummer and a flag-bearer with a partially furled flag and a distinctive spear-tip flag pole. Sailors seemed to have come only in the marching pose, including drummer, flag-bearer but we have never seen a naval officer for these sets. The major differences appear to be in either the paint scheme or the head gear; a spiked or plumed helmet, a Montana hat, a flat cap, a sailor’s wide-brimmed hat or some other less obvious headgear. It is highly likely that the German mold-makers had perfected swapping out the heads in the brass mold to add variety; a technique used by Britains Ltd. as well as probably by Feix for their infantry castings. The Feix figures are in 54 mm scale on an oval base of 25-27 mm in length, and tend to be more robust in their sculpting compared to American Eureka or English Britain’s for Beiser (Figure 13). The oval base is a key to identifying them compared to the Eureka/Beiser figures. The Early Eureka figures had a very rounded oval



Figure 21: Feix infantry and cavalry outfitted in red color permutations.



Figure 22: Feix infantry and cavalry outfitted in dress blue color permutations.



Figure 23: Feix soldiers in unusual colors and different headgear. Note soldiers in gilt (we have examples of Indians in gilt also), the rather amorphous figure on the bottom left (probably not Feix), the red tunic marching with blanket roll and the on-guard figure in Montana hats, and finally the unusual two fellows in fatigue caps and khaki (lower right).

WILLIAM FEIX TOY SOLDIERS: BRINGING THE EUROPEAN TRADITION TO AMERICAN-MADE TOY SOLDIERS *(Continued)*

base only 20-22 mm in length. In 1909 Eureka went completely to rectangular bases to fit in their new target game-set hinges, which was also adopted by Britains Ltd (sets #148, 149 and 188). They also used Heyde hollowcast infantry with the same rectangular base, as both Britains and Heyde had licenses to use Beiser's game board.

Feix mounted figures are primarily the walking horse in 54 mm scale (without a base) with the rider wearing either a spiked or plumed helmet or a Montana hat. Many came carrying a tin-strip sword that was inserted into the casting on the right hand, but if this is missing do not assume it has broken off. However, they also came with an officer on a rearing horse (with the rear legs on a triangular base), and also a more mundane mounted figure. Nutting attributes this to Feix (O'Brien's catalog WF?22). The figure is mounted on a walking horse, with head down (and no base), reminiscent of Britain's second grade cavalry (Figure 14). This figure has also been attributed to early Barclay production. Compared to the quality of other contemporary Feix figures, this may not actually be a Feix piece.

Heyde also employed these hollow-casting molds for their own more extensive line of mounted figures using

the same horses but with more diverse headgear, including busbies, spiked, ball topped or plumed helmets, a kepi or a bearskin and carrying swords, lances, trumpets or other equipment (Figure 15). We have also found what appear to be Feix cavalry in a smaller scale of 45 mm, but otherwise virtually identical in either red or blue tunics and plumed helmets and distinctively American uniforms (Figure 16).

Feix also produced both mounted and foot cowboys and Indians (figure 17), as well as a rather unusual mounted Arab (Figure 18). O'Brien speculated that the cowboys and Indians and even the Arab were possibly designed as part of a "wild west show" set, but it's more likely that cowboys and Indians were just always popular figures for American kids. Interestingly, Feix produced only one cowboy foot and one mounted figure, while making both a chief and a brave for each foot and mounted Indians. There were no foot Arabs.

As mentioned earlier, Feix made a very distinctive spring-loaded firing cannon and also a cloth tent mounted and stitched to a 4x4" heavy green cardboard base and held up by a single cross wire hooked into a single vertical pole that went through the top and ended in a flag. (Figure 19) This flag

was painted as the stars and stripes, but also in other national flags matched to sets such as Russian and Japanese.

Early on (over 40 years ago) as a number of curious collectors were just beginning to study and appreciate American-made toy soldiers, we attributed everything to the paper lithography company McGloughlin (1840-1920), probably because a number of their magnificent paper lithographed boxes had survived with illustrations far nicer than their short-lived (1911-1914) metal soldiers that inhabited them. We also attributed the different (red) uniforms as a fictitious "the enemy" rather than actually representing various colorful east coast militia units. Now, we find Feix figures painted in blue, red, khaki, grey, gilt (Figures 20-23), and sailors in various combinations of blue and white, and even red(?) (Figure 7). All of these previous studies and discoveries have led us to a much better understanding of the variety, the influence and the history of truly American makers who have brought us some of the most memorable and interesting toy soldiers. Of these, we find the artistry and unique character of William Feix figures to be some of our favorites.

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OLD TOY SOLDIER



AUCTIONS USA

AUCTION # 85

THE JACK JONES COURTENAY COLLECTION

SEPTEMBER 8, 2023



Courtenay Sir Bartholemew Burghershe Position Z 12. Sir Bartholemew Burghershe. Movable Visor. Rare Position. Signed by the Artist on Underside of Base. \$2300



Courtenay Sir John Beauchamp The Iconic Rocking Horse. Sir John Beauchamp. One of only two ever Produced by Courtenay and Pictured on Page 87 of Peter Greenhill's Book "Heraldic Miniature Knights." Comprised of the Lower Half of the H4 Rider and the Top Half from the M2 Man with a King Henry V Head, Flat #18 Visor, Flowing Lambrequin and Swan Crest. This is the Holy Grail of Richard Courtenay's Heraldic Figures. Movable Visor. Rider Separate From Horse. John Gilliatt Collection. \$12,000



Courtenay Sieur de Moreul Position Z 15. Sieur de Moreul. Movable Visor. Scarce Position. \$2200



Courtenay Adam de BlencoveWe Rare Courtenay Special Figure. Adam de BlencoveWe bearing the banner of Lord Greystoke (lot no. 173). Incorporating the Top Half of a Men at Arms Figure to the Seated Lower Half of a Rider on a Joan of Arc Horse. Left Arm Modified to Grip the Flag at a Downward Angle. John Gilliatt Collection/ pictured in A Collection of Courtenay Heraldic and Historical Figures image no 6.3. \$2300



Courtenay Sir Thomas Kingston Position H8. Sir Thomas Kingston. Extremely Rare Mounted Offering by Courtenay utilizing the Race Horse with Removable Rider. Horse Balanced on One Leg and Rider Secured to Saddle with a Pin. John Gilliatt Collection/ pictured in A Collection of Courtenay Heraldic and Historical Figures image no 1.84. \$1600



Courtenay The Black Prince. Mounted Portrait Series. The Black Prince. Scarce. Mounted on Joan of Arc Horse. \$1500



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Bre Day
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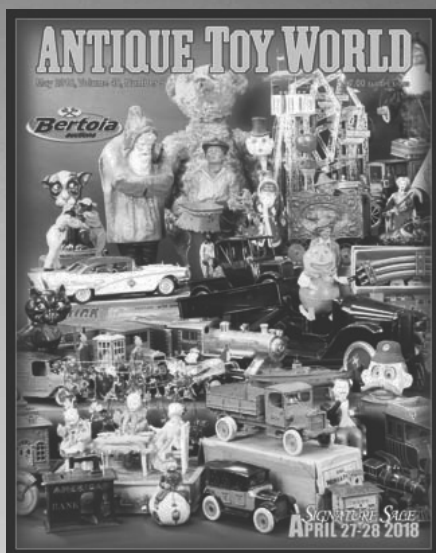
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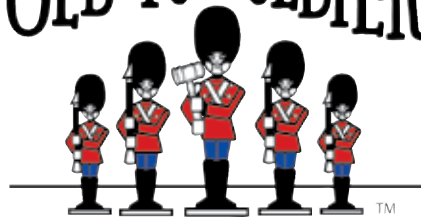
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AUCTION REVIEW

OLD TOY SOLDIER



AUCTIONS USA

AUCTION #86

HOOKED ON SOLDIERS

SEPTEMBER 9, 2023



Russian Studio Winged Polish Hussar

Nicknamed "The Angels of Death", the Polish Hussars were an elite heavy cavalry regiment circa 1503-1792, whose winged outfits were worn to put terror into the opposing ranks. \$650



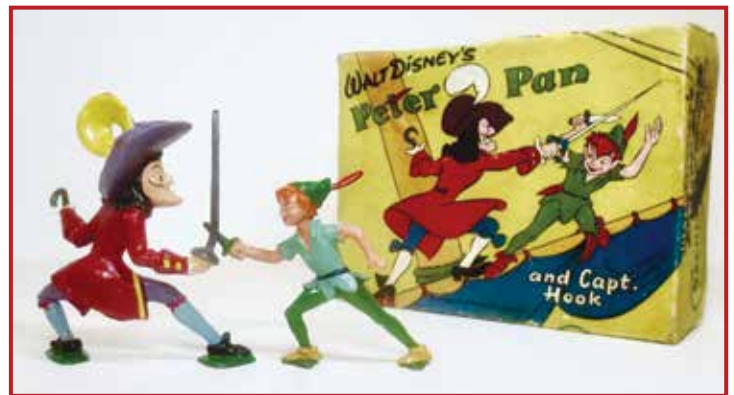
Egyptian Temple Statues, Wall & Workmen 33 pieces. \$2500



Under Two Flags Victorian Gazebo & Band 28 pieces. \$650



Britains #436 U.S. Monoplane & Seated Pilot Round winged version in excellent condition, with all decals present (wheel axle is bent). Plus three standing pilots (two Britains, and one Crescent holding orders). \$1400



Sacul RARE Disney's Peter Pan & Captain Hook Made in the early 1950's to coincide with the Walt Disney movie release. \$2000



Britains RARE #1440 Royal Field Artillery At the walk, with outrider. Steel helmets. \$1500



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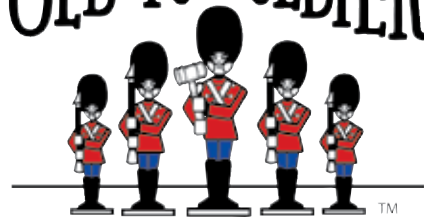
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AUCTION REVIEW

OLD TOY SOLDIER



AUCTIONS USA

AUCTION #87

A SOLDIER SOIREE

OCTOBER 6 & 7, 2023



Lot 2027 Britains #3/115 "Best Soldier" Counter Sales Box
EXCEPTIONALLY RARE Picture Pack Counter Display box with Perspex front and hinged lid to allow the set to stand for display. 33 pieces. \$1900



Lot 2103 William Hocker #192 Brushnell's Turtle American Revolution submarine. 2 pieces. \$500



Lot 1284 Britains Very Rare Factory Salesman Sample Box With Drum Major and Drummers. Provenance Steven Naegle. 13 Pieces \$950



Lot 2113 Britains Mammoth Circus #1539 Post war. 25 pieces. \$1500



Lot 1161 O'Brien Special Paint Fly Fisherman
Condition Excellent \$350



Lot 2120 Heyde Indian Elephant Hunt Size 2 Elephant and two figures from rare Elephant Hunt set. 3 pieces. \$550



Lot 3126 Britains RARE #78 Bluejackets of the Royal Navy
FIRST VERSION, circa 1899. Running at trail with officer. In original Printers box with slotted base card and backing. 8 pieces. \$950



Lot 3107 Heinrich RARE Prussian Infantry at Attention 6 pieces. Figures are 80mm tall to their helmet tops. \$850



Lot 3097 Britains RARE Paris Office 5th Dragoon Guards Circa 1920. "Dragons Anglais", including officer, trumpeter and four troopers with carbines. 6 pieces. \$1400



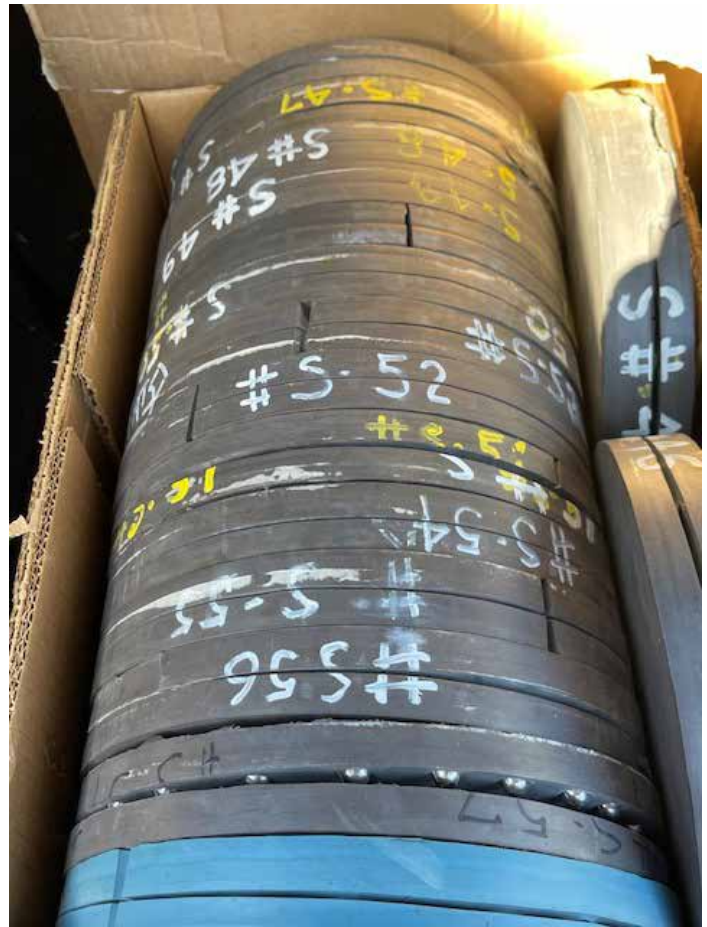
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BRITAINS SET 19—THE WEST INDIA REGIMENT

By Bill Anderson

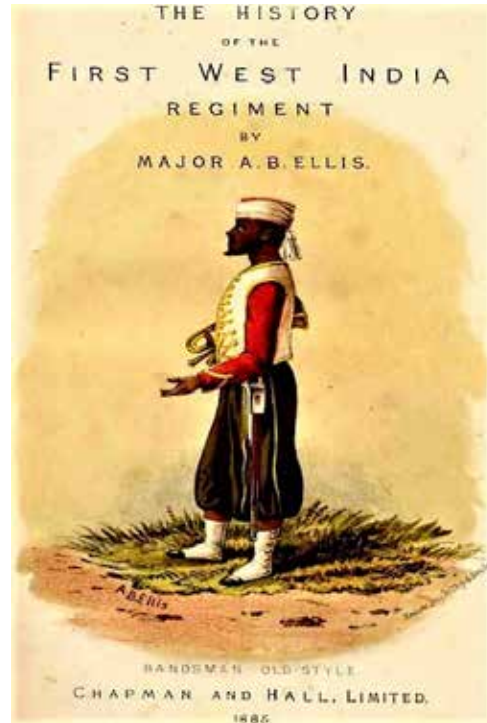
Regimental Historical Background

Founded in 1795, the West India Regiment were infantry units of the British Army, recruited from and stationed in the related British colonies, from 1795 until disbandment in 1927. In the 18th century, as the Empire grew, more soldiers were needed to garrison these new territories. The need was increased by the wars against Napoleonic France [1793-1815], which had spread to the colonies of both countries in the Caribbean. One of the new units recruited was the West Indian Regiment.

The War Office chose to recruit black soldiers as they were considered to be more able to cope with the harsh tropical conditions, which took a heavy toll on European troops, with disease accounting for many deaths. They took part in the wars against France in the Indies, and were at the Battle of New Orleans in the War of 1812 in America. Later they were involved in the Second Ashanti War in West Africa [1873-1874]. The expedition was under the command of Sir Garnet Wolseley. The Regiment were involved in several jungle skirmishes, resulting in the destruction of the deserted Ashanti capital of Kumasee. They went on to serve in World War One, seeing action in the German Cameroons and East Africa, completing its wartime service in Palestine. The Regiment was finally disbanded in 1927.



World War One.



Published in 1885, *The History of the First West India Regiment* by Major A. B. Ellis covers the history of the Regiment from 1779 to the Ashanti Expedition 1881. A.B Ellis was written by an officer in the Regiment. His aim was that the Regiment would be better known to the British public. It was illustrated by the author with many pictures some of which are reproduced here.

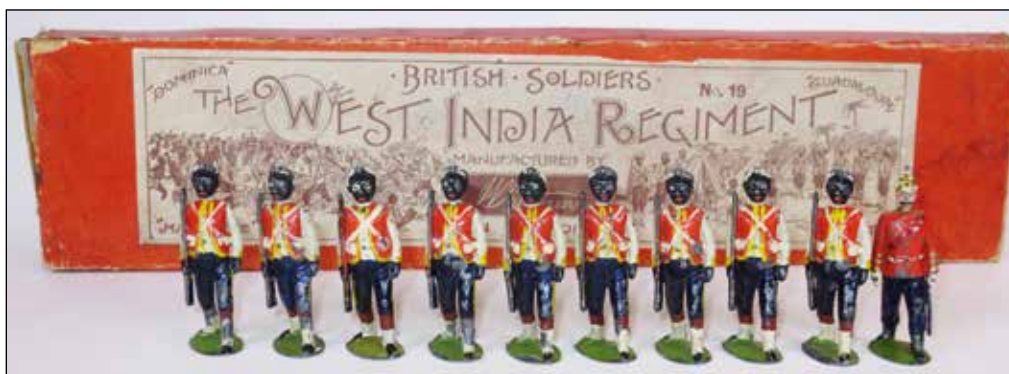


An illustration by A.B.Ellis showing the Regimental uniform.



Inspection of the troops by a British Officer early 1800s.

BRITAINS SET 19—THE WEST INDIA REGIMENT *(Continued)*



Britain's representations of the regiment

Britains set No 19 first appeared in 1894 and remained in the catalogue until 1941, virtually unchanged.

This first version had 10 figures, including a British Officer, marching, with fixed arms, on oval bases. The set featured an illustrated Printers Label.

The second version soon followed in 1895. A mounted British Officer replaced the officer marching on foot. The horse's head is in the "head down" position.

The set was also available from 1894-1925 in a 4 row Display set. This included: Life Guards; 11th Hussars; the Buffs- East Kent Regiment; as well as the West India Regiment.

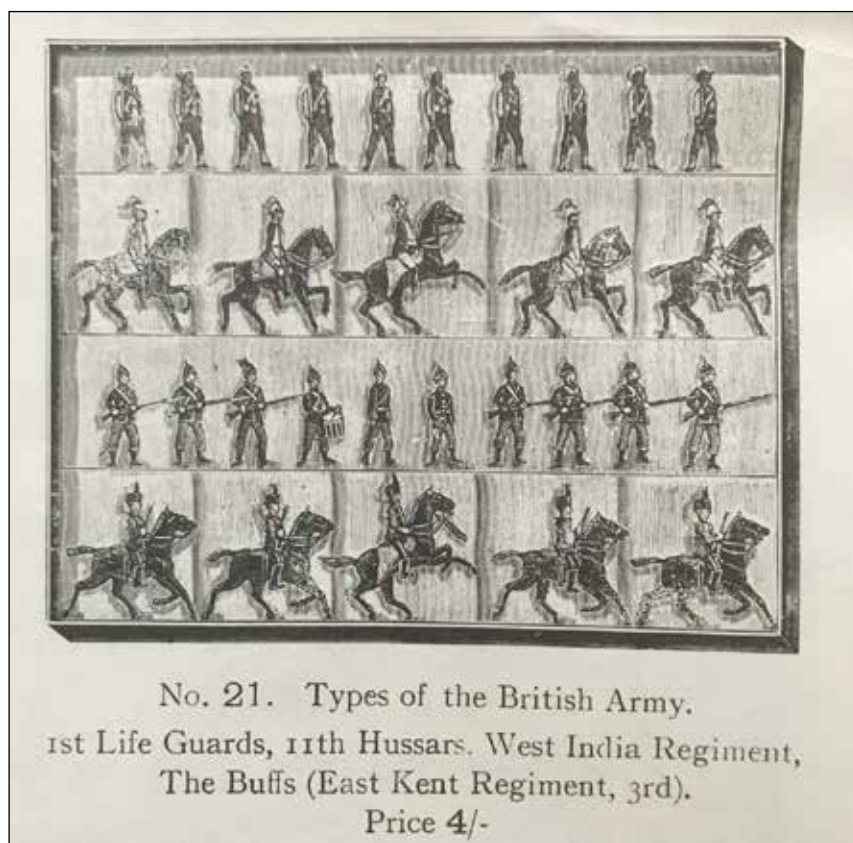


Illustration from Britains 1915 Catalogue.

BRITAINS SET 19—THE WEST INDIA REGIMENT *(Continued)*



In the third version, introduced around 1910, the Officer's horse was replaced by a "heads up" version.

In 1925 the oval bases for the infantry figures were changed to square bases.



Second grade figures appeared around 1940, unnumbered in the catalogue. They were sold separately. The one shown has his rifle damaged.



The colourful uniform was popular with collectors of cigarette cards—these examples were by Godfrey Phillips Ltd. showing an example from the 1899 set-Types of British and Colonial Troops and a 1939 set, Soldiers of the King.

An example of a recruiting poster from 1915.

SHOW REPORT

SANDOWN PARK TOY FAIR

By Harry Kemp

Saturday 9th of September, back again at one of my favourite shows. The first show for me in ten months, following a nasty fall in November which put me out of action for a while. All the usual soldier dealers were there, Adrian Little, Andy Morant, Steve Vickers, Tom Pratchett, John Begg, Joanne Christian, Peter Dale, etc.

For me, Sandown Park has become more of a selling day than a buying day. Lots of soldiers and other figures can be found on many dealers tables, regardless of their main interests and stock. Andy Morant found a tray of Britain Gnomes in various sizes and poses, and 30 or so very well priced coco cubs.

My finds this time were limited but interesting, firstly 4 matching American infantry at the slope probably made by Hanks, c1910, which I understand had been purchased in America. I have not seen this figure before and presumably they were mainly exported, explaining their scarcity in England. Secondly 4 wooden 175mm scale figures which I think must be c1890, in red uniform with elaborate gold frogging and magnificent moustaches, sporting a spiked helmet with the letters WPC where I would expect the helmet plate to be. Are these West Point Cadets? I am not sure which

subject I know less about, 19th century wooden soldier manufacturers or the uniform of the West Point Cadets but they are lovely figures. I look forward to being educated by fellow subscribers on both subjects.

Three more shows for me this year, Paris Eurofigurines 29.10.2023, Sandown 11.11.2023 and the London show on 8.12.2023. I am very pleased to see the Chicago Show is going ahead at a new venue and I wish the new organisers all the best in keeping this celebration of the toy soldier alive for many more years to come.

On a more sober note it was sad to hear of the passing of Lily Morant aged 90. Countless visitors to Portabello Road will remember when she started a stall with son Andy and for many years dealt in antique toys and period costume. A lovely service of remembrance and celebration was held at Kensall Crematorium on 30th August, followed by a wake at the nearby Masons Arms where many stories were swapped of her remarkable life.

Harry Kemp 10.9.2023



Andy Morant behind his table



Hanks US infantry

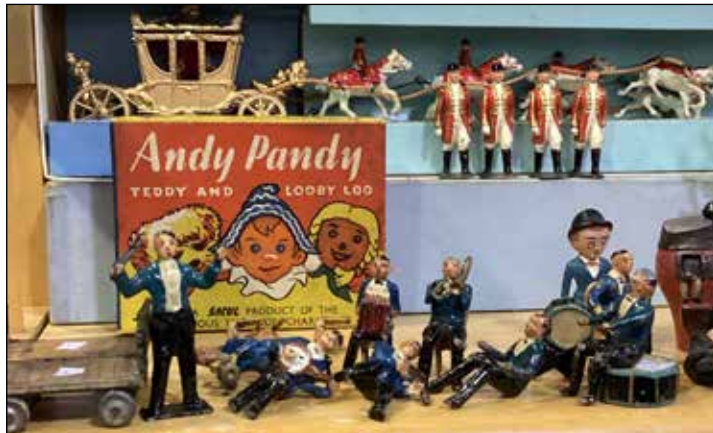


Another heavily laden set of tables

SHOW REPORT *(Continued)*



Rare boats as well as figures



Rare civilian figures



Harry's own wares



CBG fort and other figures



West Point Cadets -doughboy shown for scale



Britains hunt and Charbens circus

TOY SOLDIER MARKETPLACE

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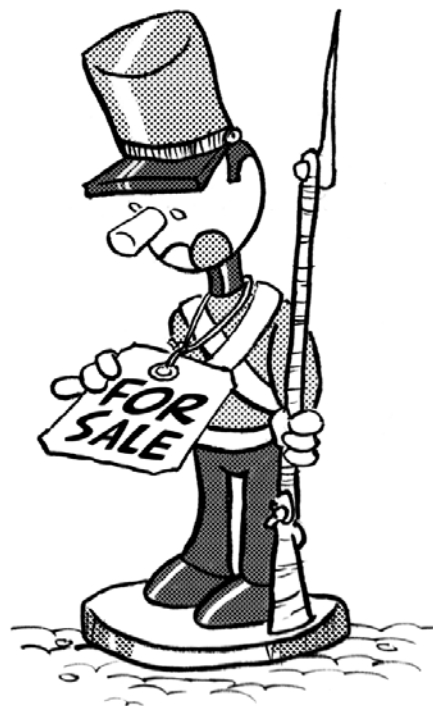
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