

THE OLD SALEM



TOY MUSEUM

Thomas A. Gray



Boy with a Drum

*During the mid-eighteenth century, portraits often depicted their subjects with symbolic toys, as shown in *Boy with a Drum*, ca. 1760-70. A leading painter in the New England area, Joseph Blackburn (ca. 1700-83), signed this delightful oil-on-canvas portrait upon its completion in either Boston, Massachusetts, or London, England.*

Anne P. and Thomas A. Gray Purchase Fund—5122, in honor of Barbara Babcock Millhouse

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Old Salem Inc.
The Old Salem Toy Museum
Winston-Salem, North Carolina

Cover images: *Tinplate merry-go-round by Märklin, ca. 1905, Germany (also illustrated in figure 3.2). The cover background is taken from the box top of Albert Schoenhut's "Humpty-Dumpty Circus," 1903, Philadelphia (illustrated in figure 3.4b).*

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TABLE OF CONTENTS



FOREWORD	vi
INTRODUCTION	ix
Chapter 1: EARLY TOYS	1
Chapter 2: DOLLHOUSES AND ROOMBOXES	11
Chapter 3: ZOOS, MENAGERIES, AND CIRCUSES	19
Chapter 4: DOLLS AND PARLOR TOYS	25
Chapter 5: SALEM, NORTH CAROLINA, TOYS	37
Chapter 6: GERMAN WOODEN TOYS	41
Chapter 7: TRANSPORTATION TOYS	47
Chapter 8: CHILDREN'S SPORTS EQUIPMENT	55
Chapter 9: SEASONAL TOYS	59
SELECTED BIBLIOGRAPHY	63



FOREWORD



THE simple word “toy” makes anyone smile because it awakens memories. The word also produces nostalgia for childhood. Toys were intended for amusement and education, and they delighted their small owners and aided them in their discovery of the world around them. If a toy has not been “loved to death” during childhood it is usually easy to cherish into adulthood due to its small size and because of the heart’s attachment to it.

Like children around the world, those who lived in one of the historic Moravian towns in piedmont North Carolina – Bethabara, Bethania, Salem, Friedberg, Freidland, or Hope – played with toys, and, because of this, toys have been part of the extensive Old Salem collection since the museum began in 1950. Most of Old Salem’s toys date from the nineteenth century, and we are fortunate in many cases to know who owned and played with these charming treasures. Many of them were imported from Germany, the toy-making capital of the world at that time, but some were made in Moravian homes or by one of the talented local craftsmen. It is important to remember that the toys enjoyed by Moravian children were just a part of a much broader universe of toys with histories dating back centuries.

It is this larger historical context of toys that the founders of Old Salem’s Toy Museum, Thomas A. Gray and his mother, Anne Pepper Gray, wanted to clearly represent. Tom and Anne have been generous and dedicated supporters of Old Salem for many years. As consummate collectors themselves, they knew that a world-class toy collection could be assembled and that it would have a wide appeal.

After only a few years of intense and purposeful collecting, Tom and Anne had amassed a superb and delightful collection of toys that, along with Old Salem’s toy collection, became the Old Salem Toy Museum, located on South Main Street in the Frank L. Horton Museum Center in Winston-Salem, North Carolina. There are toys from Germany, Great Britain, Holland, France, Spain, and America. The oldest toys are metal archaeological finds from the third century dredged from the Thames River in London. The most recent are early-twentieth-century airplanes and automobiles. In-between is a feast for the imagination, and under Tom’s careful guidance the collection continues to grow.

With this book Old Salem is pleased to inaugurate a series that will focus on different aspects of the Toy Museum collection. This first volume is intended to provide a colorful survey and a



*Anne and Tom Gray at
the gala opening of the
Old Salem Toy Museum,
November 16, 2002.
Photograph by David
Rosen.*

reminder of some of the enchanting highlights found in this amazing and unrivalled collection, and we were delighted when Tom Gray agreed to write it. What better author could there be than one of the founders whose vision, along with his mother's, became a reality in this museum? We are grateful that both Tom and Anne were here for the gala opening of the museum in November 2002 and that they could experience the excitement over the museum and receive the gratitude bestowed on them. Sadly, Anne passed away in July 2003, but her legacy lives on in her many contributions to Old Salem and particularly in the Toy Museum. At this time we again offer our most sincere thanks to Tom and Anne Gray for the outstanding toy museum that they donated to Old Salem. It is a museum with universal appeal that engages our intellect and more importantly speaks to our hearts.

Paula Locklair
Vice President
Museum of Early Southern Decorative Arts
and the Horton Center Museums





FIGURE I.1: THE OLD SALEM TOY MUSEUM

Opened in November 2002, the Toy Museum is located in the Frank L. Horton Museum Center, and through its self-guided tours on two floors, offers a unique, seventeen-hundred-year survey of American, British, and European toys. An extensive library, rare book room, and research facilities on antique toys and social history of children is adjacent to the museum, completing this Old Salem Inc. facility.

INTRODUCTION



FOR my mother and me, putting together the collection of the Old Salem Toy Museum was both a challenge and a joy. Our challenge arose from a desire to broadly survey the full range of toys available to generations of European, British, and American children. Our joy would come from forming a new collection. Having been closely associated with the restoration of Old Salem, and having helped collect the objects needed in the museum's buildings, collecting was in our blood.

Our approach to toys would be unique: a true survey of toys. The few public and private collections of toys concentrate on specific areas, obviously reflecting the chosen interests of the collectors. If we hoped to paint a picture with our toy collection, it was to be with the broadest brushstrokes available.

Old Salem Inc. already exhibited a fine collection of toys once owned by Moravian children in Piedmont, North Carolina. This extraordinary survival of wooden Germanic toys was loved and preserved by the Moravians of Salem. My mother and I wished to place Old Salem's core toy collection in context by surrounding it with a wide scope of European, British, and American toys. In this context, we hoped visitors would more fully appreciate the tastes and interests of children and adults in early-nineteenth-century Salem.

Inspiration to establish the Old Salem Toy Museum originated from two sources. The first was my mentor and cousin Frank L. Horton (1918-2004), who, with his mother, Theo L. Taliaferro (1891-1971), founded the Museum of Early Southern Decorative Arts (MESDA), which opened in Old Salem in 1965. In every aspect of collecting and scholarship, Frank influenced my career. I cannot remember a moment in my life when I didn't stand in the long shadow of this remarkable man. Frank taught my mother and me not to be afraid of founding a museum.

A second, and more specific, source of inspiration must rest with a European trip during the Fall of 1998 that I enjoyed with the founders of the Toy and Miniature Museum of Kansas City, Missouri. Mary Harris Francis, Barbara Hall Marshall, and I toured every major toy museum in Switzerland and Germany, and my eyes were opened to new possibilities at home. Early in the trip I quietly murmured, "Anyone crazy enough to found a toy museum, deserves to go broke...". I soon learned the bitter taste of eating my own words. Returning home, I convinced my mother that a gift





**FIGURES I.2a AND I.2b:
BRASS ADVERTISING
TOKEN (front and reverse)**

The brass advertising token is a rare survival of an eighteenth-century toymaker advertising his wares. Issued ca. 1760 by John Kirk, a shopkeeper and engraver from St. Paul's Churchyard in London, the brass coin depicts the rich interior of a toy shop, complete with an attendant waiting on a female customer accompanied by her two young children. On the reverse, Kirk described the "English and Dutch toys" available. Other tokens by Kirk are in the collection of the British Museum in London.

Anne P. and Thomas A. Gray Purchase Fund -4915.1

of the toy museum was not only possible, but also a gift that would grow throughout our lifetimes.

During the relatively short period between that museum trip and the opening of the Old Salem Toy Museum in November 2002, my mother and I voraciously collected the toys needed for the new

installation. The seemingly insurmountable task could never have been completed without a core of distinguished "scholar-dealers" literally holding our hands. I have always held that one is only as effective as his closest advisors. Our great friend Anne B. Timpson of Essex Fells, New Jersey, stands on a

pedestal above all others—and is, to many, the toy dealer equivalent of the pre-eminent American antiques dealer, the late Israel Sack. Literally, no area of the museum wasn't touched by her deft hands.

Anne's special interest, Victorian-period dollhouses, was enhanced by input from Carolyn Sunstein of Villanova,

Pennsylvania, and the superb restoration services of Jeff Fuglestad, Martin O'Brien, Bradshaw and Whelan, and Chuck Baker. The core of our Schoenhut circus collection, originating from the estate of Rosemary Timpson, was completed by my friend Andy Yaffee of Ramsey, New Jersey. Andy has personally directed

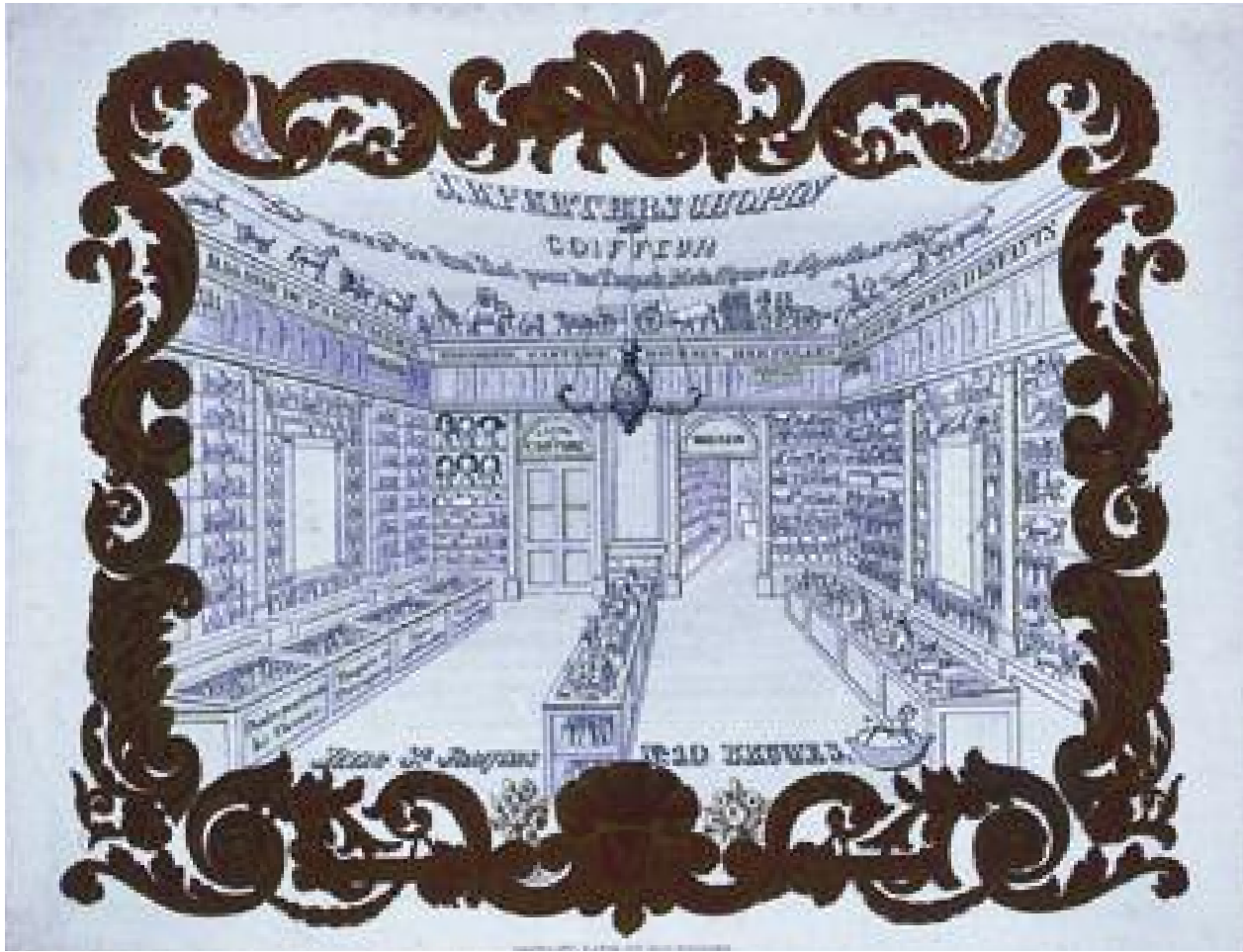


FIGURE I.3: TOY SHOP TRADE CARD

Issued a hundred years after the brass advertising token in figures 1.2a and b, this engraved trade card was printed ca. 1860 by the toy shop of J.B. Peeters Chopin of Bruges, Belgium. Like the brass token, the interior of this nineteenth-century toy shop is meticulously recorded, with wooden toys likely from the Sonneberg and Erzgebirge areas of Germany arranged in bookcases on the right of the shop.

Anne P. and Thomas A. Gray Purchase Fund-5096

important archival material of the Schoenhut Collectors Club to our museum.

If Anne Timpson served as the principal advisor for the Toy Museum, then another friend, Richard D. Pardue of Winston-Salem, North Carolina, should receive full credit for our unique collection of children's ceramics,

proudly the most important of its type outside London. Rick's enthusiastic direction of this collection was offered voluntarily, and we will be eternally in his debt for leading us to Pamela Klaber Roditti, Leo Kaplan, Peter Warren, Simon Spero, Garry Atkins, Jonathan Horne, Felicity Marno, and David

Overall, as well as Dragesco-Cramoisan in Paris. Happily, Rick Pardue will author the second title in the Old Salem Toy Museum series, centered on early children's pottery and porcelain, with exceptional new scholarship.

In the area of German wooden toys—one of the Toy Museum's strongest and most

important collections—Mary Audrey Apple of Marietta, Georgia, provided critical scholarship, as well as a gift of her personal research materials to our library. Two additional friends, Roy and Grace Olsen of Wayne, Pennsylvania, developed our Germanic collection with, what I believe to be, world-class results.

The earliest toys in the museum, as well as the scholarship necessary to write this book, could never have been acquired without major efforts from Mark and Marjorie Allen of Amherst, New Hampshire, as well as Tom and Jane Campbell of Hawleyville, Connecticut. Friends far before the Toy Museum was conceived, these two couples scoured the English and Dutch countrysides and auction houses for early delft-wares and metalwares. The staff of Christie's in London and New York were essential, too, when we obtained the 1740 baby house from the Vivien Greene Collection, conserved by David Goist of Raleigh, North Carolina, and the George Washington-Nelly Custis paint box, professionally restored by Ned H. Hipp of Bethania, North Carolina. Credit must be given to Katherine Johnson, a 2004 MESDA Summer Institute graduate under Sally W. Gant, director of MESDA education programs, for her research into Washington's multiple purchases of paint boxes for his step-grandchildren.

A new area of the collection, miniature doll-scale fur-

niture, owes its existence to the sharp eyes of friends Alastair and Rosemary Leslie of Perthshire, Scotland, as well as scholarly advice from my friends Robert F. Trent, of Wilmington, Delaware, and John Cross, of London. I am especially indebted to Bob Trent, both for his upholstery skills and the pertinent research to create the caption for the two doll-size "great chairs" (fig. 4.4).

Others who were essential in the formulation of the collection certainly include John Kanuit of Palos Verdes Estates, California, in children's vintage sports equipment; Elizabeth Baird of Portland, Maine, in Christmas and St. Valentine's Day greeting cards; Jim Yeager of Kansas City, Missouri, in American cast-iron toys; and Jo Ann Reisler of Vienna, Virginia, and Helen Younger of Valley Cottage, New York, in juvenile, German-inspired books.

The Old Salem staff, ably led of Paula W. Locklair, vice president of MESDA and the Horton Center museums, expertly directed the Toy Museum installation and was assisted by Johanna Brown, director of collections and curator; Abigail Linville, col-

lections manager; Margaret Shearin, exhibit designer and fabricator; and Katie Schlee, librarian/curator of research collections.

Ann Hall R. Wauford, the initial registrar for the Toy Museum collection, provided the mental muscle and personal enthusiasm critical to opening the new facility. I am indebted to Ann Hall for her additions to this catalog, particularly the discussion of marbles in Chapter 4.

Staples & Charles of Alexandria, Virginia, led by Robert Staples and Barbara Charles, offered the sophisticated designs so needed for the layout of this very diverse collection. The standard phrase we repeated over and over during the museum's design process was that Barbara and Bob were "putting lipstick on the pig"!

If the scholar-dealers and the Old Salem Inc. curatorial staff provided the research both to establish the collection and adequately describe it in this book, then the Old Salem publication staff brought our effort here to fruition. Gary J. Albert, director of publications, provided a

superb, professional finish to this neophyte's writing, long rusty from my graduate days in the Winterthur Program. This survey catalog is also the product of the tireless Jennifer Bean Bower, manager of photographic resources; the discerning eye of Wes Stewart, Old Salem's photographer; typing assistance from Paula Chamblee, coordinator of membership services; and design services ably provided by Claire Purnell.

My profound personal thanks to each of these individuals is only surpassed by my appreciation of my mother, Anne P. Gray, who devoted her life to the restoration of Old Salem, embraced the founding of the Toy Museum with her usual enthusiasm, and quietly left us all a celebrated legacy with this gift. Ma, from all of us, the museum and this first catalog can only be dedicated to you.

Thomas A. Gray
July 26, 2004

CHAPTER 1

EARLY TOYS



THE Old Salem Toy Museum presents a fascinating seventeen-hundred-year survey of toys, circa 225 A.D. to 1925. Toys are a window through which we, today, can understand what it was like to be alive at any given moment in time.

Toys are the first objects to which children are exposed and are valuable artifacts that represent the training tools chosen by a society. Studying toys as artifacts, in turn, reflects the social mores and economic atmosphere of specific periods in history. Toys are also evidence of the raw materials available to a culture and of the level of craftsmanship demanded of the artisans of that culture.

By researching and collecting the toys of our ancestors, the Old Salem Toy Museum provides an intriguing pathway to understanding the commercial and intellectual attitudes of a given time and place. Perhaps most importantly, the Toy Museum is shedding new light onto the ways the perception of childhood has evolved over several centuries by studying the objects there were given to children, not just for entertainment, but also to prepare them for adulthood.

The third century in Europe was hardly a time for long life expectancy in children, nor a period of extensive troves of available toys. For four hundred years after its conquest in 43 A.D. by Roman legions under Emperor Claudius, “Londinium” on the Thames River became the trading and capital city of the Roman province of Britannia. Bronze, silver, and lead toys (fig. 1.3), later excavated by mud-larks from numerous dredgings of the Thames, offer a limited glimpse of toys from this early period.

With the approach of the fourteenth century, we have a somewhat clearer picture of toys enjoyed by European children from engravings and manuscripts. The filigreed lead rattle in fig. 1.1 provides an excavated example of metal objects that survive. Wooden hoops, rag dolls, spinning tops, and hand puppets—by the nature of their materials and uses—were more perishable and disposable than metal objects, and thus were more susceptible to destruction during these turbulent years, fraught with plagues and massive fires.

From the late-sixteenth century, the collection of Elizabethan brass firearms (fig. 1.3) in the museum might represent a young Briton’s military toys, fashioned after the standard adult muskets and pistols of a time when the Roanoke Island expedition settled the American continent. The fact that some firearms have been unearthed with their barrels blown open attests to the firing qualities



of these Elizabethan guns, often overloaded with gunpowder by their over-enthusiastic young owners.

During this time, the Czech Moravian bishop John Amos Comenius (1592-1670), now known as the “father of modern education,” was one of the first to advocate a diverse education for boys and girls. His book, *The School of Infancy*, first published in 1633, offered:

Infants try to imitate what they see others do ... let them have toys. Leaden knives, wooden swords, ploughs, little carriages, sledges, mills, buildings. With these they may always amuse themselves and thus exercise their bodies to health, their minds to vigor, their bodily members to agility ...

With extensive trading, more prosperous economies, the emergence of a large toy-making trade, and the recognition of the child as a key member of society, children’s amusements took a happy turn during the late-seventeenth and eighteenth centuries.

Children were encouraged early to learn the roles they would later fulfill—kitchen fireplaces with every conceivable accessory (figs. 1.4 and 1.5) honed their culinary skills, and miniature tea and dinner services, produced by



FIGURE 1.1:
BABY RATTLES

Considered the baby’s first toy, a rattle often reveals the status of parents who eagerly gave their little one a lasting memento of their child’s first year. The English rattle on the left, retrieved from the Thames River, dates from the fourteenth century, originally encased small seashells, and was attached to the child’s neck by a ribbon. The center rattle, elaborately engraved on silver by William Coles of London, ca. 1735, displays its original coral stem. During the eighteenth century, coral was thought to have mystical properties warding off diseases. On the right, the late-eighteenth-century leather rattle with embossed decorations might reflect a less-expensive approach by an English gentleman to satisfy his young child.

Anne P. and Thomas A. Gray Purchase Fund (hereafter GPF)–4804.9; 4663; 5091



FIGURE 1.2: “HORN BOOKS”

While most toys offer a certain whimsy for children, other toys were educational in design as evidenced by ABC building blocks, or, as here, by “horn books.” The seventeenth-century example on the left, retrieved from the Thames River in London, predates the mid-eighteenth-century English “horn book” in the center, which has an actual sheet of horn protecting the handwritten alphabet beneath. Notice the interchanged nature of the letters “i” and “j,” as well as “u” and “v.” On the right, the brass disk is engraved with its owner’s name, James Haws, who lived on the Isle of Wight, England, and turned five years old in 1792.

GPF–5087.9; 4738: 5087.8

every leading English ceramic factory (figs. 1.10 and 1.11), encouraged the tea etiquette of future ladies and gentlemen. Like their parents, young Europeans and Britons also enjoyed the current taste for “all things oriental” with elaborate Chinese export teawares (fig. 1.9a). With such toys, learning could be fun, and only on rare occasions disastrous, evidenced by Hogarth’s painting *The Children’s Party* (fig. 1.9b)!

“Baby houses” and Dutch collectors cabinets, though predominately in the world of

adults, could be prudently played with by children under strict supervision. Expensive silver furnishings and miniature delftware (figs. 1.7 and 1.8), to be occasionally held and adored by young hands, duplicated a grown-up environment. To date, the earliest recorded dollhouse was created by Albrecht V, Duke of Bavaria, in 1558 for his fortunate daughter. Even though it was destroyed in a tragic fire in 1674, an earlier detailed inventory compiled forty years after its completion gives us a fascinating glimpse into the riches

abounding in the house. Four stories tall and decorated by leading artisans of the day, the dollhouse included silver filigree baskets in the wine cellar, a gilt silver parrot cage in the dancing room, and a silver-handled brush and shovel in the day nursery.

Just as sixteenth- and seventeenth-century European children could be lavished sometimes with expensive toys, so too could the family of the first American president. Nelly Custis received from her adopted grandfather, General George Washington, an important paint

box (fig. 1.14a), which, remarkably, survives today with its original watercolor paints, and odd props gathered on the Mount Vernon estate. Until acquired by the museum at auction, the paint box had never left the ownership of the Washington family.

But survival, both for children and their toys, was rare in the centuries leading up to the Victorian period, truly the Golden Age of youth and their toys, as we shall see in subsequent chapters. 🐣

FIGURE 1.3: EARLY ENGLISH TOYS

The Old Salem Toy Museum possesses the largest collection of archaeologically retrieved English toys outside the Museum of London. The bottom row shows third-century toys of various metals, including small dice, a silver axe, and “shy cocks,” or

knockover targets for young stone throwers. On the top row are two pistols and two muskets, cast in brass from the Elizabethan period, ca. 1585-1610. Designed with wheel lock or matchlock mechanisms, these toy firearms could actually fire buck shot propelled by tiny charges of gunpowder.

Bottom row: GPF-4815.2; 4813; 4815.3; 4643.1; 4643.2

Top row: GPF-4834.2 and 4834.3 in honor of Jane P. and Earl F. Slick; 5087.4; 4800.7,



**FIGURE 1.4:
ENGLISH FIREPLACE
WITH CLOCKJACK**

Fireplaces, whether included in early English “baby houses” or freestanding like this example, ca. 1715-45, reflect the educational nature of cooking toys for young eighteenth-century children who would one day utilize culinary skills to care for their own children. The fireplace contains a rare spit, or clockjack for roasting meats—a device that apparently disappeared from real kitchens after 1750.

GPF-5049.1-12

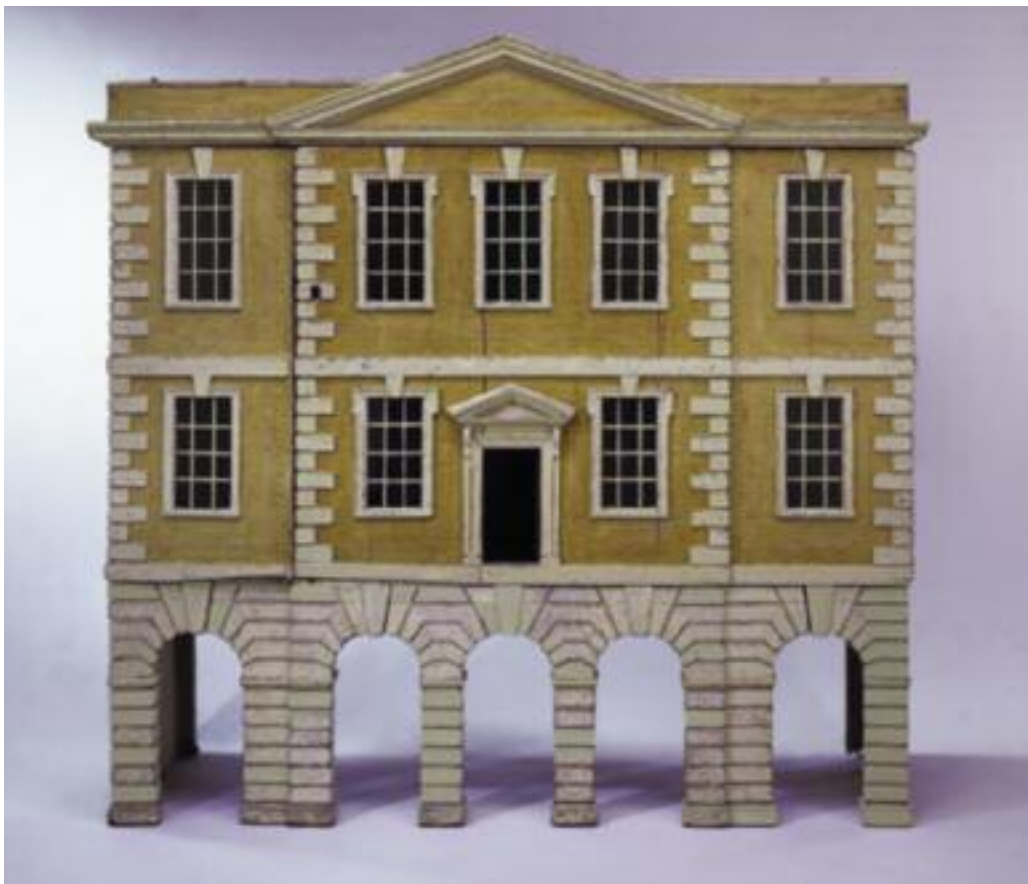


**FIGURE 1.5:
WROUGHT IRON
FIREGRATE WITH
ACCESSORIES**

Doll size in scale and designed for actual cooking, this firegrate with its original wrought iron tools contrasts with the pretend fireplace seen in fig. 1.4. Dating from the mid-eighteenth century in either England or America, the beautifully wrought firegrate is enhanced by an important collection of copper, brass, and iron toy cooking implements, including two late-seventeenth-century earthenware pots and a rare seventeenth-century brass “curfew,” preventing sparks from entering the room.

GPF-5087.1-33





**FIGURES 1.6a
AND 1.6b:
GEORGIAN
BABY HOUSE
(interior and exterior)**

This English "baby house," ca. 1740-50, may have been built by an estate carpenter for a wealthy family who lived in a similar, full-scale Palladian-style country house. The arcaded base of the house's exterior simulates the raised service areas of large Georgian homes, and the symmetrically placed windows and crowning pediment are typical of Italian Renaissance architect Andrea Palladio (1508-80), whose style saw a revival in England in the early-eighteenth century. When the two hinged doors are opened, the interior of this English "baby house" reveals original paint treatments, including graining and marbling, in the splendid paneled rooms. Two overmantel oil paintings are signed "Shuster" and are attributed to Nuremberg artist Johann Martin Shuster (ca. 1667-1738). No other English "baby house" of this period contains overmantel oil paintings. Evidence of early illumination in this house are the ceiling smudge marks from tiny lighted candles.

GPF-4498, in honor of Frank L. Horton

FIGURE 1.7: ENGLISH SILVER TOYS

Designed as precious furnishings for English “baby houses” of the late-seventeenth and early-eighteenth centuries, silver objects were no doubt valued by aristocratic mothers, who enjoyed

the status such objects could offer, and their offspring, who sometimes used the pieces for educational purposes when role-playing for important future household duties. The bowl, tankard, and unique covered colander, ca. 1680-90, were created by the first English silversmith specializing in miniature silver, George Manjoy. A generation later, David Clayton made the plate rack, water kettle on stand, and chocolate pot between 1720-30.

Top row:
GPF-4799; 4802.1;
4876.1-11

Bottom row:
GPF-5046.1; 4796.1; 5046.2



FIGURE 1.8: EUROPEAN AND ORIENTAL MINIATURES

In Holland, well-to-do housewives furnished cabinets with room settings filled with miniature silver, ceramic, brass, and wooden objects—in contrast to English aristocrats and their architectural “baby houses.”

On the bottom shelf, tin-glazed earthenware objects, referred to as delftwares today, are typical of such cabinet furnishings, including the center punch bowl, dated 1673. The upper shelf includes miniatures (ca. 1690-1720) from China and Japan, whose exports through the Dutch East India Company as early as the fourteenth century to Holland satisfied Imari collectors for “all things oriental.”

Top row:
GPF-4801.5; 5085.1; 4824.3

Bottom row:
GPF-5038.1; 4832; 4774





FIGURES 1.9a AND 1.9b: CHINESE EXPORT TEA SET AND THE CHILDREN'S PARTY BY WILLIAM HOGARTH

Superbly decorated, this partial tea set from China dates from ca. 1740 period and was originally intended to teach young children tea etiquette. Larger in scale than pieces designed for either Dutch cabinets or English dollhouses, these child-size objects in the "Famille Rose" palette were among the highly prized oriental teawares in demand throughout Europe. The oil painting by William Hogarth (1697-1764), The Children's Party, provides a unique glimpse of aristocratic English children during a disrupted tea party in 1730. Here a family pet turns over a miniature tea table and chairs, which sends the small tea set crashing to the ground. The presence of both miniature furniture and teawares with their young owners in the same painting is proof of the importance of early social training with scaled-down accoutrements.

GPF-5088.1-13 (tea set)
 Painting photo courtesy of the National Museum of Wales. © National Museums and Galleries of Wales.



FIGURE 1.10: ENGLISH EIGHTEENTH-CENTURY CHILDREN'S POTTERY

Presented here is a sampling of the Toy Museum's extensive collection of English pottery. Designed between 1740 and 1790, many of these objects were used to educate children in proper tea manners. On the bottom row is a tin-glazed earthenware cup and saucer, attributed to Liverpool, as well as a polychrome saltglaze stoneware teapot, coffeepot, and cup and saucer from the Staffordshire factories, ca. 1760. The top row shows a white saltglaze stoneware coffeepot, a creamware coffeepot and teapot with lead glazes, and an "Astbury-type" teapot, all from the Staffordshire/Derbyshire factories, ca. 1760-85.



Top row: GPF-4852.1; 4782; 5086; 5052.7
 Bottom row: GPF-5032.1a-b; 5052.4; 4937.1; 4827.3

FIGURE 1.11: ENGLISH EIGHTEENTH-CENTURY CHILDREN'S PORCELAIN

This representative survey of the museum's important collection of children's soft-paste porcelain, like the children's pottery, was originally intended to teach tea and dinner etiquette. The Caughley factory miniatures on the bottom row are almost small enough to furnish an English "baby house" from the 1780-90 period, especially the rare chamber pot, guglet, and basin on the left. The top row offers four child-size teapots, from 1755 to 1785, made by the Bow, Worcester, Lowestoft, and Pennington factories, all in imitation of earlier Chinese hard-paste teapots designed for future European ladies and gentlemen.



Top row: GPF-5068.1; 5068.2-3; 5078.4; 5078.2; 5078.1
 Bottom row: GPF-5068.1-3; 5023.5; 5023.9; 5023.6

FIGURE 1.12: ENGLISH TEA TABLE WITH POTTERY AND SILVER

Only by visualizing children's teawares arranged on a small tea table can visitors truly understand the important role of such pottery in educating young Britons. Here an assembled tea set in the "tortishell" pattern by the Whieldon factories, ca. 1770, are complemented by a hot water kettle by David Clayton, ca. 1720, and a silver gilt tea caddy by Pieter Sommerwill II, ca. 1770. The superbly carved mahogany tea table represents English cabinetmaking during the neoclassical period, ca. 1780-1810.



GPF-5032.4-6 (spoons); 5033 (tongs); 5032.2a-b (silver kettle); 5032.3a-b (tea caddy); 4830.1 (teapot); 4937.2 (pitcher); 5067.1-2 (cups and saucers); 5020.1 (table), gift of Mr. and Mrs. Calder W. Womble, in memory of Ralph P. and DeWitt C. Hanes.

FIGURE 1.13: DR. SAMUEL JOHNSON DINNER SERVICE



This extraordinary miniature dinner service, with its original packing crate and bone cutlery, was a gift to a young girl in London from the famed creator of the first dictionary, Dr. Samuel Johnson (1709-84). Made ca. 1780-84, the pearlware set, stamped "Wedgewood," must have been a prized possession of the family, as attested by its remarkable survival.

GPF-4796.3-35; 4795.2-9; 5018.1-5, in memory of Mallie D. Pepper



FIGURES 1.14a AND 1.14b: GEORGE WASHINGTON/NELLY CUSTIS PAINT BOX AND PORTRAIT OF WASHINGTON FAMILY BY EDWARD SAVAGE

Historically important, this artist's paint box bears a handwritten inscription by a Custis descendant on the label for T. Reeves & Son, London: "Given by General George Washington to Nelly Custis on her fifteenth birthday, March 31, 1793." The granddaughter of Martha Washington, Eleanor "Nelly" Parke Custis (1779-1852) lived with the first family at Mount Vernon for over twenty years, and affectionately referred to the president as her "Grandpa." Washington recorded in his household accounts the purchase of a box on March 18, 1793: "Pd for a box of paints for Miss Eliza Custis ... 3.50" A more likely account entry for this particularly elaborate paint box, on February 17, 1797, might be "30.00" for "a poem and a box of paints for Mrs. W and Miss C" Edward Savage's ca. 1796 family portrait depicts the seventeen-year-old Nelly, her brother, George Washington Parke Custis, the president, and Mrs.

Washington. Martha Washington points with her fan to a map of the "Capital City" then being developed on the banks of the Potomac River, sixteen miles from Mount Vernon. Already an accomplished musician and artist when this image was painted, Nelly continued these pursuits when she built "Woodlawn," a plantation adjacent to Mount Vernon.

GPF-5084.1-21 (paint box), in memory of Anne P. Gray (1921-2003)

The Washington Family by Edward Savage reproduced courtesy of the Andrew W. Mellon Collection, National Gallery of Art, Washington, DC. Image ©2004 Board of Trustees, National Gallery of Art, Washington, DC.



CHAPTER 2

DOLLHOUSES AND ROOMBOXES



FOR children, the nineteenth century was the “Golden Age” of toys and dollhouses. No longer were young ones relegated to distant nurseries, overprotected from the ever-present diseases prevalent during earlier times, or rarely allowed to play in their mothers’ world of elaborate “baby houses” or collectors’ cabinets filled with sparkling miniature silver, imported and precious tiny oriental vases, as well as Dutch delftwares.

With Queen Victoria’s ascension to the throne in 1837, major changes in social mores slowly took shape, and children became integral members of the family hierarchy. Queen Victoria (1819-1901), in fact, regularly presented children in her court with gifts of dollhouses, furnished in the latest Biedermeier taste. Even with the Victorian period’s concept of rigid morality and manners, children from mercantile and wealthy families were constantly encouraged to play with dollhouses and “Nuremberg kitchens,” playthings to properly prepare children for household duties ahead.

This era of mass production allowed for toys, including dollhouses, to be designed and built for children of all economic levels. In a real sense, London’s Great Exhibition of 1851 was a celebration of mass production. Victorians also relished new printing techniques, especially chromolithography, which made complex printed wallpapers, inlaid floors, and fashionable veneers cheaply available to all toymakers.

Hand-made “baby houses” of the eighteenth century became scarce during the nineteenth century as toymakers realized the profit potential of mass-produced dollhouses with chromolithographed paper veneers. Ludwig Moritz Gottschalk (1840-1905) of Marienberg, Germany, founded his company in 1865 and became a leader in mass-produced, but hand-finished, “blue roof” and later “red roof” dollhouses (fig. 2.3). After his death, his family continued the proud Gottschalk tradition until 1942.

Christian Hacker, whose Thuringia firm was founded in Germany in 1850, was another clever designer. The houses of Gottschalk and Hacker were often designed appropriately for French, English, or American tastes (figs. 2.2a and 2.2b), and were exported throughout the world. English makers, such

**FIGURES 2.1a AND 2.1b:
ENGLISH REGENCY-
STYLE DOLLHOUSE
(interior and exterior)**

This splendid house, reminiscent of a London row house, ca. 1860, is enhanced by original hand-painted wallpapers, velvet rugs, grained doors and staircase, and silk draperies with lace curtains. Key furnishings to note are the lithographed parlor set, the Märklin photographic carousel in the gentlemen's study, and the built-in Evans & Cartwright kitchen stove. In the early-nineteenth century, Evans & Cartwright of Wolverhampton became the center in Britain for the manufacture of tinplate toys, providing fireplaces, insert stoves, and miniature furniture with distinctive orange-brown graining. While the furniture here, and in the other Victorian dollhouses, is not original to each particular house, the furnishings are exceptional and appropriate for the nineteenth-century period.

GPF-4945



as Silber and Fleming, and American firms like R. Bliss Manufacturing Company of Rhode Island, while prolific in their marketing, competed as best they could with the German leaders of the industry.

New technologies also enabled dollhouse furniture makers in Germany to move from handmade toys in the eighteenth century to “production-made” toys in the nineteenth. Established in the late-eighteenth century, the firm of Babette Schweitzer in

Diessen continues today with its quality cast pewter, filigree dollhouse furniture. The finishes of its furniture are generally gold, silver, or asphalten, a dark-brown glaze resembling walnut. As early as 1804, the firm of Rock and Graner of Biberacher Blechspielzeug, Germany, produced cannons, coaches, ships, trains, and its trademark lacquered and then painted tinsplate dollhouse furniture. The hand-soldered miniature furniture is distinguished by dark-brown

grained colors simulating mahogany or rosewood, as well as support brackets cast in the shape of serpents. Rock and Graner became a leader in the field during the 1850s, but the firm was dissolved by 1904.

Another extremely prolific manufacturing firm producing wooden dollhouse furniture, was Gebrüder Schneegaas and Son of Waltershausen, Germany. Founded in the 1830s, Schneegaas adeptly designed in the popular Biedermeier, gothic revival, rococo, and

empire styles, and is widely collected today. Their furniture is often upholstered in purple or blue silk and is trimmed with narrow gilt paper impressed with a beaded pattern.

If Schneegaas led the world during the nineteenth century with wooden pieces, then Gebrüder Märklin of Göppingen, Germany, was the premier manufacturer of tinsplate toys in Europe since its founding in 1840. Maintaining preeminence in the field of toy trains, Märklin first manufac-



FIGURE 2.2a:
CHRISTIAN HACKER
HOUSE (exterior)

Created in Nuremberg, Germany, ca. 1895-1910, by Christian Hacker, this late Victorian dollhouse displays its original, hand-painted wallpapers and lace curtains, and is labeled by the Hacker firm “no. 422V2.”

GPF-4944

tured toys for dollhouse kitchens in 1859, later moving into “floor-running” locomotives and railway stations, as well as superbly modeled metal dollhouse furniture, usually finished with gold gilt.

Germany remained the leader of dollhouse furniture and accessory manufacturing until the beginning of World War I. Post-World War I, embargos and nationalistic fervor restricted the exportation of dollhouse miniatures so prevalent a decade earlier. While only a sample of the museum’s dollhouses and roomboxes are pictured here, superb examples of Schnee-gaas, Gottschalk, Rock and Graner, Schweitzer, and Märklin can be found throughout the collection.

Like dollhouses, roomboxes are virtual microcosms of adult life in Victorian nineteenth century (figs. 24 through 29). Children today can discover the technologies of an earlier era, finding an intriguing evolution of plumbing, lighting, and transportation from a time when advances in technology were rapid and dramatic. Historians, who long have regarded oil paintings as “windows” into the Victorian Age, now relish dollhouses and roomboxes with period furnishings as a more three-dimensional, detailed depiction of true nineteenth-century lifestyles. 🏠



FIGURE 2.2b: CHRISTIAN HACKER HOUSE (interior)

Inside, a varied and important collection of grained, tinplate furniture by Rock and Graner, Biberacher Blechspielzeug, Germany, is complemented by Simon & Halbig dolls—including rare gentleman and lady golfers dressed in their original clothing and accessories.

GPF-4944

FIGURE 2.3: GOTTSCHALK HOUSE; BLISS HOUSE AND STABLE

Typical of the half-timbered and brick lithographed dollhouses by Ludwig Moritz Gottschalk, this house has all the vocabulary of an 1870 Queen Anne structure. Referred to by modern collectors as a "blue roof" house because of its unusual roof color outlined by black striping, the house appears in Gottschalk's 1885 toy catalog as "no. 3587." To the right of the inviting house are a stable and house by R. Bliss of Rhode Island, completing this picturesque streetscape.

GPF-4865.5; 4689.1; 4570.5



**FIGURE 2.4:
GROCERY STORE**

This grocery store, with its typical cream-colored woodwork by Ludwig Moritz Gottschalk of Marienberg, Germany, was created between 1880 and 1890. Particularly noteworthy are the original contents, including sugar cones, wooden vases and bottles, and pewter labels for the English-speaking market. Two dolls by Simon & Halbig, ca. 1880, are engrossed in business, or possibly flirtation!

GPF-4551.8-9; 4570.21-22

FIGURE 2.5: EDWARDIAN MILLINERY SHOP

Also by Gottschalk, this elegant hat shop would have been the envy of every young girl in 1880. How easy it would be for her to imagine shopping for each of the original hats and fancy boxes in this Marienberg, Germany, boutique. The lady doll, dressed in her original lace finery by Simon & Halbig of Thuringia, Germany, sports her own elaborate hat, perhaps purchased in the shop on an earlier visit.

GPF-5034.1, in memory of DeWitt C. and Ralph P. Hanes



FIGURE 2.6: TOBACCO SHOP

Attributed to the Rock and Graner firm of Biberacher Blechspielzeug, Germany, ca. 1840-50, this architectural tour de force is unique with its marbled columns, grained cabinets, and Dresden paper decals.

Complete with its original tobacco products, cigars bound with paper labels, and humidors, the shop only lacks the original plaster proprietor mounted on a disc which could be moved by the wooden knob mounted in the front base. Two gentlemen dolls by Simon & Halbig, ca. 1880 from Germany, appear pleased with the purchases underway.

GPF-5034.2, in memory of James A. Gray Jr.



FIGURE 2.7: BUTCHER SHOP

Like a number of roomboxes in the collection, this butcher shop was made by Gottschalk, ca. 1870, and numbered 647. With its distinctive patterned floor and marbled woodwork, the butcher shop comes with its original beef and pork cuts hanging throughout the shop. To shelter young shoppers from the gruesome sight of freshly slaughtered meat, piles of appealing vegetables are strategically placed on counters to make the experience more pleasurable. Children would be expected to recognize specific cuts of meat after playing with this educational toy.

GPF-5061.1-42



FIGURE 2.8: KITCHEN AND LAUNDRY

This kitchen and laundry contrasts with the Nuremberg kitchen shown in fig. 2.9 and displays a fifty-year progression in implements, a cooking stove by Märklin, and a more modern approach to laundering. From the 1890 to 1910 period, this double roombox attributed to Gottschalk is distinguished by a vast array of original contents, and particularly noteworthy is the freshly pressed laundry bound with paper ribbons denoting its designated bedroom.

GPF-4502.44-55



FIGURE 2.9: NUREMBERG KITCHEN

One of two in the Old Salem Toy Museum collection, this "Nuremberg kitchen" remarkably contains its original copper, brass, and steel furnishings, all ca. 1850. The toy is given this name because Nuremberg was the center of the European trade of that time, and because these toy kitchens resembled the real kitchens of southern Germany. Usually these roomboxes have a central cooking hearth with wood storage below and a hood above, a checkered floor, shelves for plates, many hooks for hanging utensils, and a poultry pen. Such Nuremberg kitchens became popular as learning toys in the seventeenth century and continued to be made into the twentieth century.

GPF-4739.3

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TOYS elicit strong responses from children and adults alike. For adults, memories of simpler times seem to rush forward with the recognition of a familiar toy from one's past. Toys are also valuable artifacts that shed light on the attitudes of past societies. As the first objects to which children are exposed, toys are a window through which we can see the evolution of childhood over time, how different cultures educated and prepared their children for adulthood, and the levels of craftsmanship attainable by artists and artisans in a particular place and time.

The Old Salem Toy Museum exhibits an exquisite collection of toys from the third century through to the 1920s made in Europe, Britain, and America. At the core of the museum are toys owned and played with by Moravian children who lived in the Salem, North Carolina, area during the 1800s.

This beautiful catalog presents a survey of the Toy Museum's significant collection. Informative essays and captions written by the museum's cofounder provide context for the objects, and captivating photographs bring the collection to life. Enjoy a private tour of the Old Salem Toy Museum whenever and wherever you like!



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