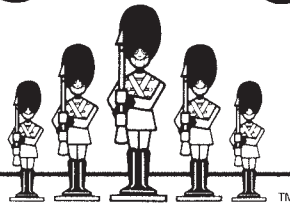


Spring
2010

The Journal for Collectors

Volume 34 Number 1
\$10.00

OLD TOY SOLDIER



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Heyde's Taking of Troy

Photo Courtesy Steve Sommers

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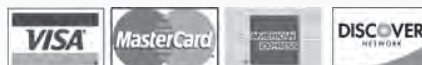
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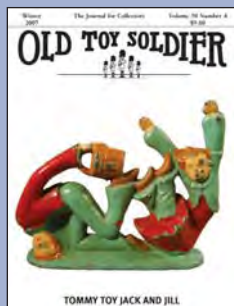
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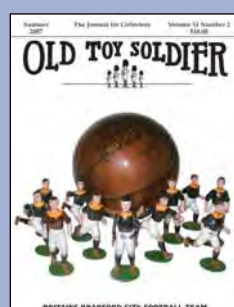


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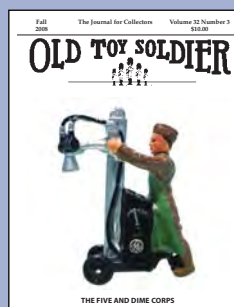
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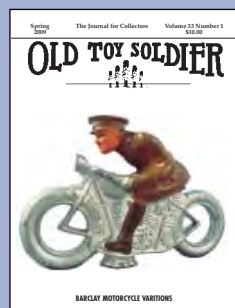


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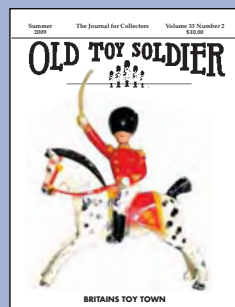


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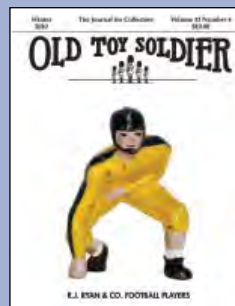
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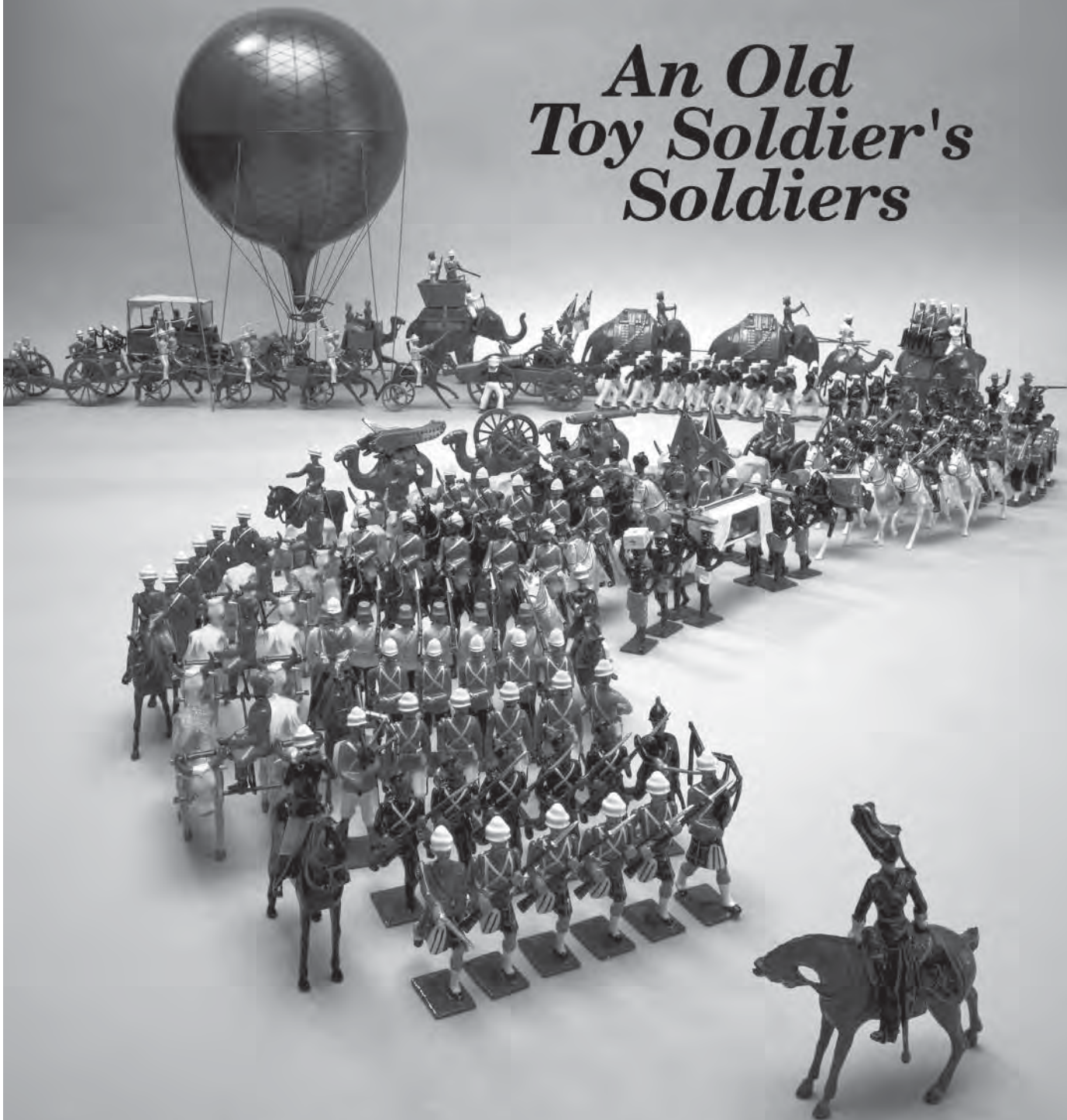
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Heyde's Taking of Troy (Ersturmung Trojas)

By Steve Sommers, S. Mark Young and Markus Grein



Photo #1 Heyde's Troy set courtesy Christie's East, N.Y.

The Trojan War

The story of the Trojan War as recounted in Homer's Iliad and Virgil's Aeneid has fascinated and puzzled the reading public and scholars alike for hundreds of years. Homer's account of the Trojan War was written around 800 B.C., 500 years after the war took place. For centuries, with no physical evidence to substantiate the existence of Troy or its heroes, many believed that Homer's account (if Homer himself actually existed) to be a Bronze Age allegory – a myth embellished and fabricated by bards carrying on the oral historical tradition.

In 1868, however, German archaeologist Heinrich Schliemann unearthed the first physical evidence of the possible existence of Troy. Excavating at the northwestern edge of the Dardanelles, in Turkey on a small hill known as Hisarlik, Schliemann was the first of five pioneering archaeologists to pinpoint the location of what is now believed to be the city of Troy.

Other recently unearthed evidence indicates that a war between the Greeks and the inhabitants of this site did indeed occur around 1260 B.C., but whether the war occurred over the abduction of a King's wife or simply the expansion of the Greek Empire is still in dispute.

Greek mythology tells that Paris, the son of King Priam of Troy, was asked by Zeus to determine the most beautiful goddess. Each of the goddesses in contention tried to persuade Paris to choose them by offer-

ing various bribes. Paris chose Aphrodite who promised him Helen, the most beautiful woman on earth. Apparently, it was irrelevant that Paris had never laid eyes on Helen, or that she was already married to Menelaus, the King of Sparta. Wanting to claim his prize, Paris journeyed to Sparta and abducted Helen.

The core of Homer's Iliad is a story of love and betrayal, honor and revenge. Homer tells us that the outraged Greeks led by Menelaus's brother Agamemnon, the King of Mycenae, gathered to wage war with the Trojans to retrieve Helen. But in the tenth year of the siege, the sloping walls of Troy remained as impenetrable as the Greek will was mighty. At this point Homer's tale ends. Others, however, take up the story, including the Roman poet Virgil who explained that Greek King Agamemnon used crafty Odysseus' ruse of the Trojan Horse to finally breach the walls of Troy.

Heyde's Magnificent Set

Georg Heyde and Company of Dresden, Germany produced some very large sets ranging from military parades and encampments to classic fairy tales like Snow White. The fairy tale sets were assembled around a series of vignettes so that a child could recreate the sequence of key moments in the story. The same concept is employed in Heyde's Troy set. (Photo#1) In the Heyde catalog the set is #1366/1367 Ersturmung Trojas, which literally means the taking of Troy by storm or assault. (Figures are solid cast, full round in Heyde's size #2, approximately 48mm.)

Heyde's Taking of Troy (Ersturmung Trojas) (Cont.)



Photo #2 Heyde's Taking of Troy in the original box



Photo #3 King Priam's Palace

While partial sets have surfaced over the years, recently a complete boxed Troy set has been found. (Photo #2) What is immediately clear is the consistency of its contents and figure poses compared with previously known unboxed examples. In the box everyone recognizes the Trojan Horse and true to Homer's *Iliad* is Achilles' chariot dragging the body of Trojan Hector: vengeance for Hector's killing of Achilles' companion Patroclus. But there is much more of Homer and Virgil in this magnificent set.

The set includes Troy's sloping walls and the Scaean Gate (too low to admit the great Wooden Horse). The large Parthenon-looking building is most likely King Priam's palace. (Photo #3.) The second building in the shape of a round temple is the Palladium of Athena, with its magical statue of the goddess on top. (Photo #4.) Myth proclaimed that the statue had to be protected to keep Troy safe. The temple from the boxed set is one of two we've seen with the statue intact; maybe they were often snapped off by children trying to hasten Troy's doom?

Heyde was very selective in the events represented in the set. In particular, there is a great deal of emphasis on the interplay of Achilles, Patroclus and the Trojan, Hector; in typical Heyde fashion important characters may appear more than once in a set.

According to Homer, in the 10th year of the siege the Greeks capture two beautiful women, Chryseis and Briseis, who are immediately claimed by Agamemnon and Achilles, respectively. At the behest of Chryseis' father, the god Apollo asks Agamemnon to release Chryseis but Agamemnon refuses. Enraged, Apollo unleashes a plague on the Greek encampment, killing many soldiers. Achilles learns of the reason for the plague and ultimately Agamemnon reluctantly gives up Chryseis, but he demands that Achilles gives him Briseis as compensation. Achilles agrees but then falls into a deep depression and withdraws from the battle.



Photo #3 Reverse angle of King Priam's Palace



Photo #4 Palladium of Athena (see also cover shot)

Heyde's Taking of Troy (Ersturmung Trojas) (Cont.)

Meanwhile the war has turned against the Greeks. The Greek king hopes that Achilles will rejoin the battle and rally the troops. So he sends an embassy to Achilles: heroes Phoenix, Ajax, Odysseus, heralds and Calchas the prophet. (Photo #5.) In turn they implore Achilles to fight again, and offer the king's gifts of gold, bronze, women, horses, castles and more! Heyde symbolizes this with three figures offering golden wreaths, a caped figure holding a plate of golden objects, and a long robed priest; a sitting Achilles and Patroclus hear the offer.



Photo #5 The Embassy to Achilles

Initially Achilles rejects the bribe to return to the battle. Patroclus, however, acts more impetuously, takes Achilles' armor, pretends to be the hero, and leads the Greeks into reinvigorated battle. One Heyde figure has hooked hands so that like Homer's Patroclus, he can try to climb the sloping walls of Troy. (Photo #6.) Patroclus fails, however, and subsequently dies under Trojan Hector's spear.



Photo #6 Patroclus climbing Troy's wall

Hector strips Achilles' armor but before he can mutilate Patroclus's body, other Greeks arrive. A Heyde lead-based vignette portrays this moment of Menelaus and "great" and "small" Ajax defending the stripped body of Patroclus. (Photo #7.)



Photo #7 Defending the body of Patroclus

Crazed with anger over Hector's slaying of Patroclus, Achilles returns to battle to defeat Hector in bloody combat. The most dramatic piece of the Heyde set is Achilles' chariot dragging the lifeless body of Hector around the walls of Troy. (Photo #8.)



Photo #8 Achilles Chariot dragging Hector's body

Another tin-based battle scene probably shows crafty Odysseus and Diomedes successfully stealing two magical horses from the Trojan Rhesus in an attempt to weaken the mystical powers of the city. (Photo #9.)



Photo #9 Stealing Troy's magical horses

Homer's Iliad ends before Troy actually falls. Other poets tell the rest of the story. But it is in The Aeneid by the Roman Virgil where Latin students learned to "beware of Greeks bearing gifts." Tricked by the Greeks, the Trojans tear open the great city gate and bring in the massive Wooden Horse. Once inside

Heyde's Taking of Troy (Ersturmung Trojas) (Cont.)

Troy's walls, the Greek advance guard emerges from the belly of the horse and falls on the sleeping Trojans! This Wooden Horse half of the story is, of course, also immediately visible in Heyde's boxed set.

Heyde's Trojan Horse is hand carved of wood, about 6" long by 5" high. (Photo #10.) There is an opening in the side of the horse under the saddle cloth where the Greeks were ensconced. The Horse is the most commonly missing piece in partial sets and is probably the single most difficult and desirable piece to find.



Photo #10 The Trojan Horse with blanket

At the center of the Greek's victory battle is a four-figure vignette showing the death of the Trojan king Priam that is right out of Virgil. (Photo #11.) Over the body of Priam's son, Polites, Achilles' son Pyrrhus kills the Trojan king. "With his left hand clutching tight the hair of Priam, his right hand drew the glistening blade." The fourth figure, an intervening woman, is probably Priam's Queen Hecuba. So, as Virgil wrote, "this was the end of Priam's destinies" and the end of Heyde's Troy.



Photo #11 The death of King Priam

Another easily identified battle figure is Great Ajax advancing with a large stone which Homer tells us Ajax "hoisted and heaved at Hector's chest." (Photo# 12.) Of course, there are more generic figures with weapons and torches that could fill many roles for the playing child. But there are also two duplex groups that, although clearly meant

to be special, cannot be identified with certainty. Perhaps the most mysterious is a duplex of two men in short robes struggling. One explanation is that after Patroclus death, Achilles holds an athletic competition to honor the dead. So this may represent figures engaged in wrestling, one of the sports in the competition. (Photo #12.) In another duplex a Greek has a hand on the head of a downed Trojan; this might represent Menelaus who reportedly dragged Paris from the battlefield by the hair. (Photo #13.)



Photo #12 From left, Greek with Torch, Ajax with stone, and "the wrestlers"

Also there are key scenes in the tale that the set does not include; for example, there is no Achilles wounded by an arrow in his vulnerable heel. And where is Helen, "the face that launched a thousand ships?" There is one version of the epic in which, Helen, honor intact, was left in Egypt and never brought to Troy. Could it be that Georg Heyde accepted this morally Victorian version of the story? Certainly Heyde's exclusion of Helen remains one small toy soldier mystery among the many myths surrounding the Taking of Troy.



Photo #13
Perhaps Menelaus and Paris

EDITOR'S NOTE.

- A second shorter article will focus on Troy figures by other makers including Heinrichsen, Britains and Marx plastic.
- Most of the photos in this article, including the boxed Troy set, are from the Markus Grein collection.
- Authors: Markus Grein is The Heyde expert; he lives near Frankfurt, Germany. His book *With Heyde Figures Around the World*, was published in 2003. S. Mark Young is a Professor of Accounting and Management at USC; in addition to collecting figures and other toys he is the author of *Blast Off*, the history of the golden age of space toys, 2001. Steve Sommers collects Heyde figures and for 25 years was the editor-publisher of OTS Journal.

SHOW REPORT

WEST COASTER 2010

By Noel Schlageter

The 21st Annual West Coaster Toy Soldier and Miniature Figure Show was held on Sunday, February 28, 2010, at the Irvine Marriot Hotel in Irvine, California. As usual serious visiting and room trading occurred on the three previous days as dealers and collectors arrived in anticipation of the show and sale on Sunday.

Manufacturers who displayed in their rooms included Edmunds Toy Soldiers, Figarti Miniatures, Frontline, King and Country, North Coast Miniatures, W. Britians/First Gear, and William Hocker. Among the many dealers with open rooms were Bob Bailey, Brunton's Barracks - Pam Brunton, Bob Denny, Hobby Bunker - Matt Murphy, Nostalgia Toys - Mike O'Donnell, Scott Morlan, Toys of Yesteryear - Ray Haradin, and of course the show sponsors, Craig Mc Clain and Woody Lambrith.

The room displays provided visitors the opportunity to see new products and dioramas as well as purchase older figures and accessories to add to their collections. King and Country provided visitors with wonderful dioramas of WW II depicting scenes of the preparation for D-Day and incidents on the Eastern Front in the Soviet Union. Scott Morlan's boxes of single figures provided many visitors with the opportunity to find one or more figures to complete a set at a reasonable price. The boxes also contained numerous figures which had been converted to figures which the original manufacturer had never produced.

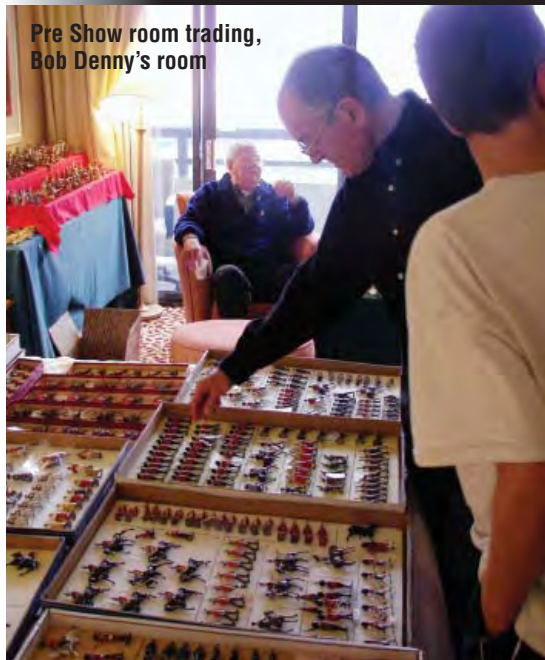
On Saturday afternoon Figarti Miniatures, well known and respected for their military items, presented their new line of civilian figures to a gathering of dealers and collectors.

Sunday morning came early for those who were setting up for the show and sale which opened at 9:00 AM. The transfer of their merchandise from the hotel rooms to the main floor Grand Ballroom required thought, muscle, and perseverance. At 9:00 AM all was ready for the traditional march of the military reenactors led by Piper, Woody Lambrith, heralding the opening of the show. This year prior to the march, Woody requested that there be a moment of silence in memory of Neil Crowley. This was followed by a pipe rendition of Amazing Grace.

During the day, as the show attendees ebbed and flowed among the tables, many mutually pleasing deals were struck. The smiling faces of satisfied buyers with their newfound treasures seemed to be a good indication that they were already saving the date for next year's West Coaster Toy Soldier and Miniature Figure Show and Sale.

Photos Courtesy Noel Schlageter

SHOW REPORT (Cont.)



Pre Show room trading,
Bob Denny's room



Don Pielin,
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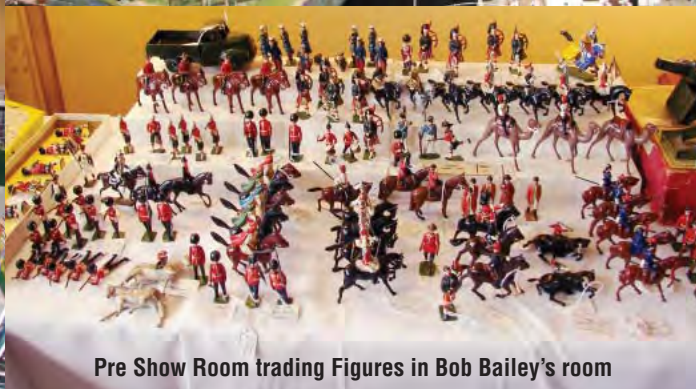
William Britains Civil War Display



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Woody Lambrith leading
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Pre Show Room trading Figures in Bob Bailey's room



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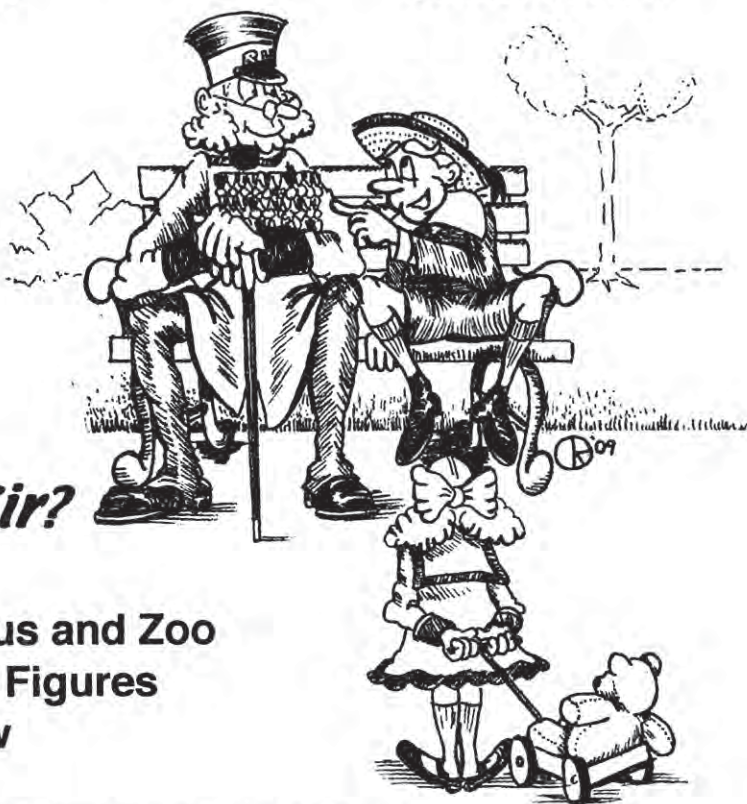
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BRITAINS LTD. SET PROFILES: BELGIAN ARMY

By Joe Wallis

The country of Belgium was not created until 1830; before then it was part of Holland (now known as the Netherlands). It still has a King and two main ethnic groups: the French-speaking Walloons and the Dutch-speaking Flemish. A treaty signed by the major powers in 1839 guaranteed Belgium's neutrality, which was not violated until 1914 and 1940 by German invasions during their attacks on France. All through the First World War, the Belgians fought valiantly even though their fortresses of Liège and Namur rapidly surrendered because of the German employment of massive 420-millimeter howitzers (popularly termed "Big Berthas"). King Albert led a fighting retreat to the southwest corner of Belgium near the port of Ostend, held by the Belgian Army throughout the Great War. In 1940 German paratroops quickly captured the Belgian border fortresses and Belgium surrendered to the Nazi Army.

Britains Ltd. issued Set 189, Belgian Infantry, and Set 190, Belgian Cavalry, in 1915 soon after the Belgians' appearance in the headlines and newsreels of the day. Set #189 contained eight infantry standing on guard with fixed bayonets. They wore dark blue greatcoats, light blue trousers, red facings, brown cross-belts, and red kepis with dark blue capbands. The Belgian Infantry in Review Order in Set #189 were never given an officer. They were manufactured from 1915-1941. Display box #1358 offered 16 Infantry on guard between 1935 and 1941, while Set #1362 contained 24 Belgian Infantry on guard from 1935-39.

The Belgian Cavalry in Review Order in Set #190 depicted the 2nd Chasseurs à Cheval. An officer with outstretched drawn sword riding a



Britains Set #189



Britains Set #190 Pre War



Britains Set #190 Post War

cantering horse led four troopers mounted at the halt and holding carbines. The Chasseurs wore dark blue tunics with white frogging across their chests, white collars, red cuffs, light blue breeches with red stripes, and red kepis with white tops, red capbands, white pompons, and black cap bills. Their officer

had gold cuffs and gold frogging across his chest. Set #190 stayed in the catalog from 1915-41 and from 1948-59. Oddly, the Belgian Chasseurs were never included in a display box with the infantry. They did appear briefly in 1939 as part of non-catalogued Set #1826, a display box of various European regiments. Set #190

BRITAINS LTD. SET PROFILES: BELGIAN ARMY (*Cont.*)



Britains Set #1379



Britains Set #1387



Britains Set #1383



Britains Set #2009

had a Whisstock label, then a Regiments of All Nations label after 1949.

The Belgian Army fighting in Flanders adopted khaki and Britains Ltd. portrayed them in this uniform beginning in its 1935 Catalog. Set #1379 held Belgian Cavalry in Active Service Order with peak caps, consisting of an officer on a cantering horse and four troopers on trotting (heads-up horses). Outside their box, the Belgians are undistinguishable from the British Territorial Yeomanry of Set #159. Other boxes with Belgian Cavalry in Active Service Order and peak caps included: #1380, #1381, #1382, and #1390. These boxes came with Armies of the World labels. Sets #1382 and #1390 combined Cavalry in peak caps with Infantry in Active Service Order and steel helmets (see below), but Set #1381 was a 15-piece display box that featured two officers and eight troopers from #1379 in peak caps, plus five troopers in peak caps on walking horses (comparable to the U.S. Cavalry of Set #229, but with brown belts and puttees rather than grey). Set #1382 only appeared 1935-39, although the other three sets served from 1935-41.

Britains found an expeditious means of delivering Belgian Infantry in Active Service Order with khaki uniforms and steel helmets. They simply adapted the French Infanterie types firing and marching in Sets #215 and #192. The French were painted by Britains Ltd. with grayish blue uniforms and Adrian helmets until about 1938 or 1939, while the Belgians in Sets #1382, #1383, #1384, #1389, and #1390 were a light olive drab khaki. By 1939, Britains realized that the French Army had abandoned their Horizon blue uniforms and exchanged them for khaki ones in 1935, and Britains belatedly reflected this in their paint schemes, so that the Belgian and the French sets in Active Service Order are both khaki during 1939-41.

BRITAINS LTD. SET PROFILES: BELGIAN ARMY (*Cont.*)

The firing Belgian Infantry in Set #1383 was composed of two Hotchkiss machine gunners (familiar to many collectors because of its postwar use in the French Foreign Legion in action of Set #2095), four standing, four kneeling, and four lying firing riflemen without an officer. A larger 21-piece box, #1384, totaled three machine gunners, and six each of the three firing rifleman poses. Set #1383 was produced from 1935-41, and continued during 1948-60, but #1384 only lasted 1935-41.

The marching Belgian Infantry in steel helmets carried Lebel rifles with fixed bayonets at the slope. Set #1389 encompassed just eight marching men, #1382 provided eight infantry paired with the mounted officer and four troopers in khaki with peak caps from #1379, and #1390 had both the trotting and the walking Belgian Cavalry described above for Set #1381 accompanied by eight marching Infantry. Both #1382 and #1389 were in the catalog from 1935-41, but #1390 was made from 1935-39 only. Regarding the Belgian Infantry in steel helmets, it should be noted that the 1940 Britains Catalog lists French Infanterie sets #192, 215, and 1387 as being “with officer.” None of the Belgian sets was so characterized. The new officer for the French consisted of the German Infantry officer from Set #432 but given an Adrian helmet, a gloved empty hand instead of one holding a sword, and an olive drab uniform rather than the field grey of the Germans. It may be that the Belgian Infantry in Sets #1382, #1383, #1384, #1389, and #1390 were supplied with the new marching officer during 1939-41, but it could also be the case that the catalog is the correct indicator of which sets were the French and which were the Belgian (in addition to a darker shade of khaki for the French in those three years).

Postwar, one new set joined the continuation of Sets #190 and #1383. The Belgian Grenadiers marching of Set #2009 were inaugurated in the 1948 New Lines List. This unit served as a Household unit that guarded the Belgian King. Britains Ltd. shrewdly reused the casting of the British Guards officer marching in winter greatcoat from Set #312, but with a thinner Fusilier cap as in Set #74. The officer retained his drawn vertical sword. The seven other ranks used the British fusilier head, placed upon the casting employed prewar for Sets #192 and #1389. The distinctive Lebel rifle with long fixed bayonet remained the weapon of choice in Set #2009. The Belgian Grenadiers wore very dark blue greatcoats with red collar tabs, dark

blue trousers with red stripes, white gloves, and black fusilier caps. The men had brown belts and packs. Set #2009, like Set #190, was deleted from the catalog after 1959. The “swan song” of the Belgian Army was the final appearance of Set #1383 in khaki and steel helmets in the 1960 Catalog—perhaps held over because it was deemed more current than the ceremonial uniforms of #190 and #2009.

Postwar, the “half-boxes” introduced in 1957-59 did not incorporate any Belgian troops, nor did the Picture Pack Series. However, in the more simply painted, fixed-arm, and cheaper Second Grade Line, Britains Ltd. introduced four Belgian figures in 1948 in the Fort Range. They were issued as the following single pieces: 132P was a Belgian Grenadier marching with a fixed-arm rifle at the slope on the left shoulder. They were painted with an all-black uniform (including a British Guardsman’s bearskin cap. 133P was a dashing figure representing the Belgian Chasseurs à Pied charging with a leveled rifle (but no fixed bayonet). The Chasseurs wore a light green tunic and kepi with a pompon, and blue trousers. Their casting was first used in the Japanese Infantry of Set #134. Next, 134P, Belgian Line Infantry, was standing on guard with a fixed bayonet, just as appeared in prewar Set #189 Belgian Infantry, but painted with less detail—a red kepi, dark blue greatcoat, and light blue trousers. The final item, 135P, was the only mounted Second-Grade Belgian. It depicted the Belgian Horse Gendarme. This cavalry piece was fixed-arm and rode a thin walking horse. The Gendarme had a black bearskin cap, a black tunic, and white trousers. As single pieces, these Second Grade Belgians were offered from 1948-59 (being part of the Crown Series from 1953-59). From 1956-59, green bases were painted instead of dark ones. Belgians were also incorporated in three briefly produced sets. Set #145S, Belgian Infantry of the Line contained six Infantry standing on guard. Set #146S, Belgian Grenadiers and Chasseurs à Pied consisted of 12 pieces: six marching Grenadiers, and six charging Chasseurs. Set #148S was a larger 15-piece box featuring three mounted Horse Gendarmes, six charging Chasseurs à Pied, and six Belgian Infantry of the Line in Review Order standing on guard. All three sets appeared in the 1948, 1949, and 1950 Fort Range leaflets, but were not included in the 1951 leaflet, nor subsequent Crown Series leaflets, even though their constituents were still sold as individual pieces after 1951.

AUCTION PREVIEW

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More details will be included in the August issue of *Old Toy Soldier Magazine* together with photographic preview.

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BOOK REVIEW

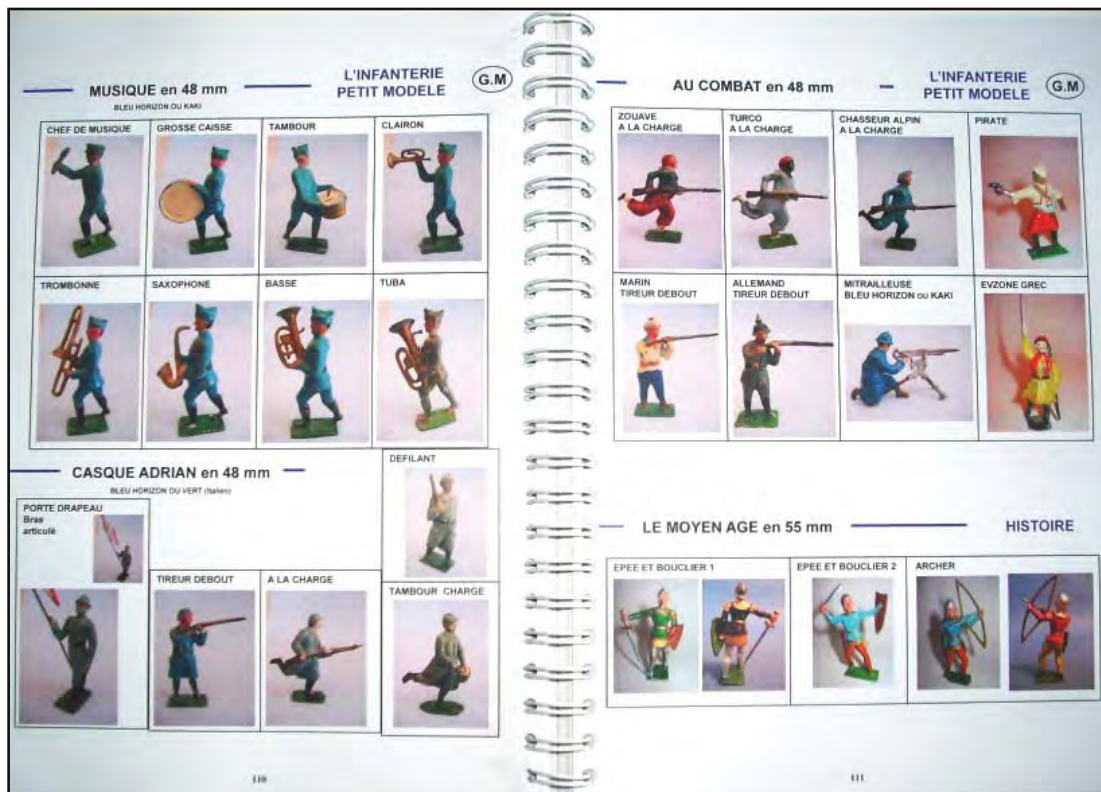
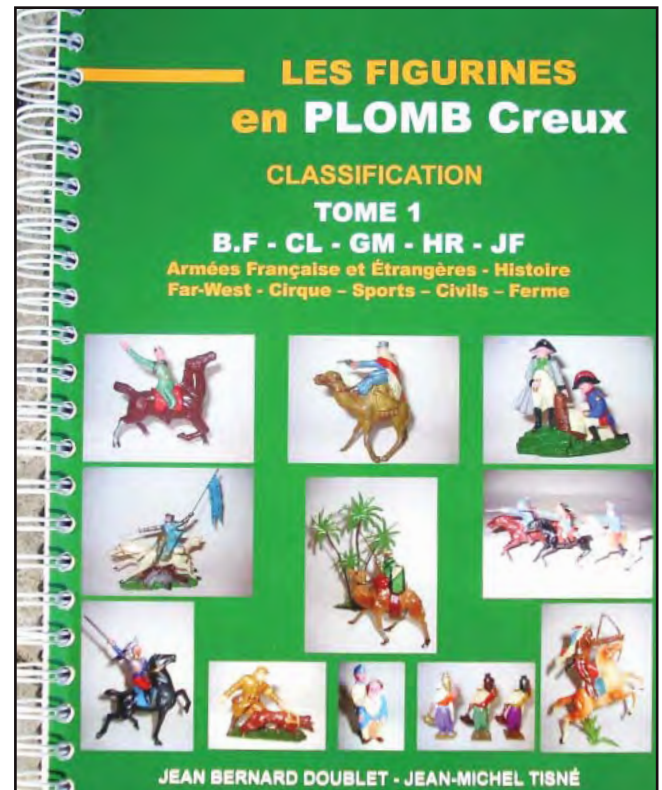
LES FIGURINES en PLOMB CREUX

By Jean Bernard Doublet
and Jean-Michel Tisne

Reviewed By Russ Bednarek

In the aftermath of World War I, things slowly began to return to normal for Europeans. With war comes innovation, and the toy soldier world benefitted from production techniques employed by the combatants of The Great War. Numerous French toy soldier makers were quick to embrace the new technologies that resulted in a multitude of sculpting and casting styles for collectors.

The 1920's saw French manufacturers utilizing hollow-cast production techniques. This was due mostly to the prohibitive cost of metal in post-war France. The price of solid-cast figures simply was not profitable. As a result, fifteen known makers emerged, creating their own and sometimes "borrowing" others hollow-cast figures. The firms of Georges Munckle (GM), Henri Roger (HR), Domange et Compagnie (DC), Blancheries Freres (BF), and Jouet Fondu (JF) quickly emerged as the dominant makers. Things would quickly change.



BOOK REVIEW (Cont.)

1933 saw Mr. Quirin create his line of figures cast in aluminum called Quiralu. The advantages of aluminum were not only the price of materials, but the fact that the figures were virtually indestructable. Witnessing the success of Quiralu, the competition began either casting aluminum figures or faced going out of business. Quick to embrace this change were Georges Munckle (GM), Domange et Compagnie (DC), Henri Roger (HR), and Jouet Fondu (JF). Several of these manufacturers gave their aluminum line of toy soldiers a distinct name. Munckle chose GEMALUX, Domange picking ALUDO and JF was known as JSF. As a result, it is quite common to find the same figure cast in hollow-cast metal and aluminum.

For the collector, venturing into the realm of *plomb creux* (hollow-cast figures) or as American collectors call them, "French Dimestores", can be quite confusing. Identification is often difficult due to the differing methods of production and materials used, company name changes, frequent outright plagiarism, and little reference material existing. Few manufacturers printed catalogues or pricelists as their ranges quickly adapted to collectors desires.

Fortunately, two prominent French collectors; Jean Bernard Doublet and Jean-Michel Tisne, have tackled the daunting task of identifying and publishing a guide of French hollow-cast figures; *Les Figurines en Plomb Creux*. Prior to their efforts, the only written attempt to document production was in Christian Blondieau's, *Petits Soldats*, (Kepi Rouge, 1996). Blondieau's *tome* encompassed all types of toy soldiers, therefore his treatment of *plomb creux* figures was understandably brief.

Authors Doublet and Tisne do an excellent job of providing collectors with the necessary information to navigate through and correctly identify a seemingly infinite number of figures. So large is the genre of *plomb creux* figures that volume I deals only with the firms of Munckle, Roger, Domange, Blancheries Freres and Jouet Fondu.

A chapter is devoted to each manufacturer. Each chapter begins with a brief company history and identification notes, followed by pages of color photographs of figures. Unique figures and their distinct characteristics are noted within the chapter. *Les Figurines en Plomb Creux* examines not only military subjects, but also Civilian, Western, Sports, Farm and Circus ranges produced. All figures and their variants are depicted in individual color photos. Figures that were produced in both aluminum and hollowcast are noted.

Included in the 251 pages are over one thousand color photographs of figurines. With an eye towards the English speaking collecting market, the text is French/English. An invaluable four page French to English glossary provides collectors with information needed to answer questions regarding descriptions and positions of the figures. Two different styles of *Les Figurines en Plomb Creux* are available. The first is a standard binding with soft cover, the other option is a larger sized spiral bound edition. I prefer the spiral bound copy as it makes it easier to flip pages back and forth to compare/contrast different figures on different pages. The preface of the book was written by Francois Beaumont, a fixture at the Chicago Show and owner of the Paris shop; La Boite De Soldat. A second volume is in the works that will explore the *plomb creux* production of Ailor, CBG Mignot, CS, Debeffe, DC, LR, SR, XR, and others.

This is an invaluable work for the established or beginning collector. Copies are available from Jean Bernard Doublet himself, who conveniently accepts Paypal. Thank you to Jean Bernard Doublet who generously supplied a spiral bound copy of this exceptional work for review.

CONTACT INFORMATION

email: jean.doublet@wanadoo.fr

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THE CLASSIC KNIGHTS OF BOB HORNUNG

By Louis S. Steinberg

Part II... Research, Creation, Sculpting, Painting and the Artist Himself



Coat of Arms
Robert Lee Hornung

Throughout the history of our democratic republic I find a simple correlation between the executed major happenings of our government and, could you believe, the play-toys of its children. The vast production of toys imitated the reality of the eras of our country, and I think more especially for the boys.

In the world of playtime imagination, toy trains moved loads of people and goods across our continent. Toy guns fought Wars, conquered and settled the West, and brought law and order to the cities. Construction toys made backyard roads and bridges for our vehicles. Toy boats were the bathtub companions. Rockets took the bugs we caught into space. Playing soldiers, cowboys and Indians, and cops and robbers were the physical activities of the times.

The national popularity of toy soldiers only surged when American boys became exposed to our involvements with two World Wars occurring in such close proximity.

"Dimestore" military figures, taking their alias from being merchandized in the major five-and-ten-cent store chains throughout the country, fast became the particular choice of the boys for many birthdays and Holidays.

The States, however, did see since before the turn of the twentieth century, the importation of European miniature toy figures.

Yet, their exposure was rather confined to specialty stores and their pricing was more than most youngster allowances would support.

But then again, European producers of miniatures opened even many more avenues through the preponderance of their various offerings. Aside from just their play value, they became, like stamps and coins, a historical hobby of collectibles that brought enjoyment through their duplicated smallish scale of every cultural strata of human, animal and plant life.

After all, the countries on that big continent beyond the sea already had undergone much of their storied existence by the turn of the late Middle Ages and before the hallowed time that God blessed the discovery of America.

As a newcomer to world society, our country was never impacted by a feudal system that engendered sovereign rulers; fiefdoms; their castles and serfs; and their livery of chivalrous Knights exemplifying their unwavering, "servitudinous" loyalty.



Bob Hornung says, "My art has its beginning with its research. I have a library filled with books representing the many heraldic variations that decorated the Knights during the hundreds of years of Medieval history.

"In fact, my own fascination with miniature Knights and Chivalry only happened in 1989 when I discovered a chess set made of Knight's Castle figures.

This was the beginning that led to my creation of a substantial production of 54mm anointed figures."

Bob had been doing very well nationally on the toy-soldier-circuit-of-shows. His big jump came in 1993

after phasing out his own Dimestore collection in '91-'92. In accordance, his following was then introduced to his new line of *Tournament Knights*.

He imparted, "This is now my main product. Each is my original sculpture, cast in pewter and assembled by hand.

"They are then primed and scrupulously painted, using gloss enamels, with the actual heraldry that a brave Knight of long ago would have worn. From my research I may choose the coat of arms of any of over eight hundred English or European Knights. Finally, when finished, they are dated and signed with my signature."

THE CLASSIC KNIGHTS OF BOB HORNUNG (Cont.)

The completion of a Hornung Knight should not be minimized. Bob continued, "My normal delivery for items that are not in my stock or not on my lists is ten to twelve weeks. Custom orders, groupings or dioramas will take much longer"

To supplement Bob's seasonal mailings he developed a corresponding series of Knights, *Heroes of the Realm*. These he did sculpt and cast but sent them to Russia to be painted. This was ultimately discontinued in '95 as it incurred too much transient breakage and the quality of painting became questionable.

Bob took exceptional pride in his own painting of his Knights. His preference was the use of gloss enamels so as to maintain the styles of the earlier Knight makers of Ping, Courtenay, and Greenhill. It did not take long, for the artist that he was, to undertake the challenge in duplicating much more complex heraldry.

His "Christmas List" of 1995 offered a special item of Prince Renatus of Orange, "Grand Quartered" with eighty-eight coats of arms painted on his figure.



**Grand Quartered Prince Renatus of Orange
A Specially Produced Figure**

The term Grand Quatering is a process whereby a coat of arms is divided in to four sections. Each of those sections is then divided into four more sections. Then the same is done to those sections. It may become very, very complicated and extremely difficult to decorate with such diminished sizes.

Those that received his next list are told, "I think that you will find that my figures have steadily improved over time. In fact, there are several Grand Quartered pieces that no one, with the exception of Peter Greenhill, will try to paint.



**Grand Quartered, Charles,
Arch-Duke of Austria**



**Sir Richard Neville,
Earl of Warwick Grand Quartered
with 134 Painted Coat of Arms**

"Sir Richard Neville, Earl of Warwick was rather complicated. This I Grand Quartered to have 134 coats of arms painted on it. Nevertheless, Charles, Arch-Duke of Austria was the most complicated I have ever done."

The entity of *Hornung Art....Art, Antiques, and Miniature Figures for Discriminating Collectors*, was established in 1996. Psyched with focused determination to exhibit his now larger heraldic line of highly-detailed, 54mm Medieval Knights, Bob set a full, show-scheduled course for the next year.

In 1997 he was present at, not only every major U.S. toy soldier show, but many weekend Renaissance Festivals and Art Shows, as well as two hefty London shows that he also attended for the next four consecutive years.

Bob corroborated his reasoning and exposure by stating, "My purpose is to provide original high quality figures at a manageable cost. I do not think that there is anyone else in the U.S. that offers in my price-range original sculptures painted so very intricately.

"I can assure that I will give you the best possible service. I will need your support and will welcome your input. Please let me know your thoughts."

It was also at the '97 West Coaster Show that he introduced the line of quality Knights by the Polish artist, Galkowska. He stated, "Although they are rather fragile, her work is some of the best I have ever seen."

It was obvious that Bob's artistic product was marketed by concentrating on the adult collector's penchant for representative quality, nobly depicting the many Knights of the influential historical eras.

THE CLASSIC KNIGHTS OF BOB HORNUNG (Cont.)

Through consistent research, he adds, "I want to do everything I can to encourage you to continue to purchase my figures. That includes the addition of much extra painted details."

Because of Bob's preoccupation towards the specifics of miniature Knights, he became at the shows "the go-to-guy" to purchase any duplicates, off-condition, or older Medieval figures.

His seasonal sales lists grew with offerings of acquired original figures. Many Courtenay, Ping, Greenhill, Plantagenet, and Vertuni pieces were also noted on his lists as repainted or repaired pieces.



Zinfiguren Set of Castle People, 40mm Scale

On occasion a mailer, far from his mainstay of *Tournament Knights*, would arrive. It listed a unique series of forty-four different periods of gloss enameled 40mm scale *Traditional Zinfiguren* sets. Bob said, "I have over a hundred different sets that I am able to make.

"These figures are meant to have the charm and flair of old toys and represent a time when toys were really toys. They are pewter toy figures that I cast in the style of the German producers of Heyde and Henrichsen."

Nevertheless, today's youth are not left wanting. More than ever before, the Knights of the Middle Ages are featured in many works of literature and, of course, new and older television and motion pictures. An exhaustive amount of plastic Knights and Medieval accessories, from castles to weapons, are pervasively available.

Young children, when born of a Knight or other nobles within a Lord's household, began from the age of eight a regimented life of physical training and civil education. By fourteen the boy became a squire to a Knight and continued his absorption of chivalry and every aspect that would lead him to becoming Knighted.



I, Jean, King of France, Dub Thee Knight

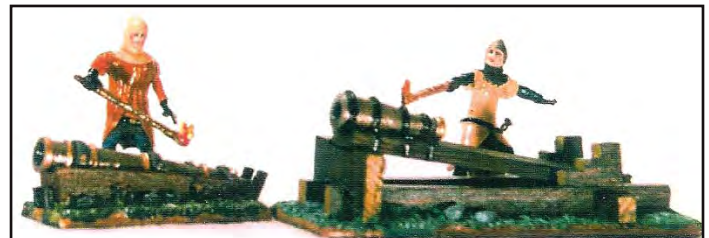
At about twenty, after having demonstrated his fighting skills and education that now showed he was deserving, a Lord would ceremoniously dub him a Knight. Along with all the other Knights, they represented the Livery of the Lord's Castle and its territorial sphere. Often Knights would venture forth on their own to battle whatever they confronted.

The 1998 Spring Sales List of Hornung Art emphasized that this was the retirement of the line of older figures as the molds have become fragile. The balance of the list, eighteen figures, was all new foot and horse figures. However, Bob also introduced some additional and interesting accessories....



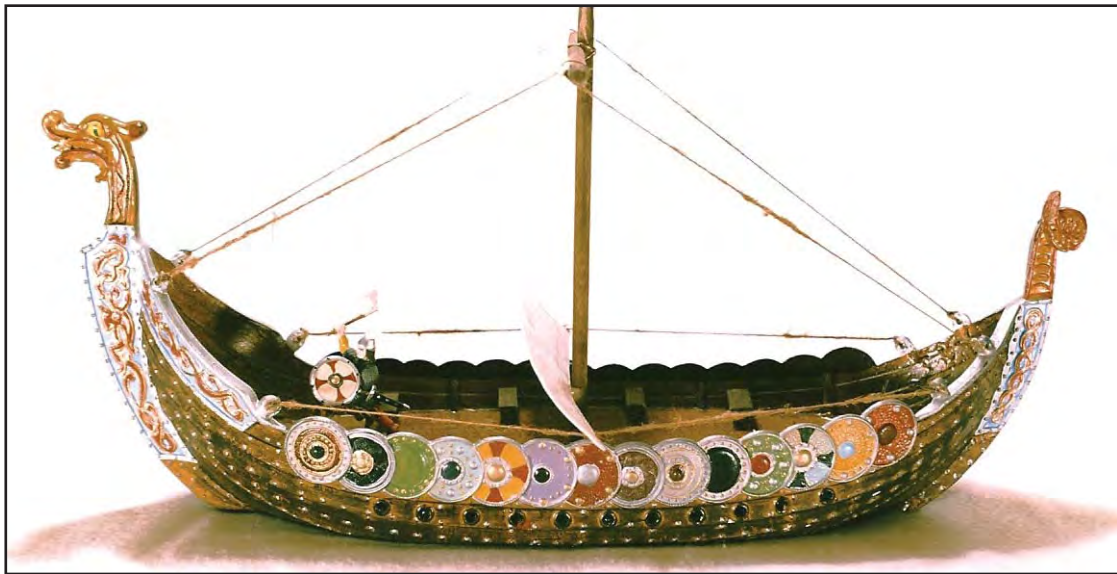
Sizeable Tents for Your Tournament Accessories

He said, "I hope you like the artillery pieces. They are based on the research of the actual Cannons. It was a lot of fun creating them. All Castles are to be summarily made aware of a potential siege!



Cannons to Besiege the Strongest Fortifications

THE CLASSIC KNIGHTS OF BOB HORNUNG (Cont.)



The Colorfully Decorated Hefty Viking Ship



Warring Viking Crew for Manning Their Great Ship

"I have also finished the Viking ship and the Vikings to go on it. The ship itself, sixteen inches long, is cast in resin. Its mast and benches are wood and the sail is cloth." (I'd say, what Viking would not relish such a detailed sporty Sunday sailer?)

Bob has been producing his Knights for twenty years. Today, he still attends the major shows with them and sends out a mailing list three times a year. He says, "Now and then I will do a complicated figure, that is, whenever my eyes allow."

Robert Hill, a major collector of Medieval Knights, from his website, Knights of Avalon, extols... "Bob Hornung is a modern day American Heraldic Artist and Knight Maker of the highest quality. His Medieval miniatures are magnificent and heraldically-correct."

Along with his wife, Sharon, they own a bead shop where Bob spends most of his time doing Knights half of the day and lapidary work the other half. He may be E-mailed at bob@beadycrazygirl.com.

Robert Lee Hornung is presently developing for publication a "Guide Book" on Knights that will manifest in all their poses over four hundred colorfully decorated images. All of us will relish this work!

As factually translated from a recent discovery of a fifteenth century Medieval archaic, Germanic-Saxon, *Recorded Orders of the Chivalry of Knighthood....* "Once a King, always a King. Once a Knight is enough."



Menald du Broca vs Count of Saarbrücken

THE CLASSIC KNIGHTS OF BOB HORNUNG (Cont.)



Foot Knights with Weapons Advancing for Battle



Various Posed Horses and Knights with Diverse Banners



John, Duke of Brittany, Falcon Hunting with His Lady



Burghurst captures Sieur d'Annequin



Mouhn and Rochefort Battling



The Joust on One Base, D'Abitol vs Duke of Bourbon

GENERAL INSPECTION-NEW PRODUCT REVIEW

FOUR FEATHERS OF ARGENTINA

Reviewed by Russ Bednarek



Mention of the Napoleonic Wars immediately conjures images of colorfully dressed armies in smartly aligned columns and lines engaged in battle. Artists such as Detaille, Meissonier, Vernet and others perpetrated the romantic myth of Napoleonic warfare with their large paintings depicting hordes of charging cavalry and parade ground formations of infantry led by their heroic leaders doing battle. In reality, the time spent in battle was miniscule in the daily lives of the Napoleonic soldier. The majority of their time was spent marching, camping, foraging, and battling hunger, disease and boredom.

In our hobby, the majority of Napoleonic enthusiasts display their collection in lines of firing infantry and charging cavalry. It is hard to resist the excellent ranges of a vast number of manufacturers who produce their figures in these poses, enabling the collector to represent the battles of Austerlitz, Eylau, Borodino and Waterloo.

Opting to portray the day to day Napoleonic military lifestyle, Four Feathers of Argentina has begun their "In the Days of Bonaparte" range. Their first release, entitled "At the Forge" is a glossy nine piece set depicting a horse of the Grenadiers a Cheval de la Garde being shod. A marechal-ferrant (sergeant farrier), is forming the new shoe at his anvil as his assistant is filing the hoof of the horse. A Grenadier a Cheval de la Garde jauntily observes the work being done on his mount as he enjoys his pipe. The most charming piece is that of a young boy with his toy horse looking up admirably at the Grenadier. A toolbox, an additional standing horse and scenic backdrop piece of a wall with gate complete with a crowing cock completes this adorable set. The gloss paint style is expertly rendered and attention to detail is evident, one example being the striped stockings of the marechal-ferrant and his assistant. The distinct sculpting style of the Four Feathers artisans under the direction of Cristian Perez Colman evokes a true toy soldier charm.

This fine set is available from Treefrog Treasures, and customers can expect nothing but the best service from owners Peter and Shannon Reuss. If you are looking for something different to add to your Napoleonic collection other than column, line and square, then this set is a definite must. Thank you to Treefrog Treasures who submitted this exceptional set for review.

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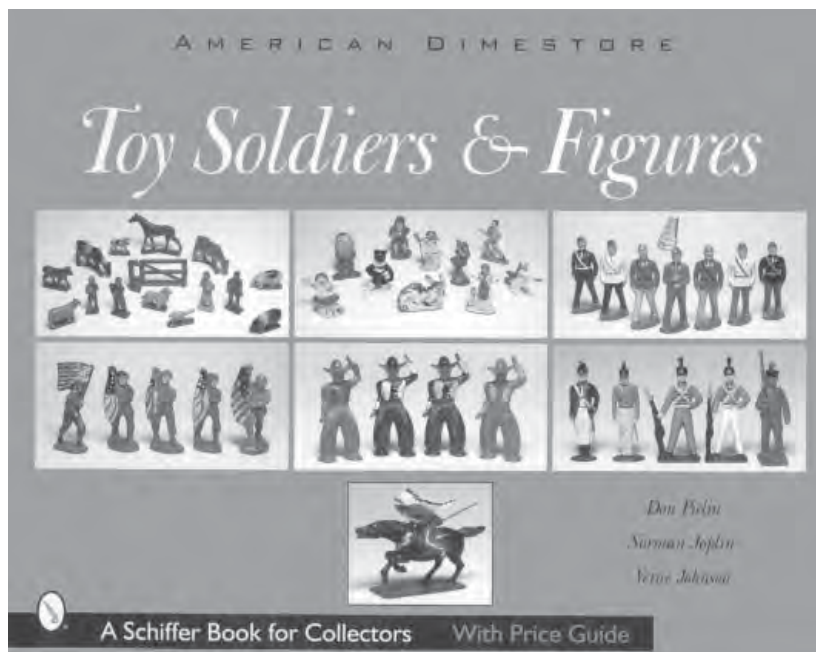
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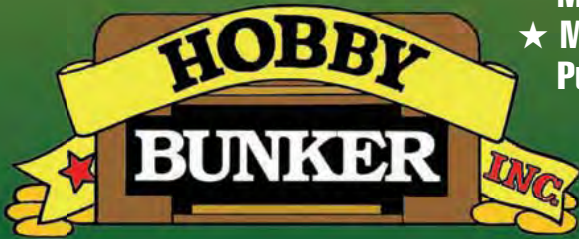
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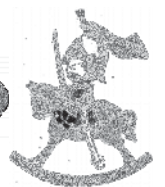
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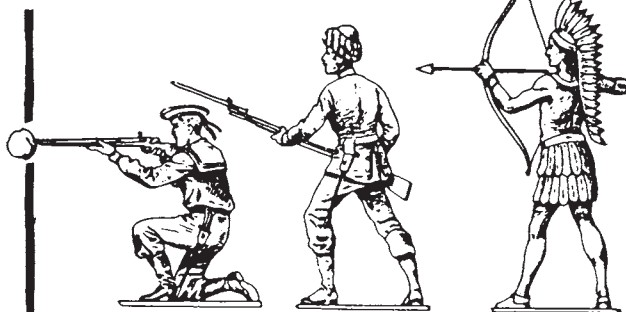


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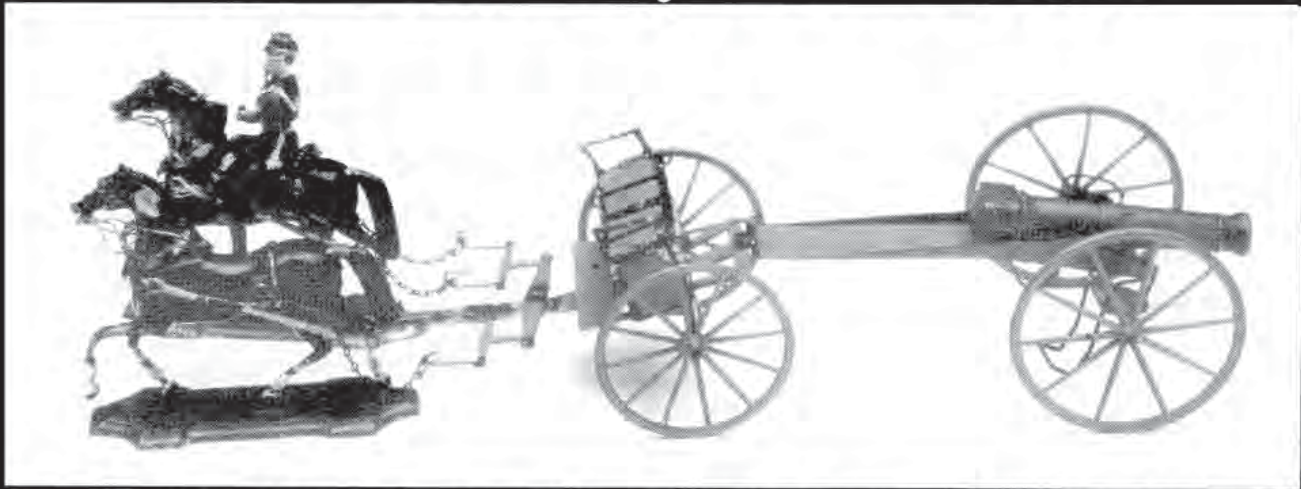
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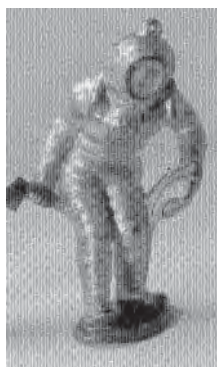
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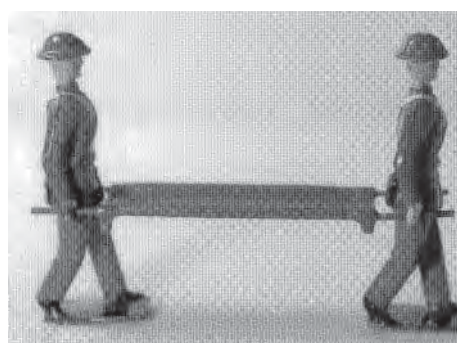
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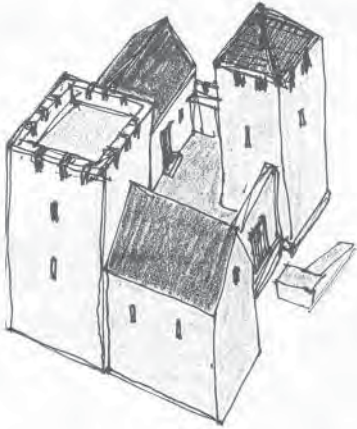
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Following the publication in *Old Toy Soldier Magazine* Volume 33 # 4 of an article entitled “*The Earliest-Known American- Made Toy Soldiers?*” by Richard O’Brien.

Old Toy Soldier Magazine received the following communication from Jaynes Friedman of Bonham’s in San Francisco.

“I am the appraiser for Bonham’s in San Francisco. Bonham’s never indicates the family of the consignor without very specific permission from the owner. The article is incorrect in citing Bonham’s allegedly indicating the soldiers came from a prominent East Coast family and that the person was a friend of Bonham’s. The quote is entirely incorrect, unsubstantiated and absolutely needs to be withdrawn.”



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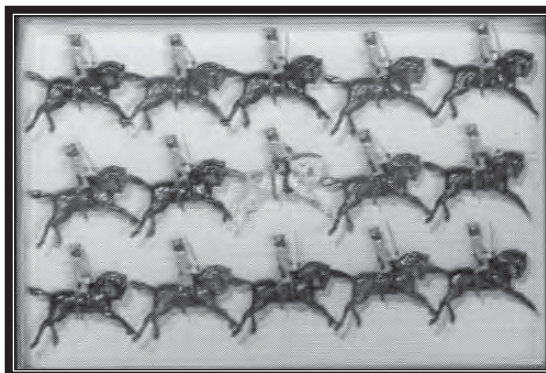
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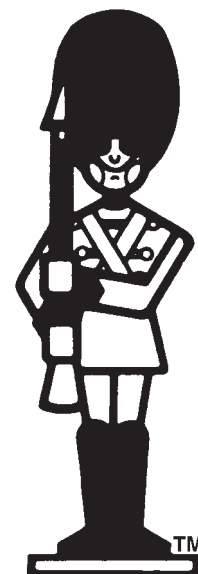
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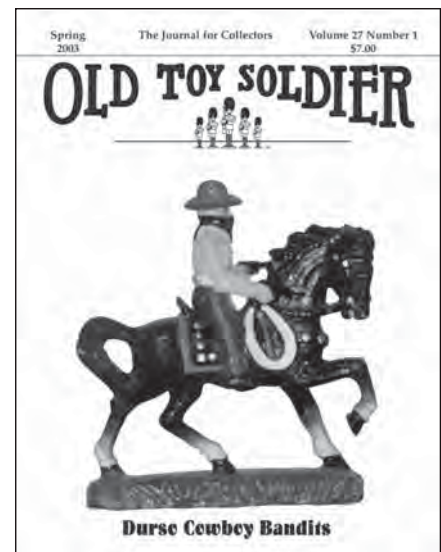
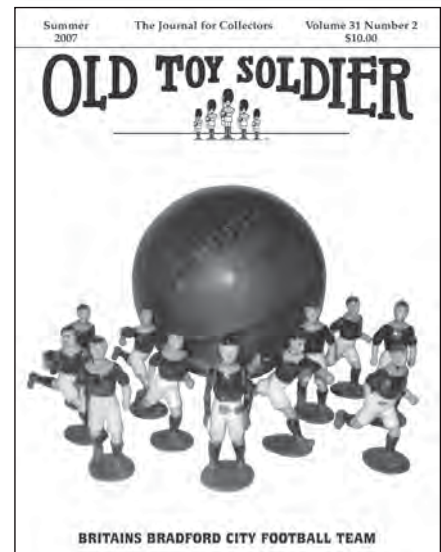
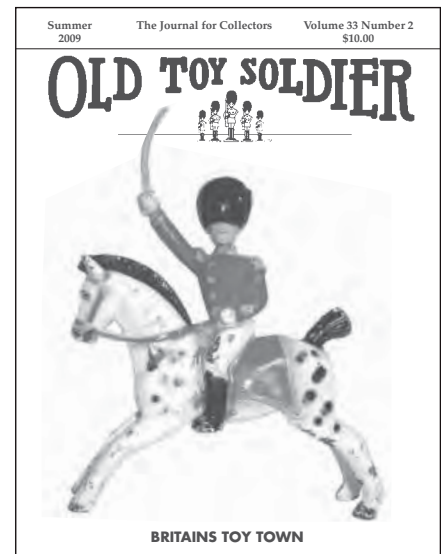
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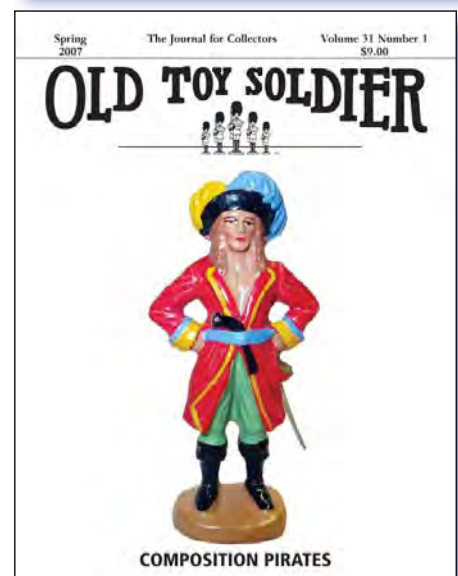
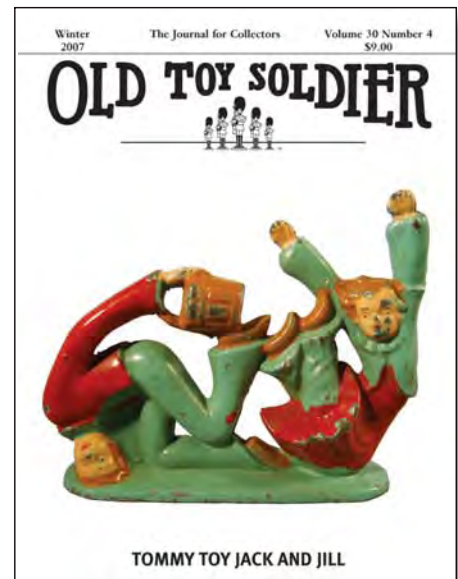
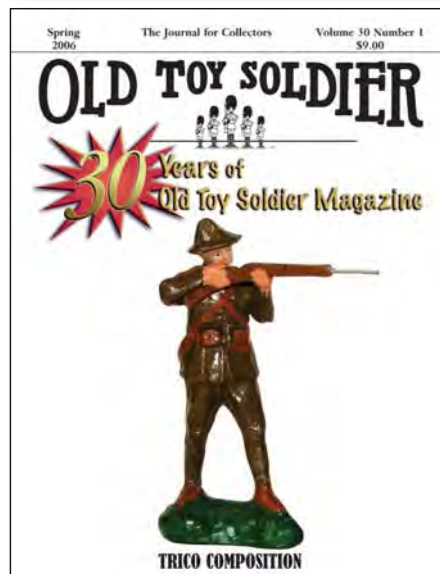
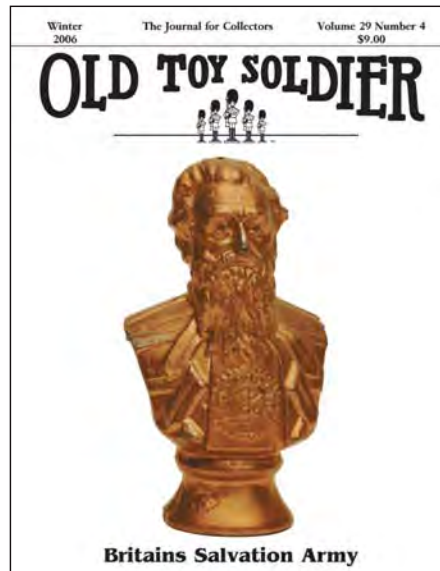
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Holger Eriksson Collectors Society Newsletter HE seeks information about New Yorker Frank Rogers, Comet-Authenticast sculptor of toy soldiers whose initials "FR" are incised on base bottoms of his 54mm figures. We wish to preserve his story as thanks for the wonderful figures he created in the shadow of Comet's other designers Holger Eriksson and Lennart Norrke of Sweden.

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TOY SOLDIER SHOW & AUCTION CALENDAR 2009-2010

2010

May 1 - Saturday.

Old Toy Soldier Auctions USA. The Bill & Don Thompson Collection, The John Graham Part 3 Collection and Various Properties. 600 + lot Toy Soldier and Figure Auction. Live Auctioneers.com and oldtoysoldierauctions.com
Contact Ray Haradin 1-800-349-8009 or Norman Joplin 262-692-3913
email raytoys@aol.com or otsauctionsusa@yahoo.com SEE AD in this issue

May 6- Thursday. The Toy Soldier Museum Open House and Cellar Sale

1343 Paradise Falls Cresco, Pa. 10am-4pm. Contact Jim Hillestad 570-629-7227
Email jimhill@ptd.net

May 7 Friday and 8 Saturday. MFCA – Miniature Figure Collectors of America, Valley Forge Convention Center. The 69th Annual MFCA Show 1160 First Avenue King of Prussia, PA 19406

May 14 & 15 Friday and Saturday. 9am-4pm. Dealer set up only Friday 14th. Virginia War Museum, 9th Annual Toy Soldier Show. 9am-4pm. Virginia War Museum Newport News
Contact. Colin Romanick Telephone. 757 247 8523. Email aromanick@nngov.com.

May 16- Sunday. Ohio Toy Soldier Show. The Galaxy Restaurant. 201 Park Centre Drive. 10am-3pm. Contact Doug McClure 330-722-7675 dmccclure1@zoominternet.net

May 29/ 30 –Saturday. Sunday Texas Toy Soldier Show. Menger Hotel, San Antonio, Texas. Contact Nick Versteeg Toy Soldiers of San Diego. 760-723-6583 www.sdsoldiers.com

From May to September Buffalo Bill Exhibition Mainz Germany Contact Gisbert Freber
Email gisbert.freber@gmx.de for closing date and more information.

June 26th - Saturday. The Toy Soldier Show London. Royal National Hotel Russell Square
Contact King and Country. www.thetoysoldiersshow.com

September 11- Saturday. Norman Joplin's Old Toy Soldier and Figure Show. Holiday Inn. Bloomsbury, London. Contact info@normanjoplin.com www.normanjoplin.com 262-692-3913 or 01926 496062 in the UK

TOY SOLDIER SHOW & AUCTION CALENDAR 2009-2010 (Cont.)

September 11-Saturday. National Capital Model Soldier Society's 49th Annual "Washington" Show. Nova Community College, Ernst Center. 8333 Little River Turnpike. Annandale Virginia. Contact www.nc.ss.org or Email merritgr@verizon.net

September 19-Sunday. New Jersey Miniatures Associates Expo Toy Soldier Show and Sale. Wayne PAL, Wayne New Jersey 10am-5pm. Contact Al Green Email ma52557@aol.com

September 26 - Sunday. OTSN. Old Toy Soldier Show Chicago. Hyatt Regency Woodfield. Schaumburg, Illinois. Contact Don Pielin 630-497-1239. Email dimestores@aol.com
www.toysoldiershow.com

October 30-Saturday. The Toy Soldier Museum Open House and Cellar Sale 1343 Paradise Falls Cresco, Pa. 10am-4pm. Contact Jim Hillestad 570-629-7227 Email jimhill@ptd.net

October 31 -Sunday. East Coast Toy Soldier Show Hackensack. Fairleigh Dickenson University. Rothman Center. Contact Bill Lango

November 7- Sunday. 11th Annual Cantigny Park Toy Soldier Show, 9am-4pm. Cantigny Park and Museum. Winfield Road. Wheaton Illinois. Contact Nick Albanese 920 262 1323. Email camprandall@charter.net

November 20 and 21 Saturday and Sunday.

**Old Toy Soldier Auctions The Fred Wehr Collection and other properties,
See Preview in this issue Contact Ray Haradin 412-343-8733 or
Norman Joplin 262-692-3913 email raytoys@aol.com or info@normanjolin.com
Email otsauctionsusa@yahoo.com www.oldtoysoldierauctions.com**

December 4 -Saturday. The Toy Soldier Show London. Royal National Hotel, Russell Square. Contact King and Country. www.thetoysoldiershow.com

Dates and times are correct at the time of printing; however, it is strongly advised that before traveling, contact is made with show organizers to confirm date(s).

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