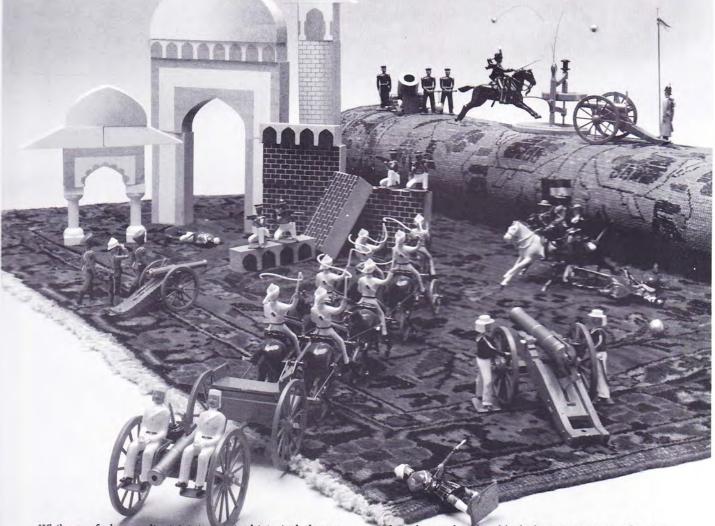


Salute to America

Toy Soldiers That Are Still Toys



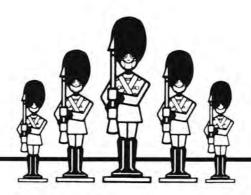
While we feel our clients' interest in historical drama, military tradition, hand craftsmanship and collectability to be adult in nature, we must confess that appealing to such concerns has been a most secondary intention. What we really wish to arouse, dormant under the weight of adult responsibility, is the carpet marshal anxious to cast aside this tense and mundane world for an afternoon of grand and glorious childhood.

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made with your building blocks become stage sets for skirmish or assault, parade or durbar. Lay siege to your fortifications - breach the ramparts with mortar or siege gun. Roll the Bengal Artillery into action, horses galloping up and down, gun lascars bouncing on their way across the floor. Unlimber and pour grape into the mutinous Sepoysto-Shoot who return fire with their muskets. Your officers raise telescopes to survey the carpet of battle. Up come the trumpet arms to call, the sword arms to lead. Down go lance arms to charge. A new attack begins! Chips of paint and dislodged arms are no longer just fond childhood memories. For an afternoon you are in command, your armies on the move and the world at your feet...

Of course, you may not really feel the desire to abandon yourself to such exuberant, reckless childhood joy. But, as an adult, it may be satisfying to know, when reviewing your troops on the bookcase shelf, that you could - if you wanted to.





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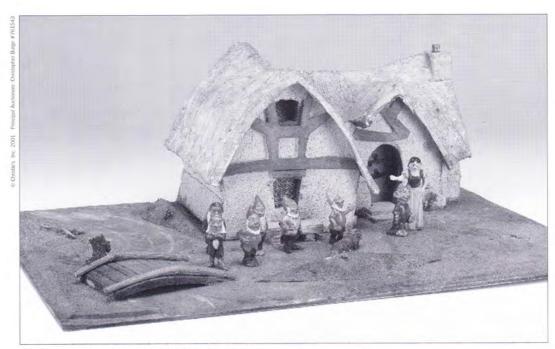
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ON THE COVER

This collection of Dimestore flagbearers embodies the feeling of unity and community which again pervaded this year's OTSN Show. See Show Report on page 7. Photo by Philip Dean.

Courtesy of Ron Eccles & Gary Timmerman

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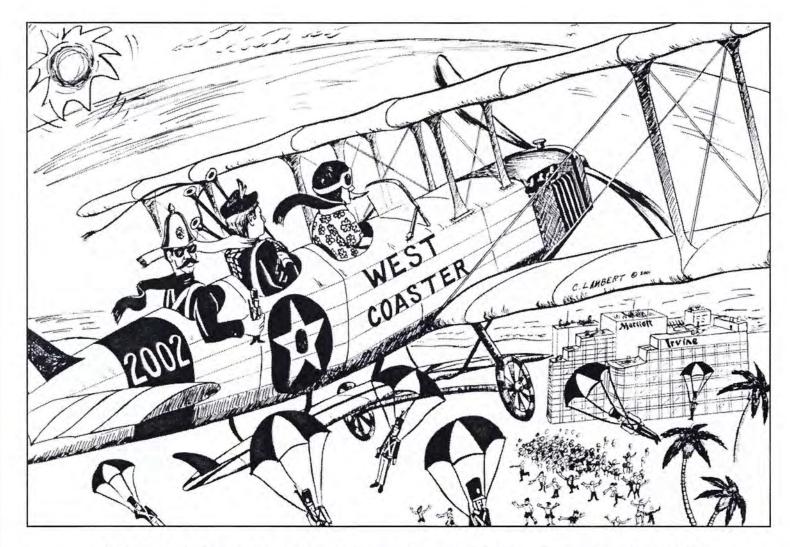
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Hobby News

New Owner for Old Toy Soldier Journal

The biggest OTS news since our first issue in October a quarter century ago is the sale of OTS Journal. After 25 years to the month, OTS has a new owner and publisher, Ray Haradin of Pittsburgh. Ray is well known in soldiers and the toy hobby. His "Toys of Yesteryear" ads have been on our inside back cover for a decade. Ray is a regular at shows worldwide. Although Ray is in his 30's, he has been a toy soldier collector for 20 years; his penny bank collecting dad encouraged Ray, and he began his love for collecting American Dimestore figures. Today Ray's old toy soldier business concentrates on the finest soldiers in the world.

In most ways Ray intends to keep OTS the same. It will continue to be a collector-written publication centered on articles of substance. Current OTS partners and writers will, of course, support Ray's leadership. From that foundation, Ray plans to bring in new subscribers, advertisers, and writers on every collecting area from Dimestores and Britains to plastic and new toy figures. So keep up your subscription and spread the word to others — OTS Journal is alive and growing as it enters its second quarter century.

OTSN Show to Continue

The OTS Journal has been sold, but our yearly September show continues under the same management and ownership. OTSN, Inc, with partner Don Pielin as Show Director, is already planning our 22nd Chicago Show scheduled for next September 22nd in Chicago. (That's right; the show number 22 and the date 22nd are the same for next year!)



New On-Line Museum

Log on at www.toyforts.com.

Allen Hickling is developing an on-line toy castle museum and shop. It is "up" while under construction. In process are a gallery of castles and forts from the 19th century to plastic, a sales shop, library, and an interactive "members lounge." It is very ambitious and also fun.

Editor's Thanks

For a guy who likes to talk, I've not written many editorials in the past 25 years of laying out OTS, even when it was a folded newsletter that the partners stapled around our Oak Park dining room table. But I cannot pass the T-square without some thank you's. First, thanks to my wife and managing editor partner Josey. Work processing and ad billing, opening the mail and returning phone messages: most of that work has been her job and she's gotten little of the glory. Her effort has made OTS possible. The biggest thanks go to stalwart writers and partners Joe Wallis on Britains, Don Pielin on American Dimestore, and Roger Garfield for his cartoons; they've been part of virtually every issue from Volume 1 to this one. In more recent years, our later partner and accountant Ed Fitzgerald, along with Richard O'Brien, Allen Hickling, and Jack Matthews, have been the most frequent writers. But check your Volume 1 through 20 indexes; you'll see a hundred authors from across the world. (The Volume 21-25 index will be out in 2002.) These men and women of OTS have done real research, shared their collections and love for our hobby with us all. Our thanks to each of them.

This is the right time to put OTS into new hands. Josey and I are not yet ready to retire from our school jobs, but this will give us more time to collect. All of us at OTS are very happy we've found the right new owner/publisher in Ray Haradin. Give him all the support you've given us. Thank you.

Steve Sommers

OTSN's 21st Annual Chicago Show

For many years we have said the annual OTSN Show was more convention than show. That has never been truer than in 2001. This year the tragic events of September 11th changed all of us. We thought about canceling, but it soon became obvious that people wanted to come together. We are a community, and it was good for all of us to restore some normalcy and see each other.

About a dozen of our overseas friends had problems getting into the United States. For instance, King & Country's Andy Neilson in Hong Kong spent three days packing cartons only to have them refused by United Airlines unless he unwrapped every item. Other regulars had their flights canceled. But dozens still came from Europe to Australia, from Canada to California. No one complained about transportation problems or long airport security lines. Many stateside collectors with flight problems managed to drive or take the train. Everyone who came seemed glad to be with friends at this difficult time. Don Pielin worried and made contingency plans, but in the end, on Sunday, not a table was vacant. We again filled both ballrooms and the halls in between. A lot of people, including Don's family, make our show possible, but Don Pielin this year deserves everyone's thanks even more than usual. Those who could not make this show were certainly missed, but we know everyone will be back next September 22nd.

Plastic collectors, a group which has steadfastly supported our show from the beginning, gathered to roast Tom Terry as he nears the end of his editorship of <u>Plastic Figure and Playset Collector</u>. Rusty Kerns will be starting a new plastic magazine to carry on in the spirit of Tom's excellent publication. And, of course, <u>Old Toy Soldier</u> is moving into Ray Haradin's capable hands as well.

The Dimestore Breakfast on Saturday morning was again a success, with Ed Poole providing a slide presentation on the diverse areas of research, model building, and casting where his love for Dimestore soldiers has taken him.

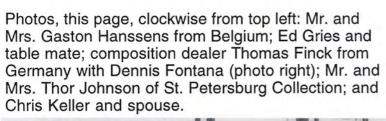
Saturday afternoon's annual OTSN party was well attended, and all the "beer in the bathtub" plus several cases of wine disappeared pretty quickly. Some dealers reported sales were slow this year, while others said they had done incredibly well. Sunday attendance was down by about a hundred. A very rainy day and the economy might have been part of that. Despite the drop, OTSN managed a substantial contribution to the Tribune's Disaster Relief Fund by contributing 25% of the show's admissions. A number of dealers joined with their individual contributions as well. Our thanks to all of you for such strong support.

Jo Sommers



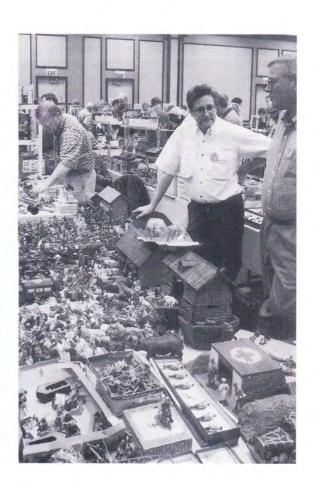




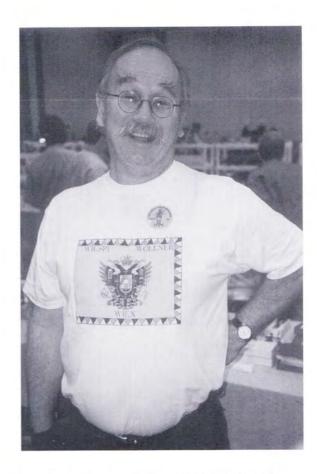




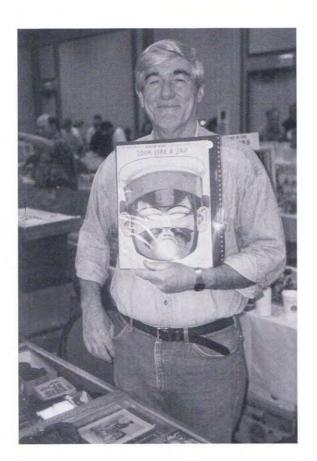


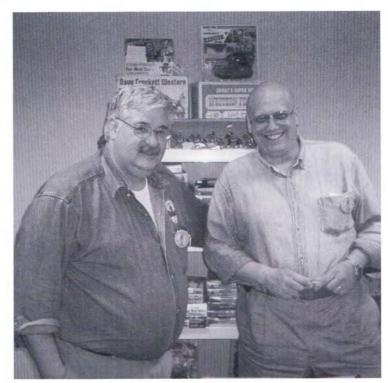


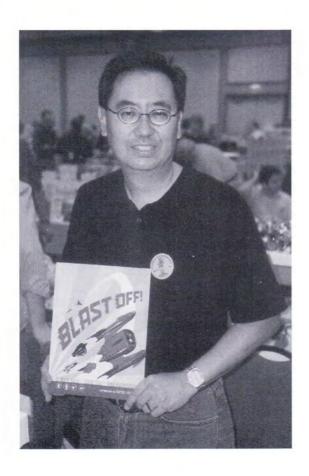


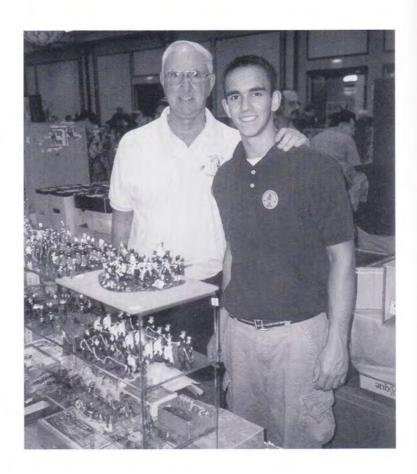


Photos, this page from top left: Paul Cirocco, Walt Keener and Joe Berton; Wollner enthusiast Michael Henry; plastics enthusiasts Mark Gaines and Mike Holverson; Bob Emmons clowns with rare paper propaganda piece.











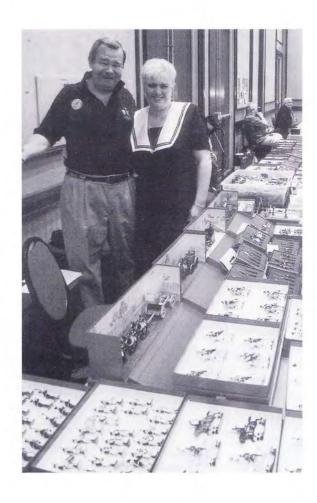
Photos, this page from top left: Blast Off! author Mark Young (see book review); Bob Fisher with his grandson; below, Ed Fangonilo with a set of his Civil War line; and Illinois collector Marv Breitlow.











Photos, this page from top left: Chicago collector Ron Race; Jack Carleton with Gus Hansen's daughter Anna at Jack's Mignot table; Joe Saine; and Francois Beaumont of Paris talking composition with Tony Grecco and Carlos Araujo.



Mark Your Calendar Our Next OTSN Show September 22, 2002



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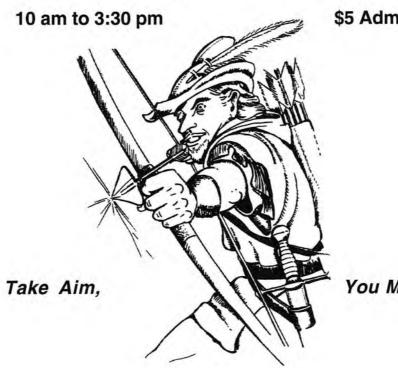
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Drafting the Hostess

by Don Pielin

Could Manoil #35 Hostess be a military figure after all? She is pictured in the six-page Manoil catalog issued from Manoil's Brooklyn address. Richard O'Brien, in his Second Catalog Book, feels this seems to be from late 1939 or early 1940 before the company's June, 1940 move to Waverly, New York. Numerically she follows Manoil #34 military pilot, but along with their nurse, she is the only "civilian" woman in Manoil's line. Despite her catalog designation as "hostess", in this sea of soldiers I've long thought that her sculpting might have had a military inspiration.

Initially, I thought she might have worn an official Army uniform. This was not true; however, as a review of the history of the WACs proved. This branch of the Army was not founded until 1942. The lateness of the formation of the WAAC, later the WAC, however, negated the possibility that either one of them was the model for the hostess uniform in question.

Backtracking in my research, I came upon three or four possible candidates, however. Predating the WACs was the Women's Ambulance and Defense Corps of America, founded in Los Angeles in 1940 by Colonel John Colbert. The WADCA was a volunteer organization that was formed as storm clouds from the European conflict gathered over the world. The uniform of this organization, as modeled by then starlet Ida Lupino on the cover of Coast magazine, seems to best match the "hostess" uniform, at least in its khaki version. I was able to find another illustration of this uniform, but the second one showed a Sam Brown belt which the Manoil figure does not. Is this the answer? Maybe not if the hostess really is a pre-1940 design.





(continued on next page)



A Brief WAC History

Through the tenacious efforts of Congresswoman Edith Nourse Rogers of Massachusetts, her bill authoring a woman's auxiliary corps (WAAC) was signed into law in May of 1942. Since it was far short of her original intention of a branch within the Army, Congresswoman Rogers enlisted the support of General George C. Marshall, who also was convinced that the corps would be most successful if it was an integral part of the Army rather than a loosely organized outside agency.

Congress passed a bill on September 1, 1943 that incorporated the women directly into the Army for the duration of the war plus six months. This was a big victory for the women and Rogers because it meant that those serving would be eligible for full government benefits, something not accorded to an auxiliary. They went on to distinguish themselves throughout the rest of the war, risking their lives along with the soldiers in combat. 181 WACs paid the ultimate price for world peace during WWII.

Another similar auxiliary uniform was the one worn by the National Security Women's Corps. This one is pictured in a Camel ad on the back cover of a September 22, 1942 Look magazine. This candidate's uniform is in a medium blue, but not the blue green of the Manoil "hostess". Another similar one in overseas cap was worn by women recruiting for the American Women's Voluntary Services, twice pictured in this copy of Look, in an article and on a G.E. ad. Also in the issue was a feature story on the newly established WAAC's non-combat role; these women wear their distinctive flat top style "Hobby hats". (By 1944 WACs were wearing overseas caps in the Manoil style.) So Manoil's paint variations might reflect these "auxiliary" women even if the figure was sculpted with an air stewardess in mind.

But what about the Corps, THE FEW....I set off to find out about the Marines. Were there lady leathernecks around at this time and how did they dress? The best source I could find was a paperback publication that I had picked up at the Marine Museum at the Washington Navy Yard a few years ago when I had taken my classes there for a visit. The book centered on the women Marines of WWI.



Photo above: three WWI women Marine Reserves; below, three views of Manoil's Hostess.

Officially identified as the Marine Reserve (F), a popular unofficial nickname at the time was the Marinettes, although this nickname was frowned upon by the Corps itself. The women were issued two uniforms, a winter green wool and a summer khaki, with no mention of white. The Sam Brown belt again rears its head and early pictures show most women wearing them. However, a memorandum from the adjutant and Inspector's Department forbade them from being worn by Marine Reserve (F). Women in the WWI Marine Reserve Corps were given the same benefits as men and were allowed to stay in government service at the War's conclusion.

The favorite uniform was overwhelmingly the green wool one, and it makes sense that this would have been Manoil's first production color. So a WWI women's military uniform could have been Manoil's pre-WWII inspiration after all. Carrying my speculation further, Manoil's paint variations could suggest the white version for the WAVES and the khaki for the WADCA, the WAAC or in blue one of those pre-WAC auxiliary corps.

But you know, I am not sure I solved anything. I wasn't born until 1942.





The Selwyn-Smith Cowboy

by Peter Greenhill

We have often read Norman Joplin, James Opie or Will Beierwaltes (to name but a few) on the origins of figures in the toy soldier world, so I thought you might be interested in a seminal mounted cowboy that Roy Selwyn-Smith made back in 1950.

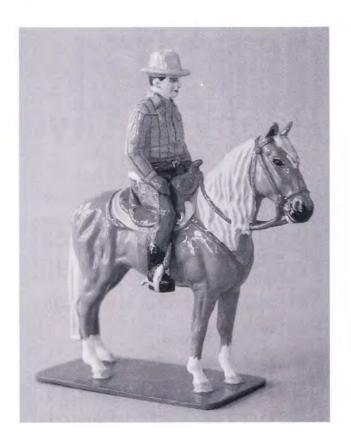
As a result of Roy's work for Denny Stokes, who at the time was making dioramas of the history of the Jews commissioned by Otto Gottstein, it was inevitable that Otto was to become interested in Roy's abilities.

In April 1950 the two men had a meeting at the Park Lane Hotel to discuss a co-partnership in a venture for Roy to produce a series of knights based on line drawing illustrations by Ludwig Madlener. These figures were issued under the name 'Selwyn Miniatures' only in the year 1951 as production had

to be terminated after only nine months due to the tragic death of Otto Gottstein in New York. The moulds were sold to Britains, who reissued the series as 'Knights of Agincourt' as a cornerstone collection between 1954 and 1966. So what has all this to do with a cowboy?, I hear you ask. Well, Otto Gottstein needed to see some kind of work specimen from Selwyn-Smith to demonstrate his capabilities in handling such a demanding series, so Roy suggested making a mounted cowboy. Roy made his cowboy at home and produced brass moulds to make his samples of horse and rider. He was about to go away on holiday and remembers casting the figures in lead on the kitchen stove at two o'clock in the morning. His wife was furious as, by accident, he spilt molten lead on their pristine rush matting.









Only very few of these castings exist; one was sent off to Gottstein and just a few were retained as keepsakes, one of which Roy painted for himself. Otto approved the cowboy and, as we all know, Roy got the job!

On a visit to Bournemouth in October 1991, Roy very kindly gave me one of these cowboy castings and this year I decided to take it down from the shelf and paint it. The colouring of the hollowcast horse I based on an American 'Tennessee Walker' which I placed on a stand so that the figure's significance could be recorded underneath.

The solid cast cowboy measures 54mm and, on the horse, 82mm overall. I am not sure whether it is particularly noticeable from the photographs, but when you see it in the round, the cowboy's weight distribution in the saddle is very realistic.

This has to be one of the most significant toy cowboys ever made and I am pleased to have the opportunity to add it to the history of the toy soldier.

Editor's Note: Roy Selwyn-Smith designed much of the Timpo Toys line, created the master figures which became Britains Knights of Agincourt, and designed many figures for Britains plastic range. (See OTS, Vol. 14, #1 and Vol. 19, #4 on Selwyn Knights.) Also, Roy himself wrote a Reconnaissance feature for OTS (V14, #1, p. 7) looking for the cowboy moulds described here.

Author Peter Greenhill is the British successor to Richard Courtenay in the creation of Heraldic knights. Peter's work was detailed in OTS, V11, #3.

Photos this page: Mounted detachable cowboy by Roy Selwyn-Smith 1950. (Painted by Peter Greenhill.) Photo opposite, from left: Selwyn Miniatures knight with banner: Sir John de Sutton carries the banner of John de Vere, Erle of Oxford (original painting) 1951. Painting and distribution of the figures was organized by Denny Stokes. Opposite right: Britains Knight of Agincourt with Standard of St. George.





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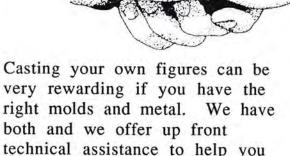
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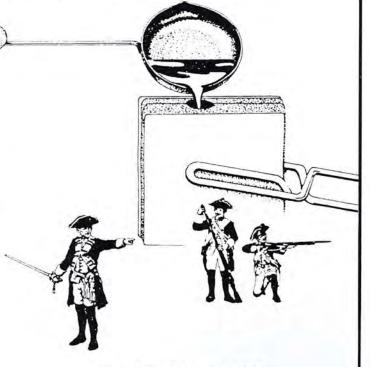
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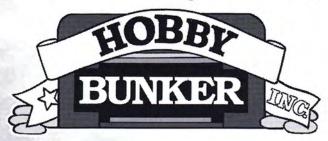


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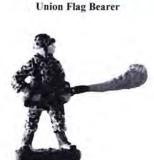
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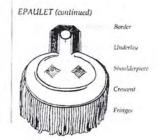


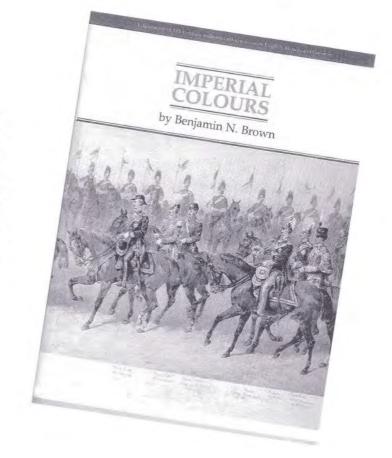
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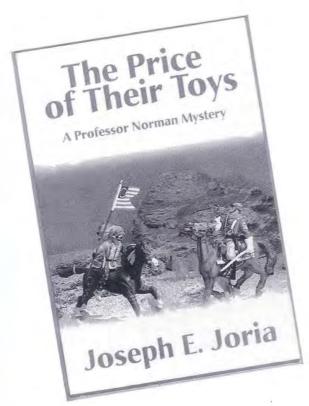
Imperial Colors

Imperial Colors by Benjamin N. Brown is a dictionary of military uniform terms including a cross-indexed glossary of their English, French and German equivalents. The book has 120 pages, ten in color, with many line drawings, tables and diagrams to illustrate definitions. The book is aimed at the toy soldier painter, collector and researcher. It is available for \$29.95 with a laminate stiff cover from Caltrop Limited, P.O. Box 356, Millington, MD 21651. See their ad in this issue.

Steve Sommers







The Price of Their Toys

My summer reading included a delightful little novel entitled The Price of Their Toys by Joe Joria. Joe is a long time toy soldier collector and an old friend. When I finally had time to settle into his book, I was pleasantly surprised. We weaves a murder mystery into the toy soldier world (I think we are all safe, however) and with a few interesting plot twists, keeps the reader involved right to the end. Joria is beginning a series of mysteries with an English professor as his protagonist. This Professor Norman also happens to be a collector and maker of toy soldiers. Joe blends enough toy soldier background into his novel that the outside world has a glimpse of the hobby. It may well bring some new collectors into the field. I highly recommend it as a relaxing way to spend some hours engrossed in the mystery as well as Joria's detailed account of collecting toy soldiers. Published by Writer's Showcase, 2001, at www.iuniverse.com for \$14.95.

Don Pielin

Blast Off!

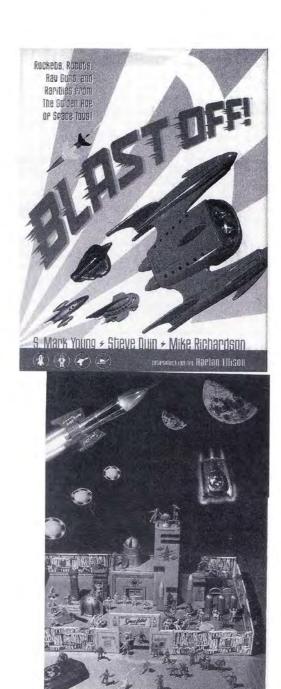
Rockets, Robots, Ray Guns and Rarities from the Golden Age of Space Toys

Toy figure collector **Mark Young** along with comic enthusiasts **Steve Duin** and **Mike Richardson** have put together **the** space toy book. This full color, 250 page hardcover book is fully indexed, but no one would ever just look up a favorite topic or toy. This book is full of the highest quality professional photos: big images "blast off" the page. Text is big too: direct, authoritative, anecdotal, great fun. There are chapters on Buck Rogers, Flash Gordon, Archer Plastics, 1950s television spacemen, Dan Dare and other European space toys. There are exotic 1930s paper toys, the art still bright and crisp 70 years along. There are catalogs and factory photos, Marx playsets, magazine covers, pop-ups, never before seen pictures, ray guns, rocket ships, and robots — all in color!

Want to see more photos of Mignot's War of the Worlds set (OTS, V23, #3) this time in full color? Well, Blast Off! has four pages of them! Mark tells me that he set up most of the book's photos, and some have computer simulated effects like rocket vapor trails. There are toy figures in every section, from Britains exotic Buck Rogers series to Marx's Tom Corbett. One chapter entitled "Living the Fantasy" is devoted to kid costumes from helmets to space guns. Fantastic!

Blast Off! is published by Dark Horse Books at \$34.95 and broadly available, or order your copy by fax, phone or email from Mark Young and he'll autograph it for you! (Phone is 626-676-3134; fax 626-793-9702; email: mark.young@marshall.usc.edu)

Steve Sommers











Another Great

Pennsylvania collector and historian **Mike Winey** has discovered some terrific toy soldier photos which he has shared with OTS readers. A year ago (OTS, V24, #4) I wrote in a photo essay on a 1930's Washburn, Wisconsin hardware store toy soldier display how rare photos like that are; I'm not surprised Mike took up the challenge and found another one for us. Mike sent OTS this photo and the supportive cover letter that follows:

This may be the last photo I'll be sending to you folks as editors of OTS. It is a great image and all of us wish we could shop that store now just as we see it here, and of course, with the prices as they were then! My guess is early 1950s around Easter time, say April 1951 or 52 — you will know better than I as to dating those wonderful Millers we see in the foreground.

My friend and fellow subscriber **Charles B. Oellig** located the photo among materials that came with a patch collection he purchased. Of course, the previous owner wanted it for the patches, I'll bet. We both believe it is Kresge's in Harrisburg, Pa.

Best wishes to you. You have published a classic magazine for the toy soldier hobbiest and all of us have enjoyed every issue.

The figures in the right foreground are, of course, Millers by the dozen from MacArthur to flagbearers at 19 cents each. Mixed in are plastic vehicles by Pyro. In counter bins up the photo left are boxed army DUCKS by Pyro, tents and Barclay figures including motorcyclists, more plastic military trucks including Ideal's great ambulance with the pair of opening rear doors (not yet broken as mine always were). Prices range from 25 cents to 69 cents. Beyond the cash register bins disappear to the horizon full of military toys displayed with military photos, posters, and insignia charts. Easter bunnies in ominous incongruity loom over the display from the next aisle. Wow! What a photo. Thanks, Charles and Mike!

Steve Sommers



Dimestore Photo





Bomb the Axis

The Propaganda Dart Boards of WWII

by Jack Matthews

In analyzing the "propaganda" toys, comic books and other ephemera of WWII in my book *Toys Go To War*, I noted that our Japanese enemies by far got the worst of America's vitriol. Most certainly this was due to a combination of circumstances, not the least of which was the sneak attack on Pearl Harbor. By today's standards, some would consider that the hyperbole stepped over the line. But even then the Roosevelt Administration's WPB called officially for the extermination of "the J___rats."

One of the best indicators of the national mood is to look at the graphic art and language of the Dart Boards of that era. The trade press ad for the Target Board by the Innovation Co., "Set the Sun of _____", crowed:

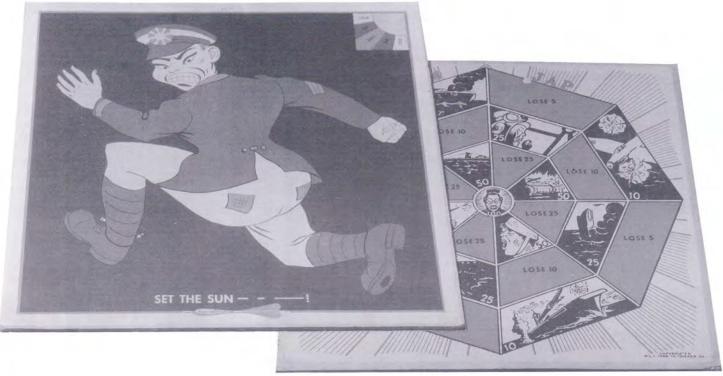
"Set the Sun. READY! AIM! FIRE! All of us would really like to fire a round at these yellow *Sons of Heaven*. Here's a game that gives young and old the same satisfying pleasure our boys in the Pacific feel each time they score." (Photo 1)

"Bomb the Jap" (Photo 2), a well-made, colorful piece, also illustrates the point. Note the caricature of Emperor Hirohito in the bullseye.

In the past year on eBay, I have purchased outstanding examples of this genre in the form of three fiberboard dart boards produced by the Fairborn Company of Chicago. All are strongly anti-Japanese. (Photos 3-5) "Now's Your Chance — GET THOSE JAPS — Smash in the Pants" (with red targets on the backsides); "Bomb the JAP off the Map"; and the naval "STOP Those JAPS." These contain some of the best WWII propaganda toy art I've ever seen. One wonders if there are more in a series. I'll keep looking.

Comparatively, one finds fewer anti-Nazi boards. Some, not surprisingly, are made in England. Three items from Ken Flek's marvelous anti-axis collection (Photos 6-8) are shown, one of which (Photo 7) is an 11x17 cheap paper supplement from the *Philadelphia Inquirer* Sunday supplement. It was meant to be mounted on corkboard. Photo 8 shows an English-made anti-Hitler board. We can assume there are more and different WWII anti-axis dart boards out there. Let's hope so.

Editor's Note: This seems a particularly appropriate time to run this article. Allthough our Pearl Harbor enemies have become our friends, I'm sure we'll see plenty of ethnic stink bombs in the wake of the mass murder of September 11th.

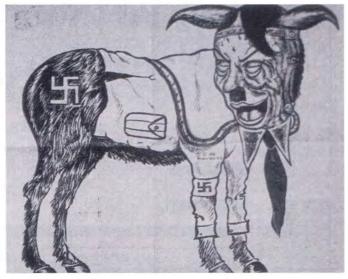












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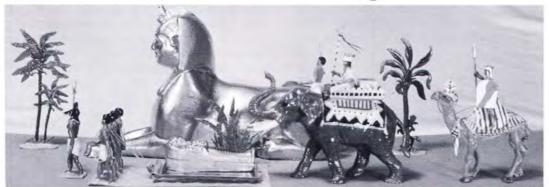
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Simkin Prints

A Source of Inspiration for Britains Ltd.

by Joe Wallis

William Britain, Jr. designed the first English made hollowcast lead soldier in 1893--a mustachioed mounted trooper of the Life Guards. Its enthusiastic reception by a patriotic public proud of an Empire "upon which the sun never set" propelled the Britains family upon its path to manufacturing millions upon millions of toy soldiers.

Beyond mastering the technical aspects of production, such as making the mould, it was necessary for Britains Ltd. to continually conceive new poses and to represent regiments and types not previously offered. If they had not been able to introduce "New Lines" on a consistent basis over a long period of time, the public would have lost interest or turned to other competitors' products. The daily newspapers read by an increasingly welleducated public, as well as the early newsreels shown at the new cinemas, focused public attention upon current events, including colonial campaigns and far-off military clashes. Such news stories were often reflected in the firm's catalog in very short order: examples that come to mind are Kitchener's conquest of the Sudan in 1898, the Second Boer War of 1899-1902, the Russo-Japanese War of 1904-1905, and the Balkan Wars of 1912-1913.

However, it was not enough to decide that it would be timely to produce a set of the West India Regiment because it served in various West Africa punitive expeditions in Gambia and Sierra Leone in the 1890s. It was necessary to research their uniform, and to decide upon an appropriate pose before designing the mould. Accordingly, Britains Ltd. maintained a reference library of books and prints it could go to for ideas when a new figure was desired.

It is the thesis of this article that a frequent source of inspiration for Britains Ltd. was the work of Richard Simkin, a prolific military artist. He was born in London on November 5, 1850 in Hanover Square near Regent Street and Oxford Street. He died on June 25, 1926 in the town of Herne Bay in Kent. He drew an astonishing number of illustrations during his career, but it was the 178 color prints published in a fifteen-year-long series entitled "Military Types" in The Army and Navy Gazette that was a fertile source of ideas for Britains Ltd. The prints were chromolithographs measuring 14.5 inches by 10 inches that appeared monthly from January 7, 1888 to September 6, 1902. He drew every regiment of the British Army (taking them in order of their seniority;

the cavalry regiments first, then the Artillery, the Royal Engineers, the Guards, and the regular infantry regiments). All of the Yeomanry regiments were also included. He depicted some of the units of Canada, India, New Zealand, Natal, the various Australian States, Egypt, the Sudan, and a few of the smaller outposts of Empire. After he married in 1880, Simkin moved to Aldershot, the ideal residence for a military artist, for he could observe large numbers of regiments quartered there, as well as their annual maneuvers. From 1886 to 1926, he lived in Herne Bay on the northeast coast of Kent, then a popular seaside resort for Londoners who could catch a train from Victoria Station or take a boat down the Thames to reach the vacation spot in just a few hours.

While it is merely conjecture to assert that a kneeling firing figure produced by Britains Ltd. was inspired by one of Simkin's prints, there are instances of an absolutely certain correlation. On March 2, 1889, Simkin portrayed an officer of the Fifth Lancers in Print #15. The officer is in review order uniform, mounted on a horse at the halt whose head is bowed down. The officer himself is turned to the side holding a drawn sword down against the saddle (see accompanying Illustration #1). This magnificent and imaginative tableau was undoubtedly the inspiration for the officer that Britains inserted into Sets #23, 24, 33, and some versions of #73 and 81. It was such a great model that it was never given a moveable arm. but retained its "tin strip" sword right up to the demise of the traditional Britains line after 1966 (see photo A)

The lancer trooper mounted at the halt holding his lance at the carry was the subject of Simkin's Print #27 of the 17th Lancers that appeared on March 1, 1890, although the twisted rear leg of Britains earliest rendition of their lancers is more exaggerated than in Simkin's drawing (see Illustration #2).





Another clear-cut example of Britains using a Simkin print as a prototype is the cavalry officer on a rearing horse--the Eighth Hussar officer in Simkin's Print #18 and the 13th Hussar officer in Print #23 both appeared in 1889, and featured the throat plume attached to the bridle under the horse's muzzle (see Illustration #3). This pose supplied distinctive officers for Sets #1, #2, and #3 in 1894, and also furnished the officers for numerous other sets (including #12, #13, #31, #83 and even such later sets as #1631). The officer on the rearing horse was redesigned by 1909 to have a more stable base, but this inspiring officer lasted in many sets through 1966 (see photo B). (continued on next page)



B



There is a strong resemblance between Simkin's Print #24 of a 14th Hussar officer riding a rather bulky but spirited galloping horse to the one used prewar by Britains Ltd. for the officer for the Royal Horse Artillery of Set #39 and the Sixth Dragoon Guards officer of Set #106 (see Illustration #4).

14TH HUSSARS.

Print #19 featured an officer of the 9th Lancers. This Simkin 9th Lancers galloping officer has the four hoofs of the horse stretched out in pairs like a child's "rocking horse"; this pose was adopted by Britains for its 4th Hussars troopers in Britains Set #8 (and later in such sets as #43, 44, 49, 94 and 129 as 12th Lancers shown here, photo C). The pose is anatomically impracticable as the horse cannot move its pairs of legs in tandem, but it makes a great toy soldier (and if Britains did emulate Simkin's Print #19. then they can be somewhat excused for the fanciful pose--see Illustration #5 for this article). Other Simkin prints, of the Royal Scots Greys (Print #12) and of the 15th Hussars (Print #25), also show an officer riding a galloping horse with this "rocking horse" pose.

Turning from the cavalry, an examination of Simkin's work also reveals numerous connections to the infantry sets produced by Britains Ltd. Print #54 was published in 1892, depicting a dramatic scene of the East Yorkshire Regiment standing on guard and kneeling to receive cavalry (see Illustration #6). One of Britains earliest and most long-lived infantry sets, the Somerset Light Infantry of Set #17, is clearly based upon this print, as were Sets #16, the Buffs, and #18, the Worcesters (in white helmets).

Britains use of white spiked helmets in Set #18 is supported by numerous Simkin prints of infantry wearing white helmets--among them Prints #38 (Royal Scots), 47 (Warwickshire), 48 (King's Liverpool), 51 (Devonshire), 66 (Worcestershire), 68 (East Surrey), 72 (Royal Sussex), 80 (Essex), and 86 (West Kent). The white helmets were worn by a regiment that had been notified that it would be going overseas within a year. Britains Set #36, the Royal Sussex marching in white helmets and valise packs, bears much resemblance to Simkin's Print #66 of the Worcestershire Regiment, and to Print #86 of the Queen's Own Royal West Kent.



C

5

Reverting to infantry with dark blue or dark green spiked helmets, possible progenitors to be found in Simkin's prints that <u>may</u> have been consulted by Britains Ltd. include Print #81 showing the Sherwood Foresters (Derbyshire Regiment) standing at attention--a pose used in Britains Sets #111 and #113; Print #87 of the King's Own Yorkshire Light Infantry, which features an officer and a man running at the trail--used by Britains in Sets #96, 97, and 98; and Print #55 of the Bedfordshire in khaki running at the trail (which was how Britains first version of the York and Lancaster Regiment in Set #96 was issued). Illustration #7 shows the King's Own Yorkshire Light Infantry.



Print #95 by Simkin is a rousing vignette of the Durham Light Infantry charging with fixed bayonets. While Britains did not depict the foremost rank with rifles held in front of the body until Set #1613 appeared with steel helmets in 1938, the rear rank in Print #95 are running with their rifles still at the slope on their shoulders. This running at the slope pose has always seemed a little strange to me, but now we can see that it stems from a Simkin print. It was used in Set #80 Royal Navy Whitejackets, #143 French Matelots (first version), as well as for some B Range sets such as 18-B, the Grenadier Guards. See Illustration #8, which is Simkin's Print of the Durham Light Infantry.



THE EAST YORKSHIRE REGIMENT

6

Simkin also pictured troops in the support arms pose (holding their rifles at the side of the body grasped by the wrist of the rifle's stock). Among these prints are: #34 the Royal Engineers, #35 of the Grenadier Guards, #40 the Royal East Kent (the Buffs), and #91 the Wiltshire Regiment. Britains employed the support arms pose in Sets #19 West India Regiment, #26 Boer Infantry (second version), #91 U.S. Infantry (second version), #151 Royal Naval Volunteer Reserve, and #2148 Fort Henry Guards. See Illustration #9 for Simkin's print of the Wiltshire Regiment standing on a train platform.

(continued on next page)



THE DURMAN LIGHT TERRITAY
AST & 100TH FLOT



THE DURE OF EDINBURGHS WILTSHIRE REGIMENT

Britains also issued many very popular sets of the Indian Army. Simkin prints of the Indian Army appeared in 1901, about five years after Britains had produced Sets #45, 46, 47, 60-64, 66, 67 and 68. Therefore, Simkin's *Military Types* Series cannot have been a source for Britains Ltd. However, it is possible that Britains Ltd. realized that it could paint the Egyptian Camel Corps from Set #48 as a Bikanir Camel Corps for Set #123 because of Simkin's inclusion of the Indian unit in Print #165 in 1901.



Simkin's Print #147 was published in 1900. It encompasses all of the Types of the Egyptian Army, including Egyptian Infantry in winter (blue) and summer (white) dress; Egyptian Cavalry; Egyptian Camel Corps; and Sudanese Infantry. While Britains Ltd. had already produced Set #48 the Egyptian Camel Corps in 1896, thus invalidating Print #147 as the source for Set #48, it is possible that Simkin's print stimulated Sets 115, 116, and 117.

Undoubtedly, Print #111 was the basis for several of the figures offered by Britains Ltd. in Set #137, the Royal Army Medical Corps display box that premiered in 1905. The nurse, the medical officer in plumed hat, and the doctor in ball helmet are "dead ringers" for their counterparts in Simkin's print (see Illustration #10). Possibly, Britains got the idea for Set #145, the Royal Army Medical Corps horse-drawn ambulance from Print #175, and for Set #146 Royal Army Service Corps supply wagon from Print #108, but the connection is not as conclusive as that between Print #111 and Set #137.

Britains seems to have kept on referring to Simkin's prints after World War I. Set #201, Officers of the General Staff, manufactured by Britains Ltd. about 1920 was clearly inspired by Simkin's Print #170 published in 1902. The Field Marshal appears in the foreground of Simkin's illustration wearing white breeches, with General Officers and Staff Officers behind him, and an aide-de-camp riding up with a dispatch on the left side of the scene.

While Britains designed many sets without relying on Simkin's "Military Types," it is evident that the company often resorted to them as a reservoir of inspiration. The examples I have given, by no means exhaustive, demonstrate that Richard Simkin materially contributed to the success and preeminence of Britains Ltd.



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January 20. New York Toy Soldier & Antique Show. 10-3. Plattduetsche Park; 1132 Hempstead Tnpk; Franklin Square, NY. 917-864-4755.

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January 27. SCMSS Kiawah 2002 Toy Soldier Show. Kiawah Island, South Carolina. 10-4. Jack Matthews: 843-768-1341.

February 3. 8th Annual Florida Toy Soldier Show; Airport Holiday Inn; 1301 Belvedere Rd.; West Palm Beach. 9-3. Frank Burns: 561-732-7295.

February 24. The West Coaster. 9-3. Irvine Marriott Hotel (Orange County Airport); 18000 Von Karman Avenue; Irvine, CA 92612. Bob Fisher: 760-724-7488.

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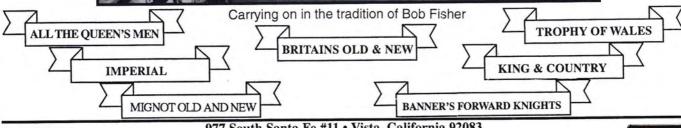


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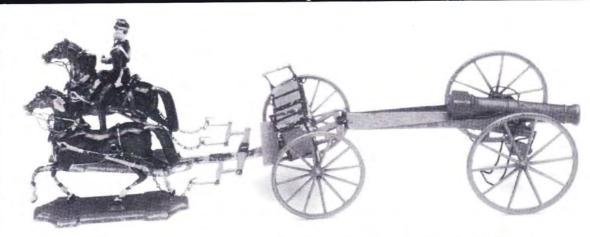
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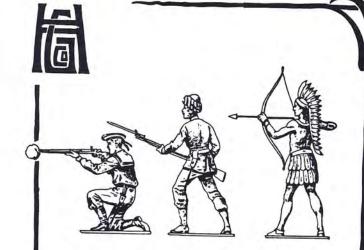
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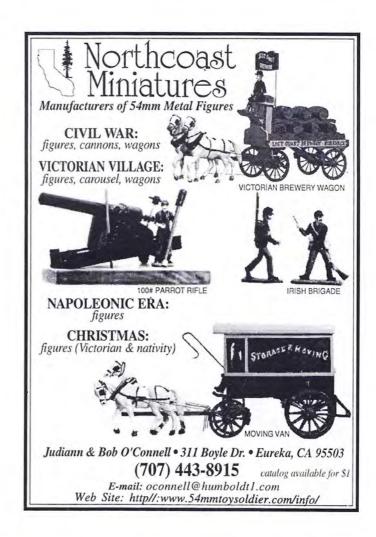
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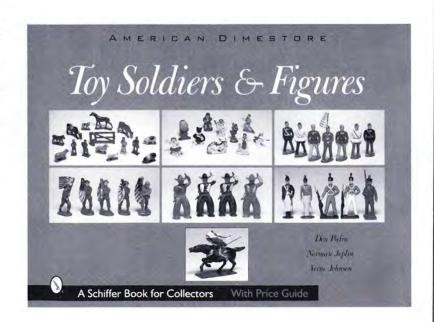
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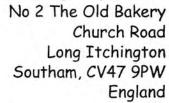
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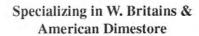
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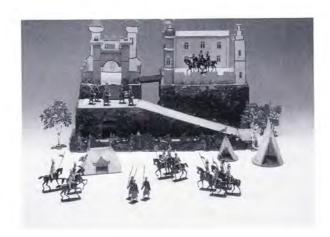
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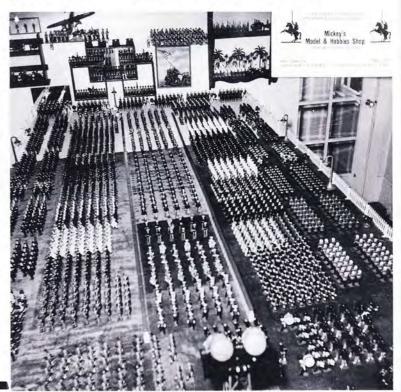
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