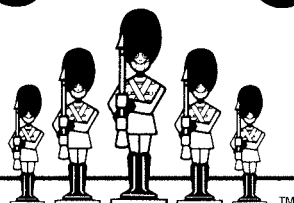


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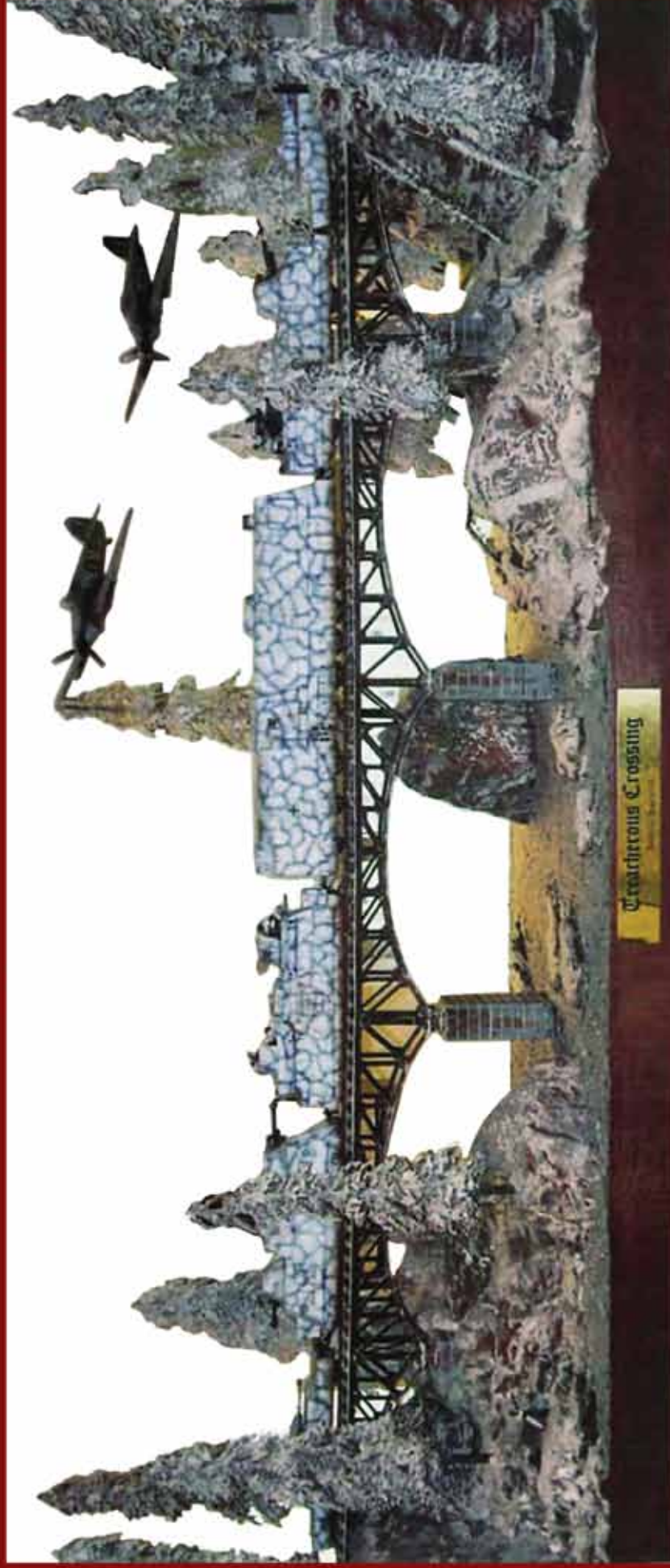
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TIMPO QUENTIN DURWARD

Photograph courtesy Rob Wilson

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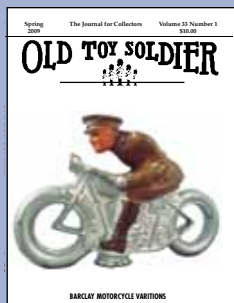
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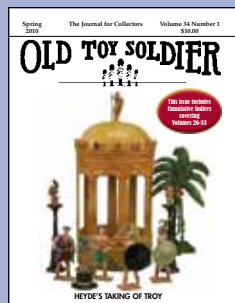
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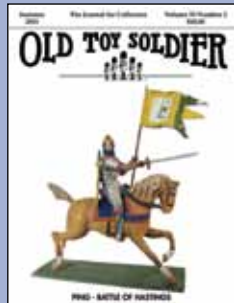
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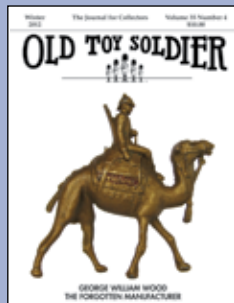
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OBITUARY GENE JOHNSON

By Scott Morlan



Neal Crowley and Gene Johnson

My friend Gene Johnson passed away in September 11, 2012 at home in Louisville, Kentucky. Gene was a “gatherer” of toy soldiers, of life’s adventures, and of a wide array of friends. You will perhaps recall Gene and his dear friend Neal Crowley as roommates welcoming with open arms all who ventured into their trading room at either Chicago OTS or the West Coaster, regaling all with story and a cup of fine Scotch. A big, lovable guy who fiercely loved his family and friends, he was blessed with an extremely patient wife and four fabulous daughters. Thus, Gene was allowed to amass a huge Lineol/Elastolin collection and an iconic Britains collection of both civilian and military venues, as well as a virtually complete collection of Millers and perhaps the largest Warren collection in America. Gene gathered toys and soldiers of any sort he fancied and he was an early King and Country dealer for Andy Neilson. He was a crafter of fine doll house furniture, a many-times captain or crew on various watercraft, an Episcopalian and a steadfast Republican. Gene raced cars and motorcycles, owned a bevy of boats and anything else you could drive, fly or float. Gene Johnson experienced life head on and he lived full speed ahead. God speed old friend. We miss you.

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ABOVE THE BATTLEFIELD

PART II: PRE-1918 GERMAN-MADE “AEROPLANE” SETS

By Earl Jorgensen

During the annual autumn Military Maneuvers of 1909, Germany unveiled the first military “war zeppelin” to a large gathering of dignitaries, newspaper representatives and military observers from around the world. The event included an encounter between an airplane and the giant airship. The airplane was unable to attain the necessary altitude to intercept the high-flying zeppelin which continued its flight and successfully bombed a designated target. As a result of the demonstration, the world’s military leaders concluded that the airplane was simply

“unsuitable for military purposes” while the zeppelin represented the future of modern warfare. The sentiment was clearly stated by the British Secretary of State for War who declared in 1910: “We do not consider that the *aeroplane* will be of any possible use for war purposes.”¹

The airplane was in its infancy and no one could possibly imagine its full military potential. The military mind would continue to dismiss the airplane as little more than a noisy contraption that frightened the horses until the world went to war in the summer of 1914. The development of the airplane and its place in the history of military aviation is an interesting story and, fortunately, the old toy soldier makers of Germany

were on hand to record its beginning in their castings made of tin.

In Sept. of 1900, Wilber Wright wrote the following in a letter to his father: “It is my belief that flight is possible and while I am taking up the investigation for pleasure rather than profit, I think there is a slight possibility of achieving fame and fortune from it.”² On the morning of Dec. 17, 1903, his dream became reality as he watched his brother Orville lift into the sky from the dunes of Kitty Hawk aboard a motorized

glider marking the world’s first controlled, powered flight in a heavier-than-air craft.

The brothers shared the controls for three additional flights, the longest covering a distance of 852 ft. After telegraphing their father to inform him of their success and requesting that he inform the press, they prepared to return to their home in Dayton, Ohio, and refine their invention into a practical

flying machine. A few months later, the Mar.1, 1904, issue of Gleanings in Bee Culture dutifully noted that the “two Ohio boys” had “outstripped the world in demonstrating that a flying machine can be constructed without the use of a balloon.”³



A period fantasy postcard image of a French General observing his troops from an aeroplane, c.1908. The general public seemed to recognize the military potential of the airplane far sooner than did their military counterparts. (author’s collection)



Orville Wright makes history in the Wright Flyer. His flight of Dec. 17, 1903, was the first controlled powered flight in a heavier-than-air machine, c.1903.



An early German-made semi-solid casting depicting the Wright Flyer, c.1908.

ABOVE THE BATTLEFIELD (Cont.)

By 1904, the brothers had developed a craft capable of flying a complete circle and in 1905, they introduced a new design capable of flying over a 24.5 mile course in 40 minutes while demonstrating the ability to turn and land with ease. The craft was dubbed Flyer III and the brothers offered to sell it to the U.S. Government. Their offer was flatly rejected in a letter from the U.S. Army Board of Ordinance & Fortifications which stated that the United States had “no intention of financing devices of mechanical flight that had not yet been brought to practical operations.”⁴ One of mankind’s greatest inventions remained virtually unknown beyond the limited readership of an Ohio beekeepers’ journal.

The brothers spent the next two years “directing their attention to the practical uses that could be found for their invention.”⁵ In Feb., 1908, the War Department extended an offer to purchase Flyer III contingent upon a successful demonstration of its flight capabilities. The brothers decided that Orville would travel to Virginia for the demonstrations and that Wilber would promote their invention in Europe. Although rumors of the brothers’ success had reached Europe, they were generally regarded with skepticism. The European press dubbed them as little more than talented mechanics with a machine described as “rustic and rudimentary.”⁶ On Aug. 8, 1908, Wilber lifted into the air and flew two flawless figure eights in front of 60 spectators gathered in La Mans, France. The stunned crowd erupted into cheers upon his landing. An article in the Paris Herald likened the one minute, forty-five second flight to that of “an arrow from a crossbow shot into the air, the machine rose to a height of eight to ten meters, circled twice, took turns with ease at almost terrifying angles and alighted like a bird.”⁷ Two days later, an enthusiastic crowd of over 2,000 spectators gathered to witness the next flight demonstration. Among the spectators was the Secretary of the British Aeronautical Society who stated “that Wright is in possession of a power which controls the fate of nations is beyond dispute.”⁸

Orville’s first demonstration for the War Department took place at Ft. Meyer, Virginia on Sept. 3, 1908. The flight was a complete success and eliminated any doubts of the craft’s capabilities. Unfortunately a mechanical malfunction occurred during the second demonstration resulting in a crash which injured Orville and killed his passenger. Further demonstrations were postponed until June, 1909. The final demonstrations attracted huge crowds of dignitaries including President William Taft. Flyer III was purchased by the



The cover illustration of the Aug. 8, 1909, edition of *Le Petit Journal* depicting French aviator Louis Bleriot’s historic flight over the English Channel.



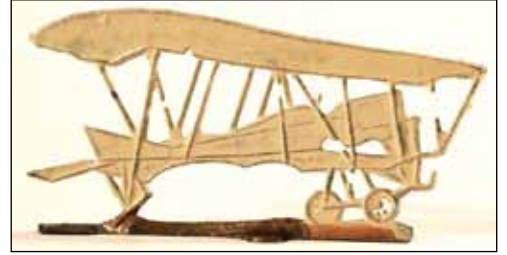
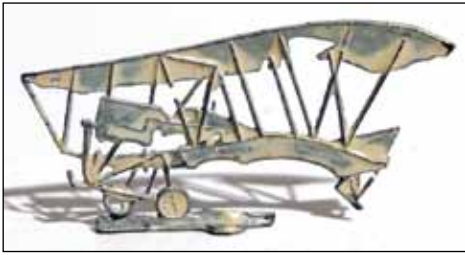
A set produced by the firm of Georg Heyde commemorating Bleriot’s historic crossing of the English Channel. It should be noted that Heyde’s biplane bears little resemblance to the monoplane actually piloted by Bleriot, c.1908. (Hans Henning Roer, *Old German Toy Soldiers*, p. 89) (photo courtesy of Annie Roer via Michael Henry)



The cover illustration of the Sept. 5, 1909, edition of *Le Petit Journal* depicting the world’s first International Flying Meeting. The eight day event was hosted by the French city of Reims in Aug., 1909.

ABOVE THE BATTLEFIELD (Cont.)

Flight Battalion



A *Fliegerabteilung* (Flight Battalion) set by Haffner, c.1915 (photos courtesy of Bernhard Schwarz www.zinnfiguren-bleifiguren.com)

War Department for the sum of \$25,000.00 plus an additional \$5,000.00 bonus awarded for exceeding specified speed requirements and on Aug. 2, 1909, the Wright Flyer A was officially re-designated as United States Signal Corps Airplane #1.

Although the Wright brothers finally received long overdue recognition for their achievements, the public nature of the demonstrations also provided the first opportunity for many of Europe's would-be flyers to closely examine the machine and learn some of the brothers' closely guarded design features. On July 25, 1909, a French pilot named Louis Bleriot became the first human to cross over the English Channel in an airplane. He accomplished the feat in a monoplane that he personally designed and built. A few weeks later, the French city of Reims hosted the world's first International Flying Meeting. The seven day event attracted a crowd of spectators estimated to number between 300,000 and 500,000 which was treated to a breath-taking array of aerial acrobatics. The event clearly "established aerial competitions as a leading form of public entertainment in the early 20th century."⁹

Written accounts of the event noted that the crowd of spectators included many military observers in attendance to evaluate the airplane's military potential. In Dec., 1909, France established a new program to train military pilots at civilian flight schools and in 1910, established the *Aeronautique*

Militaire which was officially incorporated into the French Military Forces on Mar. 29, 1912. Although Germany remained committed to the zeppelin, it not only established a training program for military pilots in 1910, but also designated a specific airplane to serve as the standard military aircraft for the new *Die Fliegertruppen des Deutschen Kaiserreiches* (The Imperial German Flying Corps) which was established in 1911. Great Britain established its Air Battalion Royal Engineers in 1911, which was incorporated into the Royal Flying Corps in May, 1912.

The same written accounts also made reference to the presence of numerous vendor booths scattered about the grounds which offered a variety of souvenirs including toy dirigibles and helicopters which moved up and down on a string. Germany's tin toy industry produced a variety of such aeronautically themed toys between 1895 and 1914. The toys were known as penny-toys: inexpensive, mass-produced toys assembled from thin tinplate stampings that were bent into shape and held in place by simple tabs. Such toys were often equipped with a hanging device and powered by a variety of rudimentary drive mechanisms which made the toys "rise up and down on pulleys and string, their propellers turning as they did so."¹⁰ Aeronautical penny-toys (balloons, dirigibles and zeppelins) were often included in the German-made *Luftschiffer-Abteilung* (Airship Battalion) sets.

ABOVE THE BATTLEFIELD (Cont.)



A patriotic postcard image of the German Air Service on the eve of WW1, c.1914. (Rosebuds WW1 & Early Aviation Image Archive)



A period French patriotic postcard celebrating the newly formed *Aeronautique Militaire* as a branch of the French Military, c.1912. (author's collection)



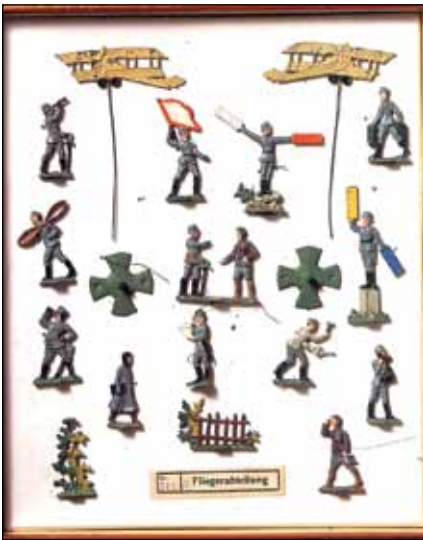
A period recruiting poster for Great Britain's newly reorganized Royal Air Force. On Apr. 1, 1918, Great Britain combined the Royal Flying Corps with the Royal Naval Air Service to form the RAF, c. 1918 (Rosebuds WW1 & Early Aviation Archive)

The German toy soldier industry also produced a variety of flat and semi-round castings representing the different types of airships that were connected to their bases by wire springs. The slightest touch would cause them to vibrate and thus provide a sense of motion. They were commonly used in the early *Luftschiffer* sets which were produced shortly after Germany's first military airship units became operational in the late-1880's. When combined with military *zinnfiguren*, they could easily be painted to represent Airship Battalions of any nation. Similar styled castings depicting the Wright flyer appeared shortly after Wilber's first European flying demonstration. They were often combined with airship castings for sets representing the development of aviation technology. It is highly likely that such castings were also combined with civilian *zinnfiguren*, packaged in boxes displaying colorful commemorative event labels and sold as souvenirs at the numerous International Flying Meets that continued to attract huge crowds of spectators worldwide.

Since the German toy soldier industry took pride in producing sets often described as being "almost as up to date as contemporary newspapers,"¹¹ production of the *Flieger-Abteilung* (Flight Battalion) sets likely began shortly after the Imperial German Flying Corps was officially introduced to the public during the annual Fall Military Maneuvers of 1912, a mere two years before the commencement of hostilities known as the First World War.

Based on the few surviving remnants, it appears that the old German makers utilized a variety of manufacturing techniques to produce the airplanes for their *Flieger-Abteilung* sets. Many relied on traditional flat or semi-round castings that represented the two most common forms of period aircraft: the *eindecker* (monoplane) and the *doppeldecker* (biplane). Both forms were depicted as silhouettes viewed from a variety of vantage points and were presented as either sitting on the ground awaiting take-off or occasionally "flying" in the air attached to lengths of wires connected to bases. One maker is known to have produced full three-dimensional representations that were fashioned by hand from thin sheets of lead and others undoubtedly took advantage of the huge variety of inexpensive, mass produced tin or penny-toy airplanes readily available from Germany's tin toy industry. Penny-toy airplanes were often equipped with simple clock-work or rubber wind-up mechanisms that made propellers spin, creating a sense of motion that greatly enhanced the appeal of such *Flieger-Abteilung* sets.

ABOVE THE BATTLEFIELD (Cont.)



A *Fliegerabteilung* set by Haffner. Note the wire-mounted biplane castings and bases, c.1917. (*Old German Toy Soldiers*, p.134.) (photo courtesy of Annie Roer via Michael Henry)



A *Fliegerabteilung* set by an undetermined maker that lost its airplane. The remaining figures provide an excellent example of the various support personnel duties normally found in such sets, c.1914.



A rare penny-toy *flieger* set? Perhaps not! The figures of this set are not engaged in the types of activities normally associated with *fliegerabteilung* sets. I believe that a postwar tin airplane simply landed in the wrong box. (photo courtesy of Günter Heinemann via Gisbert Freber)

Airplanes of all types were supported by a variety of military personnel, many of which apparently “transferred” directly from previous duty in the *Luftschißer-Abteilung* (airship) sets. Although mechanics still carry propellers on their shoulders and officers still look at the sky through oversized binoculars, the figures generally focus on the types of activities one would expect to see in real life *Flieger-Abteilung* units: pilots gathering together to study maps while mechanics inspect and service the airplanes in preparation for take-off. As with the *Luftschißer* sets, the *Flieger*



A period postcard depicting a wartime German “*Flieger-Abteilung*” unit in the field, c.1916. (author’s collection)

sets could easily be expanded by simply adding a variety of scenery (tents, shrubs, fences, etc) and equipment (clockwork vehicles, motorcycles, etc.). A 1913 trade journal advertisement from the firm of Georg Spenkuch announced the upcoming release of a new “*Flieger-Abteilung* set with attractive flight apparatuses (*doppeldeckers* and *Rumpler tauben*), gasoline sheds and a large airplane hall.”¹² One can

only wonder what additional *Flieger* sets may have been produced had the world not gone to war in the late summer of 1914.



Part of a rare *Fliegerabteilung* set by Spenkuch with a full three-dimensional representation of the *Rumpler taube*. The wings of the *taube* were said to resemble those of a dove in flight. The *taube* appears to be crafted from thin sheets of lead, c.1914.



Figures from a *Fliegerabteilung* set by Ernst Heinrichsen, c.1912.

ABOVE THE BATTLEFIELD (Cont.)



During the first months of the war, British and French merchants continued to sell their remaining inventory of German-made toy soldier sets by covering the original maker labels with new patriotic themed labels, thus concealing their German origin, c. 1914.



A wartime production Spenkuch box label from the firm's *Volkerkrieg* (International War) series, c. 1914.

Although the war isolated the German toy soldier industry from its lucrative foreign export markets, it did not immediately end German toy soldier production. Based on the belief that time spent playing with toy soldiers contributed greatly to developing the virtues of patriotism and national pride, Germany continued to provide the industry access to the raw materials necessary to sustain production for local consumption.

The firm of Georg Spenkuch is known to have produced a series of wartime sets under the title of *Volkerkrieg* (International War) 1914 which were designed to commemorate recent battlefield victories and encourage public support for the war effort. Each set displayed a subtitle which focused on a specific theater of the war such as *Deutschland im Kampfe gegen Frankreich* (German War with France), *Oesterreich-Ungarn im Kampfe gegen Serbien* (Austria-Hungary War with Serbia) and *Die Siegreichen Kämpfe der Deutschen in Belgien* (The Victorious Battle of Germany in Belgium). A listing found in the 1915 catalog of *Leipziger Lehrmittelanstalt von Dr. Oskar Schneide* indicates that Spenkuch also produced an additional series of wartime sets titled *Weltkrieg* (World War) 1914/15. Based on the listing, it appears that the

Aerial Warfare I



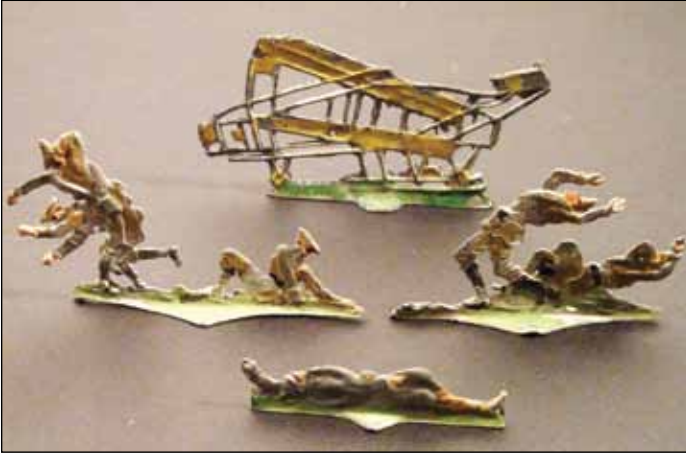
A stereopticon image demonstrating the proper method for dropping bombs from an airplane, c. 1912. (Rosebuds WW1 & Early Aviation Image Archive)

series included a set subtitled *Generalfeldmarschall von Hindenburg mit seinen Truppen im Kampfe gegen Russland im Winter 1914* (Field Marshal Hindenburg and his Troops at War with Russia in the Winter of 1914).¹³

As with the majority of German-made toy soldier sets, wartime production sets were available in several variations. The smallest version provided the minimum number of figures needed to portray the subject area. Larger versions were expanded with additional figures, scenery such as tents, buildings, fences and shrubbery along with support equipment such as artillery, motor vehicles, machine guns and airplanes.

The airplane first went to war as part of the Italian Expeditionary Force deployed during the Italo-Turkish War of 1911-12. Although the small contingent of airplanes successfully provided aerial reconnaissance including photo reconnaissance used to map the desert and accomplished the first dropping of explosives from a fixed-wing aircraft, these achievements did little to settle ongoing debate involving the potential military uses of the airplane. A 1911 report presented to the British Technical Sub-committee for Imperial Defense predicted that "supremacy of the air will be

ABOVE THE BATTLEFIELD (Cont.)



A partial set of German-made 30mm flats depicting enemy casualties and a crashed airplane. Undetermined maker, c. 1914.

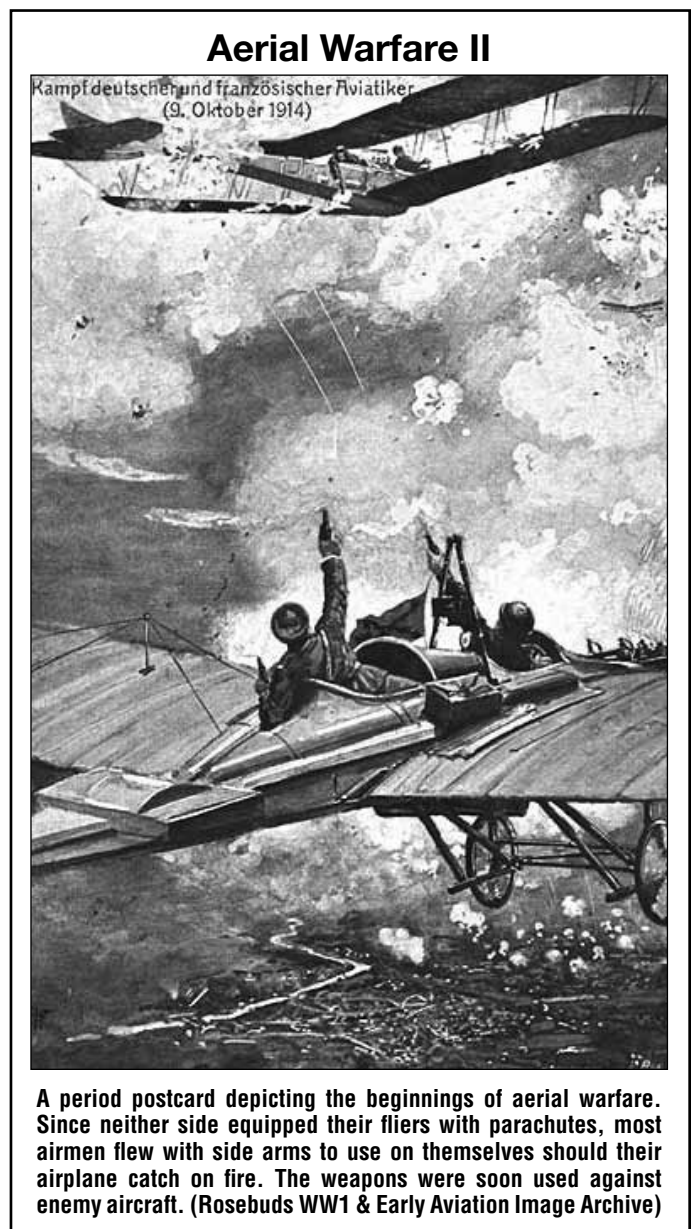
of greatest importance,”¹⁴ while a 1914 memo issued by the German General Staff dismissed such ideas as “myths” but affirmed the important role of the airplane by stating that “the duty of an aviator is to see, not to fight.”¹⁵ Others simply dismissed any conclusion regarding the military potential of airplanes as little more than nonsense. As stated in a 1914 address to the British Army Staff College by General Sir Douglas Haig, “I hope none of you gentlemen is so foolish as to think that aeroplanes will be usefully employed for reconnaissance from the air. There is only one way for a commander to get information by reconnaissance and that is by the use of the cavalry.”¹⁶

The First World War, also referred to as the Great War and the War to End All Wars, began in August of 1914. The conflict quickly settled into a stalemate with both sides constructing elaborate systems of defensive trenches protected with rows of barbed wire and a killing zone of open ground known as no-man’s land. Desperate for intelligence, military leaders from both sides were left with few options other than relying on the airplane’s unique ability to fly over the trenches and to “see over the hill” to observe and report enemy activities. The same military leaders quickly realized that enemy airplanes were gathering the same intelligence about them and the war quickly expanded into the sky.

By 1915 improved aircraft design and production provided both sides with an array of aircraft designed for specific tasks. Sturdy, well armed two seat reconnaissance airplanes equipped with special aerial cameras and wireless transmitters gathered intelligence on enemy positions and troop movements were protected by flights of fast, highly maneuverable and equally well armed single seat



A 1915 advertisement promoting a new series of wartime production sets titled *Weltkrieg* (World War) 1914-15 from the firm of J. G. Rupprecht. Enhanced sets from both Rupprecht and Spenkuch often included airplanes. (photo courtesy of Bernhard Schwarz www.zinnfiguren-bleifiguren.com)



A period postcard depicting the beginnings of aerial warfare. Since neither side equipped their fliers with parachutes, most airmen flew with side arms to use on themselves should their airplane catch on fire. The weapons were soon used against enemy aircraft. (Rosebuds WW1 & Early Aviation Image Archive)

ABOVE THE BATTLEFIELD (Cont.)

Aerial Warfare III



A period postcard depicting an early attempt to mount a forward firing machine gun on an airplane. In this case the machine gun is mounted to fire over the arc of the propeller, c.1915. (Rosebuds WW1 and early Aviation Image Archive)



A catalog illustration of a Spenkuch set from the *Volkerkrieg 1914* (International War) series. Note the presence of the *taube*, c. 1915 (photo courtesy of Bernhard Schwarz www.zinnfiguren-bleifiguren.com)

Aerial Warfare IV



The cover of the October 27, 1917, issue of *The Sphere, Aviation & Military Motoring* featured an illustration of French pilot Roland Garros achieving the first confirmed machine-gun victory over an enemy airplane. Garros used a system developed by Raymond Saulnier which allowed the machine gun to shoot through the spinning propeller. The system relied on steel wedges mounted on the propeller to deflect any bullets which struck it. (author's collection)

fighters designated as “scouts” while large multi-seat bombers raided deep behind enemy lines. As the war progressed, the role of the airplane as a machine of war continued to expand.

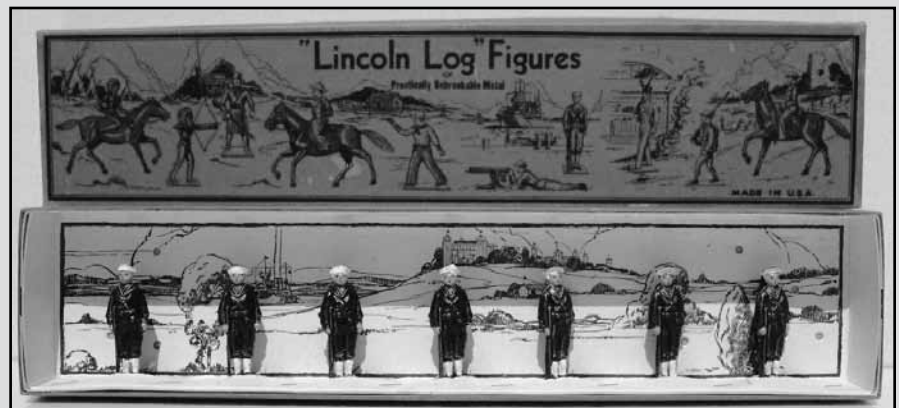
The development of aviation during the war is often characterized by images of massive aerial battles known as dog-fights from which successful pilots emerged as national heroes. Nations celebrated with each new victory and mourned at the news of their deaths until a new hero emerged to be celebrated. As collectors, we can only speculate on how the German toy soldier industry might have portrayed the exploits of these legendary heroes because no such sets were produced. By 1916, the need for increased weapon and munitions production far outweighed the limited propaganda value provided by continued production of toy soldiers and as the German toy soldier industry's access to raw materials was eliminated, German wartime toy soldier production came to an end.

Postscript: In 1926, now retired British General Sir Douglas Haig expressed the following opinion: “Aeroplanes and tanks are only accessories to the men and the horse, and I feel sure that as time goes on you will find just as much use for the horse as you have ever done in the past.”¹⁷

- 1 Gunderson, Bill. *The History of Military Aviation*. (Hamlyn, London, 2000) p.14
- 2 Wohl, Robert. *A Passion for Wings* (Yale University Press, New Haven & London, 1994) p. 10
- 3 www.pbs.org/wgbh/nova/wright/reporter.html
- 4 Botting, Douglas. *The Giant Airships* (Time-Life Books, Alexandria, VA, 1982) p. 20
- 5 Stoff, Joshua, *Picture History of Early Aviation, 1903-1913* (Dover Publications, New York, NY, 1996) p.14
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- 7 Vllard, Henry Serrano, *Contact, The Story of Early Aviation* (Dover Publications, Inc. Mineola, NY, 1987) p.54
- 8 IBIT
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- 10 Pressland, David. *The Art of the Tin Toy* (Crown Publishers, Inc. New York, NY. 1976) p.125
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- 15 Clark, Alan, *Aces High* (Barnes & Nobel Books, New York, NY, 1999) p.14
- 16 Dick, Ron & Patterson, Dan, *Aviation Century: The Early Years* (The Boston Mill Press, Ontario, 2003) p.76
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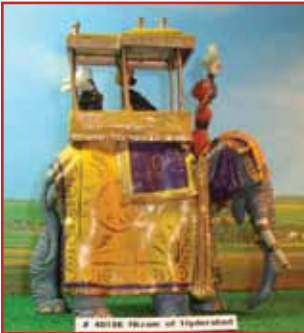
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AUCTION REVIEW

Exceptional Collection of W. Britains October 20, 2012 10 a.m. E.S.T.

OVER 350 LOTS OF NEAR MINT BRITAINS - GLOSS & MATTE

The first Old Toy Soldier Auctions USA Specialist Sale of new Britains items. Some examples of prices realised.



Lot 323 Britains Set # 40186 State Elephant Of Nizam, with original box. 5 pieces. Condition Excellent. \$250



Lot 194 Britains Set # 8925 R, Naval Ser, Armoured Car, with original box. 1 piece. Condition Excellent. \$90



Lot 163 Britains Set # 8876 Confed. Gun & Crew, with original box. 7 pieces. Condition Excellent. \$90



Lot 321 Britains Set # 40184 Maharajah of Bikanirs State Elephant, with original box. 5 pieces. Condition Excellent. \$110



Lot 322 Britains Set # 40185 Bikanir Camel Corps, with original box. 3 pieces. Condition Excellent. \$100



Lot 270 Britains Set # 143 Rourke's Drift Hospital Diorama, with original box. 13 pieces. Condition Excellent. \$110



Lot 288 Britains Set # 260 Band Of The Royal Engineers, with original box. 14 pieces. Condition Excellent. \$120



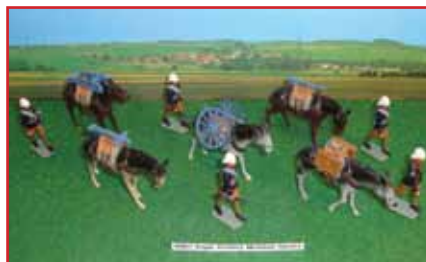
Lot 215 Britains Set # 8956 State Elephant, with original box. 6 pieces. Condition Excellent. \$110



Lot 266 Britains Set # 138 Pipes & Drums 17th Purbiah Reg., with original box. 18 pieces. Condition Excellent. \$180



Lot 144 Britains Set # 8848 Delhi Durbar, with original box. 5 pieces. Condition Excellent. \$200



Lot 152 Britains Set # 8857 R. Art. Mountain Battery, with original box. 10 pieces. Condition Excellent. \$90



Lot 328 Britains Set 2x # 41100 Jaipur Camel Drummers, with original box. 2 pieces. Condition Excellent. \$100

AUCTION PREVIEW

FOR IMMEDIATE RELEASE

Date of Release: Oct. 29, 2012

**Exceptional Britains collection of Dr. Arthur Puglisi
leads the march to Old Toy Soldier's Nov. 16-18 auction**

By Catherine Saunders-Watson



Lot 2539 Britains 24-piece pre-WWII #1317 Salvation Army Band and Flag Bearer. Est. \$4,000-\$6,000. Old Toy Soldier Auctions image.

PITTSBURGH – The renowned Dr. Arthur Puglisi collection will serve as the centerpiece of Old Toy Soldier Auctions' big Nov. 16-18 sale of antique, vintage and contemporary soldiers and figures. In addition to the Puglisi collection, OTSA will offer other important properties during the 1,500-lot specialty event, with bidding methods including absentee, by phone or live via the Internet through LiveAuctioneers.com.

The Friday session, which will start at 3 p.m., is devoted to contemporary toy soldiers whose production dateline begins in 1972. There are many examples of popular King & Country figures, as well as soldiers from Nostalgia, Ducal and Lucotte, a French brand that was actually founded in 1785.

"Pre-World War I Lucotte soldiers are very rare, very desirable and very pricey," said OTSA owner Ray Haradin. "A century later, in the 1990s, Lucotte starting producing figures that were of a higher quality than what many of their competitors were manufacturing. Their range was even more expensive than Mignot's contemporary line. Where a 1990s set from Mignot typically might have been priced around \$200, a Lucotte set would have sold for \$300 to \$500. Many collectors look for Lucotte soldiers from this era, and we have quite a few in the sale."

Around 50 sets by Washington, DC master painter and modeler Neil Rhodes will be offered. The sets were created at the behest of a famous Britains collector in Cleveland named William J. Miele, who is also the consignor.

"Mr. Miele had the largest collection of Britains ever assembled. He sold it in the 1990s," Haradin explained. "At that time, he commissioned Neil Rhodes to make sets that looked like Britains and titled them 'Sets That Britains Should Have Made.'" Among the sets to be auctioned is a custom-painted Boer War RFA oxen-drawn 4.7 Naval Gun Team with crew, officer and handlers. It is expected to realize \$500-\$700.

The 370-lot opening session will also feature Alymer's (Spanish) Banners Forward medieval knights, plus toy soldiers by Fusilier and Hiriart; and a selection of Dante Troiani Civil War figures.

The Saturday and Sunday sessions will be devoted primarily to the Dr. Arthur Puglisi collection, which Haradin described as "heavy on Britains, from the earliest of 'first versions' through to the postwar period. Dr. Puglisi has always been a completist who wanted an example of everything." The collection comprises approximately 540 sets, half of which retain their original boxes.

The collection is rich with highlights, including an extremely rare Britains Set 316 Royal Horse Artillery at the Halt, with original boxes. The set is estimated at \$2,500-\$3,500.

Sets of bands are particularly well represented in the Puglisi collection. A very rare 23-piece Salvation Army Band Set 1317 is entered in the sale with a \$4,000-\$6,000 estimate. Another coveted set is the Bahamas Police Band #2186, which is valued at \$2,000-\$3,000.

AUCTION PREVIEW (Cont.)

A very nice array of Courtenay figures will be auctioned, as well as some Lou Steinberg dime store conversion figures. Steinberg figures have done exceptionally well in OTSA's past events, with one particular figure exceeding \$1,000 in the company's June sale.

Several Timpo sets are in the auction lineup. A highlight is the circa-1955 "Quentin Durward" set, near mint with figures still tied in place in their original box. The set is based on the film version of Sir Walter Scott's "The Adventures of Quentin Durward," about the exploits of an honorable but penniless 15th-century Scottish knight.

Additionally, the weekend sessions will include an excellent sampling of Stadden figures – including Super Staddens painted by Charles Stadden himself – some quality Rose figures, and numerous civilian figures by various manufacturers.

There will be many German-made Heyde figures in the auction, including a number of military sets. A Heyde Zoo – with giraffe cage, cat and bear enclosures; and several outbuildings – will go under the hammer on Saturday.

Old Toy Soldier's Nov. 16-18, 2012 auction is an absentee, phone and Internet live bidding event that will commence at 3 p.m. Eastern Time on Friday, Nov. 16, and 10 a.m. on Saturday and Sunday, Nov. 17 and 18. Absentee bids, including those placed online via www.LiveAuctioneers.com, must be made no later than 24 hours prior to the sale in order to be accepted. Phone lines must be reserved no later than 24 hours prior to the sale in order to bid by phone as the auction is in progress.

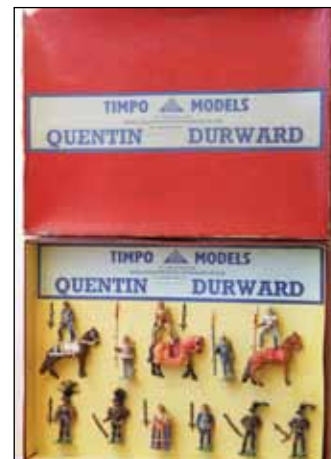
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Lot 1071 Lucotte (modern) 3rd Regiment Infantry of the Line, 12 pieces, boxed, excellent condition. Est. \$250-\$350. Old Toy Soldier Auctions image.



Lot 2045 Britains Set #91, pre-WWI, United States Infantry at Slope. Est. \$3,000-\$5,000. Old Toy Soldier Auctions image.



Lot 2344 Timpo circa-1955 Quentin Durward display set, 11 pieces. Est. \$5,000-\$6,000. Old Toy Soldier Auctions image.



Lot 2135 Britains Set #316 Royal Horse Artillery at the Halt with escort and officer. Est. \$2,500-\$3,500.



Lot 1132 Neil Rhodes custom-painted 18-piece Boer War RFA oxen-drawn 4.7 Naval Gun Team with crew, officer and handlers. Est. \$600-\$800. Old Toy Soldier Auctions image.



Lot 2357 Heyde Zoo, 29 pieces with giraffe cage, cat and bear enclosures, other building, fencing and animals. Est. \$4,500-\$6,000. Old Toy Soldier Auctions image.



Lot 2384 Courtenay #H13 Louis Sieur de Brosse, signed by Richard Courtenay on the base. Est. \$300-\$450. Old Toy Soldier Auctions image.

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TIMPO. QUENTIN DURWARD, IVANHOE AND CRUSADERS SERIES. A LOOK BEYOND THE 1950/1951 TIMPO CATALOG. *By Norman Joplin*

The only fully illustrated Timpo catalog to come to light probably dates from 1950/1951, this being prior to the issue of some of Timpo's most well designed and popular sets based on the Metro Goldwyn Mayer's epic Cinemascope movies.

Ivanhoe was released in 1952, The Knights of the Round Table 1953 and Quentin Durward in 1955. All of the movies starred Robert Taylor, with the Timpo Quentin Durward series being the last new set of lead figures issued by the company.

Illustrated material for the above sets along with the Crusader series is almost impossible to find, however thanks to my good friend Ken Wittenrich of West Falls, NJ I am able to include images of catalog sheets from New York Toy wholesaler Fred Bronner in this article.

Timpo price lists for 1954 showing Timpo Knights in Armour and the Knights of the Round Table Series, and a 1956 listing showing the Crusaders series and Quentin Durward, are illustrated in the following pages and give specific identification to the names of the characters depicted in the movies.



Fred Bronner Ad - Circa 1956 - Courtesy Ken Wittenrich



Quentin Durward



Quentin Durward

"QUENTIN DURWARD"					
MODELS OF HISTORICAL FIGURES AS SHOWN IN THE METRO-GOLDWYN-MAYER CINEMASCOPE PICTURE					
Number	Description	Price per Dozen	Correct Selling Price	Based 1 doz. in each single	
H.F.300	QUENTIN DURWARD MOUNTED	22/6	3/6		
H.F.301	PHILIP DE CREVILLE	22/6	3/6		
H.F.302	DUKE'S GUARD	22/6	3/6		
H.F.303	DUKE'S GUARD	11/6	1/9		
H.F.304	PHILIP DE CREVILLE	11/6	1/9		
H.F.305	QUENTIN DURWARD	11/6	1/9		
H.F.306	WILLIAM DE LA MARCHE	11/6	1/9		
H.F.307	GLUCKHEIMER	11/6	1/9		
H.F.308	LANZENECHE WAPLE	11/6	1/9		
H.F.309	LANZENECHE W/CROSSBOW	11/6	1/9		
H.F.310	ROYAL GUARD	11/6	1/9		
QUENTIN DURWARD BOXED SETS					
H.F.20	3 MOUNTED, 8 STANDING	No. 2 BOX	145/-	21/-	
H.F.21	2 " 8 "	No. 3	145/-	21/-	
H.F.22	5 " 8 "	No. 4	210/-	31/6	
SAMPLE AND DISPLAY BOX					
L.H.F.	3 " 8 "	No. 4		14/- each	
We would recommend our customers to point out to the retailers the importance of having a DISPLAY BOX in their window, to remind the public of the historical background of these figures.					

Timpo 1956 Price List

TIMPO. QUENTIN DURWARD, IVANHOE AND CRUSADERS SERIES.

A LOOK BEYOND THE 1950/1951 TIMPO CATALOG. (Cont.)

No Timpo catalog or price list containing details of the Ivanhoe series has so far been found, however I am indebted to Mark S Young of California for supplying the image of the Ivanhoe Box, and to Ron Eccles of Eccles Brothers Limited, Iowa for the individual Ivanhoe Box images.

If any readers have any documentation from Timpo showing this series, please contact the editor of OTS Magazine Norman Joplin (info@normanjoplin.com)

All three Timpo series were based not only on the MGM movies, but in turn on the novels of Sir Walter Scott.

Quentin Durward figures do not, for some unaccountable reason have a mounted Royal Guard in the Set. The lances for the figures were made of plastic as Timpo was slowly moving over to plastic production in 1956 at the time this series was deleted.

The sketches showing the various color schemes of the Crusaders were drawn by English Collector Ian Gissings

Old Toy Soldier Auctions USA will be offering the boxed set of Quentin Durward shown in this article during their upcoming November 2012 auction.

Part 2 of this article featuring the range of Knights of the Round Table and hopefully additional information on Ivanhoe will be published in a forthcoming issue of Old Toy Soldier Magazine.

A complete resume in color of all of the Timpo Medieval Series of Knights may be viewed in my book Hollow Cast Civilian Toy Figures by Schiffer Publishing.

The Great Book of Hollow Cast Figures also has a chapter devoted to Timpo.



Quentin Durward Display Set



Philip De Creville



Mounted



Dukes Guard



William De La Marck, Landsknechts and Gluckmeister



Dukes Guard - Royal Guard

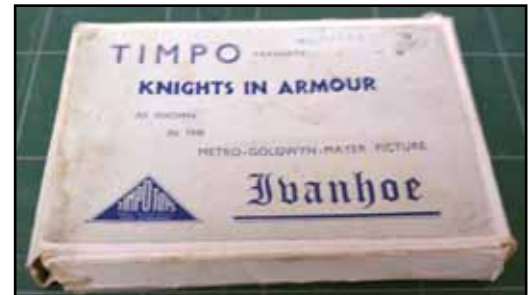
TIMPO. QUENTIN DURWARD, IVANHOE AND CRUSADERS SERIES. A LOOK BEYOND THE 1950/1951 TIMPO CATALOG. (Cont.)



Ivanhoe Box Display Set Lid



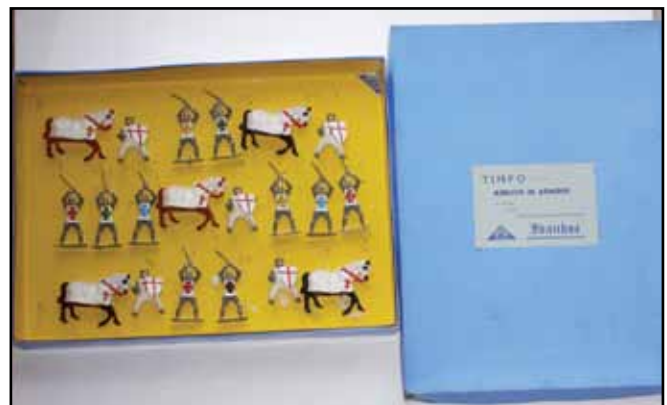
Ivanhoe



Individual Box for Ivanhoe



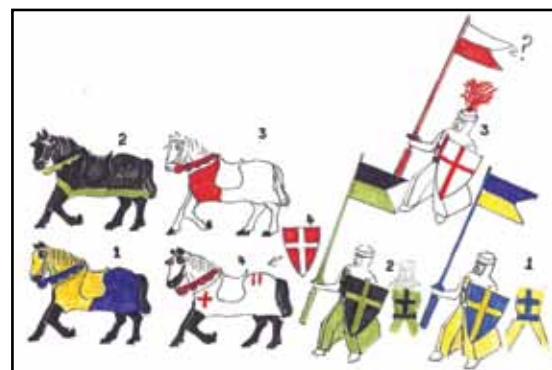
Ivanhoe Display



Crusader Display



Fred Bronner Ad, Courtesy Ken Wittenrich



Crusader Sketches

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Tony Borges / Florian Winckel

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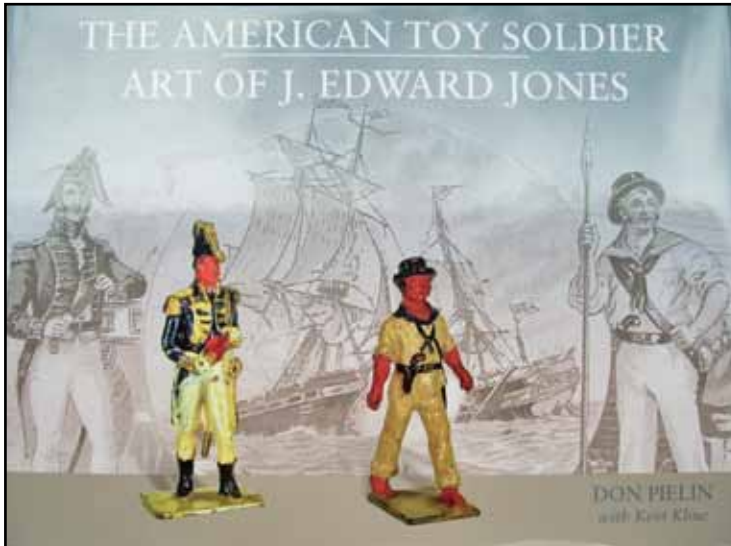
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BOOK REVIEW

THE AMERICAN TOY SOLDIER ART OF J. EDWARD JONES

By Don Pielin with Kent Kline

Reviewed by Russ Bednarek



The quantity and quality of toy soldier books published in recent years has surged much to the delight of collectors. Today it seems regardless of what your toy soldier collecting interest is you can find a book devoted to your niche. The standard of the typical toy soldier book has been elevated to a level where minimal information and a sampling of photographs are no longer acceptable. The norm is now a chronological production history comprised of pages of figures, boxes, sets, catalogs and box art being pictured with accompanying text. This type of toy soldier book is perfectly acceptable for the collector; he is given the opportunity to view the figures and accompanying items in a pictorial fashion and at the same time read a concise history of the company that is his collecting interest. New information and discoveries have provided an impetus for many of the current books. With the expansion and ease of self-publication, we have seen an explosion of toy soldier books that have a very narrow focus, many of which I have had the opportunity to present to you in this column.

The American Toy Soldier Art of J. Edwards Jones by Don Pielin with Kent Kline is the latest outstanding offering for toy soldier collectors. Author Don Pielin has managed to masterfully blend the emotional human element of toy soldier

manufacturing with the physical product history. The subject of Mr. Pielin's tome are the Jones figures created by Chicagoan J. Edward Jones. From 1925 to 1955, Ed Jones' toy soldier ventures saw the rise and fall of five different toy soldier companies. Not only was Jones often a victim of historical events, but many times a victim of his own behavior and business practices. For example, his second company, Metal Art Miniatures was doing well when the Great Depression hit, claiming the company as one of it's victims. Similarly, on the verge of success with yet another new company, Jones is shut down by the US government during 1942 because lead is needed for the war effort. Questionable business practices often led to disappointment and failure. In order to avoid



BOOK REVIEW (Cont.)

creditors, Jones created Miniature Products Company, which was nothing more than a new name to sell an old product. Upon failing to satisfactorily fill an order for a major toy soldier importer, two men are sent to “collect” what was due, resulting in numerous molds and stock being seized. We learn that Jones was somewhat creative when it came to advertising his figures. He created the Miniature Hobby Association of the U.S.A. in 1934. Membership was free, but the subscription to the newsletter, *The Prospector* was \$2. Not surprisingly, Jones figures appeared prominently in the publication. In 1938 Jones turned the Association into a non-profit called the Visual History Association. This new venture concerned itself with the publication of uniform plates, another interest of Jones. It was through this organization that Jones met Ella Louise Hume, the granddaughter of a wealthy Michigan lumber baron. A talented painter and converter of toy soldiers, Hume also possessed a Britain’s collection of 6000 pieces. Perhaps she was inspired by Anne S.K. Brown? Without giving away the story, suffice it to say that Hume played an important part in Ed Jones future toy soldier endeavors.

Fortunately a chapter is devoted to each of the five companies Jones created. Expertly interspersed among the trials and tribulations of Jones, readers are treated to numerous pages of Jones figures as they appeared in the history of the company’s production. Corresponding boxes, ads and catalog pages are faithfully reproduced to aid collectors. All photographs are in color, the exception being period photos of Jones or Hume. A real benefit for collectors is that figure photographs are in true size to the figures. Jones produced several different scales and true size photos are a welcomed feature. Utilizing figures from his own collection and with the expert resources that collector/dealer Kent Kline contributed, the reader is presented with a comprehensive visual record of Jones production. No stone regarding the history of Jones production is left unturned as there is even a list of what happened to specific figure molds. The production and progression of boxes and labels is also well documented. The multitude of box labels and art would become another financial debacle for Jones, resulting in him being manipulated by an importer.

The American Toy Soldier Art of J. Edward Jones is the result of Don Pielin’s passion for the work of Ed Jones. Mr.Pielin has spent many of his collecting years pursuing anything and everything regarding Jones production. His research for this book took over four years to complete and included countless phone and face to face interviews with surviving members of the Jones and Hume families. Printed on high quality gloss paper, this hardback book with dust jacket presents the reader with hundreds of superlative color pictures. In addition to pictures of the figures, included are pictures of boxes and the artwork that Jones somehow managed to commission from several artists, among them the former official painter of the US Army, Henry Ogden. Don Pielin has managed to merge the emotional peaks and valleys of Ed Jones life with Ed Jones toy soldier businesses. The reader can only root for Jones to finally “make it” with one of his companies, only to be disappointed in the outcome. Ed Jones was a tragic figure; he was driven to become a business success but failed due to either his own shortcomings or historic events. Sadly Jones died alone in bankruptcy. Mr. Pielin is to be commended for providing toy soldier collectors with the first book that deals equally with the human story as it does with toy soldier manufacture. As I read the book I became more involved with the events shaping Ed Jones life than I did with his toy soldiers. The price of the book is \$55 with several shipping options available; Priority is \$8, Media is \$4 and Overseas being \$21. I highly recommend this outstanding book for all toy soldier collectors. Thank you to Mr. Pielin for generously supplying a copy for this review.

CONTACT INFORMATION

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email:dimestores@aol.com

MORE COCOCUB DISCOVERIES

By Norman Joplin

OTSN Volume 6 #3, a combined article by Vic Medcalf and myself outlined the Cococub Series. Since then much information has been discovered and published including regular OTS Magazine updates.

Dedicated collectors and researchers, Dudley Chignall and John Cupman have continued to research and produce reference books on the subject.

Just when it seems almost everything connected to Cococubs had been discovered, three chance finds surfaced over the past twelve months. In August 2011 on a visit to the UK, I was convinced by a friend to attend the Ardingly Antique Show, a combined indoor and outdoor event in Sussex in the South of England. It has long been a theory that most important finds are made on day one of the event, when dealers get a head start before the public enters. Attending more for a pleasurable day out rather than having to find something proved productive during a meeting with Ephemera Dealer, Eileen and Steve Bryne. Knowing my interest in Cococubs, they directed me to a fellow dealer who had an original box which had contained one dozen 1/4 pound tins of cocoa with a "Toy in Every Tin" label. The price was prohibitive, but then again I had



Front, sides and inner flap of 1 dozen trade box with 1/4 lb. tins.



MORE COCOCUB DISCOVERIES (Cont.)

never seen such an item, so I purchased it with a view to writing an article for *Old Toy Soldier Magazine* sometime in the future.

The pictures were taken, the article shelved until perhaps more information to constitute a full article was available.

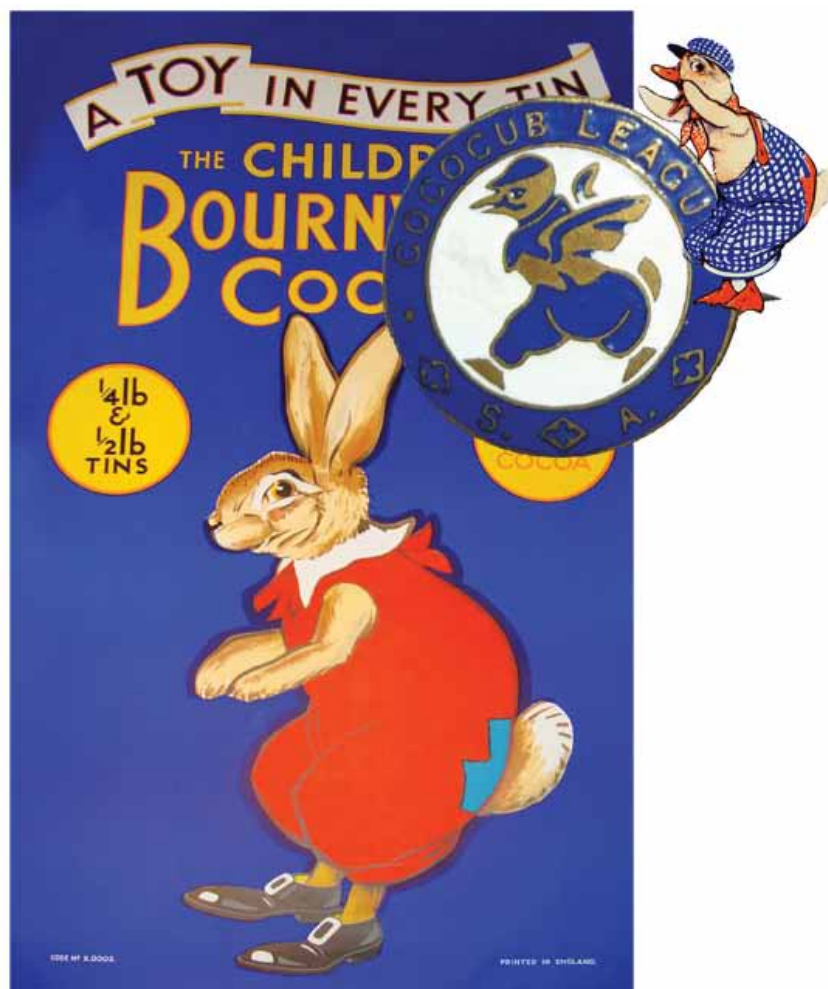
One year later, enter Eileen and Steve Bryne again with information on a purchase they had made at an Ephemera Auction in the shape of a previously undiscovered full size poster advertising the Cococub "Toy in Every Tin Scheme".

Enough for an article now, not quite. A further find emerged at my London toy soldier show in September 2012. This time John Cupman, author of two Cococub reference books, showed me his recent

Ebay find, an enamel badge marked Cococub League and emanating from the South African Branch of the Cococub Scheme.

Dudley Chignall, author of *The Great Book of Cococubs* is probably now in possession of the illustrated poster. His research reveals that the Cococub Magazine once announced the Cococub Clubs were established in "far away lands" such as New Zealand and South Africa.

Some years ago a New Zealand collector informed me that the badge issued in that country was of red rather than blue enamel. If any readers can substantiate this or indeed have any info on the New Zealand Cococub Scheme, please contact *Old Toy Soldier* editor, Norman Joplin (info@normanjoplin.com).



Cococub poster courtesy Eileen Bryne.



Cococub South African Badge courtesy John Cupman.

SHOW REPORT

NORMAN JOPLIN SHOW

By Norman Joplin

This annual show is now under the management of Adrian Little of Mercator Trading, while Norman still remains part owner. The show is in turn co-sponsored by Old Toy Soldier Magazine.

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SHOW REPORT PHOTO GALLERY



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Dennis Slack



US Collector Dennis Fontana



Andy Morant

SHOW REPORT PHOTO GALLERY



Show organizer Adrian Little



Ray Haradin OTS Auction



Francois Beaumont Paris



BMSS Arthur Smith



Jaqui and Rob Wilson



Tony Wells



Tony Wells daughter, Georgie

SHOW REPORT

OTSN CHICAGO SHOW YEAR 32

By Norman Joplin

The annual toy soldier “family reunion” is one way to describe the OTSN Show. Friends, collectors and dealers converge each year for this nearly week long event.

The following photo gallery indicates the fun, finds and friends who attended.

If you have not visited the Chicago Toy Soldier Show, you simply do not know what a great time you are missing.



Scott Morlan



Venue Early Sunday Morning



Lenior Josey, Michael O'Donnell, Arnold Rolak



Gisbert Freber (Germany) Francoise Beaumont (France)
and Adrian Little (UK)

SHOW REPORT PHOTO GALLERY



The line waiting for the OTS Single Figure Sale, yet another unique event organized by OTS Auctions during the show



Alan Cook and Debbie



Norman Rodriguez



Tony and Florian Borges with their Heyde book



Sue and Gary Miller

SHOW REPORT PHOTO GALLERY



Ray Haradin



OTS book reviewer
Russ Bednarek



Joe Wallis with his updated
"Regiments" book



Roger Garfield



Nancy Haradin, Sue Joplin and Zach Solonica



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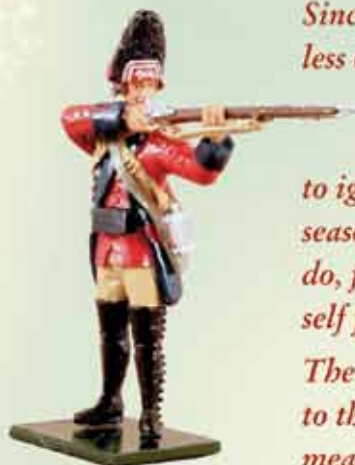
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COMPLETING THE LINE: BRITAINS SET 2049

By Rob Wilson

With the publication of James Opie's "The Great Book of Britains" and Joe Wallis's "Armies of the World" and "Regiments of All Nations" the outputs of William Britain are now pretty well documented. There are however still a few gaps to be filled.

In Opie's *magnum opus* there were still quite a few gaps in the list of items produced both pre and post the second world war. A number of these have been subsequently filled following the discovery of the factory records. Joe Wallis was able to use this information to identify a number of sets that had previously been unidentified.

2049 is a case in point. It is not included in James's pocket guide. In the first edition of Joe's Regiments of All Nations an empty box is reported together with the information that the title of the set was "Life Guards and Scots Guards in Review Order" and that it included a tie card for 7 mounted and 12 foot figures. This set was not included in any Britain's catalogue. Joe's guess was that it was likely to have comprised a combination of set #1 Life Guards and set #75 Scots Guards, both in summer dress.

By the time of the publication of the second edition of Regiments of All Nations catalogue from FAO Schwartz from 1950 and 1951 had surfaced showing a somewhat different composition. This rather strange combination is still described as being in Review Order.

Joe concludes that his original surmise was incorrect and that the Schwartz combination must be the correct complement, despite the fact that the title seems to be at odds with the contents

The Schwartz catalogue pictures a set identified as "Set 19-86" which is described as "Britain's Soldiers, Life Guards and Scots Guards in review order. This is illustrated in the catalogue and includes a combination of Life Guards and Scots Guards in Winter Dress, combined with Life Guard foot sentries in Review order from set # 2029. Pictures 1 and 2 show the cover from the catalogue and the page which illustrates the set with the figures in Winter dress.

The other 3 sets shown in the Schwartz catalogue are also three row display sets (1323, 2036 and 1015) although given different numbering by Schwartz.



Picture 1: Cover from the 1950 Schwartz Catalogue



Picture 2: Page illustrating set #2049 (19-86, item C in Schwartz numbering)

COMPLETING THE LINE: BRITAINS SET 2049 (Cont.)



Picture 3: Set 2049 as sold by Vectis



Picture 4: Set 2049 with the Schwartz catalogue composition



Picture 5: End label from the Vectis set

The first was part of the standard catalogue for many years, first appearing in the 1930s before the start of World War 2. Set 2036 is less common, but the figures Scots Guards, Black Watch and Scots Greys are just the same as in the single row sets from which they are drawn (Set nos. 11, 32 and 75). The final set is also a combination of common single row sets (Zouaves, Cuirassiers and French Foreign Legion with mounted officer at the halt, but the boxed display set is not one that turns up very frequently.

The other photographs included in this article suggest that **Both** combinations of set 2049 were probably marketed. The British auction company Vectis sold the lot in picture 3 which has Life Guards and Scots Guards in Review order. It comprises 7 Life Guards (as supplied in set#1), including an officer on a cantering rather than rearing horse and 6 troopers (all on trotting horses half with vertical and half with horizontal plumes). The Scots Guards are as in set#75, but with 12 figures, including an officer and a piper.

This set seems to be exactly what the box label describes. The figures are mint, tied in. The label on the side of the Regiments of All Nations box reads "LIFEGUARDS and SCOTS GUARDS (Review Order) No. 2049 Made in England (see Picture 5).

The second set shown in Picture 4 is also mint and tied in. The label is identical (albeit not in such great shape). The contents are completely different and match the Schwartz catalogue exactly!

This illustrates the difficulties of being too pedantic about what Britains did and did not make. Many department stores commissioned special combinations, and this set seems to fall into that category. Perhaps the Schwartz combination was only sold in the USA and the other one was distributed to another store in the UK. We shall probably never know for sure!



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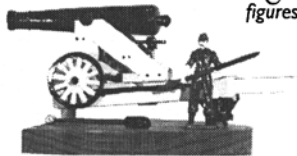
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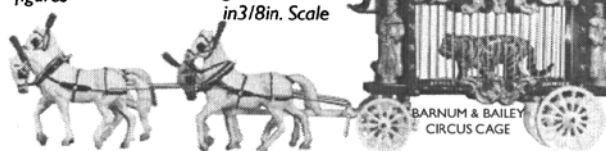
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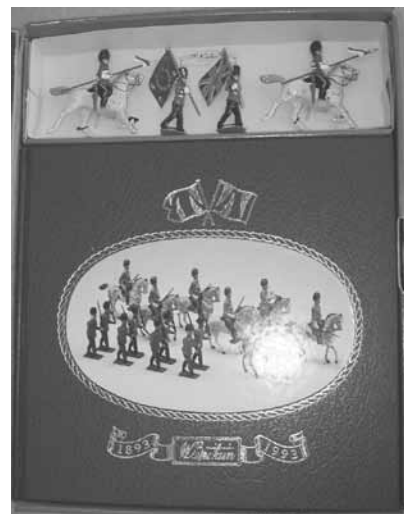
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REMEMBERING THE "MILITARY MINIATURES" SOLDIER SHOP

By Henry I. Kurtz

Recently, while rummaging through my files, I came across the March 10, 1951 issue of *Collier's Magazine* containing an illustrated article on Military Miniatures, a Manhattan shop described in the article "as one of the few in this country devoted exclusively to miniatures." James Gregg, Jr., the proprietor, is shown in the opening photograph standing behind shelves bearing a large group of mostly Authenticast and Mignot toy soldiers (see illustration one).

The Collier's article focuses mainly on some of the better known brands of miniature soldiers, among these Metayer, Ballada and Richard Courtenay, and the American custom figure maker Harry Barker. Barker's figures are well represented in two of the

article's color photos: one shows an American Revolutionary War Continental Artillery detachment with flag bearer and drummer (see illustration two); and the other a Confederate artillery battery, with a damaged gun and casualties (see illustration three). It should be noted that Barker's figures were mainly reworked Mignot and Lucotte toy soldiers.

The Collier's article also states that proprietor Gregg sends his catalogue to "some 8,000 eager collectors in the United States." Furthermore, the article observes that if a collector's interest is not historical "there are sets [obviously Britains] showing a farm scene, a well-stocked zoo... or a 'Mammoth Circus,' complete with clowns and performing livestock."

Military Miniatures

PHOTOGRAPHS FOR COLLIER'S BY JOHN MULLER



James Gregg, Jr., with some of the little figures he sells to collectors. Prices range from 25 cents to \$50 apiece

I WAS sure pleased," the letter said, "to learn that there are other grown-ups who collect toy soldiers. I've been sneaking into stores and buying them for my 'nephews.' I don't have any nephews."

Letters like this arrive often in the mail of James Gregg, Jr., a New York shopkeeper who is riding a growing boom in the collection of what he prefers to call "military miniatures." Some of these tiny, colorful lead figures are actually toy soldiers. But others are remarkably accurate depictions of historical personalities, painstakingly painted by hand and definitely not toys.

It is principally this latter category, which includes subjects other than military, that is sought after by a growing number of hobbyists. Gregg sends his catalogue of two-inch figures to some 8,000 eager collectors in the United States, and there are many more enthusiasts in Britain and France, where people have been collecting miniatures for years. (One of the best-known collectors is Winston Churchill.)

Gregg's store on Manhattan's Lexington Avenue, one of the few in this country devoted exclusively to miniatures, offers a sometimes startling cross section of world history and current affairs.

On one shelf a group of fourteenth-century knights is aligned in full battle array, hard by a glittering formation of Continental militia of the Revolutionary War period. Not far away, a Red Army infantry squad marches in review. The collector can also buy close likenesses of the present King and Queen of England, or King Henry VIII, or almost any other historical figure—including Cleopatra. If his interest is not historical, there are sets showing a farm scene, a well-stocked zoo (camel, polar bear, lion, lioness, zebra, kangaroo, chimpanzee,

gorilla, monkey, two pelicans, two penguins, two date palms, two coconut palms), or a "Mammoth Circus," complete with clowns and performing livestock.

The cost of these sets ranges widely. Some of the figures are machine-made; their price is relatively low—about 25 cents each. Others are cast in master molds, but painted by hand. They are more expensive. Most costly of all are the figures made to order. For example, Gregg displays one group of 18 figures which represent the complete Order of the Star, established in the fourteenth century by King John of France. Each of the miniatures bears the coat of arms of a particular knight (including that of the king himself), and all were laboriously hand-painted.

Only three of these sets were made: the one in the store, another in the collection of a New York enthusiast, and a third that was sold to a collector out West for \$475.

Most of these specially made miniatures are turned out by a couple of firms called Metayer and Ballada in France, and by a pair of husband-wife teams, one in this country and another in London. The American couple, Mr. and Mrs. Harry W. Barker, Jr., of Elkton, Maryland, specializes in Americana; the Britons, Mr. and Mrs. R. Courtenay, are world-renowned for their fourteenth- and fifteenth-century figures (they did both the Order of the Star and the Order of the Golden Fleece groups).

Despite Gregg's assertion that the trend is toward collectors' items, rather than toys, his shop has a magnetic attraction for small boys.

However, they rarely buy anything; their conversation with the proprietors usually consists of a brief, wistful "Just looking."

THE END

REMEMBERING THE "MILITARY MINIATURES" SOLDIER SHOP (Cont.)



Illustration 2 - A Revolutionary War gun crew, cast and hand-painted by Harry Barker, Jr., of Elkton, MD. This set is completely authentic. It cost \$75.



Illustration 3 - American-made Confederate gun crews. Many Civil War figures are made in France; whole Gettysburg battles could be re-created from them.

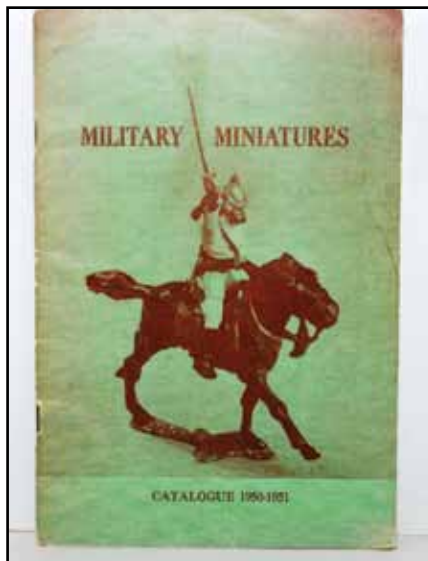


Illustration 4

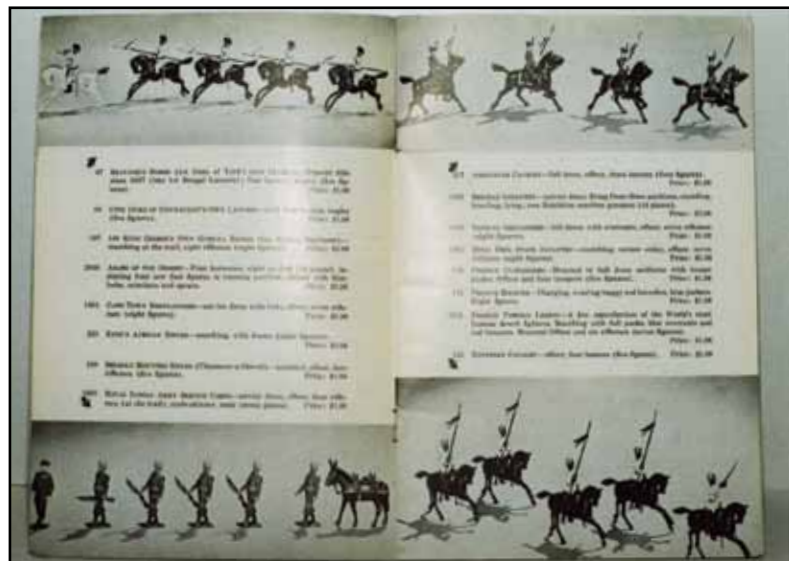


Illustration 5



Illustration 6

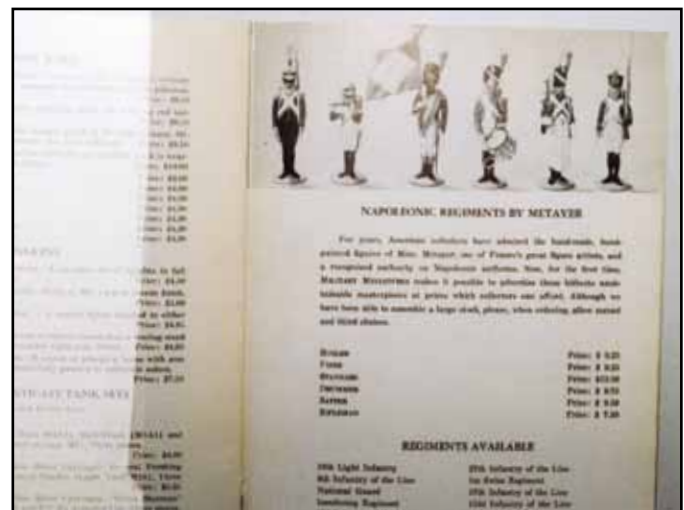


Illustration 7

REMEMBERING THE “MILITARY MINIATURES” SOLDIER SHOP *(Cont.)*



Illustration 8 - Authenticast Figures

Also in my files is an original copy of the 1950-1951 catalogue, a highly professional publication on glossy paper, chock full of excellent photographs (see illustrations four through seven). Much of the catalogue is devoted to Britains, with virtually all of the company's 1951 productions listed, along with a good section on Mignot toy soldiers, and all at eat-your-heart-out prices-standard Britains infantry and cavalry sets at \$1.98 and regular Mignot sets at \$8.50. A short section on Madame Metayer's Napoleonic miniatures lists figures at \$7.50 to \$13.50; and a two-page spread of Courtenay foot and mounted figures (unfortunately without identifying the personalities) informs the collector that foot knights cost \$14.95 and mounted ones cost \$35.00.

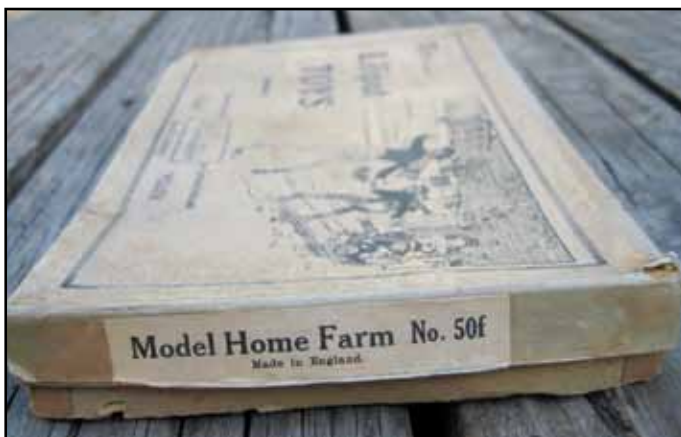
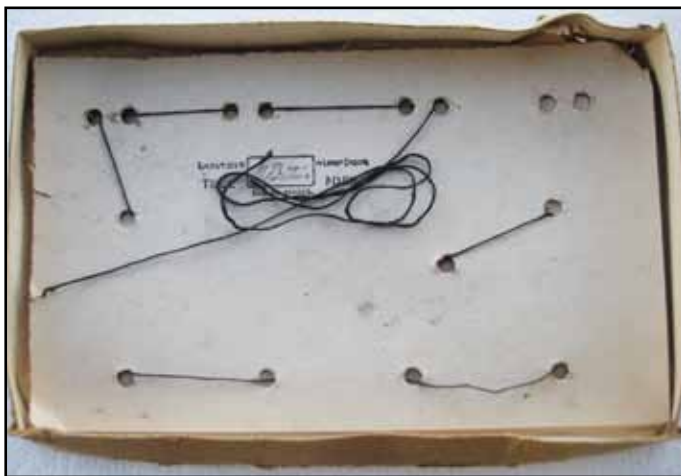
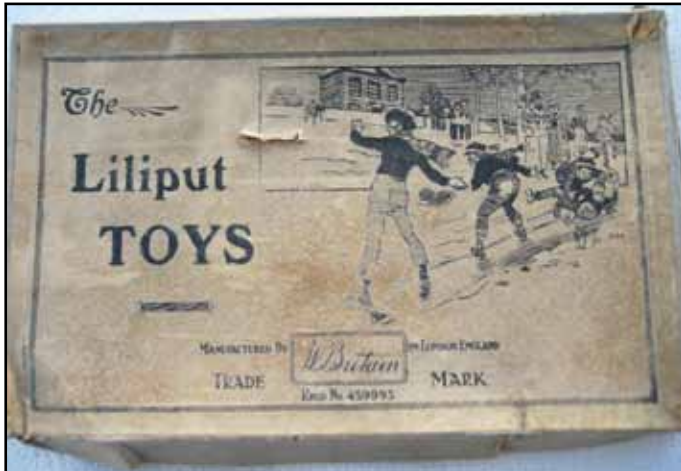
Later, in the 1950's, under new ownership. Military Miniatures became the House of Miniatures, still located at Lexington Avenue and 92nd Street. I had the pleasure of working there as a part-time sales

clerk while a college student. My position entitled me to a 40 percent discount on any item in the store. Imagine, I could have had Courtenay foot knights for about \$8.50 per figure and mounted knights for \$21.00 each. However, my miniature soldier tastes ran to Greenwood and Ball and Stadden portrayals of the British army in various periods and so I ended up with a display case full of those.

By the end of the 1950's the shop was gone, to be followed in later years by Knight's Castle, Reiss Brothers, Polk's, The Soldier Shop and the Burlington. Today, not a single shop featuring toy and miniature soldiers can be found in New York City. A golden age has indeed faded into history.

Henry I. Kurtz is the author of The Art of The Toy Soldier and a toy soldier collector and dealer.

RECONNAISSANCE



Britains Mysteries?

The two boxes illustrated above marked Liliput appear to be of pre-war vintage, but have no connection to the Lilliput Series issued post war by Britains. The empty box has #50f on the end label, indicating it was possibly from the farm series, although the box is empty, obtained from a California collector - courtesy Scott Morlan. The Christmas box was discovered in London September 2012.

PRESTO CHANGE-O! THE REUSE OF CASTINGS BY BRITAINS LIMITED

By Joe Wallis

One of the reasons Britains Limited survived as a successful business enterprise for such a long time was frugality (or thriftiness if you prefer). Upon creating a good model, they often adapted it to issue a new set—without having to incur the cost of designing and making a new mold. This article surveys some of the occasions when they simply painted a casting in a different uniform to achieve a new item to market. Due to the many figures discussed, only photographs of the more uncommon items are shown.

From the early days of making lead soldiers, Britains employed the technique of varying the paint scheme to reissue a casting as a different regiment or even an entirely new nationality. The first hollowcast models sold in 1893 of Life Guards (Set 1), Royal Horse Guards (Set 2), and Fifth Dragoon Guards (Set 3) were all the same except for the painting of their uniforms.

The same is true of Set 23 Fifth Lancers, Set 24 Ninth Lancers, and Set 33 Sixteenth Lancers, all at the halt led by the superb officer “turned in the saddle” holding a tin strip sword. Set 38 Dr. Jameson and the South African Infantry probably preceded Set 6 Boer Cavalry—but both sets used the same casting. The Buffs of Set 16, the Somerset Light Infantry of Set 17, the Worcesters of Set 18, and some of the West Surrey of Set 29 shared the same standing at the ready and kneeling to receive cavalry types (also from 1957-59 the Loyal North Lancashire with white helmets comprised Half-Box Set 2125.) The Indian Army was represented by troopers and trumpeters mounted on a distinct horse in Sets 45, 46, 47, and 66. The marching at the trail sepoy in Sets 64, 67, and 68 varied only in the details of their uniform; a principle that was maintained when a marching at the slope casting replaced the earlier sepoy in Sets 64, 67, 68,



Britains Sets 1, 2 and 3



Britains 6 and Set 38



Britains Sets 45, 46, 47 and 66



Britains Sets 68, 1893, 67, 68 and 1621



Britains Sets 35, 1619 and 1620



Britains 141 and 1711

Britains 142 and 191 / 2138 1362B



Britains Sets 78 and 80

PRESTO CHANGE-O!

THE REUSE OF CASTINGS BY BRITAINS LIMITED *(Cont.)*



Britains 212, 1395, 213 and 1913



Britains 146



Britains 192, 1383, 1389 and 215



Britains 219 and 2035, 177 and 178



Britains 217 and 220



Britains 334, 1603, 2011 and 2012



Britains 1257 and 1437



Britains 230, 1253, 228, 399 and 2098



Britains 226, 232, 299

1342, and 1621. Britains was able to make different regiments of Highlanders charging in Sets 11, 15, and 88; marching in Sets 77 and 112; or firing in Sets 89, 118, 122, 157, and 2063. After initially representing Sets 78 Royal Navy Bluejackets running at the trail and Set 80 Royal Navy Whitejackets running at the slope, the later production was running at the trail with just the painting characterizing the two sets.

There are numerous British Infantry regiments that varied in their facings alone; in fact the entire Famous Regiments Series from 1937-1939 represented an effort to present all the British line regiments marching at the slope. Similarly, the British Guards regiments were distinguished most readily by the placement and coloration of the hackles or plumes on their bearskin caps. Strictly speaking these could be included in this article, but it is more instructive to look at the examples when more than just facings or plumes were altered.

The Royal Marines of Set 35 marching at the slope in dark blue uniforms were dressed in khaki uniforms to create Set 1619 Royal Marines in Tropical Service Dress, as well as with red tunics to represent the Royal Marine Light Infantry in Set 1620. In 1940, Britains resurrected the early Indian Infantry sepoy walking at the trail to create Sets 1892, 1893 and 1903 (Indian Infantry, Indian Army Service Corps, and the rare Indian Mountain Battery). In 1951, the Firm returned to Set 104, City Imperial Volunteers, from the Boer War to provide the officer with drawn sword in Set 2059 Union Infantry and Set 2060 Confederate Infantry as well as the Confederate soldier standing on guard with fixed bayonet. When Set 1711 French Foreign Legion marching with fixed bayonets was introduced in 1939, it was easily done by painting the casting of the French Infanterie de Ligne from Set 141 in a different way. An earlier multiple use was achieved in 1915 by employing the French Zouave from Set 142 to issue Set 191 French Turcos charging. (In 1954, Britains released Picture Pack 1362-B as a Union

PRESTO CHANGE-O!

THE REUSE OF CASTINGS BY BRITAINS LIMITED *(Cont.)*

Zouave by simply adding gold trouser stripes and a black fez.) Both Sets 177 and 178, Austrian Infantry and Foot Guards, employed the same casting but diverse paint schemes.

There are some occasions when the painting of a set was revised by Britains. With Set 196 Greek Evzones we have an unusual situation in that prewar they were painted with red vests, but postwar they were given black vests. Set 66 Thirteenth Duke of Connaught's Own Indian Lancers altered the painting of their jackets from dark green to dark blue about 1950, and Set 432 German Infantry changed from its prewar field-grey uniforms to forest-green tunics and blue-grey trousers in 1946.

Another recycling venture was taking the Eleventh Hussar dismounted from Set 182 and the Eleventh

Hussar mounted at the halt from Set 270, to compose Half-Box 2120 Third Hussars. The formation of Belgian Infantry marching in Active Service Order for Set 1389 was easily done from the French Poilus marching in Set 192, and Set 1383 Belgian Infantry firing with machine guns was derived from the French Infanterie in Set 215. Britains adapted the Royal Scots Lowlander marching of Set 212 into the King's Own Scottish Borderers for Set 1395. Britains also issued noncatalogued Set 1913 Cameronians (Scottish Rifles) using the casting initiated as the Highland Light Infantry in Set 213.

The identical casting served in both Set 217 Argentine Cavalry and Set 220 Uruguayan Cavalry. The Argentine Infantry marching in Set 216 and the Uruguayan Infantry of Set 222 had the same casting. The Argentine Military School Cadets of Set 219 were



Britains 1293, 1294, 1902 and 1900



Britains 1290, 2014 and 2112



Britains 1426, 1911, 240 and chauffeur



Britains 1513



Britains 2024



Britains 1512



Britains 1537, 1538, 1835 and 1836



Britains 1540, 1541, 1617 and 1618



Britains 1837, 1856 and 1850

PRESTO CHANGE-O!

THE REUSE OF CASTINGS BY BRITAINS LIMITED *(Cont.)*



Britains 1291, 2185 and 2185



Britains 1791, 1792 and 2011



Britains Set 2120



Britains 2034

no longer produced after 1941, but they lived on as the casting for the Svea Lifeguards of postwar Set 2035. Britains Limited conceived the idea of making U.S. Marines in khaki service dress (Set 399) by painting Set 228 differently. The same transition was performed with the U.S. Bluejackets of Set 230 and the Whitejackets of Set 1253, and the West Point Cadets of Sets 226 (and 232) versus those sold as Set 299. When Britains decided to issue Venezuelans in 1955, they took the marching U.S. Marine figure from Set 228, but painted it in the entirely different uniform of the Venezuelan Cadets. An even simpler transformation was taking the U.S. Infantryman marching with steel helmet from Set 2033 to represent Venezuelan Infantry, and employing the U.S. Navy Whitejackets as Venezuelan Sailors (see Sets 2098-2100 and 2104-2105).

The Life Guards in winter cloaks appeared in 1930 in Set 400, and it was clever of Britains to conceive of making Royal Horse Guards in cloaks as Set 1343 to expand their catalog in 1934. About 1928 the old fixed-arm casting for Set 38 was retired for a moveable arm version at the same time that Set 276 U. S. Cavalry was introduced (the South Mounted Infantry differed by wearing grey trousers). The Canadian Mounties of Set 1349 featured the same casting as Set 276 when they came out in 1934. While Set 437, Officers of the Gordon Highlanders, was deleted after 1941, the mounted officer reappeared as a Seaforth Highlander in Set 2062, as a Black Watch Highlander

in Set 2126, and as a Gordon Highlander in Set 2168 and Picture Pack 845-B; the prewar walking Gordon officer remained in service postwar as a Black Watch officer in Display Set 73, and as a Gordon in Picture Pack 461-B.

Now we come to the Royal Marine Bandsmen of Set 1288 and 1291 that furnished the castings for postwar Bahamas Police Bands of Sets 2185 and 2186. In a parallel manner, the Set 1290 British Army Band in khaki peak caps was refashioned into Sets 1301, 2014, 2093, 2110, and 2112. Prewar Sets 1329 and 1330 were limbered wagons with differently painted personnel to represent the Royal Army Service Corps and the Royal Engineers, respectively. Sets 1293, 1294, 1900, and 1902 all used the Infantry marching in tropical shorts to supply Durban Light Infantry, British Infantry in Tropical Dress, the Low Wepener Regiment, and the South African Defense Force, respectively. The Territorial Infantry appeared in the 1937 catalog for the Coronation as Sets 1537 and 1538 marching at the slope, Sets 1540 and 1541 at present arms, and Sets 1617 and 1618 in walking out dress empty-handed. The first set number in each pair wore dark blue uniforms, while the latter set number was dressed in the dark green of Territorial rifle regiments. The Argentine Cadets of Sets 1835 and 1836 were based upon the Territorials in Sets 1537 and 1538, but added fixed bayonets. To represent Canadian forces, Britains simply took the Fifth Dragoon Guards of Set 3 and painted them to

PRESTO CHANGE-O! THE REUSE OF CASTINGS BY BRITAINS LIMITED (*Cont.*)



Britains 2010



Britains 1894, 1895 and 1905



Royal Air Force Regiment 2011

represent Set 1629 Lord Strathcona's Horse and Set 1631 Governor-General's Horse Guards, but the First Dragoons (the Royals) of Set 31 furnished the basis for Set 1630 Royal Canadian Dragoons. Prewar Set 1632 Royal Canadian Regiment marching featured a red puggaree around their white Wolseley helmets, while Set 1633 Princess Patricia's Light Infantry lacked the puggaree and had light blue facings. Noncatalogued Set 1837 Argentine Infantry *Con Casco*, Set 1850 Netherlands Infantry, and Set 1856 Polish Infantry contained the same marching figure with a smooth helmet--just the painting varied. During the Battle of Britain, the Firm issued R.A.F. pilots walking to their fighter planes in Set 1894 and followed with German Luftwaffe Pilots in Set 1895 and U.S. pilots (as part of Set 1905) using the same casting.

While the first version of Set 1603 Irish Free State Infantry used the fixed-arm officer casting from Set 227, the last version of Set 1603, now entitled the Republic of Eire Infantry, contained an officer with a moveable arm that was from Set 334 U.S. Aviation Privates in Peak Caps. The "Red Devils" of Set 2010 were redone as the Royal Air Force Regiment marching in berets as part of Display Set 2011. The R.A.F. airman in side cap, which was the last version of prewar Set 240, also appeared in both Set 2011 and noncatalogued Set 2012 Royal Australian Air Force. The Aussies wore a darker uniform than the R.A.F. blue; for more details on this rare set see page 147 of my revised, all-color, hardcover edition of *Regiments of All Nations* (available on Amazon.com and Amazon.co.uk). In 1954, the Yeomen of the Guard officer casting from Set 1257 was employed to provide an officer for Set 1437 Italian Carabinieri as well as for Set 2079 Scottish Archers. Yet another example of making maximum use of a model was Set 2150 Centurion Tank sold in olive drab, but also made in desert sand camouflage as Set 2154.

There are fewer examples of Britains redeploying a casting from a military use to a civilian one, or vice versa--probably because of the equipment usually supplied on military castings. In the late 1930s, the Royal Air Force (R.A.F.) casting from Set 240 provided a more modern empty-handed version (painted in a dark green uniform) of the Chauffeur in Set 168--the old first version Chauffeur carrying a lantern was quite passé. The officer casting from prewar Set 1426 St. John's Ambulance Brigade First Aid Party served again as the officer for postwar Sets 2030 Australian Infantry in ceremonial uniform, and Set 2044 U.S. Air Corps. In addition, the Army Motor Ambulance from Set 1512 was sold in dark blue as a civilian type in Set 1513 St. John's Motor Ambulance, and as a Light Goods Van inscribed "Britains Ltd" in Set 2024. In 1939 both Set 1791 Royal Army Signal Corps motorcycle dispatch riders and Set 1792 Mobile Traffic Police entered the catalog with only the painting to distinguish them (a single motorcyclist in R.A.F. blue was also offered in postwar Display Box 2011). Set 2034 imaginatively recycled the Royal Army Service Corps supply wagon as a Prairie Schooner from the American Wild West by adding a hood and a galloping team from Set 39 Royal Horse Artillery to represent a Covered Wagon. Its pioneer driver was the 555 Old Man sitting from the Farm Series, now given an arm holding a rifle. Finally, and perhaps the ultimate illustration of producing many items by varying the painting of one casting, is the Racing Colour Series which began as Set 237 in the year 1926 (see pages 344-351 of the revised edition of *Regiments of All Nations*).

The above instances typify Britain's frequent practice of reusing a casting with a different paint scheme to produce a new set. A subsequent article will review occasions when a new head or arm on an old casting created a new set.

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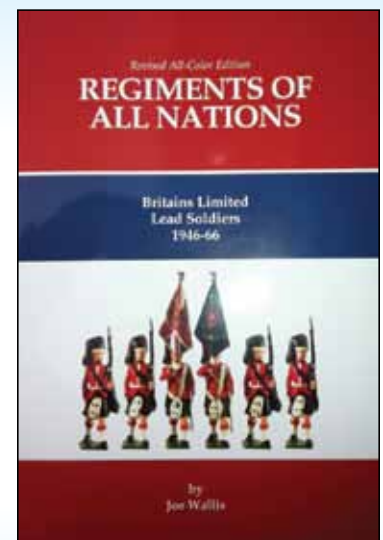


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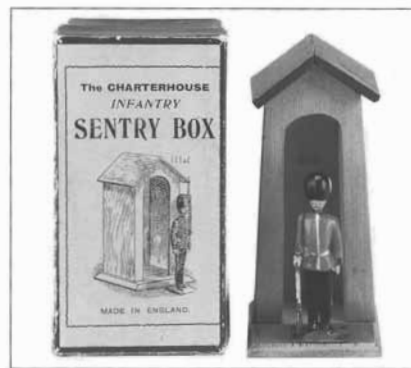
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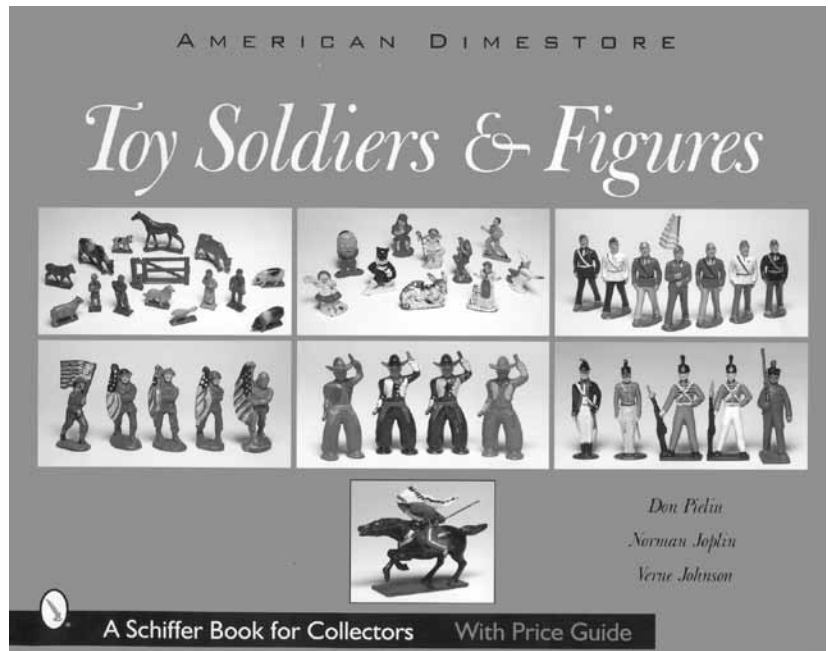
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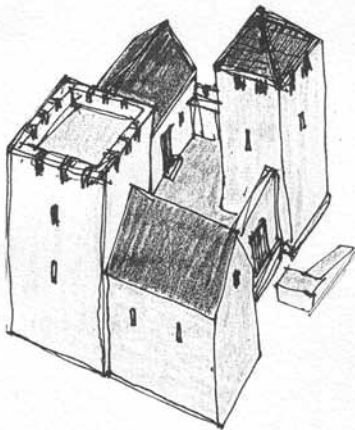
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March 10 - Sunday. 24th Annual West Coaster. Irvine Marriott, CA. Contact 760-758-5481

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March 25- Sunday. Indy Toy Soldier Show. Indianapolis Marriott East Contact Barry Carter 765 345 5665 See ad in this Issue.

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KING & COUNTRY'S

DESERT WAR ONE

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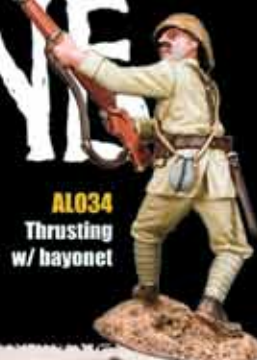
AL035
Running
for
cover



AL033
Jumping Light Horse Set
w/ sand bags



AL034
Thrusting
w/ bayonet



TODAY WHEN PEOPLE think of the First World War they usually picture the trenches and barbed wire of the Western Front. There were however other "Theatres of War" where British and Empire forces were fully committed and continued to fight even after the end of hostilities in Belgium and France.

AL032
Machine Gun
Set



Look out for more fighting Turks and Australians in this "Beersheba" series towards the end of this year.

LAWRENCE & THE ARABS

In addition to our Turkish and Australian soldiers K&C are also introducing a new series based around the exploits of an unlikely but iconic Englishman... *T.E. Lawrence*, better known as "*Lawrence of Arabia*".

Here are the first of two pieces... a young *Lieutenant Lawrence (LoA001)* on his way to join the Arab Revolt led by Prince *Feisal*. The second is his friend and guide *Sherif Ali-ibn-el-Kharish (LoA002)*. Both camel-mounted figures will soon be joined by many others...

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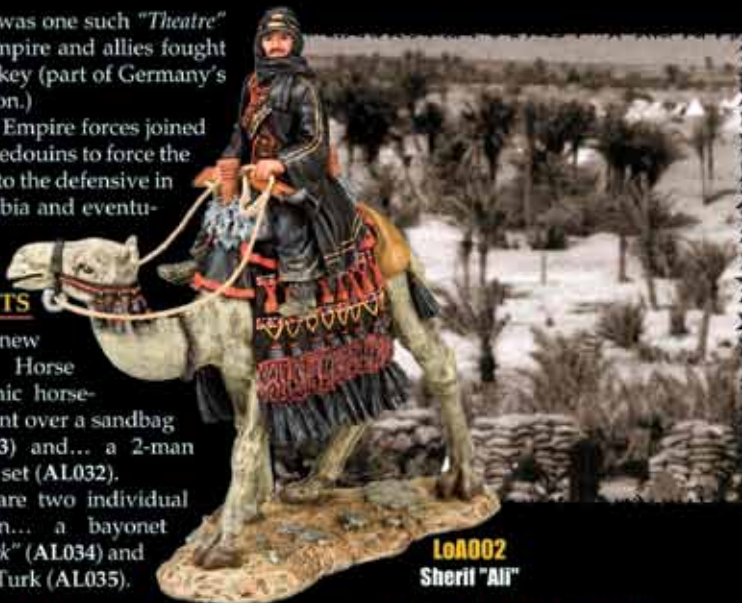
The Middle East was one such "Theatre" where Britain, her Empire and allies fought against Ottoman Turkey (part of Germany's *Central Powers* coalition.)

Here, British and Empire forces joined with irregular Arab Bedouins to force the Turkish occupiers onto the defensive in Egypt, Palestine, Arabia and eventually Mesopotamia.

LIGHT HORSE REINFORCEMENTS

Among the new Australian Light Horse figures are a dynamic horseman leaping his mount over a sandbag emplacement (AL033) and... a 2-man *Vickers Machine Gun set (AL032)*.

Opposing them are two individual Turkish infantrymen... a bayonet thrusting "*Johnny-Turk*" (AL034) and a "*running-for-cover*" Turk (AL035).



LoA002
Sherif "Ali"



LoA001
Lt. T.E. Lawrence

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