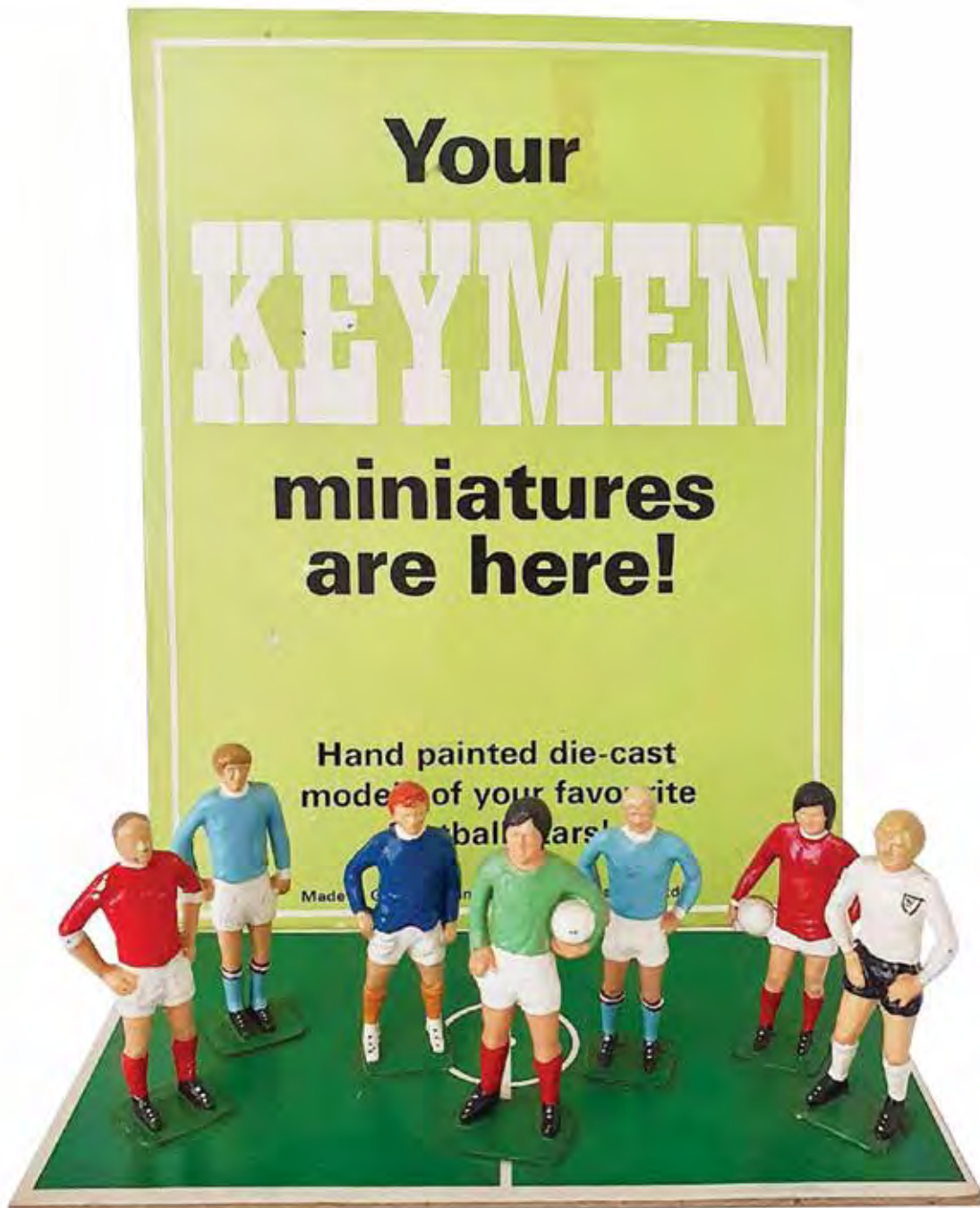
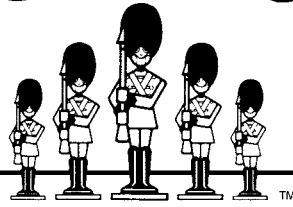


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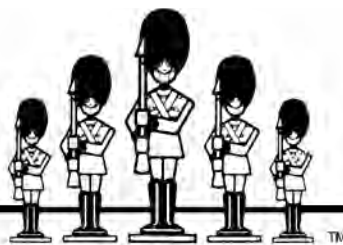
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Old Toy Soldier is published quarterly.

Publisher

Ray Haradin raytoys@aol.com

Editor

Rob Wilson r.a.wilson@warwick.ac.uk

Manager

Breanne Day bremarrieday@gmail.com

Advertising

Ray Haradin raytoys@aol.com

Breanne Day bremarrieday@gmail.com

Valerie Lilja liljavalerie@gmail.com

Circulation

Nancy Haradin raytoys@aol.com

Breanne Day bremarrieday@gmail.com

Valerie Lilja liljavalerie@gmail.com

Technical Production

Mary Fischer

Copyeditor

Roberta Haradin

Staff Photographers

David Haradin

Noel Schlageter

Show Reports

Ray Haradin, Rob Wilson, Noel Schlageter

Cartoonist

Luigi Toiati

General Inspection-Book Reviewer

Russ Bednarek

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

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Fax (412) 344-5273

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KEYMEN Footballers on a retail outlet display stand.

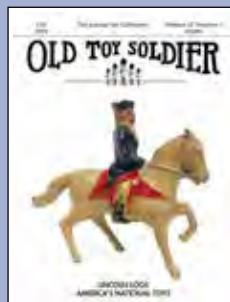
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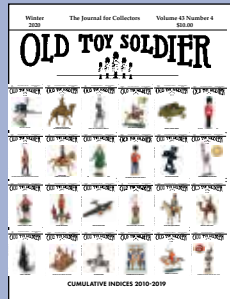
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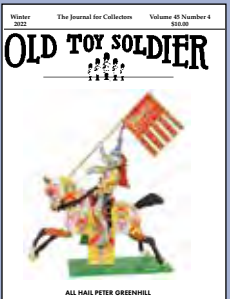
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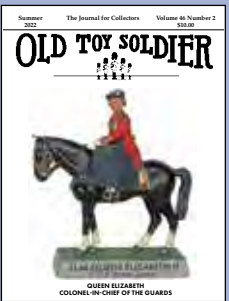


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Another bumper issue with hopefully something for everyone! We lead off with a piece by John Cupman on KEYMEN Soccer or Football players. This short-lived series provides an ideal target for collectors who like to focus and limit their field. John's article sets out the full range of figures on offer, together with a few rare variations. Another possible focus for collectors with more limited space is Britains b-sized range. These are becoming a bit of a hot item. Again, the relatively limited range makes building up a comprehensive and complete collection a manageable prospect.

Bill Anderson continues his series on British Regiments and how these have been portrayed in miniature,



especially by Britains. This time he focuses on the Gurkhas.

Markus Grein with Martin Schabenstiell follows up on the previous issue's article on English

Coronations with details of models of the English State Coach produced by German makers. The earliest of these easily predates the Britains example, dating back to the reign of Queen Victoria, circa 1845.

Robin Forsey continues his meticulous research into 19th century manufacturers with a fascinating piece on one of the mechanical toys that predates those produced by Britains by 30 years or more.

We round off with the usual show reports, readers messages and reconnaissance sections.

Please keep us up to date with reports on your own shows, activities and finds.



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OBITUARY JOHN RUDDLE

By Rob Wilson

It is with a sad heart that I have to report the passing of John Ruddle on February 20th, 2023. John will be familiar to many readers as the author of one of the first books to be published about Toy soldiers (*Collectors Guide to Britains Model Soldiers*, Model and Allied Publications, Argus Books Ltd, 1980), pre-empting the later "Great Books" by Joplin and Opie by more than a decade. For members of the British Model Soldier Society, he will be remembered as a leading light, setting up and curating the BMSS's National Collection and organising and conducting the society's regular auctions for many years.

Those who were lucky enough to be invited to one of his "open days", will long recall the delights of wandering around his substantial suburban garden, which had been designed to form a stage for displaying and playing with toy soldiers on a grand scale. There were landscapes and buildings, including forts, harbours and towns, villages and battlefields from a bygone age, all populated with thousands of toy soldiers, many converted and repainted from Britains originals. Great fun.

As if that was not enough, within the attic of the house was one of the most comprehensive collections of Britains and other hollowcast figures that one could hope to find. These were all displayed thematically, while the ceiling was lined with original Britains boxes. I spent many happy hours there, taking photos and discussing the figures with John, whose knowledge was encyclopaedic and always generously shared.

Born in 1932, John left school at the tender age of 14 to follow his father into the print industry. Working his way up, he later worked for many national newspapers. He served in the London Scottish as part of his National Service. Married in 1951 to Joan, they had two children, Martin and Janet.

John was in many ways a larger-than-life character, who made a huge contribution to the toy soldier collecting world. He was greatly loved and will be sorely missed.



John Ruddle in his garden setting up figures in one of the many forts he built there



More images of John in his garden.

KEYMEN MINIATURES

By John Cupman

Association Football, the formal term for Soccer, has had its fair share of recognisable characters over its long history and in the early 1970s a small, short-lived company proved it.

KEYMEN Miniatures Ltd was founded by Mr David Mitchell around the mid to late 1960s. Another director, Mr Wilson B. Platt, was astute enough to leave a note giving a rundown of the company's brief history which forms the basis of this article.

The original idea was for KEYMEN to produce historical figures and Arthur Wellesley, first Duke of Wellington, was even considered.

Two figures were produced in white metal, supposedly Pope John XXIII in a very large 1/9th scale and John F Kennedy in 1/27th scale (the same scale as the soon to be produced footballers), around 65mm (2 1/2"). The Pope and the President both died in 1963 which is probably why they sprang to mind to Mr Mitchell and Mr Platt at the time. Both of these figures have yet to come to light, unless you have an 8" model of a Pope at home!

But historical figures weren't new, so the idea of sportsmen was considered and with England the World Soccer Champions, and the new World Cup competition impending in 1970, the company made the decision to produce footballers.

The figures were diecast in white metal. The sculptor is unknown, but the figures managed to be easily recognisable by the stance and individual traits of each player.

They were originally diecast in Manchester and hand painted by prisoners at Strangeways prison (now known as HMP Manchester, which sadly has no records from that period) and later in HMP Preston. Hence, supposedly, KEYMEN.

KEYMEN footballers were launched early in 1970 from Sale in Cheshire, England but the casting was probably done at the company's next listed address in Wilmslow Road, Manchester.

Painting was also done at Walton Prison (now known as HMP Liverpool) in a building called the Romney Shop.

According to the Governor, when asked in 2007, the prisoners also painted "garden gnomes, cowboys and soldiers", but for which company is not known.

The figures were distributed from Mr Michell's home in Sale. They used local wholesalers such as Nolans of Urmston (a confectionary supplier, Fig 1) and Carson of Palatine Road, Manchester (Fig 2). One, Crewe Sales Company run by Kenneth H Crewe, were "sole wholesale agents", (Fig 3).

Shops and wholesalers were supplied with an attractive display stand, approximately 230mm high (9"), to display the current figures standing on a football pitch, (Fig 4).

The figures retailed at 3/11 (22c) and came singly in a white box with lift off lid and wrapped in tissue paper with the player's name on the end of the box (Fig 5). These boxes were used for a very short period, in fact only the first two players have been found in them, so possibly could have been a sample box and they are rare.



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Figure 1



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Figure 2

KEYMEN MINIATURES (Continued)



Figure 3

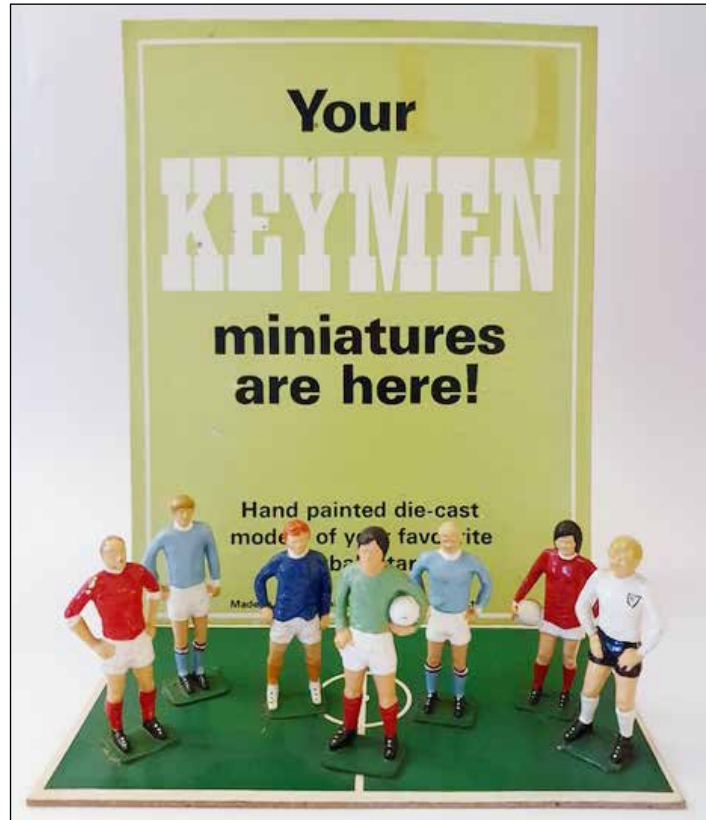


Figure 4

The next box was also white but this was much like a large matchbox where the inside drawer had an insert with a cut out at the bottom where the figure could "stand alone" and be displayed and the outside sleeve was white, (Fig 6). The white sleeve had stamped on it the player's name, sometimes the strip, i.e., international or club, and the model number. It tends to be very faint.

The next box used for the single figures was a blue and yellow sleeve with a drawing of a player on the front

and more importantly, listed all 11 players in the series on the back. It does state "All available in Club and International Colours" which sadly never materialised, (Fig 7).

Early advertising (Fig 8) indicated that there would be Christmas packs of 2, 4 and 8 figures alongside the individual boxes but a box of two has never come to light. Boxes of 4 were always available, firstly red (Fig 9), then an orange pack that was short-lived with a cellophane front, (Fig 10). This was

followed by a box with similar colouring to the individual blue box which evolved around the same time, (Fig 11).

These 4 packs had sets listed on the back, Northern Famous Four, Southern Famous Four and International Famous Four, but these were not adhered to and almost any selection of four could be found depending on availability.

Boxes of 8 were produced (Fig 12) but were short lived and are rare. GMS advertised four figures for 75p (90c),



Figure 5



Figure 6

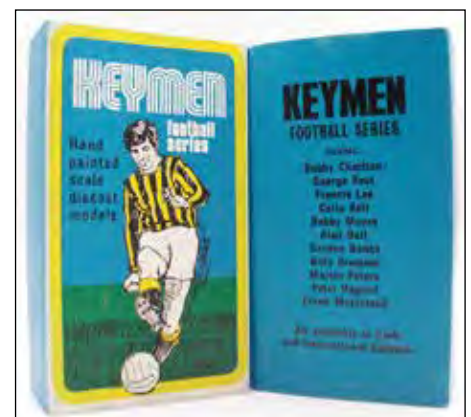


Figure 7

KEYMEN MINIATURES (Continued)



Figure 8

after decimalisation in February 1971, in club or international strips, (Fig 13). Single figures were now 19p (22c).

Model No.1 was George Best, a Manchester United and Northern Ireland International player, (Fig 14). As KEYMEN required, the player is instantly recognisable, the sculptor had worked his magic. George's International shirt with the badge missing proves that painting errors would occasionally happen, (Fig 15).

Model No.2 was Bobby Charlton, also of Manchester United and an England International, accurate even down to his lack of hair, (Fig 16)!

Colin Bell was the third model. A Manchester City and England

International player, he can be found in both strips, as can his team mate, model No.4, Francis Lee, (Figs 17-20).

KEYMEN did produce these two players in their Club Away Team colours of red and black stripes and used them in advertising but these are uncommon, (Fig 21). Manchester City have a pair in their Archive, (Fig 22). Repaints are usually available of these figures.

Alan Ball, number 5, is a bit of a rarity as a KEYMEN player. During the figures production period, Alan transferred to different teams. He started off as an Everton player (Fig 23), he was also an England International, and in December 1971 he became an Arsenal player, (Fig 24). Alan was also the first player in England to play in white boots.



Figure 9



Figure 10

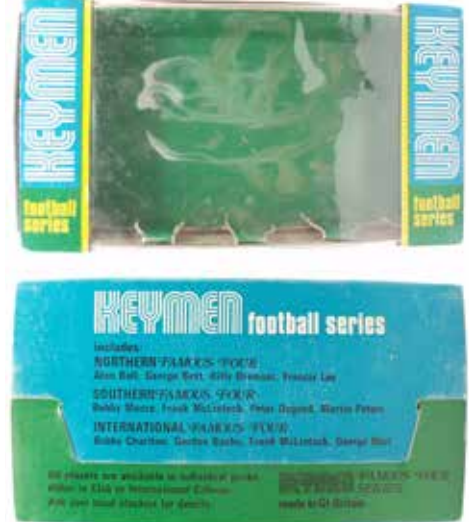


Figure 11



Figure 12



Figure 13

KEYMEN MINIATURES (Continued)



Figure 14



Figure 15

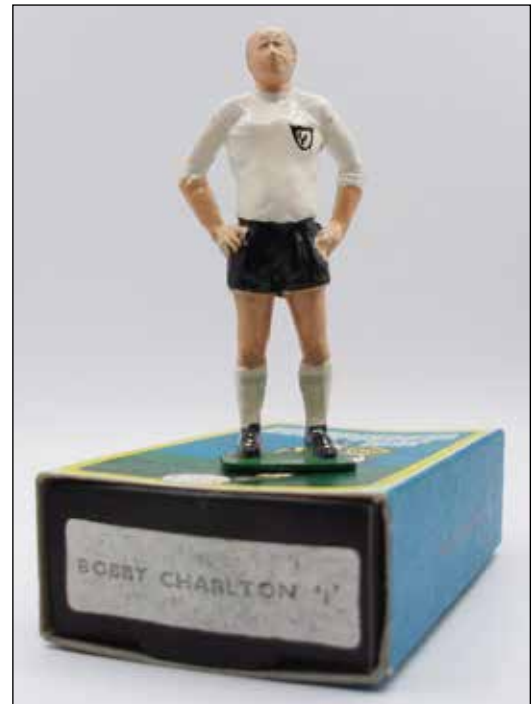


Figure 16



Figure 17



Figure 18



Figure 19



Figure 20

So KEYMEN had him painted with white boots in his Everton kit but black boots in his Arsenal kit. There are a few white booted Arsenal kitted Alan Ball figures out there, but they are rare, (Fig 25).

Bobby Moore, West Ham United and England's captain came next and probably intentionally, as No.6 was his usual shirt number for club and country, (Fig 26). Bobby had captained England to their only ever World Cup win at Wembley, London in 1966 and was

heading for Mexico to be England's captain again in 1970.

8 of the eventual 11 KEYMEN figures were from England's 1970 squad including Model No.7, Gordon Banks, (Fig 27). Goalkeeper Gordon, like Moore, Charlton, Ball and Peters (Model No. 9), had been a World Cup winner in 1966 and was also heading for Mexico. He can be found in his Stoke City FC kit and his international strip. Gordon's first-class career ended when he was blinded in one eye after a

car accident in October 1972.

Later models, probably number 8 onwards, were diecast in Pontefract, West Yorkshire and were fettled in HMP Wakefield. The figures were then "spray painted" and boxed in HMP Kirkham and then distributed from Mr Mitchell's home in Sale, with reports of the figures being driven to London to stockists there. Sadly, HMPs Wakefield and Kirkham have no records from the period.

KEYMEN MINIATURES (Continued)



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26

These later models were only to be found in club colours and nowadays tend to be the harder ones to find, especially in good condition. These later figures are prone to diecast cracking probably due to the materials' quality, possibly after the move to Pontefract.

Model 8 was Billy Bremner, captain of Leeds United (Fig 28) and would only be found in the later "blue" boxes. Although a Scotland International, KEYMEN never had him painted as

an International player, but some collectors, usually using cracked versions, repair and repaint Billy in the historically correct Scotland colours. Model No. 9 was Martin Peters (Fig 29), then playing for Tottenham Hotspur FC, having transferred from West Ham Utd in 1970. Peters, one of the goal scorers in the 1966 World Cup final, was again in the England squad heading for the Mexico finals.

Model No. 10 was Peter Osgood of Chelsea FC, (Fig 30). Peter, a very

difficult figure to find in any condition, was also an England International and was the 8th of the KEYMEN players going to the next World Cup.

The Holy Grail for KEYMEN collectors is the final model produced, Frank McLintock, (Fig 31). Frank was captain of Arsenal FC's League and FA Cup double winning side of 1972 and a Scottish International. Frank is the rarest KEYMEN figure. Like the Osgood model, condition was suffering. The quality of the materials used had been

KEYMEN MINIATURES (Continued)



Figure 27



Figure 28



Figure 29



Figure 30



Figure 31



Figure 32

deteriorating and it appears there was dissention between the company and the casting manufacturers.

For the new 1971-2 football season, Manchester United changed their home kit and KEYMEN had to change with it, giving a new variant for Best and Charlton, (Fig 32).

But by 1972 it would appear that KEYMEN stopped producing figures. The quality was poorer, whether by the Pontefract move or just by using cheaper materials it is unknown.

The later models suffered from cracking, they obviously were not produced in such high numbers and they were never presented in their International colours. *morti_i*, an eBay seller, managed to obtain the remaining stock from Mr Platt's family and has been selling these items for some time (and still has some items available) but did find within this stock, some figures painted in silver and some in a bronze colour.

The figures were superbly sculpted, and very well painted, and probably if

the company had not had a problem with the cracking, it is possible we could have had at least another series. But Mr Mitchell and Mr Platt must have been delighted with the models they produced.

Acknowledgements This article was only possible with help from the following people: Ian Mortimer, David Edwards, Norman Joplin, Pauline Jones Local Studies Advisor Trafford Council, Stephanie Alder of MCFC and the MUFC Museum.

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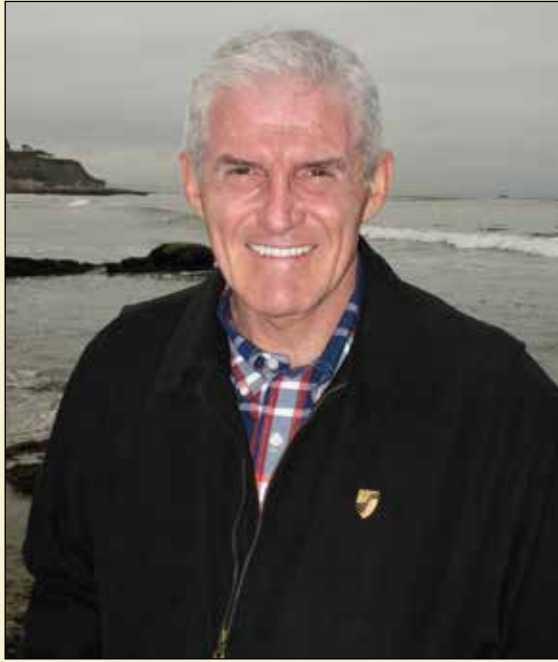


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AUCTION PREVIEW (Continued)



Jack Jones



Individualized Magnetic Presentation Box

Over the last 50 years, Jack developed a prosperous legacy in real estate by buying apartment buildings in overlooked neighborhoods and constantly improving the buildings. He believed in giving residents a home where they could thrive and enjoy a well-maintained property. In 2000, Jack and Cindy married. Their marriage sparked a love of traveling the world, hosting dinner parties, being fitness enthusiasts and collecting beautiful and rare objects. They collected model trains, art, antiques, unusual collectibles, watches, and several vintage cars.

They had a particular attraction to the heraldic knights created by master sculptor Richard Courtenay, widely considered to be the premier maker of these models. Jack was determined to assemble at least one figure of every pose that Courtenay produced. He came very close to this lofty goal that has never been reached by any collector. Sadly, Jack passed away before reaching his goal. He was however, able to state that he had one of the rarest and most desirable of all Courtenay figures -- the Iconic Rocking Horse (Lot 115) which is pictured in Peter Greenhill's book "Heraldic Miniature Knights" and is the cover lot for

this sale. Only two of these figures were ever produced.

Cindy considered trying to complete Jack's mission. She produced beautiful individualized magnetic presentation boxes for the vast majority of the figures. With time, she decided it would be best to pass these figures forward to the next generation of collectors.

Old Toy Soldier Auctions is proud to offer the Jack Jones Historic Collection of Courtenay. This is the finest, most comprehensive collection of heraldic Courtenay knights ever made avail-

able. An astonishing 271 Courtenay figures will be offered in this once in a generation sale. There are figures acquired from most of the field's emeritus collectors like Malcolm Forbes, Lenoir Josey, John Gilliatt and Peter Greenhill. The provenance of the figures is well documented and many are pictured in the numerous books featuring these knights.

Jack and Cindy Jones had a passion to preserve the past. Use this opportunity to preserve your small portion of the past by keeping Courtenay figures the highly collectible figures that they are.



Ray and Jack with his collection

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RECONNAISSANCE

Reconnaissance: From Will Beierwaltes

For those of you who enjoyed reading Norman Joplin's wonderful article on past coronation toys and souvenirs from toy soldier manufacturers, but were disappointed by the lack of any contemporary models celebrating the recent coronation of Charles III, there is good news. There are three such models I have found to date. These include a portrait figure of Charles in his royal navy uniform by King and Country (Hong Kong), produced just before the coronation, done in their typical high quality matt production in 67mm. But wait. There's more. Tradition of London has produced both a portrait of Charles in his royal navy uniform, and also a version of him in full coronation robes with crown and scepter, (King Charles III Coronation Dress, CR-1) produced for them in 54 mm scale by their Swedish subsidiary in a more traditional glossy toy style. Hopefully by the fall Chicagoland show, we will see some additional entries into the world of 2023 coronation souvenir figures.



Tradition of London (Sweden)
Charles III in full
coronation regalia, 2023



King and Country Charles III in his
Royal Navy Uniform, for his 2023
coronation.

Reconnaissance: *Giant Britains Herald Display*

This magnificent display set, in a box measuring almost 3 feet long appeared at a local country auction in June. Containing a full set of the Herald Foot Guards, Life and Horse Guards as well as Gordon Highlanders including a pipe and drum band, this box has a Regiments of All Nations label as used for their weightier Hollowcast cousins, rather than one advertising Herald. An interesting find. Possibly a special commission for a large department store? Get back to us if you know more!



RECONNAISSANCE (Continued)

Courtenay Moulds for sale at SAS Auctions

With the passing of Peter Greenhill, his wife Gilly has decided to pass on some of the Courtenay moulds. The SAS July auction included just a few examples, including some mounted knights, as well as other figures. The 10 lots included some original brass moulds by Richard Courtenay from the 1930s as well as some more modern rubber ones. Until recently, these have been used in the production of Courtenay Greenhill Heraldic knight figures. Metal moulds for the mounted figures weigh between 4-5Kg, the foot figures less. Few of the moulds produce complete figures, most requiring an additional weapon, possibly a head, or a visor for movable visors, etc. This might explain the apparent lack of interest from bidders. The lots generally sold for around £80-120 (\$100-150), which seems cheap given the interest in these figures.



Courtenay original brass mould for Henry V which sold for £80 plus commission



Britains b-size - hot items in Vectis's July sale

A number of Britains smaller scale b-sized figures featured in Vectis most recent sale. These do not turn up that often and this was reflected in some competitive bidding with many of the lots going for well above the presale estimates.



ARTICLE UPDATE; AN AMERICAN-MADE ARMORED TRAIN. THE MARX TRAINS NO 5288 THOR TRAIN.

By Will Beierwaltes and Larry Nahigian

In our previous article for OTS on toys depicting the armored trains of the 1902 Boer War (see reference #1 below), we documented only one commercial American-made armored train; the short-lived production of #203 Armored Motor Car pulling 2 cars by Lionel, produced just prior to World War One. While Louis Marx made an Army supply train using its 6-inch tin lithographed format (see reference #2 below) which included flat-car mounted cannons, tanks and machine guns, and after the war produced more detailed plastic O-gauge military cars, they never produced a real armored train. Louis Marx and Company stopped making toy trains in 1972.

However, a new company not directly connected with Louis Marx, called "Marx Trains" (also referred to as "New Marx") began a commercial run in 1992, based in Wood Dale, Illinois. This was the brain-child of well-established Marx collectors Jim and Debby Flynn, who licensed the Marx name from the trademark owner, Jay Horowitz. They produced 6 inch and 3/16th scale cars with improved lithography and painting that was distinctly different, but completely compatible with the original Marx tin lithograph production. They did produce their own version of the Marx Army Supply Train they called the United States Army Mobil Military Corps train; including a revised version of the Marx Canadian Pacific engine with a new cam motor, a tender and 14 different cars including a number of flats using rather non-descript plastic military vehicles and ordinance. These were unique and not copies of the original Army Supply Train, including some cars that were never produced by Louis Marx, such as a medical car. Then, in the January 2003 "Classic Toy Trains" magazine, an armored loco number 5288 "AEC" was advertised. I am not sure what AEC stands for but possibly the Associated Equipment Company (AEC) which built a series of armored command vehicles during the second world war. It is probably not related to Lionel's

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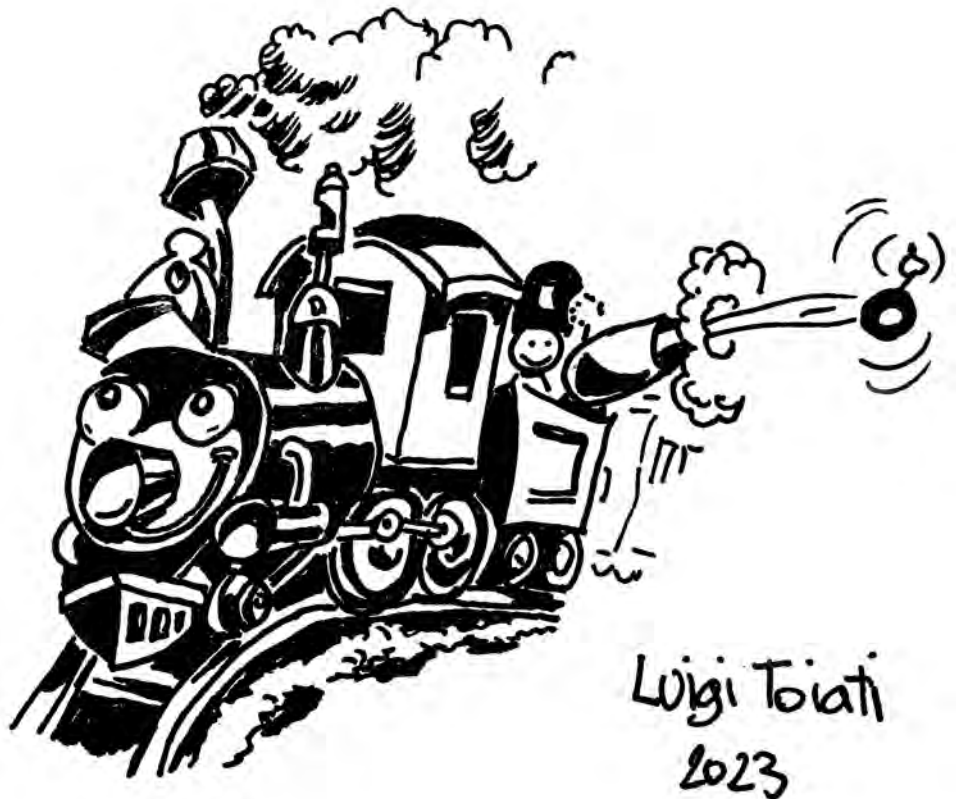


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Fig 1: A black and white advertisement from the magazine *Classic Toy Trains* in the January 2003 issue, page 15, showing the Marx Trains No. 5288 AEC "Thor" armored train.



ARTICLE UPDATE; AN AMERICAN-MADE ARMORED TRAIN. THE MARX TRAINS NO 5288 THOR TRAIN. (Continued)



Fig 2: A photograph of the Marx Trains 5288 AEC "Thor" armored locomotive.



Fig 3: A photograph of the Marx Trains "Thor" armored bay-window caboose.

AEC/Atomic Energy Commission car produced in the post war era.

This AEC armored train, known to collectors as the "Thor Train," was something completely different from the traditional prototype steam locos or diesels, as it was based on the 6-inch tin format, but powered with their new motor, and it had a working headlamp. It was not part of the Mobil Military Corps train. It actually looked like a distant cousin of the old Lionel armored train (see reference #1), and had a tin (not revolving) turret on top with 4 cannons; 2 forward and 2 back. Additional bristling guns were lithographed on the sides. Under the headlamp was a label "AEC" and on the side additional lithography of an American star, "USA" and the number 5288. It was not accompanied by any toy soldiers. It retailed for \$139.95, which was crazy expensive for Marx collectors who were used to paying under \$20 for about

anything in the old Louis Marx line in those days. Then, following its release, a companion 6-inch tin-litho armored "caboose" based on their "bay-window" caboose but in olive drab with a 4-gun top turret came out. To my knowledge, no other Thor cars were produced, but these two pieces could be augmented placing cars from the Mobil Military Corps train between them. I would speculate that this Thor armored train had a very limited production run, for only a year later, in 2004, the Flynn's sold Marx Trains to a new owner, who changed the name to Ameritrains. This company never produced much of anything and quietly went out of business in 2007.

As short as its run was, the Marx Trains armored Thor Train represents a real modern tribute to the old German Boer War trains highlighted in our original article, but with a typically American character which makes them quite

unique. The Thor engine and caboose represent a milestone in American commercial production as only the second (and last) American toy train of its type. For Marx enthusiasts as well as those of us who are fascinated by the Boer war, it is pretty cool.

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More Marx train histories: See David L. Farquhar, "The Silicon Underground," who has extensive on-line articles on the history of Louis Marx trains. Read more at: <https://dfarq.homeip.net/marx-trains-history/#ixzz80CB2oPsF>

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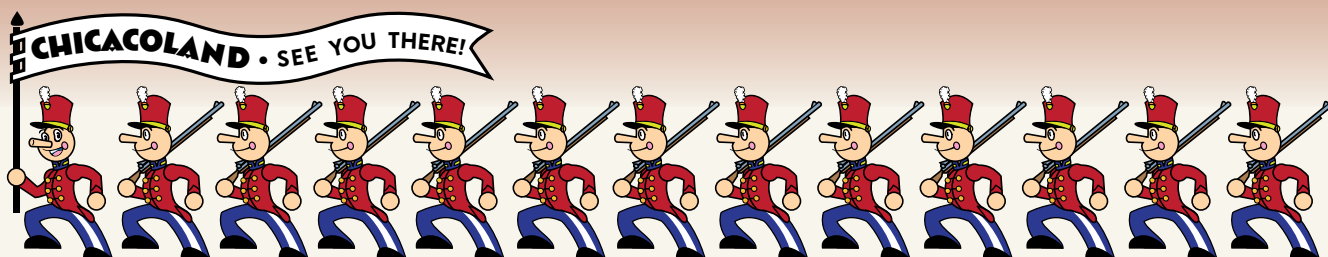
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TOY ARMIES OF THE WORLD 1899

By M Dinorben Griffith

We are pleased to reproduce here an article from Pearson's Magazine, 1898, which provides some fascinating insights into the world of toy soldiers from over 120 years ago. The author describes visits to two contemporary toy soldier factories, the first in London (Britains) and the second in France. The latter is characterised as a "tin army" factory, situated at Montreuil, near Paris, and

owned by a M. Russelet Duprien. According to the author, it was founded in 1823 and at the time employed some 800-1000 hands, so it was a substantial operation. If any readers are able to identify the manufacturer please let us know. The article is illustrated primarily using Britains Hollowcast figures, although other examples look like Noris solids.



The Royal Horse Artillery.

THE TOY ARMIES OF THE WORLD.

By M. DINORBEN GRIFFITH.

Illustrated with Photographs of Lead Soldiers.

ONCE upon a time—and the only time in my life—I acted as war correspondent. I had but little knowledge of soldiers, except what I call tame ones, such as the mounted immovables at the entrance to the Horse Guards, and the spotless great ones on foot, whose chief duty is to escort nurse girls, or the still greater and more gorgeous ones I had seen in hansom cabs, plumed head-gear in hand, on their way to levées or other social functions.

"Review the armies of the world," was my order, magnificently comprehensive and slightly staggering, but—mine "not to make reply," mine "not to reason why," for a war correspondent is expected to do his duty. So, credentials in hand, I started for the field of operations. My courage was somewhat daunted by the unheroic experiences of a bad Channel passage; but a good dinner, and a night's rest, pleasantly broken by dreams, in which I figured as a hero and the recipient of several Victoria Crosses, liberally showered upon me by newspaper and magazine proprietors and a grateful reading public,

restored me to somewhat of my natural dignity.

I duly presented myself to the high official to whom I bore an introduction, and he, properly impressed by my manner, and also by the name of the magazine I represented, assured me that the "armies of the world" would be ready for my inspection within three days.

However much it may detract from the glory of my mission, I must here confess that there was not a particle of danger attached to it. Racial antipathies, long-standing quarrels and jealousies, existent between rival armies, in this case counted for nothing. No sudden attack or horrible massacre could possibly mar this glorious field-day. The armies were tin and lead armies.

It must be remembered that these armies have played an important part in the martial education of nations; they also have often set the fashion as to uniforms and equipments; and, above all, they are examples of what armies ought to be.

For instance, beyond the initial expense of

their formation, they cost their country nothing, and there is thus, no fear of revolt because of arrears of pay. They could honestly be

with new uniforms and accoutrements. My eyes fairly ached with the dazzling colours and the glitter of the weapons. It was certainly a unique experience.



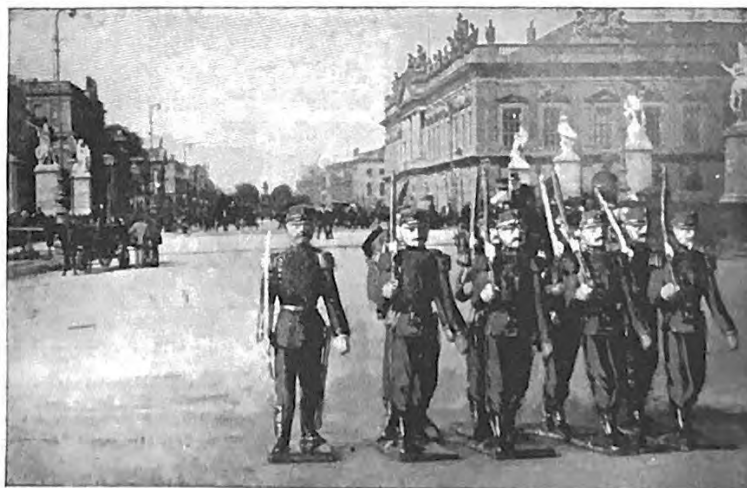
The Horse Guards in Whitehall.

compared to the Tenth Legion, the Spartan Three Hundred, or the Guard that died but never surrendered, in that they would stand still, or lie down, to be crushed by the heel of an enemy, without a thought of retreating.

In the interests of truth, I must, however, confess that they cannot stand fire, and if called upon to face a hot fire at close quarters, I am certain they would run.

The eventful day of the Review dawned, and, on top of a tram, I journeyed to Montreuil, near Paris. Two massive iron gates, strongly guarded, gave admittance into the review ground, where, seated in a chair of State, I watched, with interest, the muster of the vast armies of the world. The whole of the armies were, of course, not present, but there were representatives of every nationality, of every regiment of cavalry and infantry, here before me, all resplendent

half of this century. After the Crimean War, the British public had brought home to them the superiority of the French military system, organisation, and dress, over ours and those of other nations. So, not only were most of the tin soldiers turned out made in France, but were French soldiers. Then, during the Franco-German War of



The French in Berlin.

'70-'71, both French and German—though the latter in very small numbers—were to be seen on the English toy market.

THE TOY ARMIES OF THE WORLD.

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Once the war was decided and over, the German tin and leaden soldiers made their appearance, not by single spies, but in battalions, and, whether by accident or design, the Germans were made always larger, and sometimes double the size, of the French, when both happened to have been "made in Germany." Whether the British child, like the British adult, at last got sick of German vaunting and German arrogance I know not, but certainly the tin and lead armies, in the latter seventies, became more cosmopolitan.

British soldiers were more frequently seen after some of our successful little wars, and, as the nature of these wars became more

French manufacturers has arisen in London, which is likely to entirely destroy their monopoly. A few years ago a well-known mechanical toy manufacturer determined to start a lead soldier factory, for why, he argued, should British soldiers be made in France and Germany, when we can make them at home, and far more correctly.

The factory was started in the north of London, and the soldiers were so beautifully modelled and so accurate in every detail that Britain's lead soldiers are gradually conquering the world, and with their quick-firing guns are driving soldiers manufactured abroad out of the field and also out of the



The Camel Corps.

familiar to the generality of people, the foemen the British had to fight—such as Arabs, Afghans, Zulus, etc.—made their appearance for, I believe, the first time in the history of toy armies.

The French soon reasserted their position on the play-room table, just as they were doing in real life, and as they reconstructed their splendid army, and proved to the world that their military power was not destroyed, but only checked, at Sedan and Gravelotte, so their tin and lead soldiers regained their old popularity, and for some little time completely held the market.

Now, however, a powerful rival to the

market—though, at present, the manufacture of lead soldiers in England has not assumed such large dimensions as that of tin soldiers in France.

However, no self-respecting British child should now be satisfied with under-sized Hussars and sickly-looking Gordon Highlanders made in France, after seeing the British soldiers with their cavalry that will mount and dismount, horse artillery with movable arms and guns that carry all before them; and most attractive of all, dashing landing parties of bluejackets, born and bred on British soil, destined shortly to take the whole continent and America by storm.



A pitched battle.

N.B.—The rugged cliffs in the background are made of brown paper.

The men are nobly built, their uniforms resplendent, and their arms above reproach, and day by day this grand lead army is steadily increasing and improving, and its fame is being noised abroad until rival armies are faint and limp with mortification and envy.

Extraordinary anachronisms have sometimes crept into the tin armies by reason of their being manufactured abroad. I have seen a squadron of British Life Guards mounted on dappled greys, and one of Scots Greys on chestnuts; Highlanders in full uniform *without* gaiters; Coldstreams in pale, sky-blue trousers, and a field battery of Royal Artillery with white-plumed brass helmets. But it is only just to state that these inaccuracies have dwindled almost to a vanishing point within the last few years.

The tin army factory which I visited is situated at Montreuil, near Paris, and was founded in 1823, and keeps between 800 and 1000 hands constantly employed. The proprietor, M. Russet Duprien, with great courtesy, granted me every facility for seeing the various stages of manufacture.

The first stage I witnessed was the casting of musical instruments for the bands of

the tin regiments. Each workman, seated before a pool of molten metal, ladles out a sufficient quantity into a mould, the result being six different musical instruments, fastened together like bananas on a stalk. Each workman, during his day of thirteen hours, turns out fifteen gross of these, the operation being so quickly performed that the eye could hardly follow it.

For stamped soldiers, an artist and expert in martial affairs carves out of metal the model to be reproduced, whether British, French, or Russian. He carves the two sides separately. Then follows the stamping. An enormous roll of tin hangs from a steel windlass, and, by means of an automatic steel knife, is cut into sheets as easily and rapidly as if it were paper. At the next table the sheets of tin are placed over the matrices, and, by means of a rammer, pressed into every cavity. When removed, they are exact facsimiles of the matrices.

In this way hundreds are struck in an hour, perfect in every detail, even the hair on the horses being accurately reproduced. The two halves are then soldered together. The next operation is the trimming or cutting

down of every superfluous bit of metal clinging either to horse or rider, so that the outline of the figure is clear and well defined.

It may be explained at this stage that the lead soldiers of London are made by a very similar process to that employed in the manufacture of tin soldiers, except that the metal is run into moulds instead of being stamped into shape, and it will therefore be unnecessary for me to describe the two processes separately.

Every tin soldier passes through thirty hands, and when all the parts are soldered together, the only remaining operation is to give them the necessary colouring.

This is different from the process applied to the guns, gun carriages, ambulance stretchers, etc.

Articles of this kind to be coloured are thrown into revolving troughs, filled with coloured varnish mixed with alcohol. They are then withdrawn, and replaced in another rapidly revolving trough, and fired; and thus the objects are finally coloured and dried. This process, as before said, pertains more to the furniture of war than to the soldiers themselves.

For soldiers, the colours are pounded and mixed by steam in mortars, in which two brakes turn, united by a strap.

The painting is usually done by women, and consists of two processes: In the first, the groundwork and the general tone is given, after which the figures are baked, and then pass into the hands of the more accomplished artists, who undertake the decorating.

A soldier's first suit includes the ground tints—trousers, helmet, face, and kepi—before he passes into the hands of the decorator, who finds that his shoes require blackening, as also do the eyebrows and hair—which are

always black—blondes, apparently, being unknown in the tin armies. Lips and nostrils need reddening, and the collar buttons and waist belt must be indicated, the kepi re-decorated, and the sword and gun painted.

Another important department was the casting of weapons. Here I saw a ten-branched chandelier, as I thought, but which was in reality a bunch of ten rifles cast together, each of which would presently be detached and soldered on to the hands of the soldiers.

The enamelled soldiers—a recent invention—are cut, by means of a knife, from sheets of metal, and afterwards have to pass through three painting rooms, in which two hundred women are employed, before they are fitted to enter the packing-room, where they are finally deposited, according to nationality and rank, in wooden boxes, which are carefully labelled.

All tools and machinery are manufactured on the premises. Here I saw two special moulds for the miniature dummy gun and for the gun made to fire. No fewer than fifteen separate moulds are required for the plumes, etc. of the various headgear of British cavalry.

Leaving this magnificent factory, I visited the modest rooms of the artisans who make common soldiers out of old sardine and preserve tins. Into a sort of witch's cauldron are flung these old boxes (smelling of oil and grease). When sufficiently heated they become unsoldered, and, when cool, are hammered, straightened, flattened, piled up, and sorted to their primitive state, and are then converted into common tin soldiers, similar to those sold by toy hawkers in the London streets.



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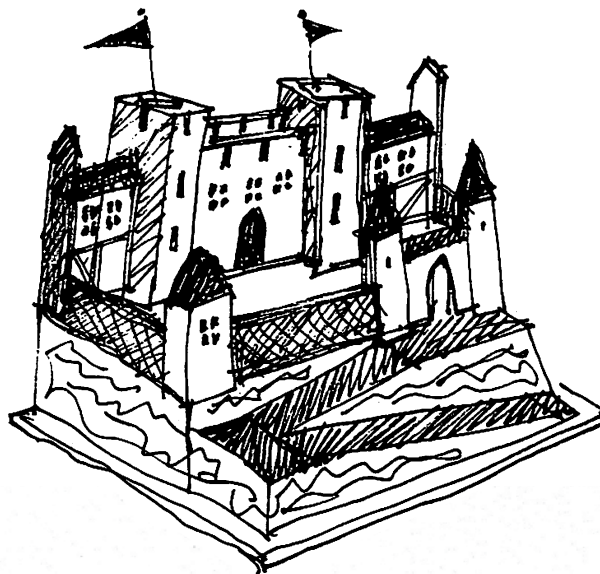


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THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE

By Robin Forsey

By the mid 1850s, particularly among the northern urban middle classes, attitudes toward children were changing. Families were getting smaller and parents began to celebrate their offsprings' birthdays and at Christmas time shower them with gifts. As a consequence the more wealthy middle and upper classes began to be looked upon as consumers by the toy trade and inevitably the toy manufacturers endeavored to cater for this more affluent minority rather than the majority.¹ Apparently even some inventors who had once specialized in industrial developments began channeling their thoughts towards playthings. Men such as Enoch Rice Morrison had by 1866 amassed a small fortune due to his "Automatic Toy" innovation.²

During the 1850s, one of the growth areas in United States toy production was in dolls. Nevertheless, many American manufactured figures were still made with component parts imported from Europe. Although such objects as doll heads, shoul-

der-heads and limbs were produced in America, many of china, bisque, unglazed porcelain, and papier-mache (composition), were still shipped in, chiefly from France and the Germanic states. Thousands of china heads of inferior quality were also imported. Besides being purchased by commercial toy manufacturers and fitted to doll bodies in workshops, doll parts were also readily available to buy from "fancy goods" stores, thus numerous dolls were also made at home.³ Although many dolls during the Antebellum period took the form of the "fairer sex" and were generally accepted as girls' playthings, once hostilities had broken out in 1861 between the North and South, a male type of figurine also became popular, particularly with boys, it was the soldier doll. Arguably they were the Civil War equivalents of the "action figures" of later years. In fact, out of all the playthings that were produced during the Civil War probably the most novel took the form of a soldier doll. It was called "THE PATENT AUTOPERIPATETIKOS, OR WALKING

ZOUAVE" - Illus. 1, and together with its female counterpart, "THE PATENT AUTOPERIPATETIKOS, OR WALKING DOLL" - Illus. 2, undoubtedly these playthings became widely popular among the more wealthy elements of society.

The actual name "Autoperipatetikos" was derived from two Greek words, "auto" (self-propelled or self-driven) and "peripatetikos" (walking). The mechanism which drove these automatons was designed by Enoch Rice Morrison, who had been born on April 12, 1812, in Pleasant, a township in Warren County, Pennsylvania. In 1840 he married Mary A. Guthrie who was also from Pleasant and they were to have two sons.⁴ Enoch was an inventor and it seems that he first came to the attention of the press on September 18, 1849, when he received a patent for the "Improvement in machinery for riving and dressing Shingles." By May 1855, his machine was being made in Rochester and Elmira in New York State.⁵ Nevertheless, his most profitable innovation



Illus 1. Autoperipatetikos Zouave. Note that the box, which measured eleven and a quarter inches long, four and a half inches wide, and two and three quarter inches deep, bears the name of Martin & Runyon. In fact, surviving examples tend to indicate that this firm's name was the only one to appear on the Zouave boxes and if correct possibly implies that Martin & Runyon may have been the sole manufacturer and distributor of these walking soldier dolls. By Courtesy of Morphy Auctions.



Illus 2. Autoperipatetikos Doll. It seems that the color of their dresses and trimmings could vary. Note that the box bears the name of G. A. Schwarz. Located in Philadelphia, this person was an importer, wholesaler and retail dealer of imported fancy goods and toys. No evidence has been found indicating that he was involved in manufacturing. Evidently he was a distributor and seller of these walking playthings. By Courtesy of Maria Mckee.

THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE (Continued)

was probably his walking doll mechanism, a device which he had devised while “watching night and day by the bedside of a maniac wife...”⁶ Apparently the first patent he took out relating to a walking mechanism was No. 33,019 on August 6, 1861. He called it the “Locomotive Apparatus” and although intended for dolls and playthings, evidently Morrison also envisaged that it could be used for other things - Illus. 3.⁷ However, his “Automatic Toy” invention, which he received patent No. 35886 on July 15, 1862, was probably his most novel. It had two feet and gave the appearance of walking like a human - Illus. 4 and 5. Apparently the original patent only covered the United States and Britain, but on December 20, 1862, it was extended to cover the rest of Europe. Although patented in July, no doubt it took a while to get production underway, because the first press advertisements for the female doll did not appear until around December 1862. However, it seems that

no similar promotional material was published for the Zouave. We can but assume that it was introduced slightly later, possibly during 1863. Maybe it was developed and produced as an after thought following the highly successful launch of the doll. If surviving examples can be taken as evidence, undoubtedly the Zouaves were made in far fewer numbers. Surviving specimens are quite rare. However, because the construction of the doll and Zouave was near identical, it is necessary to briefly delve into the structure of the female version.

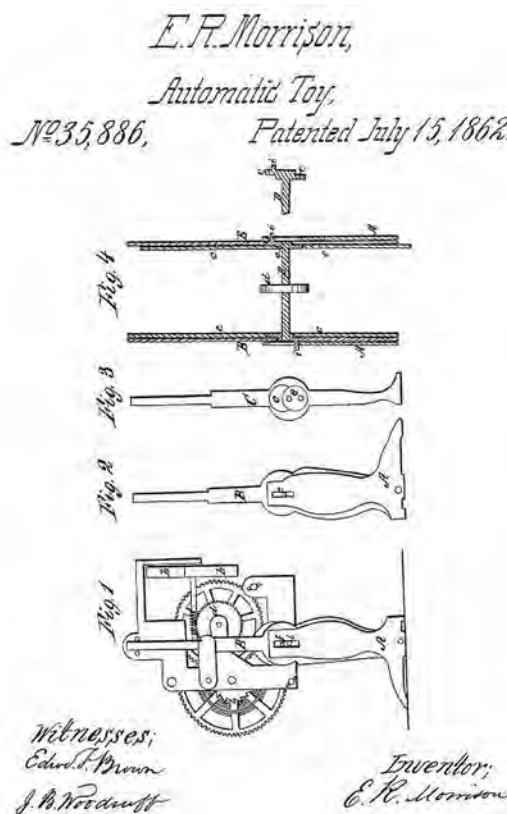
Extant dolls tend to indicate that they could vary in appearance and construction. Apparently their height differed from around ten through to about eleven inches. Heads and shoulder-heads, which bore painted facial features and molded hair, were often ceramic, but some of papier-mache (composition) were also evident. Arms and hands were of kid leather. Dresses varied in color and

trimmings and under the full skirt was a card cone - Illus. 6, which housed the brass clockwork mechanism. The cone was attached to a wooden base from which the brass legs protruded. Pasted to the base was a paper covering giving the patent details - Illus. 7. Depending on the retailer, it seemed that the dolls ranged in price from two to three dollars. No doubt the cost of the Zouave corresponded.

Apart from a more slender card cone the make-up of the Zouave was similar and his extremely full red trousers, which in the case of the toy took the form of a skirt with no divide, was an ideal covering for the clockwork mechanism - Illus. 8, 9. Like the doll, apparently his height could slightly vary, but it seems that most measured roughly about eleven inches. His head was of papier-mache (composition) with painted features - Illus. 10, 11, that included a mustache and goatee style beard, which undoubtedly gave this figure a distinctly



Illus. 3. Enoch Rice Morrison's "Locomotive Apparatus," which he patented on August 6, 1861.



Illus. 4. Plan of Morrison's walking mechanism. Patented on July 15, 1862, this was the device used for the Autoperipatetikos dolls and Zouaves.



Illus. 5. The Autoperipatetikos mechanism attached to a doll's wooden base. By Courtesy of C. T. Auctioneers and Valuers Ltd.

THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE (Continued)



Illus. 6. Remnants of an Autoperipatetikos doll clearly showing the card cone. That of the Zouave's was somewhat narrower. While many dolls came with a shoulder-head, the above figure seems to have been fitted with just a head to its kid leather body.



Illus. 7. Paper covering of the wooden base giving the patent details. By Courtesy of Special Auction Services.



Illus. 8. Frontal view of the Autoperipatetikos Zouave. This figure's tunic is edged with gilt cords, black and interwoven black and gilt cords have also been noted. By Courtesy of Bertoia Auctions.



Illus. 9. Rear view of the Autoperipatetikos Zouave. By Courtesy of Bertoia Auctions.



Illus. 10. The Zouave's painted facial features. By Courtesy of Bertoia Auctions.



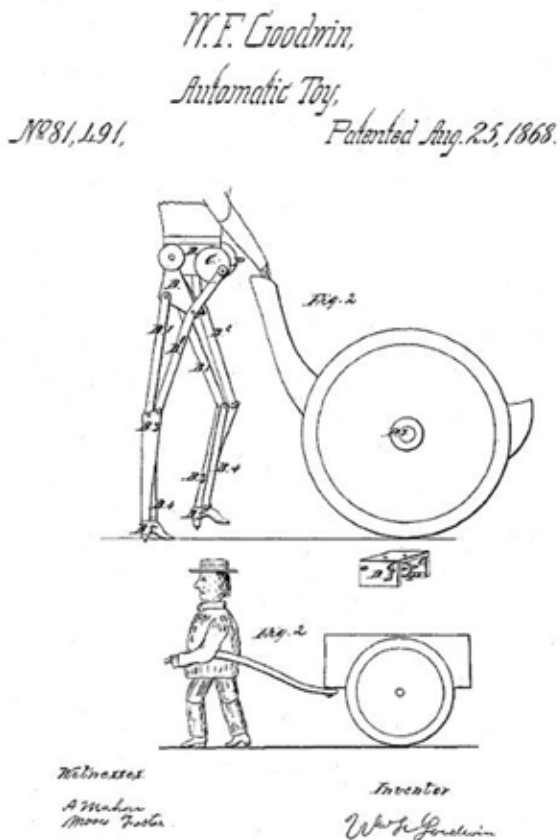
Illus. 11. The Zouave's painted molded hair. By Courtesy of Bertoia Auctions.

French Zouave looking appearance. Indeed, his head was probably made in France. His arms and hands were of kid leather. His uniform consisted of a red cloth fez with gilt tassel, dark blue Zouave tunic that could be edged with black, gilt, or interwoven black and gilt cords, white shirt, full red trousers and a dark blue waist sash. Undoubtedly this was the type of Autoperipatetikos Zouave, which was made during the Civil War years. Nevertheless, it is possible that a few may have been turned out at a much later date, but evidently these were of a completely different style - Illus. 13.

As for the manufacturer of the dolls, it is feasible that more than one company was involved in the process. In fact, even those workers who were employed in the toy's production would not have made all of the required component parts. Undoubtedly numerous pieces, such as the heads, shoulder-heads, and probably also the kid leather arms, would have been purchased from outside sources.

Regarding the key wound mechanisms which powered these toys, it is most likely that they were turned out in Bristol, Connecticut, a town noted for clock manufacturing and similar intricate movements. In fact, in January 1869, it was reported that the Bristol clock-makers were "busy making movements for a walking doll, a New York firm employing five hundred girls in making the dolls to which they are to be attached." However, whether these "movements" would have been of the Morrison pattern is debatable. By this date the Bristol clock-makers were possibly working on a new type of walking automaton, that patented by William Farr Goodwin on August 25, 1868 - Illus. 12. Regarding the "New York firm" that was "employing five hundred girls in making the dolls", if the Bristol clock-makers were working on the Goodwin patent, then the outfit "employing five hundred girls" might have been the Goodwin Automaton Toy Company, which was located at the Quintard Iron Works Buildings on the corner of Eleventh Street and Avenue D.⁸

THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE (Continued)



Illus. 12. Plan of the Goodwin walking mechanism. William Farr Goodwin was an avid inventor and two of his early innovations were for playthings. On January 22, 1867, he had patented a mechanical toy horse and on August 25, 1868, a clockwork device that enabled a walking figure to push a wheeled chair or cart. However, unlike Morrison's design, the windup motor which powered Goodwin's walking toy was housed in the vehicle.



Illus. 13. An Autoperipatetikos Zouave in what appears to be a post Civil War uniform. By Courtesy of Theriault's the Dollmasters.

Regarding the company, or companies, which carried out the assembly work of the toys that were fitted with the Morrison mechanism, little seems to be known and the only real source of intelligence comes from the few remaining doll and Zouave boxes. Nevertheless, even some of these can be misleading because evidently some gave the name and address of the retailer or distributor rather than that of the manufacturer. A prime example is the box shown in Illus. 2, which bears the name of "G. A. SCHWARZ." Operating from 1006 Chestnut Street in Philadelphia, advertisements indicate that this person was an importer, wholesaler and retailer of "German, French and English Fancy Goods and Toys."⁹ Nothing has been found suggesting that he was involved in manufacturing.

Yet another three names which crop-up on extant boxes are those of Daniel S. Cohen, Joseph Lyon & Company, and Martin & Runyon. Daniel S. Cohen had previously operated elsewhere in New York City, but around 1857 he moved into offices at 303 Broadway. Once on Broadway and over the following years he must have changed premises on several occasions, because at different times he was listed as functioning from 493, 351, 302, and 599. Throughout the era he was variously described as an "importer," "merchant," a dealer in "trimmings," "fancy goods," and "millinery goods." No information has been found indicating that he was ever directly involved in production work.¹⁰ As for Joseph Lyon & Company, it has been said that this firm too was situated in New York City.¹¹ However, the only record found of an outfit operating under this name in New York was in 1855, and evidently it was a money lending concern situated at 15 William Street.¹² Albeit there was a business called Joseph Lyon & Company that was engaged with the walking

doll phenomenon, a surviving box gives its address as Boston, Massachusetts. No doubt, this was the Joseph Lyon, which in 1863 changed its name to Joseph Lyon & Company. Over the years the firm had moved premises in Boston on several occasions and by 1863 it was operating from 19 Winter Street, but evidently around 1866 it moved yet again, this time to 21 Winter Street. By 1871 the business was no longer being mentioned in Boston directories. Throughout the company's entire existence it was constantly listed as an "umbrella maker." Although there is nothing to suggest that it was involved with the toy trade apart from its name appearing on Autoperipatetikos doll boxes, being a manufacturer it most certainly would have had the skilled workforce capable of assembling playthings.¹³ Regarding Martin & Runyon, unlike its contemporaries there is evidence directly linking it to doll production. In fact, surviving examples tend to indicate that this company's name was the only one to ever appear on the Zouave boxes. If correct, this possibly implies that Martin & Runyon may have been the instigator and sole distributor/manufacturer of the Zouaves.

New York City directories suggest that Martin & Runyon was probably formed about 1860. The company operated from 299 Broadway, but for a while around 1865-1866 it was also recorded as having premises at 121 Liberty Street. Although getting involved with the toy trade, it seems that their main line of business was within the garment industry because throughout their entire existence they were variously described as manufacturers of "mantillas," "cloaks," and "cloak & mantillas trimmings." In fact, the city directories never referred to them as toy makers.¹⁴ In effect, Martin & Runyon must have been running two entirely different con-

THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE (*Continued*)

cerns simultaneously. Undoubtedly due to the extra workload the firm must have rapidly expanded. For instance, in September 1862, they were advertising for "FIFTY GOOD CLOAK HANDS;" but during September 1865, they were asking for "500 GOOD CLOAK MAKERS" and machine operators.¹⁵ Besides clothing and playthings, it is possible that Martin & Runyon also had an interest in a photographic business, which seems to have been situated at 299 Broadway because in November 1862, they were endeavoring to recruit "TWENTY-FIVE persons, who understand the coloring of photographs, &c." During the 1870s a photographer called Peter I. Blauvelt did begin operating in the building, but whether there was a connection is not known.¹⁶ As for Martin & Runyon's foray into toys, in 1863 at the "Thirty-fifth Annual Fair of the American Institute" they received a bronze medal for their "novel and ingenious" walking dolls.¹⁷

Although Martin & Runyon had offices at 299 Broadway, it is difficult to say just how much assembly work would have taken place at this address. Indeed, a business turning out clothing whilst also producing a highly successful line of toys must have required many employees and sizable premises. Also, there were other firms operating from 299 Broadway, including a "COMMERCIAL AGENCY." Thus they did not have the entire building to themselves. Of course, it is most likely that Martin & Runyon would have used women and girl homeworkers and it is also feasible that some manufacturing was put out to other companies. Indeed, the use of homeworkers and other firms might explain the diversity which existed between some of the female dolls. Nevertheless, evidently some tasks were undertaken at 299 Broadway because in May 1863 a case of toy movements marked "M. & K." were "TAKEN BY MISTAKE - OR STOLEN FROM THE SIDE - walk of 299 Broadway." Martin & Runyon were offering a "suitable reward" for their return.¹⁸

It has often been said that between the years 1862 and 1867, Martin & Runyon also had offices in London, England, reflecting on their desire to market the toys internationally. However, whether they functioned from the same address throughout the entire period has not been determined, but what we do know is that in 1864 and 1865 they were situated at 7A Ironmonger-lane, Cheapside, London, E.C. In fact, the 1865 London Post Office Directory even listed them as being the "patentees of the autoperipatetikos." Indeed, the notion of Martin & Runyon being the "patentees" of the dolls was even perpetuated in Britain as far afield as Kingston upon Hull in Yorkshire. As for the person who was overseeing the British side of the business, it might have been William Martin of 7 Charles street, Islington Green, London. Undoubtedly during the era John Martin of 299 Broadway was in contact with him. For those who could afford them, most certainly the Autoperipatetikos toys were readily available across Britain and Ireland. Indeed, besides being sold by other retailers, in 1864 a firm called Arnold's Toy Warehouse of 38 William Street, London Bridge, was offering to dispatch them "to any part of the Kingdom free on receipt of 15s, in postage stamps."¹⁹ Apparently the dolls also found their way on to Continental Europe, but whether any Zouaves crossed the Atlantic has not been determined. No doubt they would have been popular in France. While on the subject of France, it has been said that some dolls were also made in the image of Empress Eugenie and Napoleon III, the Emperor of France.²⁰ However, like the Zouaves, surviving examples must be very rare. Indeed, to date the writer has not seen any examples of such Autoperipatetikos character figures.

Probably the years 1862 to 1867 were not only the heyday for Martin & Runyon, but also for Enoch Rice Morrison's patent walking mechanism. By the late 1860s and to a certain degree the Autoperipatetikos playthings may have been somewhat overshadowed

by several other American made automatons that were becoming available, such as those fitted with the Goodwin movement. In fact, even some press articles of the immediate post Civil War years began to refer to the Autoperipatetikos dolls in a past context with one remarking in late 1866 that they were "so numerous in the toyshops a few Christmases ago..." In a similar vein yet another newspaper said in 1867 that the doll "was so fashionable a few years ago..."²¹ Nevertheless, despite all the new automaton toys that were beginning to appear on the market, there is nothing to suggest that any other firm during the 1860s was making a mechanically operated soldier doll similar to the Zouave as turned out by Martin & Runyon.

As for Martin & Runyon, the last time they were listed as being at 299 Broadway, or anywhere else in New York City, was around 1867. What happened to them following their apparent demise has not been determined. It should be noted that from about 1870 onward a firm called Martin & Runyon (operated by an Augustus F. R. Martin and Enos Runyon) began functioning at 49 Wall Street, but they were bankers and there does not seem to have been any connection between the two. As for the premises vacated by Martin & Runyon at 299 Broadway, it is possible that a person called Thomas Howitt may have taken over their business, because by the fall of 1867 a man of this name was manufacturing and selling cloaks "up stairs" in the building. It is also likely that within a couple of years this "up stairs" property changed hands yet again. The new tenant was an A. N. Luchs who, in August 1869, was endeavoring to recruit machine operators and those experienced in lace work.²²

Although no records have been discovered suggesting that Martin & Runyon continued to trade after 1867, towards the end of the decade stores were still continuing to advertise "Mechanical Walking Dolls," but whether

THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE (Continued)

they were all of the Morrison patent is debatable. In fact, taking all evidence into consideration it seems that the majority of the Autoperipatetikos toys were probably made and sold from late 1862 through to around 1866-1867. Just how many were turned out after this date and by which company has not been determined, but a number of surviving dolls do give the impression of being made during a later period due to deviations in component parts and construction. However, while it is possible to think of a number of reasons why these differences occurred, one possibility is that some came about merely by giving an aging doll a new lease of life by means of homemade repairs, etc. After all they were toys and due to the rough-and-tumble of play, such items as clothing, kid leather arms and card cones would have eventually disintegrated. This would explain why some figures have been noted with more colorful costumes, better quality shoulder-heads, and the use of lower porcelain arms and oilcloth cones. Undoubtedly the Zouave shown in Illus. 13 gives the impression of being made at a later date. Unlike the majority of those assembled during the 1860s, apparently this figure measures roughly ten inches high and his facial features and uniform are distinctly different from those that were produced during the Civil War era. In an effort to discover more about this toy it is necessary to briefly delve into the history of the Zouave movement in America through to more modern times.

Although the Zouave craze was at its peak during the War Between the States, the movement did not fall out of favor following the defeat of the Confederate forces. In fact, even after the Franco-Prussian War of 1870-1871, following which German military attire became fashionable, Zouave units still remained popular. However, unlike those of yore, these later day organizations were usually no longer part of the military establishment. They took the form of independent drill units. Benevolent

societies and political parties also formed some Zouave marching outfits, particularly during presidential election years. One of the last and best documented Zouave drill teams came from Jackson, Michigan, which perserved until the 1970s.²³

With the Zouave fad having such a lengthy time-span in America, leads to the question when was the figure shown in Illus. 13 made and what unit was it intended to represent? Apparently his forage cap does not resemble any of the Civil War patterns. In fact, it is somewhat reminiscent of the types that were donned during the latter half of the nineteenth and early twentieth century.²⁴ As for the remainder of his uniform, it is difficult to say what outfit it was intended to represent, because very little is known about the garb that was worn by the latter day quasi-military Zouave teams. To hazard a guess, this toy was possibly put together during the latter years of the nineteenth century. However, whether it was produced commercially or by some individual utilizing an erstwhile Morrison walking mechanism is difficult to say, but to date the writer has not seen another example. Maybe it is unique.

As for Enoch Rice Morrison, whether he sold his patent to Martin & Runyon or scooped his rewards through royalties is not clear, but by the mid 1860s he had made seventy five thousand dollars from his walking doll invention, but sadly his wife died just at the moment of his success. Nevertheless, this did not spell the end of his creativeness. During the immediate post Civil War years he was one of those individuals who got involved in the development of life sized "steam men"²⁵, something which has been briefly touched upon in a past issue of the Journal.²⁶ The nucleus for Morrison's "steam man" was a larger version of his walking doll mechanism and it was powered by a Behren rotary steam engine. This was found to be better suited than any reciprocating engine due to it producing less vibration, and was consequently less liable to disturb the equilibrium of the "steam man" when walking. In April 1870 this "INGENIOUS MECHANICAL INVENTION" could be seen at "No. 551 Broadway, opposite Tiffany's."²⁷ In 1889 at the age of seventy-seven Morrison died at Kinzua, Warren County, Pennsylvania. He was buried at Bradford, McKean County.



THE AUTOPERIPATETIKOS, OR WALKING ZOUAVE (Continued)

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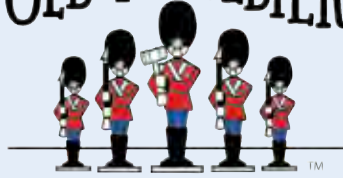
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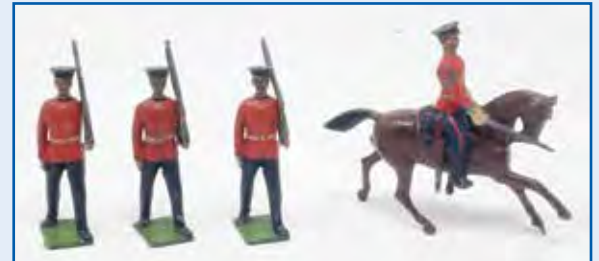
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ENGLISH ROYAL STATE COACHES MADE IN GERMANY

By Markus Grein and Martin Schabenstiel

The “Gold State Coach” (English State Coach, often called the Coronation Coach) was commissioned in 1760. It has been used at every coronation since that of William IV in 1831. The oldest model of the coach was made by Söhlke in Berlin with 40 mm flat figures (circa 1845), (with a limited new reproduction edition produced in 1997 by Heinrichsen). This was a 3D sculptural model (soldered from flat parts), with passengers Queen Victoria and Prince Albert depicted on their journey to the opening of Parliament.

Drawing the coach are eight cream-coloured Hanoverian stallions, with a “Postillion” on the left front horse. The horses are accompanied by eight “walking grooms” (wearing top hats) as well as 4 “Beefeaters” and 4 footmen. Note the seat on the front for the single driver.

Noris in Nürnberg also made a very nice model of a state coach, but not the golden state coach. This was in their 65 mm size range. This version is only drawn by six rather than 8 horses. Possibly two have gone AWOL ?

Three ostrich feathers, as here attached to each of the four corners of the roof, are known to mark the coat of arms of the Prince of Wales.

King Edward VII and George V (then Prince of Wales) are in the coach as well as a female figure (probably Queen Alexandra).

Heyde also made a nice model of the State Landau with Queen Victoria, celebrating her Diamond Jubilee, in London, 1897.

The “Semi State Landau” drawn by eight Hanoverian stallions certainly refers to Queen Victoria’s Diamond Jubilee on 22 June 1897. As early as 1887, the Queen refused to use the gold State Coach for the procession to the church of Westminster Abbey, the inconvenience of which was legendary. One of the reasons was that she could not wear the widow’s clothes she had worn on every occasion since



Picture 1: The Gold state coach with Queen Victoria and Prince Albert, made by Heinrichsen using Söhlke moulds (Collection of Martin Schabenstiel)



Picture 2: Original box “Opening of Parliament” by Söhlke (Collection of Alfred R. Sulzer)



Pictures 3-4: State Coach by Noris (collection of Gisbert Freber)



ENGLISH ROYAL STATE COACHES MADE IN GERMANY

(Continued)



Pictures 5-6: Detail of State Coach by Noris (collection of Gisbert Freber)

the death of Prince Albert rather than formal state dress. The Queen also did not want to sit in the State Coach, as in this case a coach driver's seat would have blocked her view and she herself would also have been more difficult for the people to see. In the end, the Crown Equerry Colonel George Ashley Maude, who was in the greatest embarrassment as head of the Royal Mews, decided on a compromise: contrary to previous practice, a Landau was fitted with gold ornaments and harnessed to stallions from Hanover in full gala adornment, as was otherwise only to be done with the State Coach. This was first done in 1887, when the Queen was driven by only six horses in the procession to Westminster Abbey.

In 1897 the game was repeated. This time the service was to be held at St Paul's Cathedral in the heart of the City, presumably to show that it was a national celebration and not just a royal one. One problem was that the monarch, now 78, was virtually confined to a wheelchair by a severe rheumatic condition. The steps of St Paul's therefore presented an insurmountable obstacle. The use of a Landau now made it possible for the Queen to attend a service celebrated outside the Cathedral. In contrast to 1887, however, the carriage was now harnessed with eight Hanoverian stallions. Heyde's depiction (with 8 horses) can therefore only refer to the Queen's Diamond Jubilee celebrated on 22 June 1897.

Heyde has captured the basic character of this solution very well, nevertheless a few comments are appropriate. The Landau actually used was four-seater. The Queen sat facing the direction of travel, wearing black clothing, the gloom only being softened by some light grey appliques. Seated opposite her, with their backs to the horses, were the Queen's daughter-in-law, Princess Alexandra of Wales on the right, and on the left the Queen's third eldest daughter, Princess Helena, wife of Prince Christian of Schleswig-Holstein. The example shown here has just one passenger accompanying the Queen, facing forward.

The seat at the very back was occupied by two servants in Scottish costume, in keeping with the Queen's



Pictures 7-9: The Heyde State Landau with Queen Victoria

ENGLISH ROYAL STATE COACHES MADE IN GERMANY

(Continued)

preference. While Heyde apparently uses here two Scottish soldiers in red kilts and with Glengarrys on their heads, the servants in reality wore black jackets in Scottish cut ("kilt jackets"), kilts with the pattern of the Royal Stewart tartan and apparently no headgear. The servant seated on the right was designated to operate the brake, which was operated by means of a hand crank.



Picture 11: The State Coach in base of original box on red velvet base (post WW I)



Picture 10: Contemporary image of the actual State Landau used for the Diamond Jubilee of Queen Victoria 1897



Picture 12: The box lid with label

Heyde also made the best-known version of the gold State Coach by German makers. It was originally developed for the coronation of Edward VII in 1902. It depicts the coach after the removal of the coachman's box seat. It is drawn by four pairs of horses with 4 postillions.



Picture 13: King George V and Queen Mary in the coach



Picture 14: Edward VII (or George V) with their wives (Alexandra or Mary,) in coronation robes

ENGLISH ROYAL STATE COACHES MADE IN GERMANY (Continued)



Picture 15: Advert Deutsche Spielwaren-Zeitung Export Nr. 1, 1937



Picture 16: The Coronation coach 1937 Collection William Beierwaltes



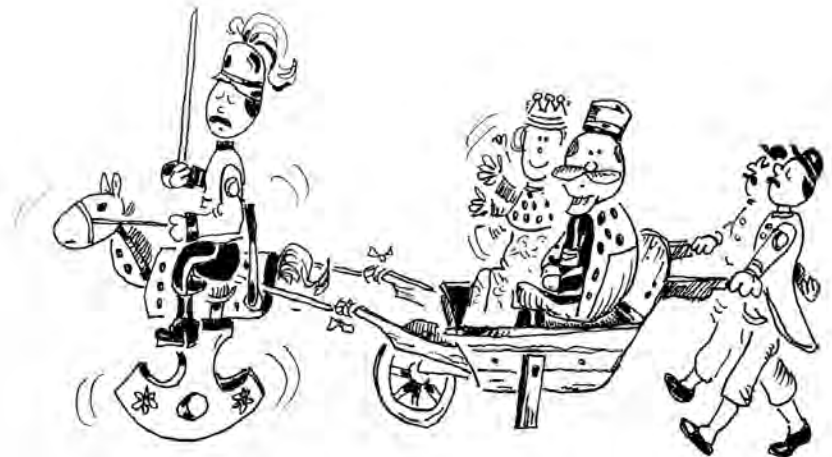
Picture 17: King George VI and Queen Elizabeth
on original packing card

There are 2 well known versions. The first is drawn by 8 cream Hanoverian stallions, for the coronation of Edward VII, containing the King and his wife Queen Alexandra wearing coronation robes.

After the First World War, for the coronation of George V, the coach was drawn by black horses, as the cream Hanoverian stallions were

no longer available. This version contains the King and his wife Queen Mary.

For the later coronation of George VI the Coach was again drawn by white horses (now the famous "Windsor greys"), with George VI and Queen Elizabeth in coronation robes. Heyde launched a revised model to depict this change.



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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 Hausser. 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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THE GURKHAS: BRITAINS' TRIBUTE TO THIS FAMOUS REGIMENT

By Bill Anderson

Introduction

After a one month stay in Nepal as a guest of a high-ranking officer in the Nepalese Armed Police Force (a para-military force tasked with counter insurgency operations), I was prompted to research the Gurkha Regiments, both as soldiers in the real sense of the word, and as toy soldiers as represented by Britains.

With their set number 197 first appearing in 1917, Britains had an incredible run of more than 100 years with what was basically the same figure casting. The last hollowcast figure appeared in 1959. It was followed in the mid-1990s with what was essentially the same figure as in set 197, but in solid form.



Regimental Historical Background – 19th century beginnings

At the start of the 19th century, the British Army (strictly speaking then that of the East India Company) fought two long and bloody campaigns to contain southward encroachment from the armies of the Kingdom of Nepal. A peace treaty was signed in 1815. Under the terms of the treaty, a large number of Gurkhas were permitted to volunteer for service in the East India Company Army. From these volunteers were formed the first Regiments of the Brigade of Gurkhas.

In more than ten decades of service in the Indian Army, these sturdy men from Nepal earned themselves the

reputation of being extraordinary infantrymen, tough, brave and cheerful. Although they were technically mercenaries, they were devoted to their British officers. Gurkhas specialized in singlehanded attacks in close combat using the Kukri. Tradition dictated that a Gurkha never unsheathed his Kukri without drawing blood - even if it meant that he had to spill some of his own by nicking his finger before returning the blade to the scabbard. British Officers in the Indian Army considered their Gurkha units to be amongst the best.



An early illustrated group of Gurkhas described as the "sons of India- who have rendered splendid service to the Empire" prior to the formal establishment of the Brigade

Indian Mutiny 1857-1858

Some regiments of the Bengal Army mutinied against the British, but all Gurkha units remained loyal, the 1st, 2nd, and 3rd Regiments being prominent in putting the insurrection down.

Up to 1900 and throughout the next 50 years there was much active service mainly on the Northwestern Frontier, but also in Burma, Afganistan, Tibet and China (the Boxer Rebellion of 1900).

The 20th Century, World Wars and the intermission

Some 100,000 Gurkhas enlisted and they fought in France, Gallipoli, Mesopotamia and Palestine during the 1st World War.

Between the wars, there was little respite, with more fighting in numerous campaigns on the Northwest Frontier.

In World War 2 there were no fewer than 40 Gurkha Battalions in British service, a total of 112,000 men, fighting side by side with British and Commonwealth troops. Gurkhas fought on every front from the Western Desert, Italy and Burma. In two World Wars they suffered 43,000 casualties and won 26 Victoria Crosses.

Post WW II

After World War 2, and at the time of the partition of India, there were 10 Gurkha Regiments. As a result of negotiations between the Nepalese, British and Indian Governments, four of these regiments were transferred to the British Army. The remainder stayed with the new Indian Army. In January 1948 the British Gurkha Regiments became, for the first time, an integral part of the British Army, forming the Brigade of Gurkhas. They were moved to the far east, where they formed the 17th Gurkha Division, with their own Engineers, Signals and Army Service Corps added.

They operated continuously throughout the Malayan Emergency for 12 years (1948-1960) fighting against Communist Terrorists, performing valuable service, whilst the bulk of the British Army was deployed in other campaigns and trouble spots such as Korea, Cyprus, Kenya and Aden.

Gurkha troops were again in an operational role at the outbreak of the Brunei Revolt in Indonesia / Borneo in 1962. There followed four years of continuous operations against units of the Indonesian Army in Sabah and Sarawak, in which every unit of the Brigade took part. When the campaign ended in 1966, the Brigade found itself engaged in security tasks in Hong Kong during civil disturbances resulting from China's Cultural Revolution.

THE GURKHAS: BRITAINS' TRIBUTE TO THIS FAMOUS REGIMENT *(Continued)*

Between 1967-1972, as a result of changing defence commitments, British forces were withdrawing from Singapore and Malaysia. In 1972, the strength of the Brigade was reduced from 14,000 to about 8,000. Three Battalions were stationed in Hong Kong and the remaining two were stationed in the UK and Brunei.

In 1994 the then four Rifle Regiments were disbanded and were formed into one large Regiment - The Royal Gurkha Rifles (RGR). There are currently some 3,400 Gurkhas in the British Army, consisting of three Battalions of the RGR, one stationed in Brunei, one in 16 Air Assault Brigade and the third as a specialised infantry battalion, together with engineers, signals and logistics, with depots in Kathmandu and Pokhara-Nepal.



Royal Gurkha Rifles insignia- currently in use

Britains Set 197, Gurkha Rifles, 1st King George's Own - The Malaum Regiment

Set 197 used the same casting of the Gurkha Rifleman figure throughout the entire run of production between 1917 and 1959. The date of issue can only be determined by the type of box label and minor variations in paint style. The set had four different labels over that period.

The set, when first issued in 1917, had what was termed a Typographical label. This was used up to at least 1920. It was followed by the more imaginative and artistic Whisstock label.



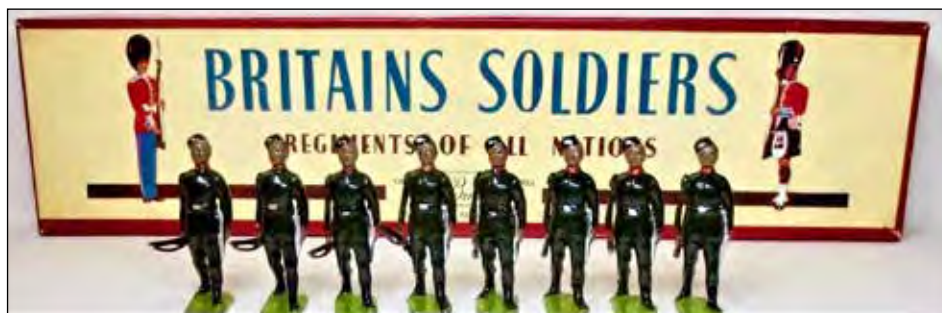
Early boxed set with Typographical box label



Boxed set with Whisstock label



Boxed set with Armies of the World label



Boxed set with ROAN label

The accompanying photo shows an example of the Whisstock box label that was first introduced in the 1920s. Whisstock stopped designing new labels in the late 1930s, but some of his labels stayed in use as late as 1949. Some of the designs were often reprinted and were still in use along with the later Armies of the World labels.

The Armies of the World labels were introduced in 1933. They were brought into use as stocks of older labels ran out.

In 1949 Britains introduced a standardized, more modern, all purpose, label - the now familiar Regiments of all Nations (ROAN) label.

THE GURKHAS: BRITAINS' TRIBUTE TO THIS FAMOUS REGIMENT *(Continued)*

This packaging was used until the set was discontinued in 1959. However, the Gurkha figure was revived again around 2009 in the Archive Collection, a tribute to a figure that has been a popular item since 1917.

Each set from the collection comes packed in a vintage style box. There was a limited edition of 400 sets, painted in the same style and colours that Britains would have used pre WW II. The only concession to modernity is that they were now solid castings, and included an officer not found in the earlier hollowcast sets.

Britains later reverted to the traditional packaging with boxes carrying illustrated descriptive labels with the figures in the style of "old" Britains.



The Golden Jubilee of Queen Elizabeth II was celebrated in 2002 marking the 50th. Anniversary of her accession to the throne in 1952. This culminated in a spectacular parade and fly-past. The British Army staged a parade of 6000 personnel. Britains produced many sets marking the occasion, which included the Gurkha Bandsmen sets. The accompanying images show examples from the W. Britain Golden Jubilee Collectors Club Collection, originally only available to Club Members.

The band was first raised in 1859, following the end of the Indian Mutiny, as part of the Indian Army. The band now is a British Army Military Band. It supports both the Army and the Brigade of Gurkhas in ceremonial settings, parades and concerts.



Set 49003 King George the V's Own Gurkha Rifles from the Britains Archive Collection.



Set 8841 Special Collectors Edition - from the mid-90s



THE GURKHAS: BRITAINS' TRIBUTE TO THIS FAMOUS REGIMENT *(Continued)*



Set 1 - 40266 The Gurkha Contingent Pipe Band



Set 2 - 40267 The Gurkha Contingent Pipe Band



Set 3 - 40268 The Gurkha Contingent Pipe Band



Set 4 - 40269 The Gurkha Contingent Pipe Band



Set 40270 - Drum Major of the Gurkha Contingent



W. Britains Collectors Club Set 40292 - Jemadar of the 2nd Gurkha Rifles with Truncheon

The history of the Truncheon dates back to the time of the Indian Mutiny, when the 2nd Gurkha Rifles distinguished itself by holding the ridge during the siege of Delhi. For the Battalion's outstanding service, Queen Victoria presented the Regiment with the Truncheon to be carried in lieu of colours. This was unique as it was not considered appropriate for Rifle Regiments to carry colours. All new recruits continue to be sworn into the Regiment in the presence of the Queen's Truncheon.

Cigarette Cards depicting Gurkhas

From the 1880s colourful cards were included in each packet of cigarettes as a sales incentive. Many of these had a military theme.

Gurkhas were frequently included in the sets of cards dealing with military subjects. Artists were employed to produce the cards, which were miniature works of art and served as little encyclopedias for the children of the day. By the 1930s, cards were being issued by the millions. The onset of the 1939-45 War sounded the death knell of the cigarette card and very few post war issues were made.

THE GURKHAS: BRITAINS' TRIBUTE TO THIS FAMOUS REGIMENT *(Continued)*

Some examples of sets of cigarette cards that included Gurkhas and their manufacturers are shown below.



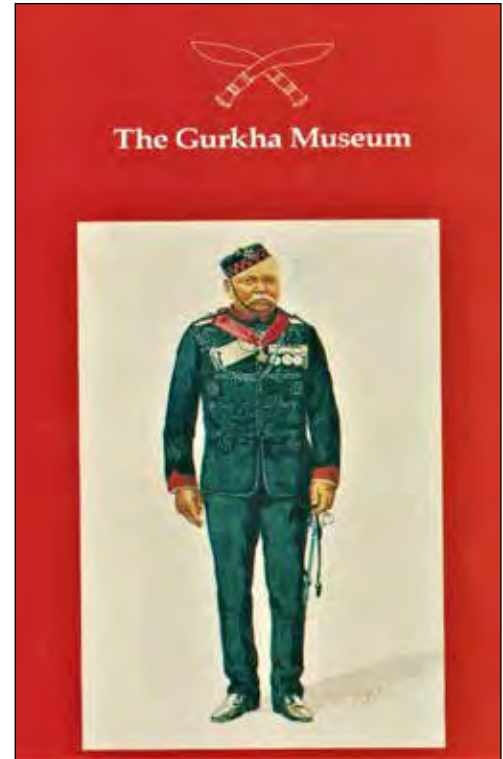
Military Uniforms of the British Empire, 1938, John Player & Co.



Warriors of all Nations, 1931, W.A. & A.C. Churchman



Soldiers of the King, 1939, Godfrey Phillips & Co.



The Gurkha Museum

Located in Peninsular Barracks, Winchester in the UK, the Museum commemorates the services of the Gurkhas' military history from 1815 to the present day. The story starts with a view of the Gurkha and Nepal, his homeland. The visitor is then taken through the main chapters of Gurkha history via a series of well mounted displays.



Gurkha Rifleman, circa 1900 (illustration by the author)

SHOW REPORT

MOLSHEIM 2023

By Francesco Marchiardi

I am pleased to inform OTS magazine readers about an event that is almost unknown internationally, although well appreciated in France and neighbouring Germany. Over the years since it was first started it has become better and better, and now attracts ever more passionate collectors and model makers of all types of figurines: paper, lead, tin, plastic and other materials.

In last year's Kulmbach report I had the opportunity to mention a very dynamic French association, the AFCFEF, (Association des Figurinistes et Collectionneurs de Figurines de l'Est de la France). The Association brings together its many members, not only French, and organizes this interesting "Salon Européen de la Figurine" every two years. In this case, it took place on the 20th and 21st of May 2023, celebrating its 11th edition, the first Salon to be held after the pandemic.



Event poster



Entrance of the Hôtel de la Monnaie



One of the salons under construction



French Indian Wars, new toy soldiers, collection of the President of AFCFEF, M. Patrick Auffray

A novelty for 2023 was the change of location, since all the previous editions had been held at "Le Pavillon Josephine" in the Strasbourg Orangerie. Unfortunately, the new administration denied permission and so this edition was held in the "Hotel de la Monnaie" in Molsheim. Nevertheless, the success of the previous events was repeated.



Paper military musicians

SHOW REPORT (Continued)



The Lewes Expedition, on the Columbia River



One of the many military subjects produced by D. Schwarz

The event provides for the presence of model makers, collectors, dealers and exhibitors (in the sense that the latter exhibit objects are not for sale) as well as not a few opportunities for sale and exchange.

There are therefore many valuable and perfect models, dioramas, etc, to be seen, but obviously we will give emphasis here to toy soldiers.

However, it should not be forgotten that Alsace is the homeland of paper soldiers, and many are fans of this genre.

In the AFCFEF club there are many artistically gifted members who follow the path of the tradition of paper figures. In fact, they have many followers and one of these is undoubtedly Prof. Francis Quiquerez, who also designs, engraves and casts flat toy soldiers.

But I would like to emphasise a multi-story scene made on paper and representing the Lewes Expedition to America, on the Columbia River:

In addition to many French friends, Germans, Swiss and Italians were also present; each with their own specialties.

For example, the engineer Dieter Schwarz (Ettlinger Zinnfiguren) specialises in the production and reproductions of ancient figurines and ingenious military games in lead and tin. His rich catalog can be downloaded from the site <https://pdf4pro.com/view/ettlinger-zinnfiguren-3d91cf.html>

An example of one of his reproductions of old military toys is shown in photo no. 7. This depicts a drunken carabinieri (II Empire) being helped by two fellow soldiers, the figure is mobile. Behind the figures you can also see a Chinese pavilion, a junk, etc.



The Military barracks reproduced by D. Schwarz

Among the many objects that could be complementary to our collections there is also a replica of a tin barracks that goes perfectly with our toy soldiers; the reproduction is not cheap but the cost of the original, when found, is stratospheric!

Also remarkable and amazing, it must be said, are the figures in various sizes produced in plaster and terracotta, by a true artist (Mr. Michel Faure de Sierentz). He adds a touch of true



Hussards de la Révolution by Mr. Michel Faure de Sierentz



Other examples of Mr. Michel Faure de Sierentz

SHOW REPORT (Continued)



Hussar of the 1st Regiment, work of Mr. Michel Faure de Sierentz



Diorama boxes, set up by Dr. Mancini

humanity to the perfection of the uniforms depicted. Unfortunately, they were not for sale but only on display.

Other works on display were boxes containing dioramas depicting particular events. Each one represents a civil event, a battle, a parade, etc. made up of old flat tin soldiers, each with its own background, set up and decorated by Dr. Andrea Mancini.

Let us now turn to the “treasures” available for sale, which did not struggle to find buyers or were subject to trade.

A diverse but rare group of JRD brand, terracotta, French colonial toy soldiers was offered by Mr. Bernard Remy along with many other items.

A CBG Mignot group of 3rd Republic French infantrymen, firing, kneeling, boxed, was interesting, since this is an original reissue of the first CBG release of kneeling firing figures.

Also of note were two fine sets of Prussian cavalry, cuirassiers and hussars in fair condition. The attribution of the manufacturer is very difficult. Each piece has a removable saddle and the rider has a pin between his legs that fits between the saddle and the horse. The scale is 52/54mm and although very similar in style to Heyde, many details suggest another maker.

An absolute rarity was a box of Italian production, produced by LARG (Laboratory Artisan Roman Toys); this company was active between 1934 and 1947. In this regard, see the book “The Antonini dynasty in Rome – A story of Italian toy soldiers since 1911 to nowadays” – page 105-106.

Some Swiss collectors offered a considerable number of groups of flat tin soldiers, coming from the inheritance of an enormous collection; some groups still in the old pine wooden boxes. These were mainly figures by Heinrichsen but there were also series produced by Allgeyer; the multiple figures and artillery convoys were highly appreciated.

As regards the modern flat tin soldier, there are many enthusiasts of these figurines and almost as many are exquisite painters, willing to take commissions. One above all is Prof. Philippe Fourquet, professionally a professor of art. Examples of his work were on display demonstrating his mastery.

Also available are numerous single toy soldiers of various manufacturers and materials, always useful for completing a group or a set.



French Colonials, JRD brand



French infantrymen by CBG Mignot, kneeling firing, with Officers - reissue

SHOW REPORT *(Continued)*



Prussian Cuirassiers, manufacturer to be identified



Prussian Hussars, manufacturer to be identified



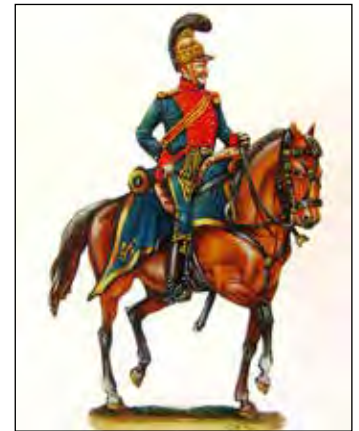
Italian infantry of c. 1940, produced by LARG



Another part of Mr. Remy's rich table with groups or single pieces of CBG, Lucotte etc



Old flat tin soldiers; groups and antique wooden boxes



Fine painting of a flat figure by Prof. Ph. Fourquet



Various single pieces, lead and aluminum oddities, French production



Some very old Britains



Heyde's large size Eighteenth-Century Hussars

Of course, there will always be a lot more to tell, because there are not only old toy soldiers but also many other aspects always inherent to the "ars militari", but that's another story.

At the end of these two intense days, with an excellent shared dinner, the memory remains of the friendly and "professional" meetings, of the learned discussions about the various manufacturers and producers and... the hope of soon renewing these joys. With greetings from Molsheim 2023!



The author with his friend Bernard Remy




An Imperial Guard Grenadier and... "un gavroche"

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SHOW REPORT

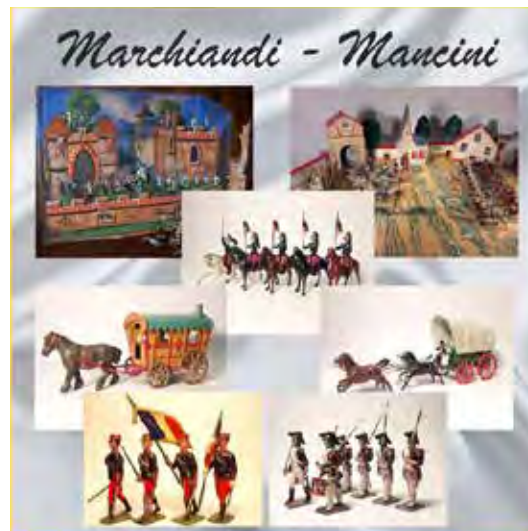
EUROMA SEPTEMBER 2023

By Francesco Marchiardi

I can confirm that the event will be held on 2 and 3 September 2023, in the exact same location as last year: Hotel Villa EUR – Piazzale Marcellino Champagnat 2 - Parco dei Pini, 00144 Rome.

Herewith are some icons of the sponsoring participants who are interested in old toy soldiers.

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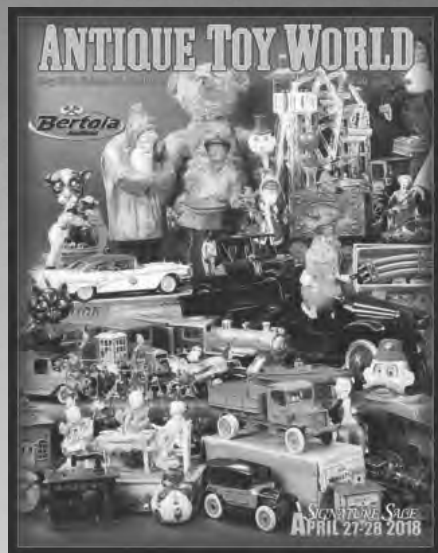
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SHOW REPORT

THE SUMMER LONDON TOY SOLDIER

By Adrian Little

The Summer London Toy Soldier show has historically been the most difficult for both traders and collectors, caught between holiday and hobby expenditure!

Visitor and dealer numbers have always been less than the Spring and Christmas shows, not helped – yet again – by uncertainty over exactly what was happening on the railways that weekend.

Never-the-less, the diehards and enthusiasts turned up, and yet again it seemed to make commercial sense, at least to this dealer. The irony of the quieter show is that it allows dealers to get out from behind the stall, mingle a bit and talk a lot. I actually spent more at this show than I have for many years. Less dealers means more room for collectors selling their excess, and I bought a mounted Lucotte and a lovely French-made Siamese Dancer from Stephen Dance. Meanwhile, Brian O'Reilly had his usual eclectic mix of figures and Steve Viccars had a superb selection of plastics and metal figures, including a few Phillip Segal boxed sets, not easy to find at all. John Begg's stall was filled with his stock of

high-quality desirable plastic figures. Gareth Morgan was displaying some of his latest Morgan Miniatures, including a range of Highwaymen, and I had to buy one for myself, having – in my youth – often drunk in a pub called The Tumbledown Dick.

Not my thing, but all the expected makers of new figures were available, and the Turner Bros were presenting their usual vast array of stock, from the Tommy Atkins range through to second-hand military-themed books and figures, from which I bought an unusual Chad Valley castellated, card toy soldier tub.

International dealers were represented by Stefano Allorini of Saimex, with selections of Alymer and King & Country amongst others, and Matt Murphy of Hobby Bunker, ably assisted by Joe (sorry I never did remember your surname).

So for me, the show was definitely worth the trip, but perhaps becoming harder to justify for Guideline Publications, the organisers.

READERS MESSAGES

Eagle-eyed John Franklin spotted a possible error in the article about Coronation processions in the May Issue:

"I like your article in the Spring OTS (received last week) on Celebrating Coronations. Your 2 photos on p43 say both are 1953. It would seem to me they are different year's Coronation processions!

A couple of observations, the banners in the bottom pic (centre btm) are not there in the top pic just like the JoHillCo banners made for their 1937 Coronation. Also the white central building lower pic has flags on top (Malaysian [?] & Union Jack) but there are none on the same building, top pic (building rh side top half [cleaned between 1937 and 1953?]).

I would guess top pic is 1937."

Norman Joplin wrote in with a comment on the article about Hopalong Cassidy:

Volume 33 #1 carries a story about my visit to the Library of Congress. Page 43 shows Hopalong as imported by Ed Miller of NYC, Toys and Novelties magazine July 1952 A new addition to the Timpo line. I also have various pictures of boxed sets with different combinations of figures as well as examples from other makers"

Maybe the topic for a followup article in due course?

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES

By Rob Wilson

My toy soldier collecting began with Britain's standard sized figures. Along the way I picked up a number of their smaller sale cousins, generally referred to a "b-sized". While the standard size figures were approximately 54mm scale, the b-size range were more like 40-45mm. Very occasionally I came across boxed sets. These were all put to one side as I focused on building up my collection of the standard size sets. More recently I have come to appreciate these figures in their own right. As both James Opie and Joe Wallis have noted, the b-sized range were given Britain's full attention, both in terms of sculpting and painting. Many of the figures stand comparison with the very best of Britain's output.

The aim of this article is to share the joys of collecting such figures with other readers who might not yet fully appreciate their charms. One of the benefits of collecting b-size figures is that there is a relatively short list of items to be collected, making building up a "complete" collection a feasible objective. Having said that, the different variations of most sets, as well as the much more open-ended range of items offered by Britain's Paris Office, makes for a challenging collecting task for the more serious collector.

Table 1 provides a list of the known b-sized sets marketed by the London factory. This list is somewhat speculative, as a few of the sets have yet to be confirmed as having been marketed by Britain's. These are indicated by the * suffix in the table and highlighted in yellow. Len Richards' pioneering research (Old British Toy Soldiers, 1893-1918, Arms and Armour Press) suggested a full range of single row sets from 1b to 26b, but as Wallis (Soldiers of Greater Britain), as well as Opie (Britains Toy Soldiers: The History and Handbook) note, examples of boxes for sets 2b-6b, as well as 7b-9b have yet to be confirmed. If any reader has any new



evidence to confirm the existence of these sets, please do let us know. Table 1 presents the full listing of single row sets.

The single row sets were accompanied by a number of multi-row display sets. These also appeared in the list of Britain's standard sets. This includes the Royal Horse Artillery (RHA) sets in Review order and Service dress (sets #125 and 126 respectively), as well as multi-row Display sets (#57, 58, 84, 85, 86 and 87). Finally, there was the largest display set, which had the number "04" assigned. This was entitled "Encampment - Complete with Cavalry, Infantry, guns, ammunition, tents, trees, etc".

The main b-sized range were sold from 1896-1916. Sets 125 and 126 were however in the catalogue up until the start of World War II. After the main b-size range was deleted from the catalogue, some smaller size figures were retained, but sold under new headings such as the "W"



Sets 21b and 17b (versions compared, 1st on the right)



Sets 4b and 20b (versions compared, 1st on the right)

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES

(Continued)



Sets 18b and 25b (versions compared, 1st on the right)



Sets 22b and 23b (versions compared, 1st on the right)



Set 13b, 1st version (17th Lancers, moulded lances)



Set 13b, 2nd version (17th Lancers, wire lances)

series. These were generally painted in a 2nd grade finish and aimed at the cheaper end of the market. They included a few new figures such as US "doughboys" in service dress, as well as reissues of both fixed arm foot and cavalry figures.

There are 19 known single row sets which can be found in their original boxes, plus a further 7 sets included in Richards' list. Each of these can, in principle, be found in two main variants. These are oval and square bases for the foot figures and undated and dated for the cavalry. Just to confuse matters, unlike their larger counterparts, it is the undated figures which are the earliest but the later, square based and dated figures are the rarer! Generally, the later figures are slightly larger and better sculpted.

Similar variations exist for the larger display sets, including the RHA. This means that there are just over 50 different single row sets to be found, plus a further 2 variants of each of the 8 artillery and display sets. There were also occasional variations in the composition of some of the cavalry

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES (Continued)



Set 23b, 1st version (Cameron Highlanders at the trail)



Set 23b, 2nd version (Cameron Highlanders at the slope)



Set 20b, 1st version in original box (Manchester Regiment)



Set 16b, 1st version in original box (Coldstream Guards)



Set 26b, in original box (Russian infantry)



Set 10b, 1st version in original box (11th Hussars)

sets, with either an officer or trumpeter being found, as well as some variation in the horses used in some of the earlier (undated) sets. So, there is plenty to get your teeth into if you want to start a new collection! Be warned however, examples of these figures in good condition are hard to find and boxed sets are rarer still. But then if they were easy to find there would be no fun in the chase!

As noted above, b-sized figures were also marketed by Britain's Paris Office. It is clear from surviving figures that they produced a large range of figures, many of which were unique to the Paris Office. These were sold in various configurations, including single row sets as marketed by the London Factory. However, they also offered a much larger range of display sets. But this is another story, to

which we will return in a future article. Here we just include a couple of images to whet the appetite.

The accompanying photos attempt to illustrate the full range of these charming figures, just to give readers a taste of what attracted me to collecting Britain's b-size.

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES

(Continued)

Table 1: Complete List of Britain's b-sized sets issued by the London Factory

Set no.	Title	No. of pieces	variations	Notes
1b	Life Guards	4	Undated, Dated	
2b*	Royal Horse Guards	4	Undated, Dated	unconfirmed
3b*	5th Dragoon Guards, service dress	4	Undated, Dated	unconfirmed
4b*	Scots Guards at the slope	7	Oval & Square based	unconfirmed
5b*	1st Kings Dragoons	4	Undated, Dated	unconfirmed
6b	Scots Greys	4	Undated, Dated	
7b*	2nd Life Guards	4	Undated, Dated	unconfirmed
8b*	Royal Fusiliers	7	Oval & Square based	unconfirmed
9b*	13th Hussars	4	Undated, Dated	unconfirmed
10b	11th Hussars	4	Undated, Dated	
11b	Japanese cavalry	4	Undated, Dated	
12b	16th Lancers	4	Undated, Dated	
13b	17th Lancers	4	Undated, Dated	
14b	Russian cavalry	4	Undated, Dated	
15b	Mounted infantry	4	Undated, Dated	
16b	Coldstream Guards at the slope	7	Oval & Square based	
17b	Lancashire Fusiliers at the trail	7	Oval & Square based	
18b	Grenadier Guards running at the slope	7	Oval & Square based	
19b	Dublin Fusiliers running at the trail	7	Oval & Square based	
20b	Manchester Regiment at the slope	7	Oval & Square based	
21b	Northumberland Fusiliers at the trail	7	Oval & Square based	
22b	Blue Jackets	7	Oval & Square based	
23b	Cameron Highlanders	7	Oval & Square based	
24b	White Jackets	7	Oval & Square based	
25b	Japanese infantry	7	Oval & Square based	
26b	Russian Infantry	7	Oval & Square based	
57	3 row Display - 1st Kings Dragoon Guards (5b)	12	Undated, Dated	
58	3 row Display - Cavalry, sets 2b, 6b & 15b	12	Undated, Dated	
84	2 row Display - 2nd Life Guards & Royal Fusiliers, 7b & 8b	11	Various	
85	4 row Display - 3b, 4b, 6b & 21b	22	Various	
86	2 row Display - 17b x 2	14	Oval & Square based	
87	2 row Display - 9b x 2	8	Undated, Dated	
125	Royal Horse Artillery, Review Order	13	Undated, Dated	
126	Royal Horse Artillery, Service Dress	13	Undated, Dated	
04	Display set "Encampment" - 1b & 17b, gun, tents, etc	31	Various	

Rows highlighted in yellow follow Richards' suggestions. However, boxes for these single row sets have yet to be documented. The figures have been recorded in the boxed display sets #57 and #58 and #84 - #86 in the standard catalogue listings.

There is at least one website which focus on Collecting Britain's b-sized figures. See <https://sites.google.com/view/britainsbscalesoldiers/home>
For those who use it there are also links and on Facebook.

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES (Continued)



Set 10b, 2nd version in original box (11th Hussars)



Set 6b, 2nd version in original box, (Scots Greys)



Set 57, 3 row display in original box (1st Dragoon Guards, dated)



Set 58, 3 row display in original box (1b, 6b, & 15b) - box lid



Set 58, 3 row display in original box (1b, 6b, & 15b) - contents

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES (Continued)



Set 86, 2nd version 2 row display in original box
(Lancashire Fusiliers) - box lid



Set 86, 2nd version 2 row display in original box
(Lancashire Fusiliers) - contents



Set 87, 2nd version 2 row display in original box (13th Hussars)



Set 125, first version (Royal Horse Artillery)



Set 125, 2nd version in original box (Royal Horse Artillery)



Set 126, 2nd version in original box (Royal Horse Artillery)

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES (Continued)



Set 04, "Encampment" Largest b-size display set (Life Guards, Fusiliers, etc) - box lid



Set 04, "Encampment" Largest b-size display set (Life Guards, Fusiliers, etc) - contents

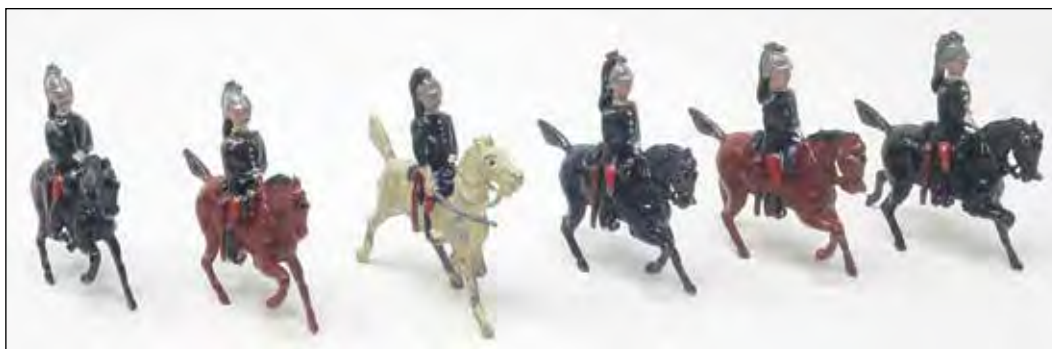


W series paint sample card, ex Britains Archives



C Series, Egyptian Camel Corps

THE JOYS OF COLLECTING BRITAIN'S B-SIZED FIGURES (Continued)



Paris Office Dragons with trumpeter and officer



Paris Office Highlanders in service dress two row display



Paris Office 3 row display in original box (Belgian infantry, service dress)



Paris Office, display in original box (Foot Guards and Scots Greys)



"Never say never" - previously unrecorded set 16b
Scots Grey display set!

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OLD TOY SOLDIER



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AUCTION REVIEW (Continued)



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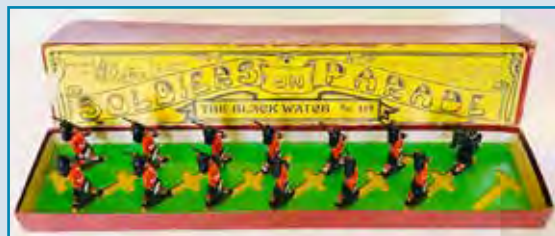
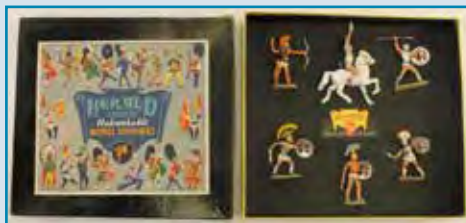


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TOY SOLDIER SHOW & AUCTION CALENDAR 2023

August 27th, 2023 - Sunday The Battleground at Gettysburg Toy Soldier Show and Sale. Eisenhower Hotel and Conference Center. 2634 Emmitsburg Road, Gettysburg, PA 17325. Aspire Grand Ballroom. 10am - 3pm. Contact: Steve Connell, 734-455-0724

September 9th, 2023 - Saturday "Heart of the South" Toy Soldier Show in Annandale, Virginia. Contact the Show Promoter, Ed Greis, at 201-342-6475 with any questions or to rent a table to sell from.

September 24, 2023 - Sunday - Chicagoland Toy Soldier Show. Schaumburg Marriott, 50 N. Martingale Rd., Schaumburg. Contact Matt Murphy.

October 15, 2023 - Sunday - The Columbus Ohio Toy Soldier Show, Westerville, Ohio. For information, contact Rod Chapman 740-924-2531; Steve Connell 734-455-0724; or Rick Keller 765-430-6289.

October 29, 2023 - Sunday - Eurofigurines. Contact Philippe Albaret for details:
Tel: +33 1 48 03 33 43 (evenings) et +33 6 14 61 16 18
Email : albaretphilippe@orange.fr

December 2nd, 2023 - Saturday "Heart of the South" Toy Soldier Show in Annandale, Virginia. Contact the Show Promoter, Ed Greis, at 201-342-6475 with any questions or to rent a table to sell from.

Due to Covid-19 it is strongly advised you check with show promoters before traveling to any of the listed shows

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