My Middle Years

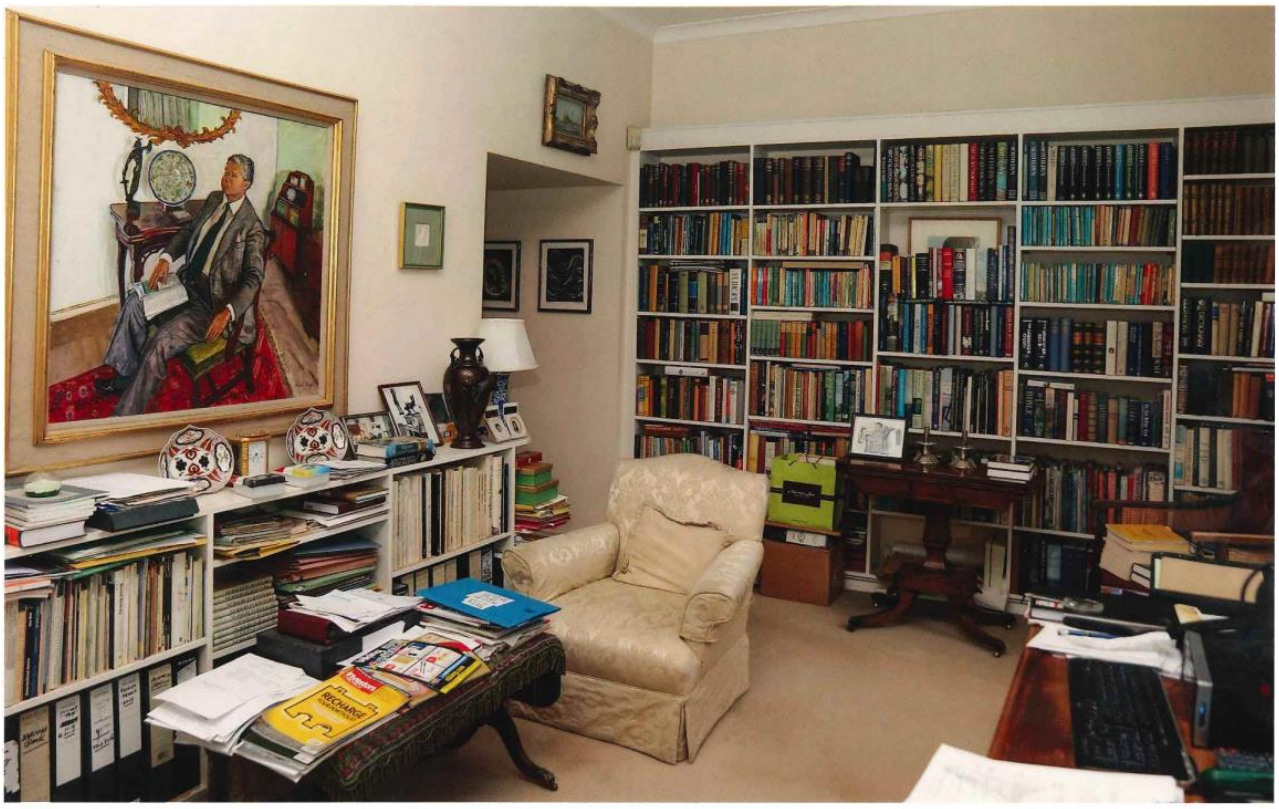
By

Edward Gelles

my portrait by Carel Weight

collecting English bronzes (1980's)

in my sitting room, Hyde Park Crescent



in my study, Hyde Park Crescent

THE MEDALLION COLLECTORS' SERIES

NURSERY FURNITURE

EDWARD GELLES

MEDALLION COLLECTORS' SERIES

edited by Gaby Goldscheider

Nursery Furniture

In the same series

Dolls
Gaby Goldscheider

Children's China
Pauline Flick

Cot in Arts and Crafts manner. Oak, carved, gilt and painted.
Design R. Norman Shaw 1867. H. 42 in. L. 42 in. W. $20\frac{1}{4}$ in.

MEDALLION COLLECTORS' SERIES

Nursery Furniture

Antique Children's, Miniature and Dolls' House Furniture

EDWARD GELLES

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To the memory of my parents

Contents

Foreword

I wish to thank the curators and staff of museums in this country and abroad, numerous dealers and collectors, and the staff of several London auction houses, in particular Mr Graham Child of Sotheby's, who have kindly provided me with photographs and information. I am also indebted to the editor of the Medallion Collectors' Series, Gaby Goldscheider, and to the publishers, for their help and encouragement.

Croydon, July 1980 E.G.

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Unless otherwise stated the items are believed to be of English origin. Measurements are given in inches.

1. Painting of the children of James I, *c.* 1610

2. The Nursery, Wallington Hall, Northumberland

Introduction

'The child is father of the man.'
William Wordsworth

What is nursery furniture and how did it develop?
Where can one see it?
Where can one read more about it?
Where and how can it be bought and cared for?
The general reader and would-be collector will find
the answers to these questions in the following pages.

A charming painting of the children of James I (Fig. 1) shows one of them sitting on a small armchair and another standing behind a baby-walker. References to furniture specially made for children occur in both art and literature from earliest times. Much of this furniture has been lost through hard usage and decay, but enough remains from the seventeenth century onwards to make one wonder why so little has been written on the subject. Not only are there fine collections, both public and private, in this country and abroad, but enough material passes through the antiques market to make nursery furniture an interesting field for collectors.

A view of the nursery at Wallington, Northumberland (Fig. 2) shows many of the items which come under this heading. On the right we see a mahogany frame and caned swinging cot of the type which became popular towards the end of the eighteenth century. There are two late nineteenth-century high chairs at either end of an adult size table, and also adult size chairs and side tables. We can see a small child's country style armchair, toys including a tricycle horse, push horse, and horse and cart, and there is a wash-stand, towel rail, screen, fireguard, and

suitable wall decorations to complete the scene. To the above items might be added children's tables, chests, bureaux, playpens, rocking horses, push-carts and perhaps perambulators.

For the ubiquitous dolls special dolls' furniture was made. From very early days model or miniature furniture has been collected, and miniatures were also made as show pieces and travellers' samples. At the same time interest arose in the construction and furnishing of baby houses (later in the nineteenth century called dolls' houses). From being objects of interest to adult collectors, some miniature furniture found its way into the hands of children, for example for the use of dolls, and in the nineteenth century dolls' houses became children's playthings and an inevitable part of the furnishings of a nursery. For these dolls' houses tiny furniture was required and made, certainly from the sixteenth century onwards. In the nineteenth century and later, much of this furniture was produced in the styles of earlier periods.

We are therefore dealing with four categories of nursery furniture: (1) furniture made specifically for the use of children, which is the principal subject of this book (2) furniture of adult size relegated to the nursery, which will be referred to in passing (3) miniature furniture, which could be furniture for dolls – and in Catholic countries this would include pieces of devotional nature such as cradles and chairs for the Christ Child – and models made as collectors' pieces, show pieces, and travellers' samples, and (4) dolls' house furniture.

A very approximate indication of the scale of these categories of furniture would be in the order of half the adult size, going down to one-eighth to one-half size, and then to one-sixteenth to one-twelfth size.

American antique miniature furniture can be seen in museum and private collections, among the more important of which is the Henry Francis du Pont Winterthur Museum, a view of its miniature stair hall being shown in Fig. 3.

Nursery furniture on the smallest scale is shown in the dolls'

3. Miniature Stair Hall at Winterthur, Delaware, U.S.A.

nursery from a dolls' house in the Bethnal Green Museum (Fig. 4). Here we see a turn-of-the-century nursery with doll's bed, high chair, bassinet, baby-walker, rocking horse, a tiny dolls' house, as well as 'adult' size dressing table and wardrobe. The pink dotted wallpaper with a frieze of animals completes the Edwardian nursery decoration. The furniture has little quality of

4. Doll's Nursery in dolls' house (3 Devonshire Villas, Kilburn), *c.* 1900

craftsmanship, but it is of immense social interest to have an entire nursery of the period in match-box size miniature.

Dolls, dolls' houses, and their furnishings, toys and games are already flourishing collectors' fields, and all these belong to the nursery. Children's furniture, as such, is deserving of greater collectors' interest than it receives at present, firstly from the art historical viewpoint of stylistic development, and secondly for the social study of childhood through the ages.

There are a few books on English, American, and Continental antique miniature furniture (*see* Bibliography 1, 2 and 3).

As miniature furniture is therefore reasonably well documented, it is dealt with only briefly here. For children's furniture, a comprehensive bibliography is appended. In this connection it is important to note several exhibitions held in the past decade which are pointers to increasing interest in the subject (*see* Bibliography 4–8).

An exhibition of children's chairs was held in 1971 by Spink &

Son, the London art dealers. Chairs are by far the most numerous and varied of extant children's antique furniture. There are high chairs, low chairs, rocking chairs and many other designs, and it is particularly interesting to trace the designs through the centuries in parallel with the development of adult furniture styles. In earlier times, children were considered as miniature adults and this attitude was reflected in the furniture made for them, especially in the design of chairs. In the nineteenth century, when children began to come into their own, style and craftsmanship started to give way to utility. Children's furniture (1600–1900) shown at Towneley Hall, Burnley in 1977 included cradles, baby-walkers and chairs drawn mainly from sources in the North of England. Other exhibitions were at the Kunstmuseum, Aarhus in 1972, at the Kunstgewerbemuseum, Cologne in 1973, and at the Historisches Stadtmuseum, Munich in 1976. The German exhibitions were concerned with the development of children's furniture well into the present century. The emphasis at Cologne tended towards function and design, while the English exhibitions focused more on style and craftsmanship of the earlier period furniture.

Illustrations in this book are drawn from these exhibitions, from the records of auction houses and dealers, and from museum collections. Reference is made to examples of American nursery furniture, and a short list of relevant public collections includes some representative American, as well as European, museums. In London, the reader should certainly start with visits to the Victoria & Albert Museum in South Kensington and to the affiliated Bethnal Green Museum.

To the survey of children's furniture a brief note on accessories, including treen, metalware, and china is appended, to be dealt with more fully in separate volumes of this series. One of the most important collections of treen and wooden bygones is the Pinto Collection in the City of Birmingham Museum, formed by the author of the definitive work on the subject (*see* Bibliography 9).

Hints for collectors include suggestions on what to collect, a

short list of antique shops and auction rooms, how to buy at auctions, and notes on the care and restoration of antiques. Looking at collecting in historical perspective, it appears that for hundreds of years the finest objects were made for the rich with emphasis on style and craftsmanship, but that at the present time design within the social context is becoming increasingly important. Nowadays, when the child is the centre of attention and interest, this must be even more relevant as far as nursery furniture is concerned. It follows that late nineteenth- and twentieth-century pieces will become increasingly collectable and valuable. Plain country pieces made for less affluent families in earlier centuries – not so stylish, but possessing charm and character – will, no doubt, be re-assessed and revalued.

History of the Nursery

An apartment for looking after babies, or for the exclusive use of young children, was rare in the medieval period.

Certain specific items of children's furniture, such as the cradle and baby-walker, go back to earliest times. Occasionally a Gothic cradle, stool, or child's coffer still turns up. For example, Christie's sold a fifteenth century child's chair last year (Sale 19.7.79. Lot 165 for £650). To all intents and purposes this study begins in the sixteenth century. From that time onwards we find references to children's nurseries and to inventories of their contents, and from the beginning of the seventeenth century an increasing number of furniture items survive.

In 1583 Sir William Ingilby had a nursery at his house at Padsidehead, and in 1613 the Shuttleworths of Gawthorpe are recorded as having bought twelve yards of frieze for cradle blankets (*see* Bibliography 15). In 1567 a nursery inventory lists a trussing bed, a trundle bed, featherbed and mattress, blankets, sheets, coverlets, covers and bolster, a chest, a little presser (wardrobe), and a chair (*see* Bibliography 27). In the sixteenth and seventeenth centuries the cradles and other children's furniture of the rich were dressed with costly silk and velvet hangings, and not infrequently with cloth of gold or silver. This

was in keeping with their costly and voluminous clothes. Babies were buried under quantities of bedding; in 1658 Evelyn recorded in his diary that his young son was 'suffocated by ye women and maids that tended him and covered him too hot with blankets as he lay in a cradle near an excessive hot fire in a close room.' Early cradles were made in sizes to accommodate babies to their third or fourth year, and from this period cribs and beds for older children are rare. Many joined and carved oak cradles for the not so rich survive from the seventeenth century. These were generally mounted on rockers; the type of swinging cot known from Gothic times went out of favour until the later eighteenth century, when mahogany cots, often with caned sides, became fashionable.

From the seventeenth century or before, there survive not only cradles, baby-walkers or go-carts, play-pens, close stools with their little pewter or wooden pots, stools and small tables, but chairs, some being miniature versions of adult chairs of the period, and others being specially designed for babies to enable them to sit with adults at the dining table. These high chairs (see Fig. 29) later changed their style, when they became more portable and functional, for use other than as a dining chair.

The beginnings of a change in the attitude towards children might be detected in the so-called Age of Enlightenment, which followed the writings of Rousseau. Certainly, until that time children were dressed like adults, and apart from cradles, baby-walkers, and high chairs, which of necessity had to be specially designed for babies, children's furniture was designed to be a miniature version of adult furniture, and continued to be so until well into the nineteenth century. Indeed, this style of dressing children and furnishing their rooms tied in with attitudes towards education. The psychological need of the child for gradual development and self-expression was not really recognised; even in play children were expected to assume adult roles as speedily as possible. Therefore the rocking horse was not merely a toy at a time when the horse was a means of transport and when everybody who could afford a rocking horse would go

on to ride a real horse in due course. Again, the Nuremberg kitchens were educational toys, and even the fine baby houses, which were at first largely adult amusements, would have been a special treat for the children and toys with a strong educational purpose.

In eighteenth-century England, children of the well-to-do were largely kept in nurseries with a varied staff of nannies, nurses and nursery maids, and this social arrangement persisted up until the First World War. In a bourgeois environment, as in America even in the eighteenth century, or in the *Biedermeier* period in Germany, children lived more *en famille* with obvious social consequences, and particularly with the result that fine furniture was made specifically for children's use. In America more good eighteenth-century children's and miniature furniture, such as chests, bureaux and cabinets, survived than in England. This is not to say that fine English period children's furniture was not made, but rather that both here and elsewhere it would have been made by cabinet-makers as special pieces for show or *en suite* with adult furniture, and as such was not to be hidden away in a remote nursery. As the Victorian age progressed, a certain loosening up of attitudes towards upbringing and education had its effect on the running of and the furnishings of the nursery. The nurseries for Queen Victoria's own children are the paragon for this period. Depending on wealth and social status, these would have extended from the more usual day and night nurseries to an entire suite of rooms with kitchen, laundry rooms, and so on. Apart from the principal children's furniture discussed in the following chapters, which included cradles, beds, and cribs, baby-walkers, and a variety of children's chairs and tables, as well as the rocking horse and the dolls' house, there were adult size pieces like wardrobes, cupboards, and a solid dining table and chairs. The essential furnishings also included a wash-stand, a bath-tub, fireguards, and screens to exclude draughts.

In some respects the nursery was in its hey-day in late Victorian and Edwardian times when it was described by

Muthesius (*see* Bibliography 13). He noted that a day and a night room were needed so that they could be aired, that the fires were not only for warmth but also for airing linen and clothes, and that they were suitably protected by fenders. Often there was a container from which hot water could be drawn, but occasional cooking and warming-up of dishes was done on a small gas or spirit cooker. The maid generally brought the food to the nursery, and nanny served it on nursery china which stayed in the nursery and was washed up there. The children usually visited their parents between tea and dinner-time when they were on their best behaviour. As for the furniture, he observed that the day room required cupboards for linen and clothes, a cupboard for toys and shelves for picture books, a small games table, and an adult size dining table with chairs to suit children of different ages, and also a low nursing chair. The little cot for the smallest baby in the day room had curtains of lace and muslin. The bedroom had beds for nurse and the children, and the former must have a wash-stand, dressing table, and wardrobes. The pram should not be brought into the nursery. The floors were covered with linoleum or cork, but there might be a fireside rug or two. The walls were emulsion painted or panelled, above which wallpaper could lend a decorative touch to the rooms.

In this period, wallpaper, rugs, and pictures specially designed and made for nurseries, became more generally available. Department stores like the Army & Navy, Story & Co., and particularly Liberty and Heal's were in the *avant garde* of taste. C.A. Voysey designed wallpaper with animals, birds, and fairy-tale figures and also fire-side rugs.

Cecil Aldin and John Hassall were noted for their designs of nursery wallpaper and pictures. Charles Rennie Mackintosh, the most famous Art Nouveau architect, designed a nursery in his unmistakable style. At this time, educational ideas had come a long way from Rousseau and Locke. In the era of psychologists such as Freud and educationalists such as Montessori, childhood was beginning to be recognised as having a claim to autonomy rather than being a mere preparatory phase for adulthood, and so

the way was opened for the design of furniture suited to the special psychological as well as the physical needs of children, and this came about under the influence of the *Bauhaus* movement and its successors.

Styles of Furniture Design

Much of the finest nursery furniture tended to follow the prevailing fashions and styles of adult furniture, but a considerable proportion, particularly that made for the somewhat less affluent, was made for centuries to traditional designs in oak, ash, elm, pine and so on (Figs. 7, 21, 42, 49).

For those readers not familiar with the different styles and the fashionable woods of succeeding periods the summary in Table 1 may be of assistance. It shows that in the development of English furniture one can distinguish a number of periods called after the principal woods used, namely the periods of oak, walnut, mahogany, satinwood, and rosewood, which correspond roughly to the medieval Gothic and sixteenth-century Renaissance, the seventeenth- and early eighteenth-century Baroque, the mid-eighteenth-century Rococo, the late eighteenth-century neo-classical, and the turn of the nineteenth-century Regency styles. The art movements of the later nineteenth and early twentieth centuries show varied and conflicting trends, with the use of a variety of woods and differing treatments.

The carved oak pieces of the early periods (Fig 29) were succeeded by much lighter and more graceful furniture after the restoration of Charles II. This period saw the innovations of caning, veneering, marquetry, japanning, and the characteristic baluster turned supports on tables (Fig. 77) and chairs (Figs. 30, 33) including the barley sugar twist. The walnut period proceeded into the reigns of Queen Anne and George I with the development of the cabriole leg (Fig. 75).

The reign of George II saw the introduction of mahogany furniture (Figs. 34, 76, 81) and at mid-eighteenth century Thomas Chippendale's Rococo period (Fig. 35) was sometimes complicated by *Chinoiserie* and Gothic revival fantasies.

After 1760 and the accession of George III, in the period of the neo-classical revival of which Robert Adam was the leading British exponent, more delicate mahogany furniture was made, often inlaid or painted. Chippendale worked also in this style in his later career, and Hepplewhite's designs were influential in the last quarter of the century (Fig. 38). The final decade or two of the century were dominated by the designs of Thomas Sheraton (Figs. 12, 39), and this is the period when satinwood was most fashionable.

The Rococo and neo-classical designs of the George II and the later George III periods correspond to those of the Louis XV and Louis XVI periods in France (Fig. 40), just as the succeeding heavier classicism of the Regency corresponds to the French Empire style (Fig. 19). During the Regency, rosewood was fashionable (Fig. 43), but much mahogany furniture continued to be made.

The classical style became heavier and less refined in the early Victorian era, corresponding to the *Biedermeier* style in Germany and Austria (Fig. 88).

At the same time the neo-gothic style saw oak and other woods returning to favour (Fig. 45), while there was an eclectic revival of styles of the eighteenth and earlier centuries, in reaction to which and following on the neo-gothic revival William Morris and his friends turned back for inspiration to the medieval country craftsman. The Arts & Crafts Movement developed from their efforts.

From the latter movement (frontispiece), the Aesthetic movement, and the Anglo-Japanese style, the Art Nouveau style emerged at the end of the nineteenth century (see p. 44*f*).

Much late nineteenth-century design was utilitarian and orientated towards mass-production, one of the more successful innovations being Michael Thonet's bentwood furniture (Fig. 51).

The *Die Stijl* (see p. 45*f*) and *Bauhaus* (Fig. 56) styles, emanating from Holland and Germany, had great international influence on furniture design during the 1920s and 30s.

TABLE SHOWING FURNITURE STYLES AND PERIODS

STYLE and ORIGIN		PERIOD	WOOD etc.,	DESIGNERS, CRAFTSMEN, etc.
INTL. GOTHIC	15th century	Early Tudor	OAK	
RENAISSANCE	15th century	Late Tudor	OAK	
Italian	16th century	(Elizabeth I)	some walnut bulbous supports	
BAROQUE	17th century	Restoration	WALNUT	Grinling Gibbons
Italian		(Charles II)	caning, veneering, marquetry,	
		(William & Mary)	japanning	Gerreit Jensen
		Queen Anne	cabriole leg, pad foot	Daniel Marot
PALLADIAN				
in England	*c.* 1720	George I	gesso, gilding	William Kent
ROCOCO		George II	MAHOGANY	Thomas Chippendale
French	1730–60		carving, cabriole leg with ball and claw foot, square leg	
'GOTHICK'				
'CHINESE'	1750–			
NEO-CLASSIC	1760–	George III	MAHOGANY – inlaid, painted, turned fluted, then tapering leg	Robert Adam
				George Hepplewhite
			SATINWOOD 1780–1800 and 1820–	Thomas Sheraton

EMPIRE French	1800–20			
REGENCY English	1800–20	George IV	ROSEWOOD often inlaid and MAHOGANY	Thomas Hope
BIEDERMEIER German	1815–48			
NEO-GOTHIC	*c.* 1825–	William IV Victoria	OAK etc.,	A.W.N. Pugin
ARTS & CRAFTS English	1860–	Victoria	ebonised, painted woods etc.,	William Morris Norman Shaw E.W. Godwin
ART NOUVEAU Intl.	1895–1914	Edward VII		C.A. Voysey C.R. Mackintosh H. van de Velde (Belgian)
ART DECO French, German etc.,	1925–	George V		
De Stijl Dutch	1917–31			Gerrit Rietveld
BAUHAUS German	1919–32			M. Breuer

Children's Furniture

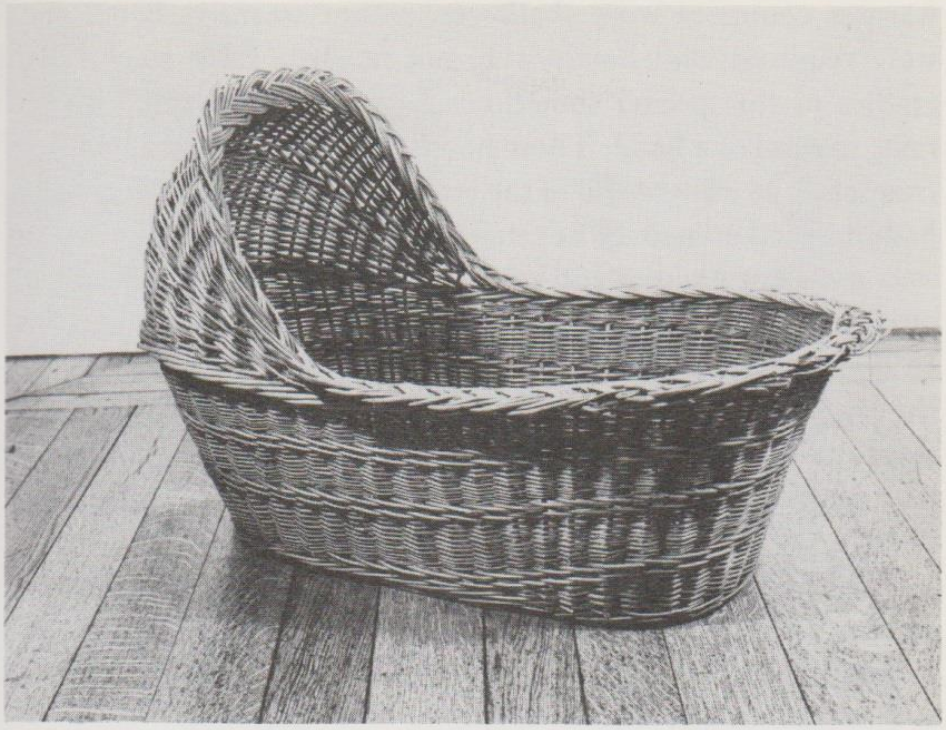
The illustrations which follow (pp 37–107) show clearly the great variety of design in every category of children's furniture, and particularly so for cradles and chairs. The emphasis is naturally on antique wooden furniture, but it should be remembered that much basket work was used and has perished, and that from certain periods there is children's furniture made of papier mâché, metal, and latterly of synthetic materials. In addition to the sheer variety of design, the illustrations show cheek by jowl examples of fine and elaborate craftsmanship and of the simplest and plainest kind. Compare, by way of example, the state cradle with superb gilt metal mounts by Thomire (Fig. 19) and a plain painted pine bed (Fig. 21). Some of the pieces illustrated here are great works of applied art, but all are of social interest.

1. Cots, Cradles, Beds

Wickerwork cradles were used since time immemorial but no early ones survive. Eighteenth and nineteenth century examples are illustrated in paintings by Joseph Highmore (*Pamela telling nursery tales*) and Sir David Wilkie (*Distraining for rent*). In the nineteenth century, a wickerwork cradle was called a bassinet, and is described by Loudon (*see* Bibliography 11), an example being illustrated (Fig. 5).

Wooden cradles from before the seventeenth century are rare. The two famous cots remaining from medieval times are the so-called 'cradle of Charles V' in the Musées Royaux in Brussels, and the 'cradle of Henry V' in the London Museum. Both are designed to swing between two uprights and are therefore designated as cots, the word 'cradle' referring here to examples mounted on rockers, and the word 'crib' being used for beds with guarded sides.

Penelope Eames (*see* Bibliography 28) analyses these two



5. Willow Cradle, nineteenth-century. H. 29 in. L. 38 in.

medieval examples and concludes that they are both essentially late fifteenth-century in date. The former was made for the father or aunt of Charles V. The original painting and gilding is now largely lost, but the arms of the grandparents, Maximilian of Austria and Mary of Burgundy, can be discerned. The latter comprises a rectangular box with rough reeded decoration and a stand with two chamfered posts to which it is attached by rings and staples. Each post is surmounted by a finely carved bird with long tail and folded wings. These were originally gilded. Previous writers (*see* Bibliography 1) have suggested that the posts were of a later date than the box.

Swinging cots went out of fashion in the sixteenth and seventeenth centuries, when cradles were generally made of oak, in the form of a rectangular panelled box, and mounted on rockers. Usually, there are wooden knobs at each corner, and more often than not there is a wooden hood which at different periods tended to be flat-topped, rounded, or canted. Cradles in

warmer countries were shallower, as not so many bedclothes were required, and hoods were not needed. Even so, English cradles of this period sometimes have a headboard or turned rails, instead of a hood. These hoods were often hinged, and less frequently so was the end of the cradle for easier removal of baby, bedding, and utensils. The finial knobs at the corners were useful as convenient handles and for winding wool. Small knobs were often provided on the sides of the cradle for fastening coverlets. In seventeenth- and eighteenth-century cradles, the end posts of the body part project downward and have slits made in them at their extremities into which the rockers are fixed with pegs. In later cradles, the rockers are fastened to the bottom of the cradle itself, a few inches from each end.

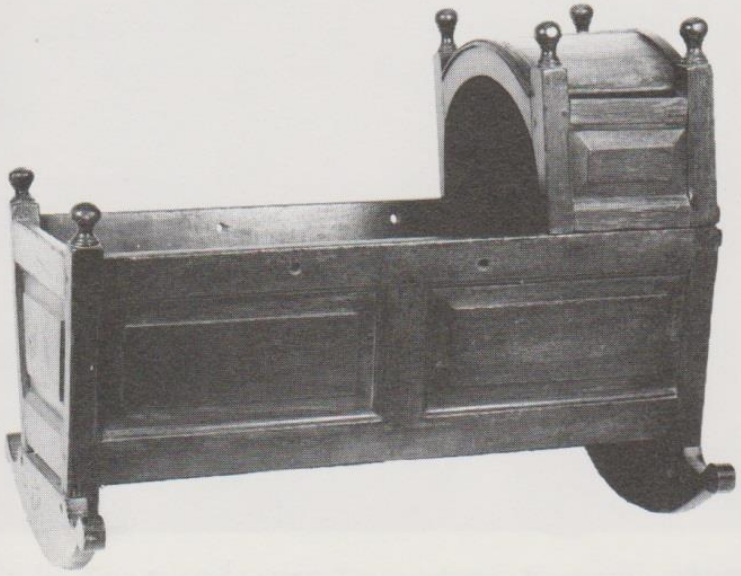
The panelling tended to be carved in seventeenth-century cradles, fielded but devoid of carving in the eighteenth, and plain in later examples. The carving of the earlier cradles was of stylised flowers, leaves, or lozenges, and often included initials and date.

Among early cradles illustrated in Ralph Edwards' *Shorter Dictionary of English Furniture* (*see* Bibliography 15) are a carved oak example of the late sixteenth century, said to have been used by James I, which has turned rocking posts, sides inlaid with a chequer pattern of holly and boxwood, the hoodless back with a carved semi-circular headboard, the base carved with bold gadroons, and mounted on shaped rockers. Iron staples replace the usual turned knobs at the sides of the cradle.

Another example in R. Edwards' Dictionary said to resemble the cradle of Charles I sold after his death for £3.10.0, is a hooded cradle entirely covered with crimson velvet fringed and panelled with galon, studded with gilt nails. Pommels covered with velvet replace the turned wooden rocking posts.

A late seventeenth-century oak cradle in the Victoria & Albert Museum (Fig. 6) has a carved hinged hood bearing the date 1691 and incorporating turned rails, turned end finials and side knobs, panelled sides, rockers let into slits in the end posts, and an opening beneath the hood giving access to the interior. A plainer

6. Cradle. Carved oak, hinged hood, turned finials, dated 1691. H. 30 in. L. 36 in.



7. Cradle. Oak, early eighteenth-century. L. 36 in. Sold 1979 for £300

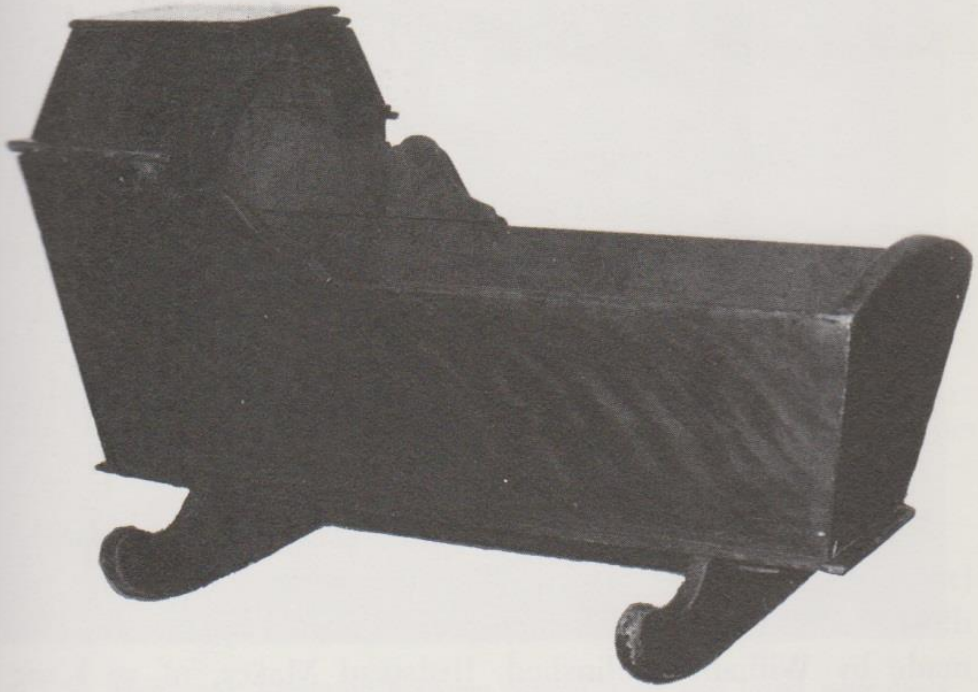
example (Fig. 7) could be of a somewhat later date, as this style was continued well into the eighteenth century. Even in the nineteenth century, the seventeenth-century tradition with the shaped hood and wooden rockers is still preserved (Fig. 10) in a cradle made of pine painted to simulate mahogany, although the panelled sides have been replaced by solid planks, there are no finials or carving, and the rockers are now fixed directly on to the underside of the body.

Such cradles continued in use for a long time, but the second half of the eighteenth century had seen the suspended swinging cot return to popularity.

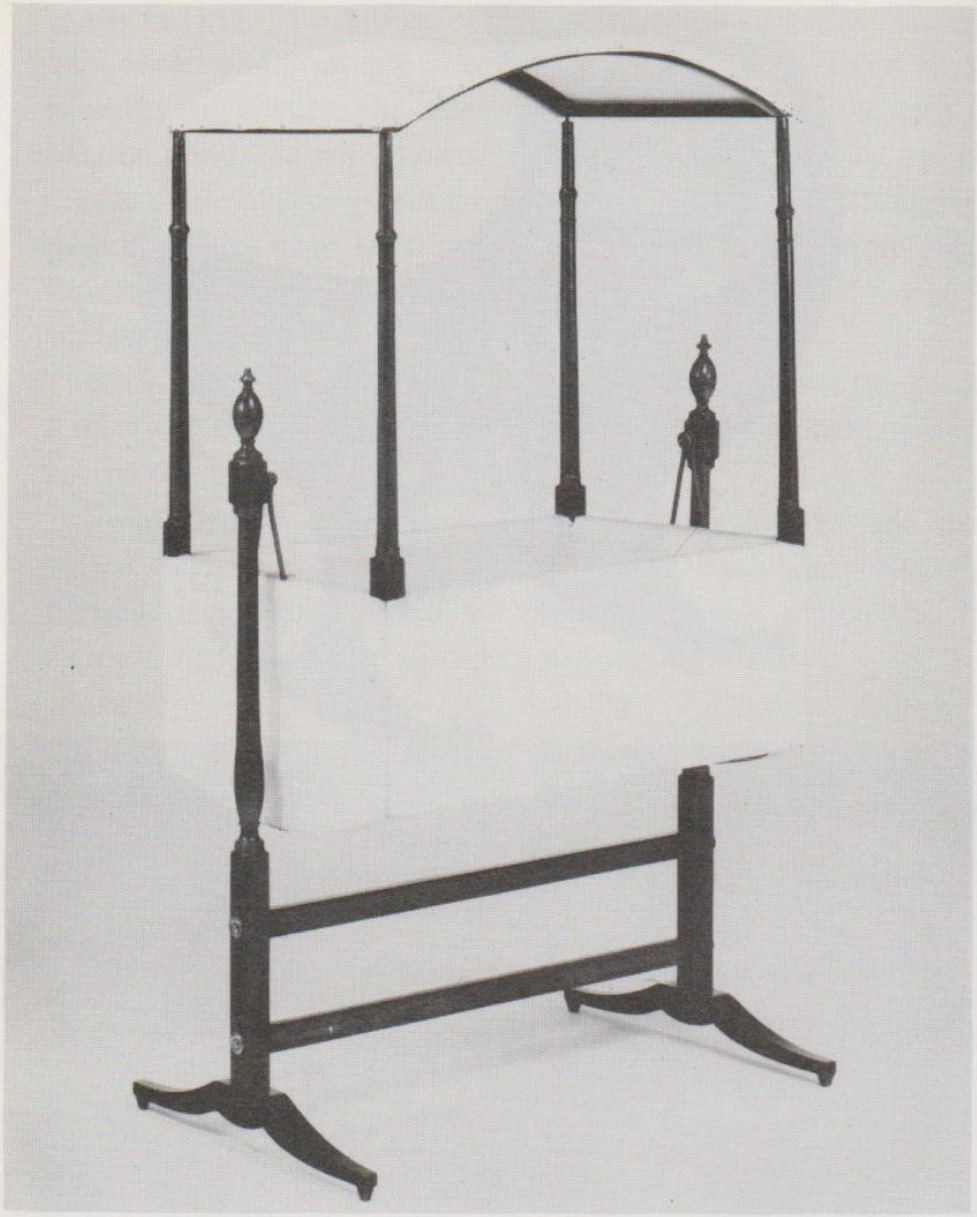
Four elegant early nineteenth-century examples are illustrated here. Fig. 11 shows a George IV mahogany cot, with turned posts surmounted by finials, between which the box swings, and with four uprights supporting a tester.

8. Cradle. Pine, arranged to rock on stationary trestles. American, eighteenth-century

9. Cradle. Painted wood. Dutch, *c.* 1800. Sold 1978, for £620



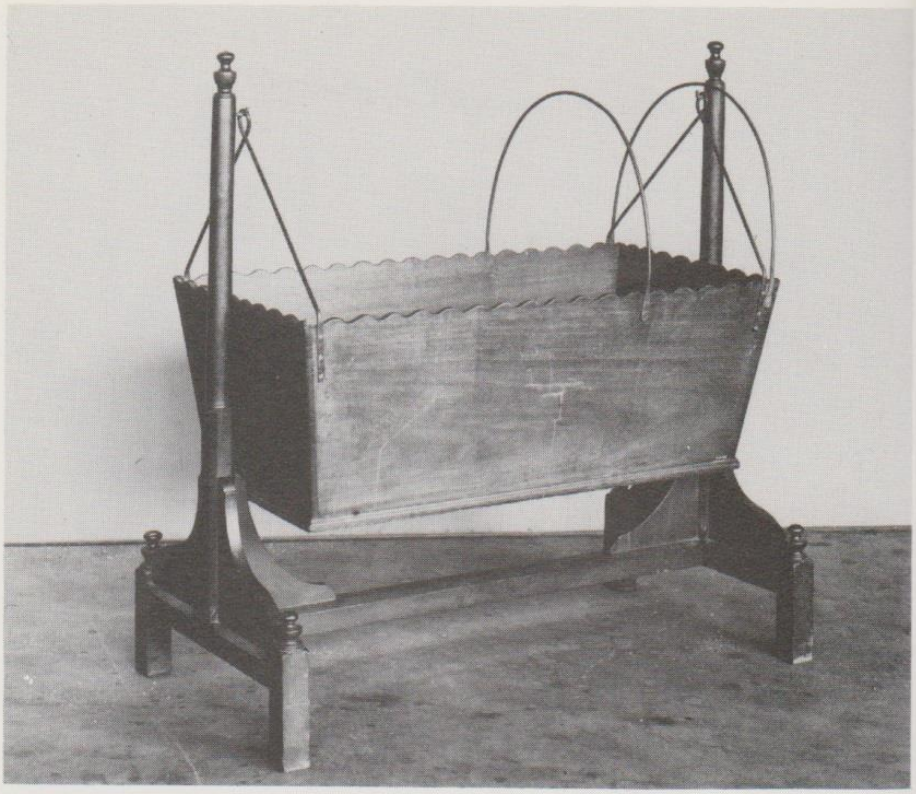
10. Cradle. Pine painted to simulate mahogany, nineteenth-century. H. 25 in. L. 35 in.



11. Cot. Mahogany swinging cot with elegantly turned posts and tester, early nineteenth-century. H. 62 in. W. 37 in. Sold 1979, for £640

A most interesting design in Sheraton's *Cabinet Dictionary* (*see* Bibliography 20) corresponds to the swinging mahogany cot illustrated in Fig. 12. This incorporates a clock spring, and was made by William Hollinshed, Bedstead Maker, of 56 King Street, Long Acre. Another attractive mahogany cot (Fig. 13) has metal hoops attached to the body for supporting a draped hood.

12. Cot. Mahogany, swinging between turned posts and fitted with clock spring. Wm. Hollinshed, ill. Sheraton. H. 38 in. L. $45\frac{1}{2}$ in. early nineteenth-century

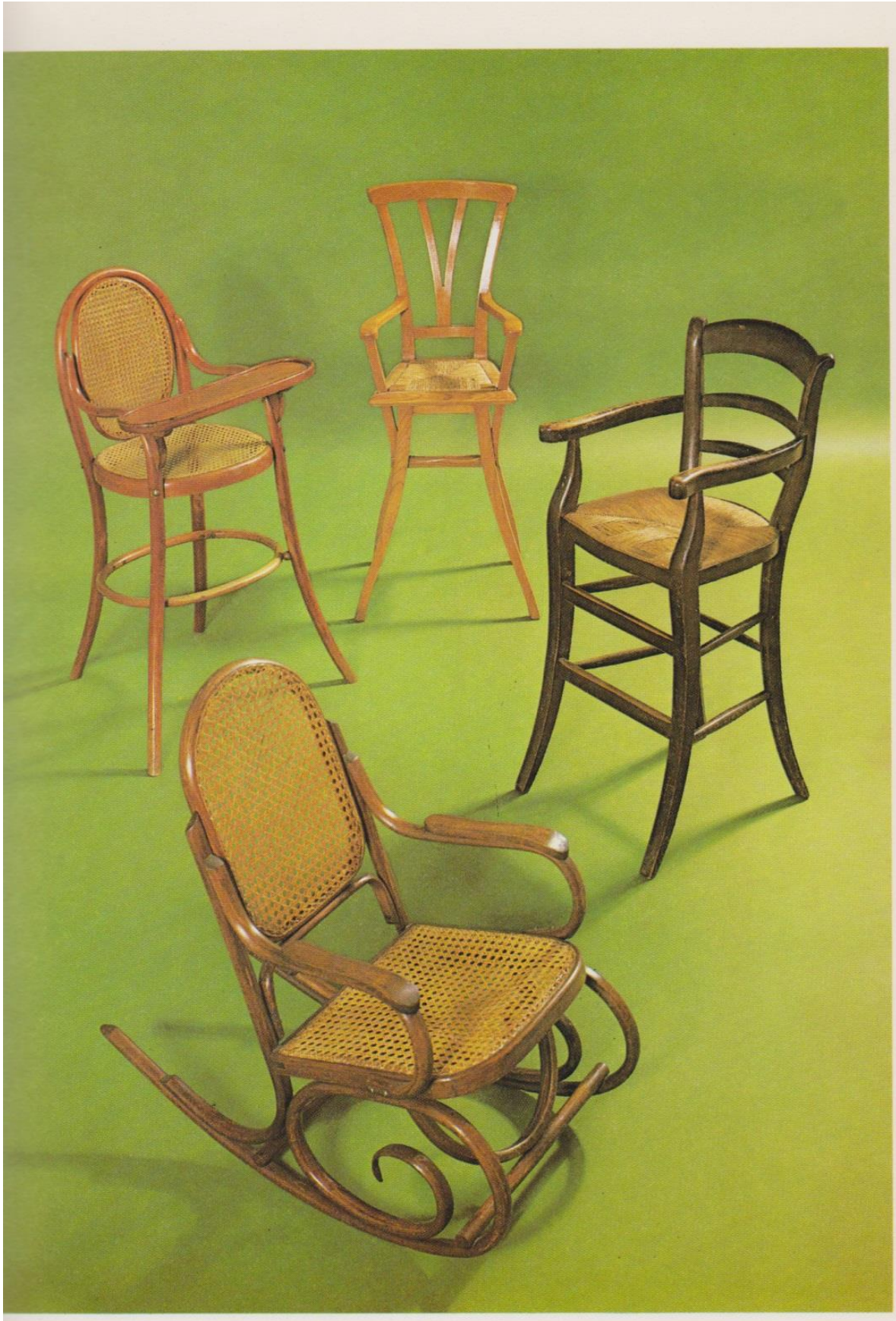


13. Cot. Swinging mahogany cot, early nineteenth-century. H. 39 in. L. 38 in. W. 20 in.

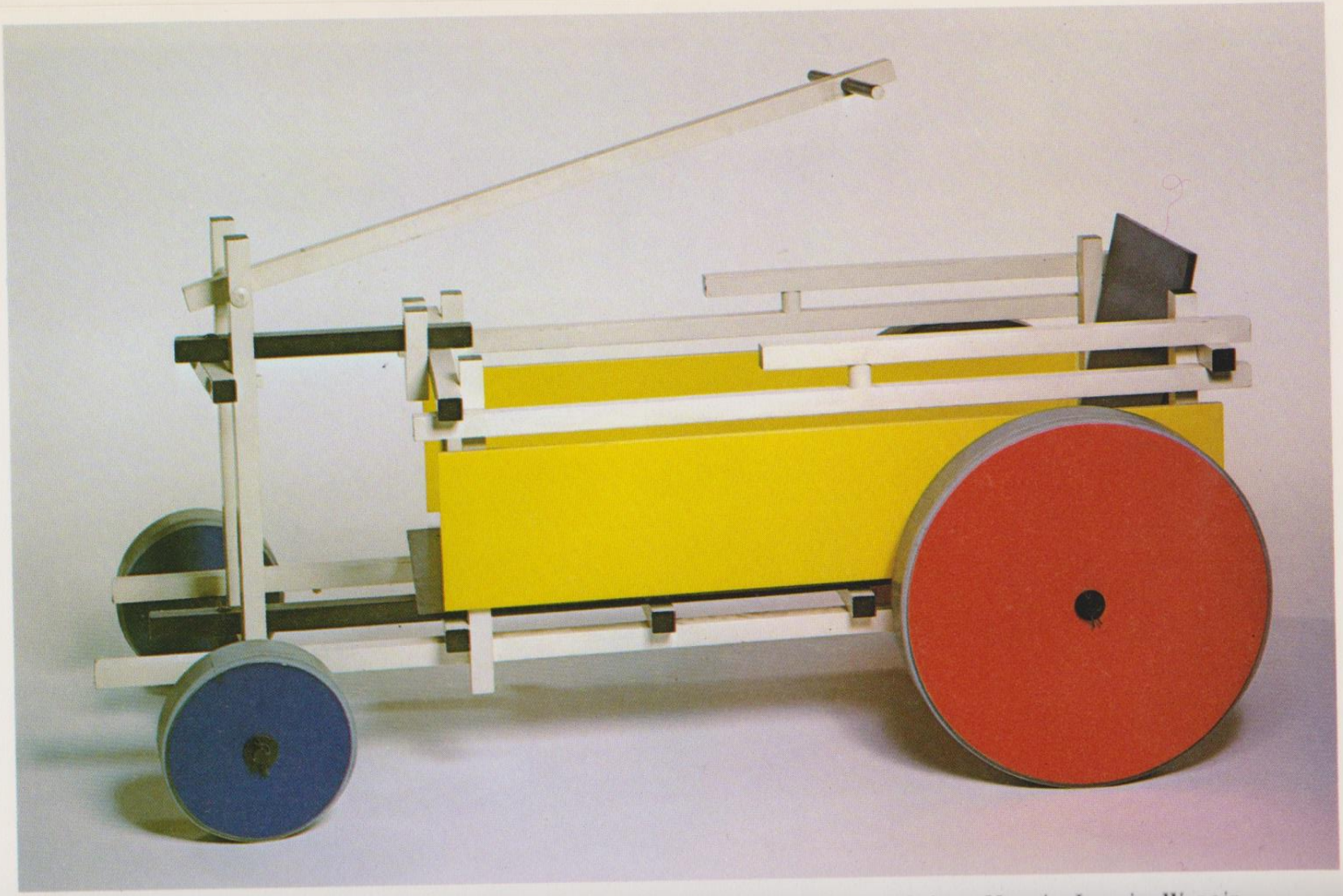
Fig. 14 shows a mahogany swinging cot with cane panels and a slatted base on turned posts with an ogee-shaped caned hood. In other examples, the base of the cot is variously secured with woven tape instead of wooden slats.

Later in the nineteenth century, metal beds, cots, and cribs came into use. Such a suspended metal cot is illustrated in Fig. 15.

For the slightly older child, a bed with a hinged or otherwise secured side or sides has found favour right up to the twentieth century. Such a crib from the Chippendale period, but made in Philadelphia and reputed to have been used by Benjamin Franklin's grandson, is illustrated in Fig. 16. Cribs with caned



Children's chairs including (on right) Art Nouveau high chair
by H. van de Velde (Belgian, 1896)



Baby buggy in De Stijl manner. Dutch. Designed by Gerrit Rietveld, 1918, but made later. H. 23 in. L. 47 in. W. 25 in.

14. Cot. Mahogany swinging cot with cane panels and slatted base on turned posts with ogee-shaped hood, nineteenth-century

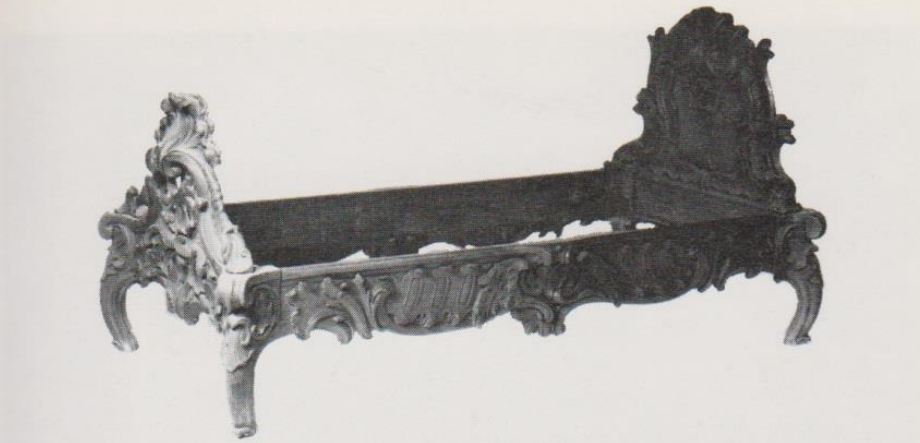
15. Cot. Suspended metal cot, late nineteenth-century. H. 41 in. L. 39 in.

16. Crib. Mahogany child's crib with hinged side. American (Philadelphia), *c.* 1770. H. 42½ in. L. 47 in. W. 22¼ in. Reputedly used by Benjamin Franklin's grandson

sides within a mahogany framework were common in England in the late eighteenth and nineteenth centuries.

Mention should be made of 'trundle' or 'truckle' beds, which were low beds on wheels and which could be stored under a higher bed. Originally variants used by servants who 'truckled' to their masters (cf. *Concise Oxford Dictionary*), they were conveniently adapted for the use of children.

The carved Flemish Rococo bed by Pierre Delvaux (Fig. 17), dating from about 1730, is a work of art. The plainer style of the late eighteenth century distinguishes the American pine bed with a tester borne by delicately turned supports (Fig. 18), while three further illustrations of children's beds which could not be more diverse (Figs. 19, 20, 21) are of the sumptuous French State



17. Bed. Flemish Rococo carved oak bed by Pierre Delvaux, *c.* 1730. H. $34\frac{1}{2}$ in. L. $64\frac{1}{2}$ in. W. $41\frac{1}{2}$ in. Sold 1980, for £1,400

18. Bed. Pine. American (Mid-Atlantic States), *c.*1790. H. $58\frac{1}{2}$ in. W. $35\frac{1}{2}$ in.

19. Bed. Cradle of the King of Rome. Design Prudhon and Percier. Ormolu mounts by Thomire, French Empire, 1811

20. Bed. Iron bed with adjustable hood. German, eighteenth-century

21. Bed. Painted pine. American, possibly Pennsylvania, early nineteenth-century. H. 19 in. L. 46 in. W. 36 in.

bed made for Napoleon's son, the King of Rome; a German iron bed with adjustable hood; and a plain American child's bed in painted pine.

Referring to the frontispiece, this unique cradle, in the Arts and Crafts manner, was designed by R. Norman Shaw, in 1867 for Julian, son of Alfred Waterhouse. The box-like body is mounted within a stand which remains stationary, while the cradle rocks on a treadle. The hinged hood may be lifted. The cradle is made of oak, carved, gilded, and painted. There are fourteen decorative panels on the hood, painted with birds, and inset with three farthings of the year 1861. Six panels on each side of the cradle are painted with the signs of the zodiac in red, black and gold and there are two panels painted with birds and insects on the base at the front, and a further two panels low down on the back of the cradle.

2. Baby-walkers

Contraptions of different kinds made to train babies to walk, as well as to serve the functions of support and protection, have been used since the Middle Ages, and have been variously called walking cradles, walking cages, go-carts, go-gins, baby-walkers, baby-cages, baby-minders, and baby-runners.

A baby-walker is illustrated in a German woodcut of the early fifteenth century which is in the British Museum, another is shown in a Rembrandt etching, and they appear to have been in common use in England from the beginning of the seventeenth century. They are frequently shown in contemporary paintings, such as *The children of James I* (Fig. 1) and *Boy with Coral* (Fig. 22), or the Flemish family group of 1640 by Gonzalez Coques. They are generally believed to have been introduced to England via the Low Countries.

A number of designs can be distinguished. Most have the common feature of securing and supporting the child, generally round the waist. Some are fixed in place permitting a limited movement within certain confines, while others may be propelled either on non-pivoted rollers in one direction only, or on

22. Painting. *Boy with Coral*, *c.* 1650. $42\frac{3}{4}$ in. × 33 in.

pivoted wheels or castors, which allow movement in any direction.

An illustration from the Cambridge and County Folk Museum (Fig. 23) shows, besides various other interesting items of nursery furniture, three types of baby-walker. Hanging on the wall is a pole-type runner, part of a long walking-cage can be seen and in the foreground is a circular baby-walker on wheels.

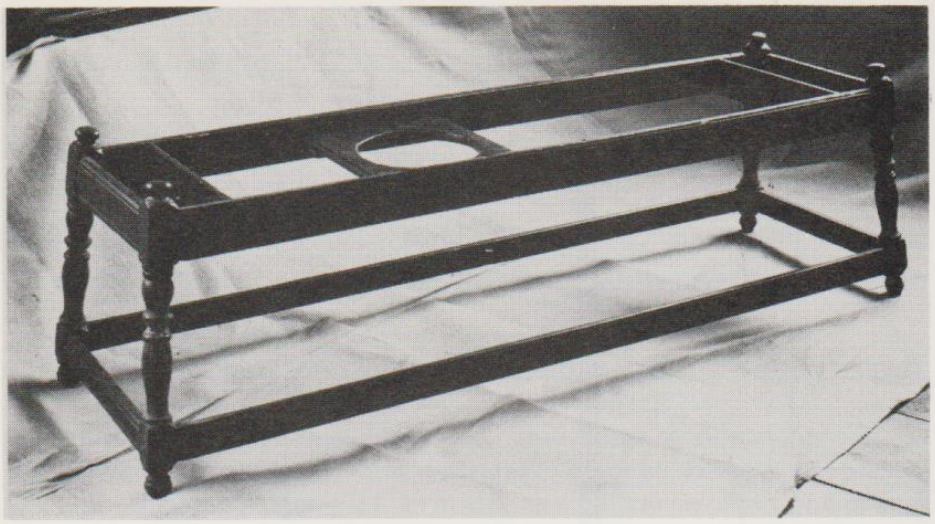
Another example of the pole type (Fig. 24) belongs to the Sussex Archaeological Society. An upright wooden pole is fixed between the ceiling and the floor, and a side arm projects horizontally and supports at its end a ring which can be opened and secured round the child's waist, with a hook and eye, or similar device. The vertical pole is pivoted so that it can revolve, the side arm may be morticed into this pole and wedged, and the

23. Collection showing three types of baby-walker. Pole type hanging on wall, playpen type walker, and circular baby cage on wheels.
(1) eighteenth-century. Extending arm L. 26 in. diameter of aperture 7 in. (2) eighteenth-century pine. H. 17 in. L. 60½ in. W. 15½ in. diameter of aperture 6½ in. (3) nineteenth-century. H. 20 in. diameter of aperture 8¼ in. and of base 24½ in.

24. Pole type baby-walker, seventeenth century. Length of side arm 29½ in. Diameter of ring aperture 9 in. (outer), 6 in. (inner).

ring would generally have been padded with leather, or other material. These two examples date from the seventeenth and eighteenth centuries, and other contemporary ones are known, including Scandinavian varieties known as *Gangstol för barn.*

Also used in the seventeenth and eighteenth centuries was a fixed play-pen type of baby-cage. This has an open rectangular framework supported on four splayed legs, and a ring to hold the child can slide along grooves in the top side rails, from one end of the frame to the other. The cage may be 4 to 7 feet long, and



25. Baby cage. Oak, late seventeenth-century. Four turned splayed legs with sliding frame supporting child. H. 18 in. L. 59 in.

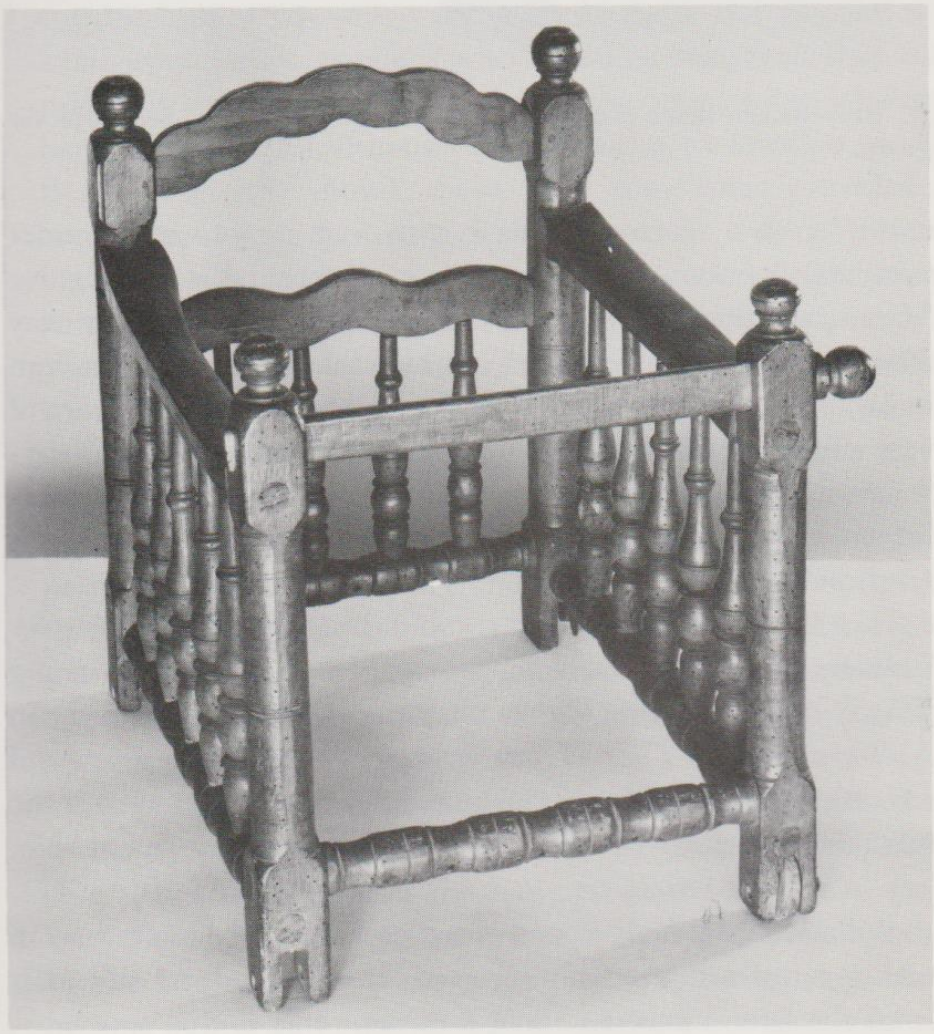
examples in oak, ash, pine, etc., are known. A fine late seventeenth-century oak cage of this kind is in the Hereford City Museum (Fig. 25), while other examples are in Strangers' Hall Museum, Norwich, and in the Musées Royaux at Brussels, where it is described as a '*glissière pour apprendre à marcher aux enfants*'. Abacus type strings of coloured beads on wires, or toy trays, were sometimes fitted at the ends of the frames.

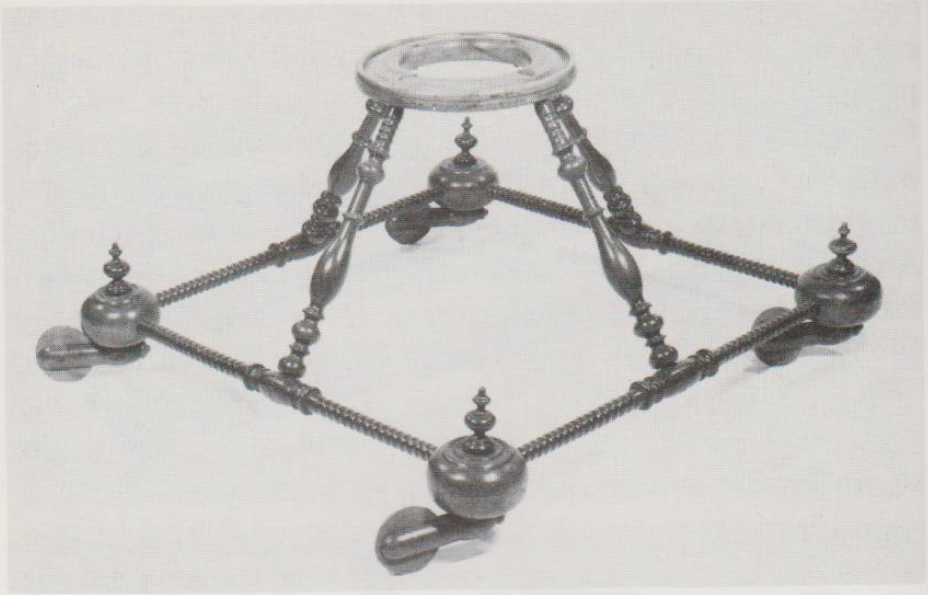
Earlier in date than the two types of baby-walker already described and surviving them in one form or another, is a cage on non-pivoted wheels. This took the form of a framework with a ring to hold the child; alternatively, a simple open go-cart in which the child could hold on to the rails and push it along at the same time. An early example of the latter type (Fig. 26), in turned beech, is from the Victoria & Albert Museum.

A more refined variant of the baby-walker, introduced in the seventeenth century and changing a little in design through the eighteenth, had a circular, rectangular, or hexagonal base, with four or six pivoted wheeled castors, and joined to a circular or otherwise shaped ring, at waist height, by four or six turned supports. The ring would have a suitable opening and fastening

device to hold the child. These baby-walkers would have been made in beech, walnut, mahogany, etc., at different periods. A particularly fine late seventeenth-century example, sold at Christie's in 1978, is illustrated (Fig. 27). An eighteenth-century baby-walker in ash and mahogany, with hexagonal frame, six pivoted castors, and a hexagonal tray top, is in the Victoria & Albert Museum, while a similar one in yew wood is illustrated in Ralph Edwards' *Shorter Dictionary of English Furniture* (*see* Bibliography 15). A very elegant, later eighteenth-century

26. Go-cart. Turned beech, *c.* 1700. H. $17\frac{1}{4}$ in. W. $13\frac{1}{2}$ in.





27. Baby-walker. Beech and walnut, late seventeenth-century. Sold 1978, for £1,050

example, on a rectangular base with four castors and slender simulated bamboo uprights and base stretchers, is at Sulgrave Manor; its circular hinged top has a small semi-circular tray attached. Examples are known in which the height of the ring can be adjusted. Continental walkers of this type and period are of very similar design (*see* Bibliography 7); for example, the baby-walker in the Germanisches Nationalmuseum, Nurnberg, exhibited at the Kunstgewerbemuseum, Cologne in 1973, known as *Laufstall auf Rollen.*

In 1828 baby-walkers were sold by 'toy' shops all over London, but particularly in the turners' shops of Spinning Wheel Alley, Moorfields, as mentioned by J.T. Smith in *Nollekens and his Times.* Later writers (*see* Bibliography 11 and 12) refer to them, and they continued to be made throughout the nineteenth century (*see* Fig. 23; also Bibliography 5: Cat. No. 12).

Willow baby-cages, documented as having been common in earlier centuries, have not survived. Metal examples still exist from the later Victorian and Edwardian eras.

3. Chairs

Among children's chairs which are mentioned in early inventories, there is one belonging to Robert Sidney, Earl of Leicester, 'a little chair for a childe of carnation and greene clothe and tinsell' valued at 20 shillings in 1588.

From the beginning of the seventeenth century, a great many wooden varieties survive, but not those of wicker and other perishable materials which were once in common use.

Early 'nursery' chairs had a low box seat, often with a drawer beneath, no arms, and were generally on rockers (*see* Bibliography 25). Children's chairs were mostly with arms, and at this same early period, high chairs were made. These were sturdily built, frequently with splayed legs for stability and with a foot-rest, and occasionally with a holding bar. Since they were primarily for seating the baby against the dining table, a holding bar was not general, although as the painting by Matthys van den Bergh (Fig. 28) shows, these were sometimes provided in seventeenth-century examples. Simple stools would of course have been used, and close stools provided with wooden or pewter pans. A primitive child's chair, said to be found primarily in Wales and the border counties, was made simply by attaching spindles and a top rail to a thick wooden base. It could then be stood on a table or on another chair (*see* Bibliography 25); a further example can be seen at Hall i' th' Wood, Bolton.

More early joined chairs have survived than turned ones, perhaps because the mortice and tenon joints are more durable than the weaker dowel joints of turned chairs. Rare, early seventeenth-century turned or 'thrown' high chairs of ash and oak are illustrated by Symonds and Edwards (*see* Bibliography 27 and 15).

However, these early high chairs were also made of joined oak with a panelled back, sometimes carved with a date and initials (Fig.29). The position of the foot-rest shows that these chairs were made very wide to allow for the babies' voluminous clothes. In the late seventeenth and eighteenth centuries, high chairs became lighter and more movable, and were not used solely for

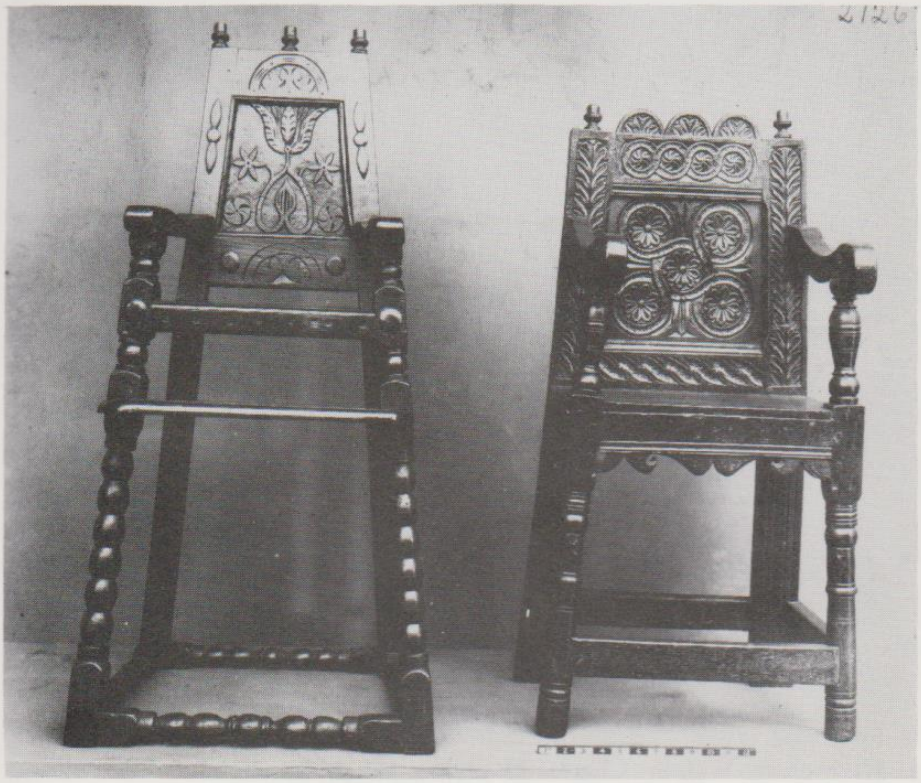
28. Portrait of Nicolaus Heinrich Ritter by Matthys van den Bergh, d. 1658. Illustrates seventeenth-century high chair with bar. Sold 1974

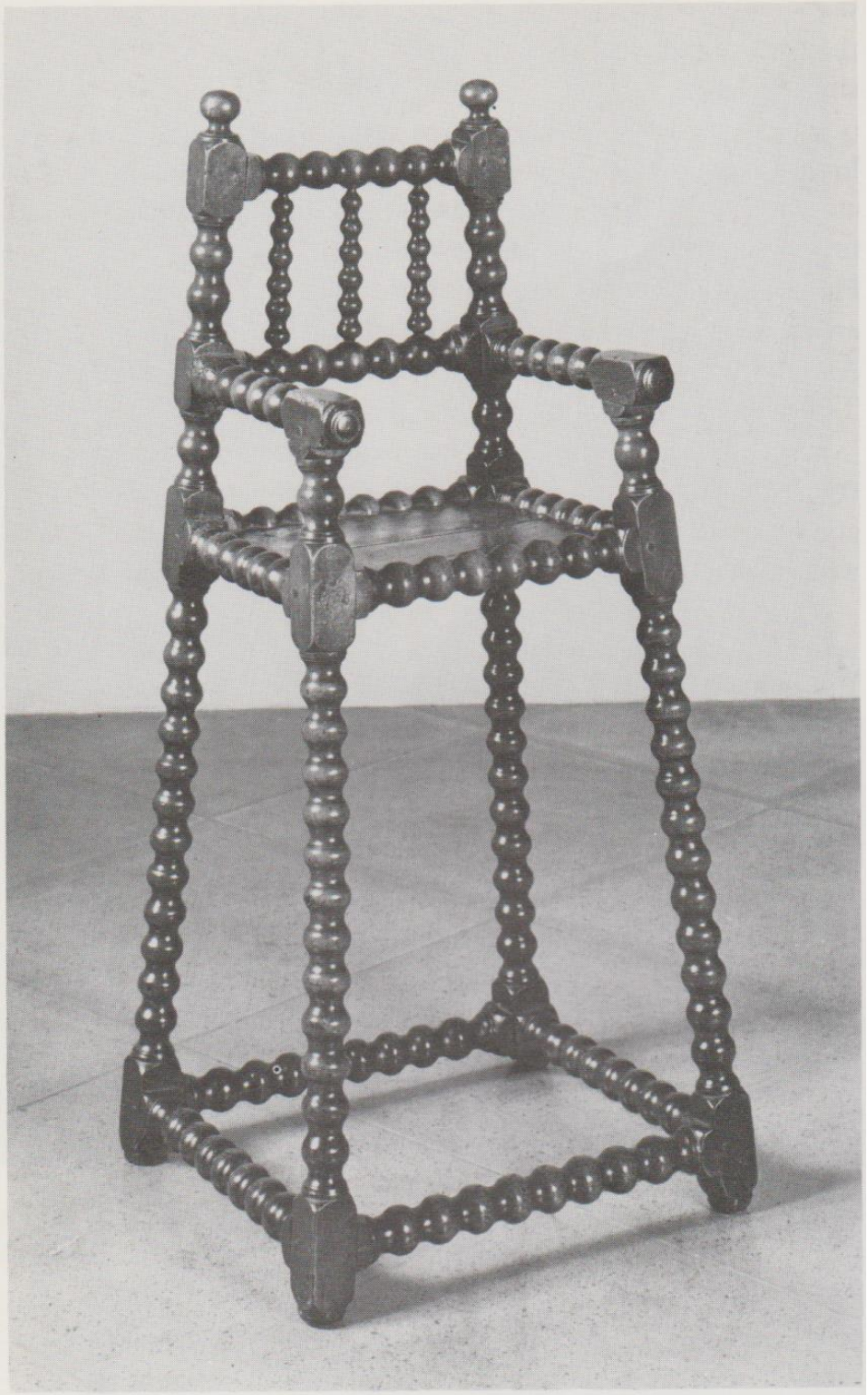
seating the child against a heavy dining table. Consequently, they were then generally provided with some form of holding stick or bar.

The extra height of high chairs is usually achieved by having longer legs, but examples still exist in which a small chair is attached to a full size chair base, which projects at the front to form a foot-rest. Fig. 32 shows such a chair which is dated 1680. However, the date may be a later addition, as the decoration is of an earlier type. Another chair of such design, being a Queen Anne walnut high chair with cabriole legs, is illustrated by Jane Toller (*see* Bibliography 1, Plate 42).

High chairs continued to be made in the prevailing adult styles, as shown in two fine walnut examples from the Restoration period (Figs. 30, 33). An eighteenth-century high chair, with elongated cabriole legs and paw feet (Fig. 34), and an

29. High chair. Carved oak, early seventeenth-century. Chair on left H. 40½ in. W. 19½ in.





30. High chair. Walnut. Charles II period. H. 40½ in.

31. Child's chair with foot rest. Oak. North Country, *c.* 1675. Sold 1970, for £180

32. Child's high chair. Oak with inlaid holly and bog-oak. Carved initials and date: RW. 1680. H. 46 in. W. $18\frac{1}{2}$ in. D. $16\frac{3}{4}$ in.

33. Child's armchair, Charles II period. Walnut. Carved with spiral supports, turned and spiral legs. Caned back and seat. Sold 1974, for £620

34. High chair. Mahogany, mid-eighteenth-century. Cabriole legs with paw feet.

35. High chair. Mahogany, mid-eighteenth-century. Pierced splat and decoration in Chippendale style

36. Child's side chair. Walnut, tulip. American, Philadelphia. Benjamin Daniel or Joseph Trotter, *c.*1770. H. 29 in. W. 17½ in. D. 16 in.

interesting but awkward looking chair with double cabriole legs (*see* Bibliography 15), are noteworthy examples from the succeeding period. There are no designs for children's furniture in Thomas Chippendale's published drawings, but high chairs were made in this style. Fig. 35 shows a fine high chair of that period, and Wenham illustrates a Chinese Chippendale high chair, with shaped top rail and fretwork stretchers (*see* Bibliography 24). A mahogany high chair of pure Hepplewhite style may be seen in Fig. 38. A design which became popular in the

37. Child's Windsor chair. Carved and turned yew and elm, *c.* 1770. H. $24\frac{3}{4}$ in. W. $17\frac{3}{4}$ in. D. 16 in.

38. Hepplewhite high chair with foot rest, *c.* 1780.

last quarter of the eighteenth century was a low arm-chair mounted on a small table to form a high chair. Generally, the legs of the chair end in an X-shaped stretcher, in the middle of which is a brass screw hole and, with a similar screw hole in the centre of the table top, the two may be joined by means of a brass thumb screw.

A good example of the Sheraton period is illustrated (Fig. 39). A very similar one belongs to the Victoria & Albert Museum, and other late eighteenth- and early nineteenth-century examples are

to be found. The two parts can be used as a low chair and table, and unfortunately, no doubt, many have become separated and lost. An early nineteenth-century mahogany and cane *bergère* chair on a carved stand (Fig. 50) is a superb example of a style which remained popular during the Victorian era.

From the seventeenth century onwards, Windsor chairs were

39. Child's chair on stand. Mahogany, late eighteenth-century. Converts to chair and table

40. Child's *fauteuil*. Stamped de Gay. Louis XVI period. Carved and gilded

made in various sizes, as both low chairs (*see* Fig. 37) and high chairs (*see* Fig. 46). From the eighteenth century, they were made also as rocking chairs and as variants, such as the smoker's bow chair (Spinks Exh. No. 8), in the nineteenth century. American examples tend to have more slender and emphatically splayed legs than the English ones (*see* Fig. 63). Ladderback chairs, with rush seats, are also found from the seventeenth century onwards as both high and low chairs, often painted.

Wing rocking chairs are very common from the end of the seventeenth to the end of the nineteenth century. They come in

41. Astley Cooper chair, late eighteenth-century

42. Ash chair, French, provincial, eighteenth-century, also high back oak commode chair, eighteenth-century, and ash chair. Sold 1976, for £160, £180, £240

all sizes to suit children of different ages, and are in oak, walnut, cherry, pine, etc., as well as in mahogany. The wide skirts of the chairs generally formed the rockers. Often they were of the commode variety; sometimes the pot-holes were provided with lids, and very occasionally, the original pewter pots may be found. Frequently there are decorative holes cut at the top and sides of the chairs for picking them up or hanging them on wall-hooks (*see* Bibliography 1. Plate 35). Some pretty cherrywood examples are shown in Fig. 48. Other kinds of rocking chairs, from the eighteenth and nineteenth centuries, include ladder-back and spindleback varieties. An American early nineteenth century rocking chair, with neo-gothic decoration, is illustrated in Fig. 45.

Turning now to other low chairs: these were generally made with arms to contain the child. Side chairs without arms are much rarer. An inventory from Ham House of 1683 refers to

'two chayres for children the one black and the other jappanned' (*see* Bibliography 15). R.W. Symonds illustrates several children's chairs from the Percival Griffiths Collection (*see* Bibliography 27). These include armchairs and a side chair in walnut, with caned seat and back, from the period 1680–1700, and also a beautifully balanced upholstered walnut chair, with curved arms, cabriole legs, and scroll feet, from about 1720. A very fine American mid-eighteenth-century side chair, with a low seat, has crisply carved cabriole legs, ending in claw-and-ball feet, a solid vase-shaped splat, and carved shell decoration (Fig. 36). A mahogany armchair of the Hepplewhite period, with a

43. Regency child's side chair. Rosewood, caned seat

44. Child's easy chair. Mahogany. American, probably New England, *c.* 1810. H. 35½ in. W. 25¼ in. D. 25½ in.

'gothick' splat, is illustrated in Edwards' dictionary (*see* Bibliography 15). A rare small Regency side chair in rosewood (Fig. 43) was probably made en suite with a set of adult furniture. An unusual mahogany child's armchair, called a 'Mendlesham' chair after its place of origin, dates from the mid-nineteenth century (Fig. 47). From that time onwards, children's versions of the popular bentwood furniture are to be found (Fig. 51).

Upholstered wing and easy chairs of child size are not often seen. E. Wenham illustrates a small leather-covered wing chair with carved cabriole legs from the first half of the eighteenth century (*see* Bibliography 24), while Fig. 44 shows one of several

45. Child's rocking chair. American, Pennsylvania. Maple, etc., with neo-gothic decoration, *c.* 1830–1840

46. Windsor high chair. Ash and elm, early nineteenth-century. Bar and foot rest missing

later American examples from the H.F. du Pont Winterthur Museum. A fine child's *fauteuil* of the Louis XVI period, carved and gilded and with original tapestry, is in the Louvre (Fig. 40).

In contrast to these chairs, made as small-scale versions of adult designs, is the deportment or correction chair called after its designer – the 'Astley Cooper' chair (Fig. 41) – examples of which date from the late eighteenth to the middle of the nineteenth centuries.

47. Child's Mendlesham armchair. Mahogany, mid-nineteenth-century

48. Child's commode rocking chair and small companion. Cherrywood, nineteenth-century

Most of the pretty papier mâché chairs date from around 1840, and among the child-size versions the little spoon-backs, with cane or upholstered seats, are most attractive.

Cane and wicker chairs were very popular for children throughout the nineteenth century. The Army & Navy Stores Catalogue for 1898 advertises such armchairs for 2/6d (12½p).

In late Victorian and Edwardian times more complicated chairs, designed specifically for children, began to be made. An example is an armchair with tray, foot-rest, and rocker, which

49. Child's commode armchair, nineteenth-century

50. Child's chair on stand. Mahogany and caned chair on carved stand with spring action, *c.*1840. H. 40in. W. 17in. D. 18½in.

51. Bentwood child's chair. Beech with cane seat, late nineteenth-century. H. 26in. After Michael Thonet (1796–1871)

can be converted into a high chair (Fig. 52). One such chair was advertised as a 'convertible child's chair, available stained light or dark, four positions with playboard, and forming go-cart'. This was priced at 15/9d (79p). In Gamage's Christmas Catalogue for 1913, such a chair is described as a 'Kindergarten Chair', available in walnut finish at 11/9d (59p) or with a pan at 14/6d (72½p). The chair in Fig. 52, from the Victoria & Albert Museum, is similar to item No. 50 in the Towneley Hall Exhibition (*see* Bibliography 5).

52. Child's convertible chair – armchair with tray, rocker, foot-rest/high chair, end nineteenth-century

There is a child's chair designed by C.A. Voysey en suite with adult furniture at the Geffrye Museum, and a high chair by H. van de Velde is illustrated facing p. 44. Marcel Breuer's designs for children's chairs and tables are exemplified in Fig. 56.

4. Tables, Chests, Desks

By contrast to chairs which had to be custom-built for children, tables and chests of adult size could be used as such, or adapted for nursery use. This is not to say that special child-size tables, chests, and desks were not made. But they are relatively rare, even from the seventeenth and eighteenth centuries, and more so in Europe than in America. While not many examples have been preserved, references to them do occur in early documents. To quote from the will of Roger Elmesley of London in 1434 'also a litel tabel peynted trestelwise: also a litel joyned stool for a child: also a litel cofur to putte in his small thynges'.

Early children's tables looked like stools of the period and could be mistaken for them. However, there is no doubt that they are tables when en suite with child-size armchairs of similar design and decoration (*see* Bibliography 27, Ill. 1 & 7). Later in the seventeenth century, gate-leg tables were made for children following the adult style, and from the eighteenth century, rare examples of little side tables or drop-leaf tables may be found. An eighteenth-century American child's table in walnut is illustrated in Fig. 53. A little cricket table (Fig. 55) may be compared with cricket and tavern tables from America (*see* Bibliography 2, pp. 250–1). A nineteenth-century child's mahogany drop leaf table on turned legs is shown in Fig. 54. In the present century, specially designed nursery furniture in-

53. Table for child. Walnut. American. New England, *c.*1790. H. 21¼in. W. 22¼in. D. 16½in.

54. Drop-leaf table. Mahogany. American, nineteenth-century. H. 18¾in. W. 22¾in. (open), L. 19⅞in.

55. Cricket table for child compared with stool on left. Sycamore with ash legs, nineteenth-century

56. Table and two chairs by Marcel Breuer. German, 1927

cludes tables of course, and from the most influential twentieth-century style, we have an example of *Bauhaus* design by Marcel Breuer (Fig. 56).

There are many examples of small coffers and blanket chests from the sixteenth to the eighteenth centuries (*see* Bibliography 1, 2), but children's chests-of-drawers from the eighteenth and nineteenth centuries are rare, at least in England, for reasons referred to in an earlier chapter. Among the more numerous American examples, there are some of such quality and proportions that it is difficult to decide whether they were made on commission for a child, or as models.

A fine mahogany chest-of-drawers from New England, dating from the end of the eighteenth century, has a rare reverse serpentine front to four graduated long drawers, and is about 26 in. in height and width (Fig. 57). This is but one example from many in American museums. An eighteenth-century cherry-wood chest of drawers, also from New England, having a straight front to four graduated long drawers, flanked by spirally carved quarter round stiles on ogee feet, with a height of $23\frac{1}{4}$ inches and width of $20\frac{1}{2}$ inches was in the sale of the Garbisch Collection carried out by Sotheby's in America (on 24.5.1980 as lot 1043).

57. Chest of drawers for child. Mahogany. American. New England, probably Massachusetts, *c.*1800. Reverse serpentine front. H. $25\frac{3}{4}$in. W. 26in. D. $16\frac{1}{2}$in.

58. Bureau for Child. Pine painted red with gilt and gilt gesso decoration, *c.*1730. H. 28¼in. W. 23½in. D. 14½in.

Children's desks follow the development of adult styles. In the sixteenth and seventeenth centuries, table desks were generally used. These had a lid hinged at the top to be raised to give access to the box-like interior, which might be arranged in compartments. Such was the early merchant's desk of which child-size versions are extant.

The table desk developed by having a drawer let in beneath the writing compartment, at the bottom of its well. Towards the end of the seventeenth century, the lids of these desks were hinged at the bottom. The lid was now brought forward instead of being raised, and it could then rest in a horizontal writing position on two lopers situated at either end of the drawer beneath the desk, which could be pulled out to act as supports. From a desk on a table or stand, the bureau developed. With the

lid hinged at the bottom, a compartment containing pigeon holes and drawers above a well, and with a drawer underneath, the desk was now placed on a chest-of-drawers. These two were at first made separately, but when they were of matching size, a piece of moulding was put around the front and sides to conceal the join. Early in the eighteenth century, bureaux were made in one piece with a case of drawers, often two short, side by side, above several graduated, long ones. The shaped interior of the writing compartment, with a well and secret drawers, gave way later to a plainer interior. Bureaux generally stood on bun feet up to about 1700, then bracket feet were used, and splay feet became fashionable around 1800. In the early and mid-seventeenth century, English desks would be of oak. Later, in the seventeenth century until about 1730, the favoured wood was walnut, and after that it was the turn for mahogany.

A very rare English japanned bureau, dating from about 1730, is at the Greenfield Village and Henry Ford Museum (Fig. 58). It is japanned in red and gold. The interior has pigeon holes, drawers, and a well. There are two short above two long drawers, and it stands on bracket feet. A height and width of about 28 in. and 23 in. respectively indicate that it was made for an older child. Examples of American antique children's bureaux – or slant-front desks, as they are called in America – are to be found in the Colonial Williamsburg and Metropolitan Museum of Art collections, among others. Two examples were in the Garbisch collection sold on 24.5.1980, being lots 1044 and 1050. The first was a mahogany bureau, 26 in. high, 22 in. wide; the interior containing pigeon holes, cupboards, and little serpentine drawers, two upright document drawers with fluted fronts, and a well with a sliding cover below. The case had two short above two long drawers on a base with bracket feet. This piece is of early eighteenth-century design. The second Garbisch item was an eighteenth-century cherrywood child's bureau with the usual interior, the case with just two long drawers, and standing on bracket feet. The height and width are both about 24 in. (Fig. 59).

59. Bureau for child. Cherrywood. American. New England, late eighteenth-century. H. 24in. W. $23\frac{7}{8}$in. D. 12in. Sold 1980, for $2,300

From a slightly later period, around 1800, we have an English child's bureau in mahogany. The sloping front encloses pigeon holes and drawers and the case has one long and six short drawers, on splay feet, with a height of 26 in. and width of 21 in. (Fig. 60). Next there is a rare late eighteenth-century mahogany pedestal desk for the older child (Fig. 61). It is less than 2 feet wide, and has a pull-out slide beneath a long drawer, with five little drawers down either side. There is a small shelf half-way between the table top and the plinth. Finally, Fig. 62 shows a beautiful American desk and bookcase, dating from the end of the eighteenth century, and probably from Pennsylvania. It is $49\frac{1}{2}$ in. high, $22\frac{5}{8}$ in. wide, and $12\frac{5}{8}$ in. deep, and is shown by courtesy of the Greenfield Village and Henry Ford Museum.

60. Bureau for child. Mahogany, *c.*1800. H. 26in. W. 21in.

61. Pedestal desk for older child. Mahogany, late eighteenth-century. W. *circa* 20in.

62. Child's secretaire-bookcase. American. Pennsylvania, *c.* 1790. Walnut. Mahogany finials and maple inlay. Top drawer pulls out to reveal desk interior. H. 49½in. W. 22⅝in. D. 12⅝in.

The desk, or as we would call it, the secretaire-bookcase, is of walnut, with mahogany finials inlaid with maple. Starting at the top, it has a broken swan pediment, three finials, with the central one flattened and inlaid, above an inlaid patera. The flat band of alternate light and dark inlay suggests dentil decoration around the cornice, the mitred doors to the bookcase are decorated with stringing and with a darker band round the cock-beaded edges. The lower overhanging part gives the impression of having four graduated long drawers decorated with similar stringing, but the top drawer pulls out to reveal a fitted secretaire, i.e. desk, interior. The shaped apron merges into splay feet. While it is essentially of Hepplewhite design, the woods used, and some details like the pediment for example, differ from what one might expect to find in an English piece of this period. Please note that the table showing furniture styles on page 34–5 applies only in a general way, even to English furniture. American period furniture, while very much under the influence of the great English eighteenth-century designers such as Chippendale, Hepplewhite, and Sheraton, demonstrates a time lag in adult styles, and even more so, in children's furniture design. Furthermore, it does not conform too closely to the guide lines on fashionable woods used in England at different periods, and it exhibits characteristic national and regional features in construction and decoration.

While the bureau was the most common form of writing desk in the eighteenth century, a sloping desk with lift-up lid might still have been used by clerks in offices and by children in schoolrooms. Around 1790, this design became fashionable again in the shape of the 'davenport' – a small writing desk above a set of drawers set at right angles to the desk. This also continued in popularity for a large part of the nineteenth century.

On the subject of school desks, examples of a narrow bureau-bookcase – the Etonian 'burry' – have been described by Jane Toller (*see* Bibliography 32). The Museum of London has a display based on the Board Schools of the late nineteenth century, as described in E. Robson's *School Architecture*, 1874.

It includes a school desk and bench, a teacher's desk and high stool, a blackboard, a large mid-century mahogany standing abacus, and various other accessories, such as wooden dumb-bells, and geometrical shapes. Some individual mid-century mahogany desks with slanting lids on curved and scrolled front and straight back supports, carved with the City of London crest, can also be seen in the Museum of London, as well as a late nineteenth-century School Board style desk for six children, with ink wells and slots for their slates on cast iron supports. It may be of interest to students of social history that the latter was removed from the Great Synagogue Talmud Torah class in Brick Lane, Spitalfields.

5. Other Nursery Furniture

Of the various children's settees, sofas, day-beds and chaises-longues which are still to be found, American and Continental examples are decidedly more numerous than English ones. They turn up at furniture auctions, and are generally in the adult style of the period. A German eighteenth-century suite of settee, chair and small table was exhibited in Munich (*see* Bibliography 8). The Geffrye Museum has a child-size late Regency sofa. An American Windsor type settee is shown in Fig. 63. Another and also an *Empire* style settee is illustrated by the Schiffers (*see* Bibliography 2), who describe several cupboards, corner cupboards, and bookcases.

One of the most interesting and unusual wardrobes is undoubtedly that made for Edmund Joy, which is inscribed with his name and the date 1709. This is in the form of a dolls' house, painted, and made in the style of William and Mary. It has a central portion and two projecting wings, and there are doors with locks to each of the three sections. The dimensions are 64 in. height, 56 in. width, and 26 in. depth. The left-hand side has four shelves and the right-hand one is fitted with four drawers. The central portion encloses a hanging space with hanging pegs of late seventeenth-century design (*see* Bibliography 45).

Every nursery had wash-stands; one of the more noteworthy is

63. Windsor type bench for two children. American. New England, *c.* 1810–40. Birch and Pine. Black paint and gilt decoration. Foot-rest missing. H. 33¼in. W. 24¾in. D. 11¾in.

the diminutive version of a period mahogany corner wash-stand, *c.* 1780, as illustrated by the Schiffers (*see* Bibliography 2, ill. 272). Another essential requisite would have been the towel rail, generally quite utilitarian, but antique Continental ones may be found with a carved polychrome figure as a towel holder. A

64. Child's sedan chair. Mahogany. European. L. 62½in. Sold 1976, for £150

partial view from the Cambridge and County Folk Museum Collection (Fig. 23) includes a wash-stand, as well as an interesting early nineteenth-century push-cart, baby-walkers, a correction chair, a Noah's Ark and numerous other toys. An early example of a play-pen is shown in Fig. 65.

Essential nursery requisites would have included bath-tubs, fire-guards, brass or wire-mesh fenders, and screens. Many of the latter would have been more utilitarian than decorative. However, the Victorian scrap screens can be attractive as well as amusing, and a good example from Pollock's Toy Museum is shown in Fig. 66.

Wallpaper, pictures, and rugs specially designed for children did not become general until late Victorian times. Mid-nineteenth-century examples of wallpapers are to be found in the collection at the Victoria & Albert Museum, but not until the period of the Arts & Crafts Movement did well-known designers turn their attention to this subject. Of these, Walter Crane was pre-eminent. In the Art Nouveau period which followed many artists designed nursery furnishings, and particularly wall-papers. Designs by C.A. Voysey, Cecil Aldin and John Hassall have already been referred to briefly (p. 31). Other wall-papers from this period in the Victoria & Albert Museum

include examples designed by Kate Greenaway, 1893 (illustrated in Fig. 67), by Mabel Lucy Attwell, *c.* 1910 (illustrated in Fig. 68) and by Jessie M. King. There followed a proliferation of designs for nursery wallpapers, bed and cushion covers, and for rugs which were influenced by the prevailing Art Deco and Bauhaus styles. Reference should be made in this connection to the recent exhibition of the Silver Studio Collection at the Museum of London, which is permanently housed at the Middlesex Polytechnic.

6. Rocking Horses

The hobby-horse, which in its simplest form is merely a stick with a horse head, has been a child's plaything since earliest

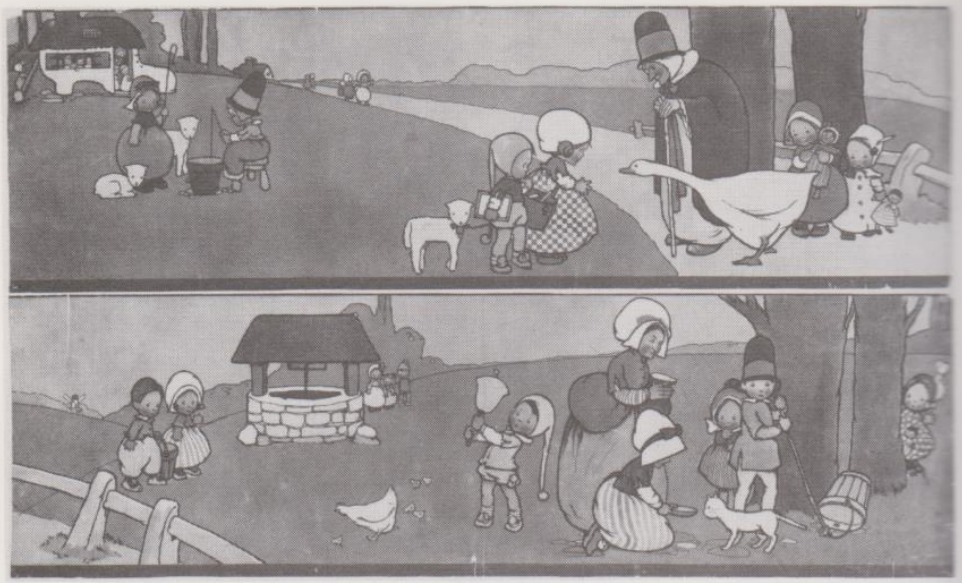
65. Child's play-pen. American, eighteenth-century. Painted red

66. Scrap Screen. Height 62in. Width of each panel 27in. Nineteenth century

times, being mentioned by Classical authors and illustrated in medieval texts. Coins issued to celebrate the ending of the Thirty Years War (1618–48) show a hobby-horse in reference to a large gathering of children riding hobby-horses, who paid tribute to the Imperial Emissary at the peace conference (*see* Bibliography 8). A different kind of hobby-horse is the Morris dancer's,

67. Nursery Wallpaper. Designed by Kate Greenaway, 1893

which is a draped wicker cage with an opening near the front; it can be fastened round the dancer, who wears a horse-head mask. Later elaborations of the child's hobby-horse include examples in which the stick at the back is fitted with a cross bar and two wheels.



68. Nursery Wallpaper. Designed by Mabel Lucy Atwell, *c.* 1910

The rocking horse probably dates from the end of the sixteenth century. At first it was merely a box type seat mounted on a wooden rocker with a horse-head fitted in front, as can be seen in a number of collections including that of the Museum of London (Fig. 69). One of the earliest rocking horses, reputedly used by Charles I, is in the possession of Kay Desmonde at her private museum. There are also some interesting antique rocking horses and sleighs at the Sonneberg Toy Museum in East Germany.

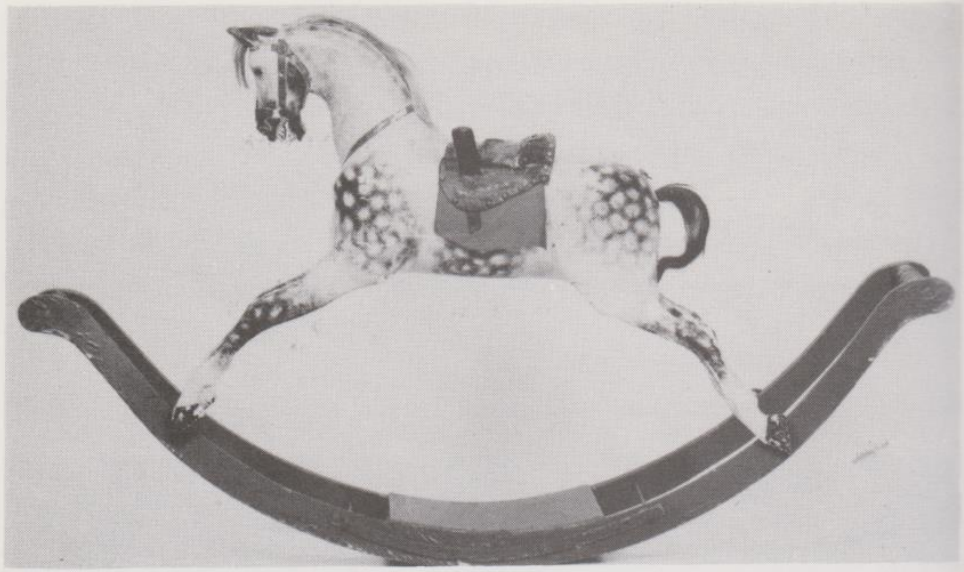
At a later date there followed the more or less realistically figured horse with a flat seat or saddle, mounted on a rocker (Fig. 70). The nineteenth-century development of a horse which was mounted on a fixed platform and moved on two parallel pivots, gave a more stable and secure plaything, retaining pride of place in many a nursery. The Bethnal Green Museum has a number of examples.

The chamber horse was not a horse at all, but a kind of eighteenth-century exercise chair which simulated the up and down motion of horse-riding. Such a chamber horse is recorded to have been made for the off-spring of George III. It could carry

four children, had a mahogany frame with spring seats covered all round with morocco leather, and was provided with four holding-handles and four footboards.

Tricycles which incorporate horses may be seen in many collections. A Victorian example from the Bethnal Green Museum is illustrated in Fig. 71. Models of horses to pull, or horses and carts of various descriptions, come into the category

69. Rocking horse, early seventeenth-century. Pine, originally painted



70. Rocking horse, late nineteenth-century. Wood painted dapple grey with padded seat and support for girl's side saddle, on green painted rocker. L. 45in. Sold 1979 for £250

71. Tricycle horse, *c.* 1875–80

of toys and are outside the scope of this volume. The Bettenham Manor Collection of baby carriages has an interesting push cart, embodying a pair of little horses which gallop as the carriage is pushed along from behind.

7. Baby Carriages

Long before the modern perambulator came into existence, children were carried in a variety of carts. A simple board on two wheels with a handle to push or pull gave way to different forms of box-like vehicle on four wheels. Eighteenth- and early nineteenth-century illustrations show examples of a 'stick-wagon', like a hay-cart with sides made of sticks several inches apart, with two front wheels and two slightly larger back wheels, without springs, drawn by a single shaft or handle. Other typical baby carriages of this period are shown in paintings of the Wedgwood family by George Stubbs, and of the children of George III by Benjamin West. These might have some sort of seat for one or more children, with two small front and two larger rear iron-shod wooden wheels with wooden axles. They could be pulled on a single shaft either by hand, or by a small animal, as these carriages were used outdoors as well as indoors, in the spacious mansions of those days. One of the earliest known baby carriages was made around 1730, for the children of the 3rd Duke of Devonshire. This was a fine carriage of advanced design, shaped like a scalloped shell, on four wheels and equipped with springs, upholstered, and with a retractable hood. In the age of elegance, the children of the rich were also sometimes provided with miniature versions of adult carriages. Some fine examples of the coachbuilder's craft from the eighteenth and early nineteenth centuries include chaises, a landau, and a curricle from the collections formed by Charles Wade and A.E. Richardson (*see* Bibliography 34).

Around 1820 we find precursors of the perambulator in the form of a three-wheeled carriage, with a deep well suitable for one or two older children, sometimes provided with a parasol, but still drawn by a shaft or handle.

72. Push chair. Cane and wicker, nineteenth century

A kind of mid-Victorian push-chair for older children to sit up in (Fig. 72) later developed into the four-wheeled mailcarts of the Edwardian era. But the major change towards the modern pram took place in the 1840s. Like its predecessors, the carriage was for a slightly older child rather than a baby. It had three wooden wheels, iron tyres and was shaped like a bath-chair, and it had a handle at the back, which distinguished it from the earlier drawn carriages. It was now pushed and the child could be kept in view (Fig. 73). The name 'perambulator' for the actual carriage became current in the following decade. Light wire-spoked wheels and rubber tyres were first used on perambulators around 1875, and the four-wheeled pram superseded the three-wheeled carriage, when it was no longer classed as a road vehicle,

and one was therefore allowed to push it along the pavements. At this period, perambulators were hammock-sprung with handles at both ends, and with a retractable hood which could be reversed. This design did away with the need for turning the carriage, which, as they generally had no brakes, could be dangerous on the narrow pavements of those days. A fine papier mâché and mother-of-pearl inlaid pram of about 1875 is shown in Fig. 74.

Very soon after this time, wicker-work cradles called 'bassinets' were imported from France and fixed on to wheeled undercarriages. At first, these carriages were quite flat and only suitable for babies, until a well was introduced so that children could sit up in the perambulator.

Towards the end of the century, several firms produced a considerable variety of perambulators and mailcarts. In America also, the baby carriage, or buggy, became for a time a status

73. Early perambulator, *c.* 1845–50

symbol. A Sears Roebuck catalogue of 1897 illustrates many baby carriages. These are generally provided with a deep well, either hooded, or with a parasol, on a sprung four-wheel carriage with push-handle, and with the seat facing in the direction of motion. The carriages were priced from $8.50 to $11.50 and are beautifully upholstered in a variety of materials. The Army and Navy Stores catalogue of 1907 advertises models called 'The Ideal Landau', 'The Cheltenham', 'The Windsor', 'The Canoe', 'The Cornwall', and 'The Sandringham'.

'The Cheltenham', for example, is described as of wooden body, panelled, mounted on Cee springs (in the shape of a letter C), fitted reversible jointed hood, upholstered in American leather cloth, £4.4.0d, or in extra large size for two infants to lie down, £4.14.6d.

Firms which have been associated particularly with the development and manufacture of the modern perambulator in England include Simpson, Fawcett & Co., of Leeds; Simmons & Co., of Tanner Street, London S.E.; the Wilsons of Leeds, makers of the Silver Cross perambulator, and the Lines Brothers, who first made prams with steel bodies in the 1920s and who introduced the famed Pedigree range.

The use of springs goes back to the Cavendish baby carriage of 1730, but numerous patents for springing date from the mid-nineteenth century onwards, as do developments in wheels, brakes, and so on, and there have also been a great number of amusing innovations and more or less transient modifications which are recounted by Min Lewis (*see* Bibliography 35). Her book and the forthcoming monograph by Jack Hampshire (*see* Bibliography 36) include many curiosities such as the Dunkley motorised pram and will tell you more about the detailed development of the modern pram, such as the many changes in the shape and design of the body and the improvements in wheels and suspension. The latter author has a remarkable collection of baby carriages at Bettenham Manor, near Biddenden in Kent, which may be seen by appointment. There are also many fine examples at the Bethnal Green Museum, one of

74. Perambulator, *c.* 1875. Papier mâché body with mother-of-pearl inlay. Hammock-slung with handles at both ends

which is the baby buggy (see p. 45*f*) designed by Gerrit Rietveld in 1918 in the *De Stijl* manner.

A similar development in the design of antique baby carriages took place in Europe (*see* Bibliography 8), except that in colder countries sleighs were additionally used from early times onwards.

8. Accessories: Treen, Metalware, China

The hundred and one objects used in the daily routine of nursery life – for eating and drinking, toilet and ablutions, for study and play, for reading, writing, drawing, and all the other childish activities – come under this heading. The kind of objects, other than dolls, that spring to mind are rattles, feeding-bottles and pap boats (*see* Bibliography 35), plates, cutlery, wash basins,

ewers, chamberpots, blackboards, slates, drawing boards, portable desks, writing boxes, ink-pots, pencil boxes, alphabets, abacuses, money boxes and, of course, a variety of small toys. Reference to those made of turned wood may be found in one or other of the several works on treen and wooden bygones (*see* Bibliography 9, 37).

There are no books dealing specifically with juvenilia made of brass, pewter or silver, but reference to them may be found in literature on the relevant adult subjects. Charles Oman, among others, has written on silver 'toys', but there is very little on nursery silver as such (*see* Bibliography 35 and 38). Pauline Flick has written a monograph on *Children's China* in the present series (*see* Bibliography 39). The perennial antique toy for a baby, of course, is a rattle, and for the somewhat older child, a hoop.

The Pinto Collection of treen contains examples of most of the just mentioned items. Among the more unusual are horn-books – used in olden times for teaching children the alphabet – being of wood and protected by a thin sheet of horn, but leather, ivory, and rarely silver ones, are known. Alphabet sticks, copying sticks, educational boards, and slates are illustrated, also deportment boards to be held behind the back for a certain time each day, clickets for calling pupils to attention, and finger stocks for punishment (*see* Bibliography 9, Plates 445–450).

One of the most sought-after collector's items of nursery silver is the rattle. This was often attached to a stick of coral from which the early rattles took their name. Rattles and teething-sticks, separate or combined, have been discussed by Arnold Haskell (*see* Bibliography 35). Frequently, they were suspended from a chain around the child's waist or neck (Figs. 1 and 22).

Rattles generally incorporated a whistle, and little silver bells were usual attachments, though these became rarer as the eighteenth century progressed. Early records of nursery silver most frequently mention christening spoons – which might be Apostle spoons or later, seal-top spoons – and two-handled porringers. The latter were in more general use, and more examples of seventeenth and early eighteenth-century por-

ringers survive than do little children's mugs. Some examples of the so-called brandy saucepan, that is a little wooden-handled silver saucepan and cover, would have been made for nursery use. There were also skillets which are covered saucepans with a handle and generally on three feet. An inventory of 1688 lists the nursery silver provided for the young Prince of Wales; it includes skillets, basins, dishes, plates, saucers, a warming pan, chamber pots, porringers, a sugar box and spoons, a chafing dish, cups, candlesticks and snuffers. In the early eighteenth century, shallow oval dishes called 'pap boats' were introduced, which were made in large quantities, and in varying styles, from that time to the middle of the nineteenth century. They are still reasonably priced and quite collectable. In Victorian times, silver christening sets included a spoon, knife and fork, and a mug. This kind of mug, which was mostly plain and cylindrical in the late eighteenth century, perhaps with two or three bands of horizontal reeding, became more ornate and often baluster-shaped as the nineteenth century advanced, but it tended to become plain again in Edwardian times.

Most nursery objects for everyday use have been made of different materials – either at one and the same time or in succeeding periods – for the rich, not so rich, and the poor. For example, armorial silver-gilt chamberpots date from the seventeenth and eighteenth centuries, when pewter and wooden ones were usual. In the nineteenth century, innumerable chamberpots, wash basins, ewers, and of course, every kind of eating and drinking utensil, were made in chinaware. At this time, many of the famous porcelain factories began to make mugs, plates, cups and saucers, and decorative items specially designed for children.

In addition to museum collections, much interesting material is to be found in houses open to the public, and in particular in the Royal collections. For example, the Swiss Châlet at Osborne House, in the Isle of Wight, built for Queen Victoria's children in 1853–4, contains domestic accessories and children's tools, as well as nursery furniture in its original setting (*see* Collections to Visit, p. 152).

Miniature Furniture

'Man is the measure of all things'
Protagoras

Some children's furniture is, of course, a miniature version of adult pieces. But by miniature furniture one generally understands either furniture of dolls' house size, that is one-sixteenth or one-twelfth full size, or occasionally larger, or miniatures of one-eighth to one-half size which, as we shall see, may have been made as models, show pieces, travellers' samples, apprentice or 'master' pieces, or as dolls' furniture.

Such furniture was made in the past both for children and adults, and indeed, it has fascinated adults through the ages. In the seventeenth century, particularly in Holland, there was a craze for collecting miniatures of every description. Not only furniture, but toys of silver, china, and so on, were displayed in collector's cabinets and in 'baby houses', as the dolls' houses of the earlier period were called.

The fascination miniature and the nostalgia for childhood are illuminated in literature and may be analysed by psychologists, but are never fully explained.

But obviously, through the 'magic' of the world in miniature we break the time barrier which separates us from childhood. The miniature may be a symbol; it may also be a model; models have been made for a variety of practical purposes and also just for themselves. Miniatures represent one's tangible possessions, but scaled down to size, so that one can fondle and play with them.

Miniature objects were made and recorded long before the

seventeenth century, and were indeed made for children not only to play with, but for instruction, as, for instance, the famous Nuremberg kitchens. Examples are known from the sixteenth century and were imported from the Low Countries and from Germany, and also made in England soon after. Every conceivable article found inside a house, or associated with it, has been reproduced in miniature at one time or another: furniture in wood and other materials, iron or brass fireplaces, grates, fenders, carpets, tapestries, pictures and silver or brass chandeliers. There are the finest miniature silver 'toys', china, glass, ornaments of every description; all cooking and eating utensils, miniature food, dolls' clothes, books, musical instruments; even miniature money, work-tools, carpenter's tools, gardening tools, and so on, all in a variety of sizes, made as objects for collectors' cabinets and for furnishing miniature rooms and 'baby' houses, or the more modern dolls' houses. In the late seventeenth and the eighteenth centuries miniature furniture was made by estate carpenters, on commission by craftsmen, or imported and sold by 'toy'-men. Early in the nineteenth century, adult interest in the baby house, which one kept in the drawing room or on the landing, faded, and the child came more into its own with its dolls' house in the nursery. There was then a vast increase in the manufacture of dolls' house furniture, particularly in Germany, which supplied the whole of Europe.

Whatever may have been the original purpose of the intermediate size of miniature, some of these pieces found their way eventually into the nursery. A fine-scale 'model' might come to serve as a dolls' chest, and a table, which started life as a show piece or travellers' sample, might have spent several generations in a dolls' house before turning up as a desirable antique in a shop or auction. The origin and purpose of intermediate size miniatures have been discussed by several authors, who have generally concluded that the apprentice or master piece is a myth as far as period furniture is concerned. Some have even questioned whether travellers' samples had a widespread use and have suggested that show pieces were rare, and that most

intermediate size miniatures were models, pure and simple. Certainly, there are many fine American and European period miniatures which fall into the latter category. However, there is no doubt that English craftsmen did make miniatures of different sizes and for different purposes. Particularly they made show pieces – that is, samples to show to customers – and dolls' house furniture on commission, as the great Chippendale is supposed to have done for Nostell Priory and Cane End House.

Miniature apprentice pieces of period furniture may indeed be rare, but they do exist. However, a piece of miniature furniture should be judged on its own merits, that is its size, proportions, quality of construction, condition and provenance, before any conclusions are reached regarding its origin and purpose.

A sample should accurately demonstrate the function of a full size piece, while it may or may not be fully finished in every detail. If the proportions are perfectly to scale, then we have a true model. Dolls' furniture, on the other hand, will show more regard for strength and utility, than for perfect proportions.

The following chapter on intermediate size miniatures supplements existing accounts of American and European miniature furniture (*see* Bibliography 2 and 3). The short chapter on dolls' houses and dolls' house furniture is an introduction to several monographs on these subjects, the most inspiring of which is by Vivien Greene (*see* Bibliography 45).

9. Models, Show Pieces, Dolls' Furniture

The following illustrations should demonstrate some of the points just made about intermediate size miniatures.

The Queen Anne walnut armchair shown in Fig. 75 has a back with a solid bent vase-shaped splat, outscrolled arms, a D-shaped drop-in seat with a leaf-carved seat rail and cabriole legs headed by leaves and ending in pad feet. It is of good quality and proportions, and its overall height is 12 in. – in other words, about one-third of the normal size chair, of which it is clearly a model.

75. Queen Anne miniature armchair. Solid bent vase-shaped splat, drop-in seat with leaf-carved seat rail, cabriole legs with acanthus carving ending in pad feet. H. 12in. Sold 1974, for £950

76. George II miniature table. Mahogany. H. 8in. W. 10in. D. 7in. Sold 1974 for £650

The George II mahogany table shown in Fig. 76 has a banded rectangular top and is raised on slender lappeted cabriole legs ending in pad feet. It has a single long drawer and is 8 in. in height. It could be a commissioned piece made by a craftsman, or a travellers' sample.

The oak gate-leg table in the William and Mary style shown in Figure 77 has a hexagonal top and finely turned baluster legs and supports. Its proportions are very good and the height of $5\frac{1}{2}$ in. indicates that it might have been made specially for a baby house, or possibly, it might be a sample. The drawer is missing, as it is on many of these tables.

The eighteenth-century chest with a height of 18 in. in Fig. 78 is a piece of unusual size and proportions.

The early nineteenth-century chest of drawers in satinwood, mahogany and rosewood, 9 in. high shown in Fig. 79 is small

enough to have been used in a dolls' house, but of the quality of a craftsman's sample.

A late eighteenth-century Dutch walnut cylinder bureau shown in Fig. 80, 15 in. high and 27½ in. wide, may be described as a model.

The three-tier mahogany dumb waiter on a shaped turned column with a tripod base ending in pad feet shown in Fig. 81 dates from the second half of the eighteenth century, and with a

77. Miniature gate-leg table, late seventeenth-century. Oak. H. 5½in. Drawer missing

78. Miniature chest of drawers. Mahogany, eighteenth-century. H. 18in. W. 14in. D. 9in. Two short and three long drawers. Bracket feet

79. Miniature chest of drawers. Satinwood, mahogany, and rosewood. H. 9in. early nineteenth century

80. Miniature cylinder bureau. Walnut. Dutch, *c.*1770. H. 15in. W. 17½in.

81. Miniature three-tier dumb waiter. Mahogany. Tripod base with pad feet, mid-eighteenth-century. Displaying miniature pewter set. H. 12in.

82. Miniature bureau-bookcase. W. $9\frac{3}{4}$in. Miniature upright piano. W. $14\frac{1}{4}$in. nineteenth-century. Signed W.A. Whittseley. Sold 1973, for 330 and 70 gns

height of 12 in. and outstanding quality, is clearly a sample or show piece. It bears a fine display of miniature pewter.

The bureau-bookcase in the Georgian style, but dating from the nineteenth century, is $9\frac{3}{4}$ in. wide (*see* Fig. 82). It is not of the same fine quality as the previous items, the overlarge brasses spoiling the illusion of a full scale piece. The Victorian upright piano in the same illustration, $14\frac{1}{4}$ in. wide, is a better and more interesting object. It can be described as a model, and so can the *Biedermeier* cabinet, $24\frac{3}{4}$ in. in height, shown in Fig. 88. Both these miniatures exhibit craftsmanship and attention to detail. The piano has fine inlay and brass attachments, and again the *Biedermeier* cabinet, which some may consider a stodgy piece of

83. Miniature lowboy. Carved walnut. American eighteenth-century. H. 18in. W. 21¼in. D. 12¾in. Sold 1980, for $2,100

furniture, is extremely well made, as is apparent from the photograph.

There is more fine period miniature furniture in America, where models of outstanding quality may be seen in museums and other collections. Some turned up at the recent auction of the Garbisch Collection, from which a few examples are taken.

A miniature lowboy of the Chippendale period in carved walnut shown in Fig. 83 has a rectangular top with notched corners. There is a long frieze drawer above three small drawers, the central of which is shell-and-vine carved on a punchwork ground, the whole flanked by fluted quarter columns. The apron having central shell decoration, continues to shell carved cabriole

legs, ending in claw and ball feet. The height is 18 in. and as with many of these fine American miniatures, the dimensions are compatible with use by a child.

A miniature tall chest of drawers made of walnut in Pennsylvania in the last quarter of the eighteenth century shown in Fig. 84 is 29 in. high and 20 in. wide. It has a moulded

84. Miniature tall chest of drawers. Walnut. American. Pennsylvania, *c.*1770–1800. Three small drawers above two drawers above three graduated long drawers. H. 29in. W. 20in. D. 14in. Sold 1980, for $24,000

rectangular top above a case with three short drawers, above two short drawers. Three graduated long drawers are flanked by fluted quarter columns. This elegant piece stands on ogee bracket feet.

A small mahogany bookcase from Massachusetts, or New York, made around 1800 in the Federal style, is in two sections. The upper section has a cornice above a bell-flower inlaid frieze, and glazed double doors opening to an interior with an adjustable shelf above two small inlaid drawers. The projecting lower section has an inlaid drawer and double cupboard doors between inlaid tiger maple stiles. The arcaded apron has a central inlaid fan device and continues to splay feet. The height is $33\frac{3}{4}$ in. and the width is 19 in. (*see* Fig. 85).

A diminutive walnut highboy in the William and Mary style, $24\frac{1}{2}$ in. high and $13\frac{1}{2}$ in. wide, is constructed in two parts. The upper part has a rectangular top. There are two short and three graduated long drawers, and the sides are panelled. The lower part has a long drawer above a shaped apron and stands on baluster and ball turned legs, joined by turned and rectangular stretchers, and ending in ball feet. This rare piece is believed to come from Pennsylvania (*see* Fig. 86).

A very fine carved mahogany highboy from Philadelphia and the Chippendale period is $46\frac{3}{4}$ in. high and 23 in. wide (*see* Fig. 87). Again, it is in two parts, the upper part with moulded cornice ending in florally carved rosettes, and in the middle a pierced ornament which is carved at the centre with a peanut. The scrollboard, with central applied carved shell device surrounded by scrolling grasses, is above a pair of moulded cupboard doors which open to an interior fitted with thirteen small drawers. The lower section has four small drawers above a shaped apron, with central shell continuing to acanthus carved cabriole legs, and ending in claw and ball feet.

85. Miniature bookcase. Inlaid mahogany. American. Massachusetts or New York. In Federal Style, *c.*1790–1810. H. 33¾in. W. 19in. D. 9¾in. Sold 1980, for **$4,250**

86. Miniature highboy. Walnut. American. Pennsylvania. William and Mary style, but *c.*1740–60. H. 24½in. W. 13½in. D. 9¼in. Sold 1980, for $33,000

87. Miniature highboy. Carved mahogany. American. Philadelphia. Chippendale style and period 1760–80. H. 46¾in. W. 23in. D. 13in. Sold 1980, for $36,000

88. Miniature *Biedermeier* cabinet. German, *c.*1840. H. 24¾in. Sold 1973 for 75 gns

89. Six miniature pieces of upholstered furniture covered with crimson silk, *c.*1870. About 7in. – 8in. H.

The three pieces of dolls' furniture illustrated here are a William and Mary caned walnut armchair in Fig. 90 which does not aim at the delicacy of a model but suits the accompanying doll; a nineteenth-century walnut doll's crib shown in Fig. 91, and an early nineteenth-century American doll's four-poster bed in Fig. 92.

10. Dolls' Houses and Dolls' House Furniture

Baby houses were built as early as the sixteenth century. The earliest surviving ones date from the seventeenth century and from the eighteenth, hundreds of English examples have been

90. Doll and Doll's chair, *c.* 1690

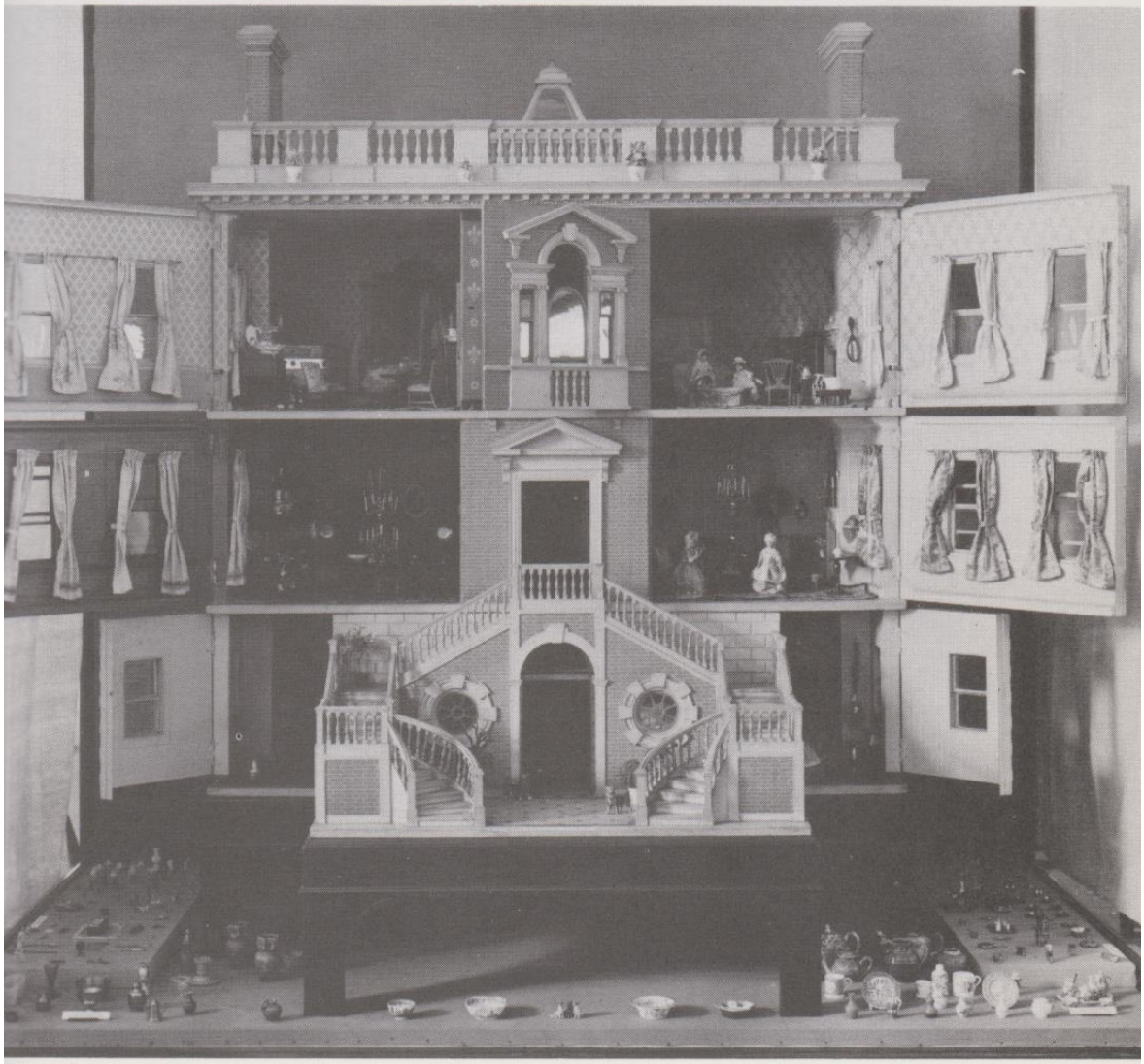
91. Doll's crib. Walnut, *c.* 1850

92. Doll's Bed. American, early nineteenth century. Four-poster with turned posts, arched tester of two side pieces and four cross pieces. H. $19\frac{1}{2}$in. L. $20\frac{1}{4}$in. W. $13\frac{1}{2}$in.

preserved. Some famous ones such as Westbrook, Uppark, and Nostell were made for the young daughter of the house, but generally in the eighteenth century, they were adult amusements, with which the children might only be allowed to play under supervision. They housed precious 'toys' and invariably they were fitted with locks. They had a façade with windows and a front door, and sometimes an indicated staircase. At the beginning of the eighteenth century, they were generally in the form of an oak cabinet on a stand, flat-topped, and without chimneys. They were quite small – of the order of 2 to 3 ft. in height and width – and had a central panel and wings on each side, opening outwards. These were followed by mahogany houses, also on a stand, with glass panes in the windows on the sides, as well as the façade. Around 1760, they became more substantial and heavy, 5 ft. or more in height and width. These are frequently of pine with painted brickwork, and often stand on simulated brick arches. Some have fine mahogany staircases, and panelled doors, or sometimes void doorcases. Generally, the ground floor represents the basement, containing kitchen and servants' hall. The front door may stand on a single or double flight of steps, with simulated windows below (Fig. 93). The roof may be pedimented and balustraded, or if sloping, may be painted to simulate the roof tiles. These houses exhibit a great variety of opening devices. In addition to those with wings which swing outwards, examples are known where the centre portion of the front is hinged or where the façade opens horizontally for part of the house. Some are found with a front which slides apart or where it rises on sash-cords like a window. Other fronts lift off completely, as in many mid-Victorian houses, and some have a fixed front, combined with an open back. Some houses have beautiful staircases; these are mainly mid-eighteenth century. In some houses the staircase is merely indicated; others have none. Windows and their glazing, doors, chimney-pieces, fireplaces, grates, and the general proportion of rooms, all relate to the period of the baby house or dolls' house in question. So does the manner in which the walls are painted or papered, and other

methods of internal and external decoration. Many were made with an existing house – possibly of a slightly earlier period – in mind. Hence, there are a relatively large number of Queen Anne style houses, but few are close enough in proportion, or even in appearance, to be called 'models'. However, it should be noted that some, like Nostell Priory, were designed by distinguished architects – a tradition carried into the twentieth century with

93. Tate Baby House, *c.*1760



94. *Mrs. Bryant's Pleasure.* Dolls' House detail, nineteenth-century

Queen Mary's dolls' house at Windsor Castle. Baby houses tended to become smaller towards the end of the eighteenth century. Generally, they had three storeys without side windows, boldly painted simulated brickwork, and chimneys. The transition from the baby house to the nursery dolls' house as we know it today, cannot be precisely dated. But by the early nineteenth century one finds larger houses, about 4 ft. or so in height and width, with no staircase, and generally with three large rooms, one above the other. The elegant style of the early baby houses, containing their rare miniature treasures, had disappeared. English-made dolls' houses soon followed, which

were of a flimsier and lighter type. Later, in the nineteenth century, dolls' houses were imported in quantities; these vary enormously in style and quality. Among those in the London Museum dating from the second half of the nineteenth century, is Princess May of Teck's dolls' house. It has six rooms and a central staircase and a well-finished façade with two wings opening outwards. Some wonderful dolls' houses were constructed in the present century, including Queen Mary's dolls' house at Windsor Castle, and Sir Nevile Wilkinson's 'Titania's Palace', which, after passing through the London auction rooms, now graces Legoland in Denmark (Fig. 95). Among the most interesting collections of dolls' houses are the museums of Vivien Greene at the Rotunda, Oxford; Flora Gill-Jacobs' in Washington, D.C., which is now under the aegis of the Smithsonian Institution; and a collection at the Margaret Strong Museum in Rochester, N.Y.

Antique dolls' houses can be bought at auction or from a

95. Titania's Palace. Dolls' House Interior. The Morning Room

number of specialised dealers at prices ranging from around £150 upwards. Quoting from a recent sales catalogue of Christie's, South Kensington: on 27.6.1980, lot 42 was a painted, wooden dolls' house, the roof of printed paper tiles with two chimneys, the house on two floors with bay windows on either side of the front door and with narrow balconies to the upper storey, the front opening in the middle to reveal four rooms and staircase with interior fireplaces, kitchen dresser, and original floor coverings and wallpaper, secured by a hook and eye, the width of the house $24\frac{1}{4}$ in; dating from the end of the nineteenth century – that is, just about 'antique' – and the price it fetched was £160.

Miniature rooms and their furnishings go back even further than baby houses, to the Nuremberg kitchens of the sixteenth century, and possibly earlier. Unlike the distinct transition which took place from the baby house to the dolls' house in the nineteenth century, miniature rooms have always been of at least two kinds: adult amusements or 'toys', and playthings for children, generally with an educational purpose, as indeed were the Nuremberg kitchens. In the tradition of the adult toy is the work in miniature of Cornelis Bavelaar, who carved in a variety of materials including wood, ivory, and bone (*see* Bibliography 42). Rather different are the miniature rooms which are furnished with small scale models after a certain style. Such is the collection of rooms at the Phoenix Art Museum in Arizona, which includes English and French as well as American, period and modern rooms (*see* Bibliography 41). Here there is less interest in furniture as works of art than as historical models.

A remarkable collection of German children's miniature rooms was recently exhibited (*see* Bibliography 8), demonstrating that these playthings reached their greatest degree of diversity at the end of the nineteenth century.

From the eighteenth century onwards, through the *Biedermeier* period, right up to the nineteenth century and on to Art Nouveau and modern times, there is an impressive assembly of rooms and dolls' house furniture. It ranges from dolls' kitchens, a

dolls' schoolroom and a fire-station, to a variety of dolls' shops mainly from the later nineteenth and the twentieth centuries. These include such rarities as a large department store built as a dolls' house. About 6 ft. in height and width, and dating from about 1880, it has three floors, a lift, and telephone, and is fully furnished, with 900 bales of cloth and a large range of clothes and haberdashery. Of a slightly later date are a toy-shop, an antique shop, and a pub. A dolls' bathroom, with shower and flushing W.C. complete with water tank and receptacle, dates from about 1920. Among separate items of furniture there are musical instruments, spinning wheels, lamps, candlesticks, bed-warmers, suitcases, baskets, and dinner, tea and coffee services in porcelain and pottery. Also there are utensils in wood, ivory, and brass; cutlery, kitchen utensils in copper and iron, sets of weights, coffee grinders, foods modelled in wood and metal, desk and writing sets, and many other interesting exhibits. These miniature playthings are of the greatest sociological interest in so far as they cover every aspect of the middle-class housewifely rôle over a period of 150 years. Some of the items are such period pieces that their full size equivalent is unobtainable today, and their very function practically forgotten.

Period dolls' house furniture may be seen in museums as separate items, or *in situ* in baby or dolls' houses. But occasionally one can still find a piece such as the cock-fighting chair in the possession of Mr. Graham Child. This early eighteenth-century chair, a version of what is often described in books as a reading chair, reveals its true purpose in the drawer let into the skirt of the seat, which contains two tiny spurs. At one end of the curved arms is a little candle-slide and at the other a little slide for counters; an upholstered stool is en suite with this very rare piece, which is less than 3 in. in height.

In addition to furniture specifically commissioned from cabinet makers or made by estate carpenters, slightly larger show pieces and travellers' samples will have found their way into baby houses. And, as already mentioned, from the late seventeenth century onwards, the 'toy' shops sold imported Dutch

96. German dolls' house furniture in oak and softwood with metal and china accessories, nineteenth century. Sold 1978, for £90

miniatures. At the same time much furnishing was home-made, of card or feathers, particularly beds and upholstered chairs and settees. From quite early times, paper furniture was used in dolls' houses, some of it in the form of designs on sheets to be cut out and pasted on card. In the nineteenth century much dolls' house furniture was mass-produced, including basketwork, wire-mesh cradles and beds, metal grates and chimney-pieces, and much other painted filigree metal furniture. From various sources came painted wood, gilt metal, and papier mâché. Particularly noteworthy is the imitation rosewood furniture, in the late *Empire* style, made in Germany in large quantities, and in different sizes, for over half a century. This *Biedermeier* 'Waltershausen' furniture, which Vivien Greene calls 'dolls' house Duncan Phyfe', will now command prices in three figures for individual items. Some miscellaneous items of German wooden dolls' house furniture, in oak and softwood, with various

97. A.B.C. Collection of dolls' house furniture made by Fred Early. Twentieth-century. Sold 29.11.1979, lots 71–92. Some walnut, others in mahogany, and satinwood. Sizes 1½in. to 6in.

accessories, are shown in Fig. 96. The lot was recently sold at Sotheby's for £90. Dolls' house furniture continues to be made in all the earlier styles, but the quality varies enormously, as examples from two recent auctions illustrate: Fig. 97 shows

98. Collection of dolls' house period style furniture. Twentieth-century. Sold 1979 for £140

furniture made by Fred Early, one of the cabinet-makers who worked on the furnishings of Titania's Palace in the first two decades of this century. These are pieces of dolls' house size made in walnut, mahogany, and satinwood in the early eighteenth-century, Chippendale, Hepplewhite, and Sheraton styles. A satinwood suite of drawing room furniture about 4 in. high made £1,100 and a pair of knife-urns on plinths about 5 in. high fetched £1,000. Altogether twenty-two lots totalled £13,000. These were record prices for miniatures of quality, though of no great age. Fig. 98 shows a collection of period style furniture made more recently, which sold for £140 – a very reasonable price for a lot of serviceable pieces of a more mundane quality.

Hints for Collectors. Dealers and Auctions

Period children's furniture and miniature pieces turn up quite often in antique furniture shops and in good furniture auctions. Victorian nursery furniture, and particularly items like rocking horses, push carts, and such like, also treen and other accessories, may be found in the more general type of antique shop, while dolls, dolls' houses, and dolls' house furniture have a more specialised market.

A tour of some of London's leading antique shops made earlier this year, indicated that material worth collecting is readily available – at a price! Starting at the top end of the market, I saw a beautiful early eighteenth-century walnut veneered bureau, 22 in. wide, at Malletts in Bond Street; once upon a time, bureaux were common enough. Now, eighteenth-century adult size examples often run into four figures. Malletts also had a miniature chest of the same period, with a height of 18 in. and a child's Louis XVI *fauteuil*. Two fine chairs from Barling of Mount Street and from Mallett at Bourdon House, are illustrated in this book (*see* Figures 30 and 50). From the numerous shops in the Fulham Road, mention may be made of Melvyn Lipitch who had two pretty chairs of a size suitable for children, three to four years old – a charming seventeenth-century yew and elm low Windsor chair, and a Sheraton period inlaid high chair with foot rest. He had just sold a 15 in. high mid-eighteenth-century mahogany bureau, a rare sample. Richard Courtney, next door, had a very good small child's mahogany ladderback armchair, attached by the original metal rod to the matching table base. Together these make a high chair; separate, a low chair and table. This chair is characteristic of the

late eighteenth century; it has its original adjustable foot-rest, and the filled-in holes inside the arms indicate that once there has also been a holding bar. In the same shop there were several miniature travellers' samples, of the order of 8–12 in. in height, including a gate-leg table and a chest of drawers. Further up the Fulham Road, Baxter showed me a charming little early nineteenth-century papier mâché spoon-back chair, which he was keeping for his grandchild. One of the many items which had passed through his hands was an eighteenth-century mahogany chest of drawers, about one-third normal size, with a straight front of graduated drawers and bracket feet on one side, and with a serpentine front and ogee feet on the other side – the drawers meeting in the middle of the carcase. This example is exceedingly rare and interesting, as it is so obviously a show piece. Kensington Church Street also has some good shops, mostly on the expensive side, but bargains can be found. Murray Thomson had several children's Windsor chairs at reasonable prices. Speaking of country furniture, Charles and Jane Toller at Datchet in Berkshire, are specialists in this field and often have items of nursery furniture, particularly early cradles, coffers, and chairs. Most furniture dealers get interesting pieces from time to time, and regular visits to local dealers, where some rapport can be established, will often prove more rewarding than a haphazard search.

In the United States, dealers who might occasionally have high quality children's and miniature antique furniture include Stair, Ackermann, and Levy in New York. Their standard would correspond to that of the London dealers in Bond Street, Mount Street, and Fulham Road, just mentioned.

Antique miniature furniture tends to be more difficult to come by than children's furniture. One reason is that many furniture specialists like collecting models and samples because there is always room for one more piece, in contrast to adult size ones, which take up too much space. The rarity of well-made miniature period models has put them into the same price range as the full size furniture.

Dolls and accessories are really quite a separate and flourishing collectors' market. One of the leading dealers in dolls and dolls' house furniture is Kay Desmonde of 17 Kensington Church Walk, London. But there are, in fact, a considerable number of shops, all over the country, which specialise to some extent in dolls, dolls' houses and furniture, accessories, toys, juvenilia, ephemera, and so on. Much publicity for, and information on this field, is provided by magazines and journals. Some are specialised, like the *International Toy and Doll Collector*, edited by Constance Eileen King and published bi-monthly, and some are of a more general nature, like *Antique Collecting* – the monthly journal of the Antique Collectors' Club of Woodbridge, Suffolk. Specialised fairs are also being more frequently organised, for example, those on dolls and juvenilia run by the Historic and Heritage Antique Fairs. The many antiques markets that have sprung up in London and elsewhere are a happy hunting ground for collectors. Among the more long-established are the Kensington Antiques Hypermarket and Antiquarius in the King's Road, Chelsea. With the increasing scarcity of good antiques, quite a number of specialists in dolls, dolls' houses, and dolls' house furniture now sell both antique and modern items, for example, The Singing Tree in the New King's Road, S.W.6, and The Dolls' House Toys Ltd., in Lisson Grove, N.W.1. Some of the museums with important collections of nursery furniture also have toys, but of those specialising in the latter, including such toys as rocking-horses and dolls' houses discussed in this book, Pollock's Toy Museum at 1 Scala Street, London, W.1. is a good example. The new Covent Garden development houses several shops devoted to toys, dolls, dolls' houses, and so forth.

The three largest London auction houses, mentioned below, regularly offer nursery furniture. Forthcoming sales are advertised in the press, once a week in the *Daily Telegraph* for example, and also in journals, magazines, and trade papers. Some of the auction houses send out notification of sales on a subscription list. Christie's in King Street off St James's,

Sotheby's in New Bond Street, and Phillips' in Blenheim Street off New Bond Street, have regular antique furniture sales on a more or less weekly basis, in which children's furniture such as cradles, chairs, chests, and bureaux occasionally appear (*see* pp. 36–93).

Sotheby's in New Bond Street have a dolls department but related items are handled by Sotheby's Belgravia in Motcomb Street where they have a special collectors' department. Phillips' run dolls and dolls' house sales about every quarter and a similar number of toy sales. At Christie's South Kensington in the Brompton Road they have fortnightly sales of dolls, dolls' houses and furniture, and there are also sales of toys every three months in which such items as rocking horses and push carts might appear, and they also sell children's clothes such as smocks, baby robes, and quilts. Children's silver and china items such as rattles, mugs, plates and flatware are generally included in regular silver and porcelain sales.

Would-be collectors should contact these salerooms to find out what sales might be of most interest. It is advisable to preview a day or two before the sale, and to study catalogues and prices. The New York branches of these auction houses should be approached for information on American sales.

The field sketched out in this book is so wide that the intending collector can specialise in many different areas. Some obvious points to make are that one should always buy the best quality one can afford. If at all possible, items should be in perfect and complete condition with no heavy or obvious restoration, but some concession may be made to age and rarity. For example, I personally would buy an attractive seventeenth, eighteenth or even nineteenth-century high chair if the holding bar or foot-rest were missing or replaced, or an early chest or bureau with replaced handles or restored feet. But under no circumstances would I touch a piece which has been radically altered or cut down; it might then still serve a practical furnishing purpose but it would no longer be a collector's piece. One should be on particular guard against adult size tables which

have had their legs shortened, and small chests which have been made up, or cut down. Many tripod tables have been reduced to a height more convenient for use with modern seating arrangements, commodes have been converted, and Victorian and Edwardian dressing tables have been vandalised by having the little sets of drawers at either end removed and made up into 'miniature' chests. With a little experience, the tell-tale signs of conversion will be spotted; a good original antique miniature has the right balance and proportions which are quickly recognised by the initiated collector. Even if the size is not immediately discernible, one can get a good idea of quality from photographs, that is, if the proportions including handles, finials, etc., are perfectly correct (*see* Figs. 75–77, 81 and 88).

Period nursery furniture is scarce and antique miniature furniture is even scarcer. Any good quality piece is therefore worth buying. If one has interior decoration in mind, cradles can be used other than for their original purpose, for instance, for flowers or plants as indeed can little children's wheel-barrows. Children's high and low chairs make an attractive contrast with adult size furniture, while small tables and chests are exceptionally useful and practical in any setting, as side pieces against a wall or by the side of chairs and settees. Sedan chairs, rocking horses, push carts and so on, are interesting conversation pieces but require a larger setting. The serious collector could still assemble a representative collection of children's chairs from the seventeenth to the twentieth century, or perhaps a representative group of children's furniture from a chosen period. Genuine little children's tables such as the seventeenth-century gate-leg variety are extremely rare and highly desirable, and so are antique children's chests and desks. One could specialise in miniature models, show pieces and travellers' samples. Clearly, furniture for dolls is a closely related field, while dolls' houses and dolls' house furniture are already widely studied and collected.

A limited amount of damage and restoration has sometimes to be accepted. Restorers are difficult to find, but the London

auctioneers, for example, will advise on these problems. Caning, upholstery etc. on seat furniture may be replaced, unless it is valuable early tapestry work. Distressed looking-glasses should certainly be retained, even if regilding of frames may be acceptable. In general, one should look for items that appeal to the eye in every way, which have pleasing proportions, good quality construction and finish, good colour or patination, and are therefore better than average examples of their particular kind.

Useful Addresses

Mallett & Son (Antiques)
40 New Bond Street, London, W.1
Telephone: 01-499-7411

Mallett at Bourdon House
2 Davies Street, London, W.1
Telephone: 01-629-2444

Barling of Mount Street
112 Mount Street, London, W.1
Telephone: 01-499-2858

Melvyn Lipitch
120 Fulham Road, London, S.W.3
Telephone: 01-373-3328

Richard Courtney
114 Fulham Road, London, S.W.3
Telephone: 01-370-4020

H.C. Baxter & Sons
193 Fulham Road, London, S.W.3
Telephone: 01-352-9826

Murray Thomson
141 Kensington Church Street, London, W.8
Telephone: 01-727-1727

Charles and Jane Toller
20 High Street, Datchet, Bucks.
Telephone: 75-42903

Kay Desmonde
17 Kensington Church Walk, London, W.8
Telephone: 01-937-2602

The Singing Tree
69 New King's Road, London, S.W.6
(old and new dolls' houses and accessories)
Telephone: 01-736-4527

The Dolls' House Toys Ltd.
116 Lisson Grove, London, N.W.1
Telephone: 01-723-1418
29 The Market, Covent Garden, London, W.C.2
Telephone: 01-379-7243
(old and new houses and accessories)

Christie's (Christie, Manson & Woods Ltd.)
8 King Street, St. James's, London, S.W.1
Telephone: 01-839-9060

Christie's South Kensington
Old Brompton Road, London, S.W.7
Telephone: 01-581-2231

Christie, Manson & Woods International Inc.
502 Park Avenue, New York, N.Y. 10022
Telephone: 212-826-2888

Phillips' (Phillips, Son, & Neale)
Blenstock House
7 Blenheim Street, London, W.1
Telephone: 01-629-6602

Sotheby's (Sotheby Parke Bernet & Co.)
34 and 35 New Bond Street, London, W.1
Telephone: 01-493-8080

Sotheby's Belgravia
19 Motcomb Street, London, S.W.1
Telephone: 01-235-4311

Sotheby Park Bernet Inc.
980 Madison Avenue, New York, N.Y. 10021
Telephone: 212-472-3400

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42 R. van Mesdag, *Life in Miniature: Work of Cornelis Bavelaar.* Country Life, 23.8.1979, p. 544
43 Mary Hillier, *Lord and Lady Clapham.* Connoisseur, Feb. 1976
44 Flora Gill-Jacobs, *A History of Dolls Houses.* Charles Scribner's Sons Ltd., London and New York, 1953
45 Vivien Greene, *English Dolls Houses.* B.T. Batsford Ltd., London, 1955. New Edition, Bell & Hyman, London, 1980
46 L. von Wilckens, *Das Puppenhaus.* Georg D.W. Callwey, Munich, 1980
47 Marian Maeve O'Brien, *Collectors' Guide to Dolls' Houses and Dolls' House Miniatures.* Hawthorn Books, New York, 1974
48 Bernard and Therle Huges, *Collecting Miniature Antiques.* Heinemann, London, 1973

Collections to visit

Great Britain

Bath American Museum in Britain, Claverton Manor, Bath, Avon

Biddenden Bettenham Manor, near Biddenden, Kent (Baby Carriages)

Birmingham City Museum & Art Gallery, Chamberlain Square, Birmingham

Bolton Hall i' th' Wood, Bolton, Lancs

Bradford Bolling Hall Museum, Bolling Hall Road, Bradford, West Yorkshire

Bristol Blaise Castle House Museum, Henbury, Bristol

Burnley Towneley Hall Museum & Art Gallery, Burnley, Lancs

Cambridge Cambridge and County Folk Museum, 2/3 Castle Street, Cambridge

Cardiff Welsh National Folk Museum, St. Fagans, Cardiff

Cheltenham Toy and Doll Museum, Sudeley Castle, Winchcombe, nr. Cheltenham, Glos.

Edinburgh Museum of Childhood, 38 High Street, Edinburgh

Ipswich Christchurch Museum, Christchurch Park, Ipswich, Suffolk

Hereford Hereford City Museums, Broad Street, Hereford

Lancaster Museum of Childhood, Judge's Lodgings, Church Street, Lancaster

Leeds Temple Newsam, Leeds (5 miles S.E. of Leeds. Bus 22)

Lewes Anne of Cleves House, High Street, Lewes, Sussex
Sussex Archaeological Society, Lewes, Sussex

London Bethnal Green Museum, Cambridge Heath Road, E.2
Geffrye Museum, Kingsland Road, Shoreditch, E.2
Gunnersbury Park Museum, Gunnersbury Park, W.3
Museum of London, London Wall, Barbican, E.C.2
Pollock's Toy Museum, 1 Scala Street, W.1
Victoria & Albert Museum, South Kensington, S.W.7

Luton Museum and Art Gallery, Luton, Beds
Menai Bridge Museum of Childhood, Water Street, Menai Bridge, Anglesey
Morpeth Wallington Hall, Morpeth, Northumberland
Norwich Strangers' Hall Museum, Charing Cross, Norwich
Castle Museum, Norwich, Norfolk
Oxford The Rotunda, Grove House, 44 Iffley Turn, Oxford
Tunbridge Wells Municipal Museum & Art Gallery, Mount Pleasant, Tunbridge Wells, Kent
Wakefield Nostell Priory, nr. Wakefield, West Yorkshire
Isle of Wight Osborne House, East Cowes, Isle of Wight
York The Castle Museum, Tower Street, York

United States of America
Greenfield Village & Henry Ford Museum, Dearborn, Michigan
Metropolitan Museum of Art, 5th Ave. and 82nd Street, New York
The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware
The Abby Aldrich Rockefeller Folk Art Center, 307 South England Street, Williamsburg, Virginia
The Smithsonian Institution, 12th and Constitution Ave., Washington D.C.
Phoenix Art Gallery, 1625 N. Central Ave., Phoenix, Arizona
Margaret Strong Museum, Rochester, New York

Europe
Belgium Musées Royaux d'Art et d'Histoire, 10 Parc du Cinquantenaire, Brussels, 6
France Musée National du Louvre, Palais du Louvre, Place du Carrousel, Paris, 1
Musée de Cluny, 6 Place Paul Painlevé, Paris
Musée National de Malmaison, Château de la Malmaison, Rueil Malmaison, Hauts de Seine, 92
Château de Compiègne, Compiègne, Oise, 60
West Germany Cologne, Kölnisches Stadtmuseum, Overstolzenhaus, Rheingasse 8–12
Cologne, Kunstgewerbemuseum, Eigelsteintorburg 5000, Köln, 1

Frankfurt, Museum fur Kunsthandwerk, Schaumainkai 15, 6000 Frankfurt-am-Main 70

Munich, Stadtmuseum, St. Jakob's Platz 1, 8000 München 2

Munich, Bayerisches Nationalmuseum, Prinzregentenstrasse 3, 8000 München 22

Nürnberg, Germanisches Nationalmuseum, Kartausergasse 1

East Germany Sonneberg, Spielzeug Museum, Beethovenstrasse 10, Sonneberg 1

Holland Amsterdam, Rijksmuseum, Stadhonderskade 42

Sweden Stockholm, Nordiska Museet, Djurgarden, Stockholm

Switzerland Zürich, Musée Bellerive, Höschgasse 3, (Sammlung des Kunstgewerbemuseums)

Glossary

Acanthus Carved leaf ornament found particularly on eighteenth-century mahogany furniture

Apron Decorative carved or shaped member below seat rail of chair or settee sometimes extending to junction of legs with the rail; also below the frieze of cabinet stands and tables

Arcading Ornamentation on case furniture in the form of a series of arches (or columns or pillars) found particularly on early chests and on apron pieces

Ball Foot Round terminal particularly to late seventeenth-century case furniture

Baluster Turned support of different shapes including straight, twisted, and vase-shaped

Banding Decorative border in contrasting woods; when the band of contrasting wood applied to a veneered surface is cut across the grain this is termed cross-banding

Barley Sugar Twist turning reminiscent of barley sugar

Beading Decorative moulding resembling string of beads

Bell Flower Ornament of carved or inlaid flower pattern

Bentwood Wood steamed and bent to form members of chairs, settees, etc.

Bergère Deep easy chair with upholstered sides; also used later for caned armchair with enclosed sides

Bracket Foot A foot with mitred corners and unjoined sides which may be straight or scrolled, found on case furniture such as chests, bureaux, and cabinets from about 1690 onwards

Cabriole Leg Carved outwards at the knee and inwards at the foot, which may be hoof, pad, claw and ball, or scroll. Favoured during first half of eighteenth century

Canting Surface which is bevelled, chamfered, or obliquely faced, as in canted corners of case furniture

Carcase The body of case furniture to which veneers are applied

Cartouche Carved tablet imitating scroll with rolled up ends decorating centre of pediments or apron pieces

Chamfer Bevelled or cut away surface, as on chamfered legs of some Chippendale and Hepplewhite furniture

Claw and Ball Foot Dragon's or bird's claw clutching a ball, particularly as terminal to cabriole leg in the period 1720–60

Cock Beading Plain semi-circular moulding; for example as applied to edges of drawer-fronts 1730–1800

Cornice Uppermost horizontal section of an entablature in furniture, as on cabinets, bookcases, etc.

Dentil Series of small equally spaced rectangular blocks or 'teeth' forming a decoration, as under a cornice

Dowel Headless wooden pin for joining two pieces of wood

Dovetail Tenon shaped like dove's tail or reversed wedge fitting into corresponding mortise to form joint

Fan Decoration carved on early oak, inlaid or painted on eighteenth-century furniture (also lunette)

Feather Banding Two strips of veneer laid together at an angle so as to form herring-bone or feather pattern against ground veneer

Fielding See *Panelling*

Finial Terminal ornament, in neo-classical furniture generally vase or urn-shaped, often found on top of cabinets and at the intersection of stretchers on tables

Fluting Concave semi-circular shaped grooves used particularly on legs of Adam period furniture

Fretwork Open or pierced lattice-work decoration or in relief (as in blind fretwork, see Fig. 35) found on all manner of furniture, for example in the mid-eighteenth-century Chippendale period

Frieze Carved or otherwise decorated band below cornice on case furniture or tables

Gadrooning Form of carved repetitive ornamental edging

Galon A braid woven of silk, gold, or silver thread

Gate-Leg As in gate-leg tables, they fold against the frame of the table when closed, but may be drawn forward to support drop-leaves when these are raised to open up the table

Gesso Composition material made of whiting (chalk), linseed oil, and size, applied particularly to mirror-frames and side

tables in the period 1690 to 1730, and later. Used as base for gilding

Highboy American chest on chest with table-like legs. The tallboy is a chest on chest with small feet, such as bracket feet

Hipping Decoration on seat furniture where carving on knee of legs extends and merges with carving on seat rail

Inlay Wood or other materials let into the solid surface; used decoratively since the sixteenth century. Contrast the later marquetry

Japanning Decorative treatment, particularly European imitation of Oriental lacquer-work since the seventeenth century, in which several coats of coloured varnish were applied to a gesso base to form the ground on which the design was painted in colours mixed with gum arabic. Raised details were added by dropping a paste of whiting and gum arabic onto the surface. The raised detail was then shaped, coloured, and gilded. Black is the most usual ground colour, red was also used, other colours are much rarer. A variant of japanning imitated the Chinese incised lacquer- or Bantam-work

Lappet Overlapping decorative piece, as on early to mid-eighteenth century table and chair legs

Linenfold Carved decoration particularly on fifteenth- and sixteenth-century furniture, for example on the panelling of chests, which in its principal form gives the impression of folded linen

Lowboy Flat-topped dressing table with drawers. Eighteenth-century examples would according to period be in walnut or other woods or mahogany, and on cabriole legs with pad feet or claw and ball feet, or later, on square chamfered legs. See *Highboy*

Lozenge Diamond-shaped figure employed both in carving and inlay particularly on seventeenth-century furniture

Marquetry Development of veneering from the second half of the seventeenth century onwards. A decorative pattern of various exotic woods in thin slices of veneer fastened on to a common wood. Most frequently as floral patterns, or as spiky and scrolling patterns closely spaced and interwoven, which is called 'seaweed' marquetry. A form of marquetry using simple geometrical patterns is known as parquetry

Mitre Joint in a moulding formed by the two pieces of wood meeting at right angles so that the line of junction bisects the angle

Mortise and Tenon Joint of two pieces of wood, one of which has a cavity called a mortise into which the other having a part or end called a tenon is inserted. First used by sixteenth century 'joiners'.

Moulding Decorative band obtained by a continuous projection or incision applied to a surface

Ogee Foot Shaped in a double continuous curve, concave below passing into convex above, as in a form of shaped bracket foot

Pad Foot Resembling small club foot and associated with cabriole legs on chairs, tables, etc., from the beginning of the eighteenth century

Panelling Panels set in a framework and held together by mortise and tenon joints, as on chests and other case furniture. A fielded panel is a panel in which the edges are bevelled, having a flat field in the centre.

Papier Mâché Paper pulp mixed with chalk and glue. Also made from sheets of paper and a paste formed of flour, water, and size, pressed and shaped in moulds. Invented in the seventeenth century, used in the eighteenth, for example, in the japanned articles made by Henry Clay, and for large-scale production of furniture in the early nineteenth century particularly by Jennens and Bettridge of Birmingham, who also exported to America. A variety of decorative processes and inlays were employed, for example, mother-of-pearl inlay, and furniture made included chairs, settees, tables, beds, cabinets, as well as innumerable small objects

Patera Small oval or round, carved, inlaid or painted neo-classical ornament

Paw Foot Particularly associated with cabriole leg around 1730–45 and also used in the Regency period

Pediment Decorative part of cabinets, bookcases etc., placed on top of cornice. Different shapes were favoured at various times, such as unbroken and broken pediments, e.g. broken swan-necked pediment

Plinth Base for urns, vases, and statues, or base supporting

case furniture not provided with feet

Rail Horizontal member of framework, as in seat rail

Reeding Convex raised decoration found for example on turned legs of late eighteenth- and early nineteenth-century furniture

Sabre Leg Sharp outward curved leg found on neo-classical seat furniture in the Regency period

Scroll Foot Terminal to chair and table legs occasionally favoured, for example in third quarter of the eighteenth century

Shell Interior or exterior of shell often with dependent husks was a popular carved decoration on eighteenth-century furniture.

Splat Piece between uprights of chair back, differently shaped, as in Queen Anne period solid vase-shaped (Fig. 75) or in Chippendale period pierced ribbon back (Fig. 35) splats

Splay Foot Favoured in Regency period for chests, bureaux, cabinets, generally indicating later date than bracket foot

Stile Upright side support in a chair back. Any vertical section of a framework, as in panelled chests

Stretcher Member connecting legs of chairs, tables, etc., H-shaped, X-shaped, and in other forms at different periods

Stringing Decorative inlay in form of narrow lines

Tester Canopy particularly over a four-poster bed

Turning Process of working on a rotating surface with appropriate cutting tools. Furniture or members thereof made in this way; as in baluster, ball, barley sugar twist turning

Veneering Process dating from second half of seventeenth century in which thin decorative slices or leaves of a fine wood are applied and fastened on to a common wood

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